

MUSEUM SERVICES IN WAITAKERE CITY



A preliminary investigation into options and
issues for cultural heritage collections
relating to Waitakere City

July 2006

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Summary

Focus of the report – museum services for Waitakere City

This report investigates the need for a civic museum within Waitakere City. It determines that a mandate exists, through the Local Government Act 2002, for the City Council to establish one or more museums or similar cultural heritage institutions within the City, should it choose to do so, and subject to community consultation within the requirements of the Long Term Council Community Plan (LTCCP). A number of heritage collections relating to the City's history exist under various constitutional arrangements, and some have uncertain futures or are at risk of loss to Waitakere City's communities.

Museums represent a commitment to strengthening community identity

The establishment of a civic museum, or any of a series of smaller themed museums drawing on these collections, is likely to enhance a sense of community identity, consistent with the City's Vision and Strategic Priorities. This would necessarily entail construction of purpose-built facilities, since no available heritage buildings within the City are suitable for adaptation to museum functions.

The minimum establishment cost of a single, purpose-built, moderately-sized civic museum of around 3000 m² is likely to be of the order of \$15 million, with annual running costs of \$1.5 - \$2.5 million. These costs would be additional to that of any necessary land acquisition and to the City ratepayers' current annual contribution of \$2 million to the Auckland War Memorial Museum and the Museum of Transport & Technology.

Potential locations

The report concludes that the Corban Estate site is the most suitable location for a civic museum or themed museum(s) housing collections focussed on the wine industry, migration or art. The possibility of establishing a ceramics museum elsewhere in the city, potentially at Clark House in Hobsonville or in New Lynn, is seen as a promising concept but not one that can be realistically pursued unless the Crown relinquishes its occupancy of Clark House or until an appropriate site becomes available elsewhere.

Options identified

A range of options which would cost less than a single purpose-built museum are presented and examined briefly in terms of their siting needs, governance options, cost, relative advantages and disadvantages. The full range of options examined is appended at the end of this summary, on page 2.

Conclusion

All options are judged at this preliminary stage to be feasible, with the exception of Option 1.2 (adaptation of an existing historic building).

Recommendations

It is recommended that:

- 1. The City Council decide which, if any, of the eleven options presented it wishes to consider further, and that it commission further concept proposals for those.**
- 2. The City Council give immediate consideration to establishing criteria and conditions for a fund to allow it to provide operational and capital grants to existing cultural heritage institutions in the City, which would enable them to provide improved care and documentation of, and public access to, their collections.**

Recommendation 1 allows Council to decide, without commitment, but on the basis of coherent concept proposals, to take no further action or to revise or adopt one or more of the concepts. It would then be in a position to proceed, if necessary, to the next stage of detailed concept development, in time for presentation to LTCCP hearings in 2009.

Recommendation 2 suggests that Options 5.1 and 5.2 be implemented as soon as practicable. Of the eleven options presented, these are the ones most likely to have an immediate positive impact on the City's museum-related services. They also involve the lowest capital or long-term expenditure and can be readily amended or reversed by a policy decision.

<u>OPTIONS</u>	<u>SUB-OPTIONS</u>
1. Central Facility	<p>1.1 A central purpose-built Waitakere City Museum, interpreting the history, culture and natural history of the city and West Auckland generally,</p> <p>1.2 A single Waitakere City Museum in an existing historic building, interpreting the history, culture and natural history of the city and West Auckland generally,</p> <p>1.3 Central staffed archive/document repository & research centre.</p>
2. Themed Museums	One or more purpose-built museums or galleries , possibly associated with existing sites or structures, on relevant themes such as Ceramics, Fruit & Wine, Timber & Gum, Migration, Waitakere Ranges, Art,
3. Storage	<p>3.1 Storage and registration facility for existing West Auckland ceramic collections, perhaps Ambrico Place Building.</p> <p>3.2 Purpose-built storage for heritage collections generally, perhaps with registrar and ability to lend objects for display at other venues (e.g. Libraries).</p>
4. Dedicated staff	Museum professional employed by city to provide display and collection care expertise to existing and future local institutions.
5. Support existing institutions	<p>5.1 Annual contribution toward running costs of selected existing institutions.</p> <p>5.2 Capital grants toward development of existing institutions.</p>
6. Interpreted sites	Coordinated professional onsite interpretation of historic sites, structures and buildings, as an alternative to establishing other facilities.
7. Web-based "virtual museum"	"Virtual museum" web-site , promoting existing sites, sharing information about collections not yet publicly accessible.

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1. Introduction

1.1 Objectives

The purpose of this study is to examine whether or not the Waitakere City Council (“the Council”/WCC) should develop a civic museum for the city and to develop a set of options for the provision of museum-related services within the city. The full brief is attached as **Appendix 6**.

1.2 Qualifications

The writers, John Coster and Jane Legget, are independent museum and heritage consultants.

John Coster is a practising Heritage Management Consultant, based in Tauranga. His former positions include Museums Liaison Officer at the Auckland Museum, Curator/Registrar at the Museum of Transport & Technology, acting-Director Wairarapa Arts & History Centre, Manager Museum Services for Tauranga City and trustee of the Auckland War Memorial Museum.

Jane Legget is an Adjunct Lecturer in Museum Studies with Massey University, and has an active research interest in performance assessment in the museum and heritage sector. She was project manager for the initial development and regional trial phases for the New Zealand Museum Standards Scheme on behalf of Te Papa National Services and has worked with city and regional councils, the Department of Conservation, New Zealand Historic Places Trust and Ngati Whatua o Kaipara ki te Tonga. Her museum experience includes posts as a social history curator and heritage development manager in Britain.

1.3 Acknowledgements

This study was commissioned and funded by Waitakere City Council as Contract No. SD05016B.

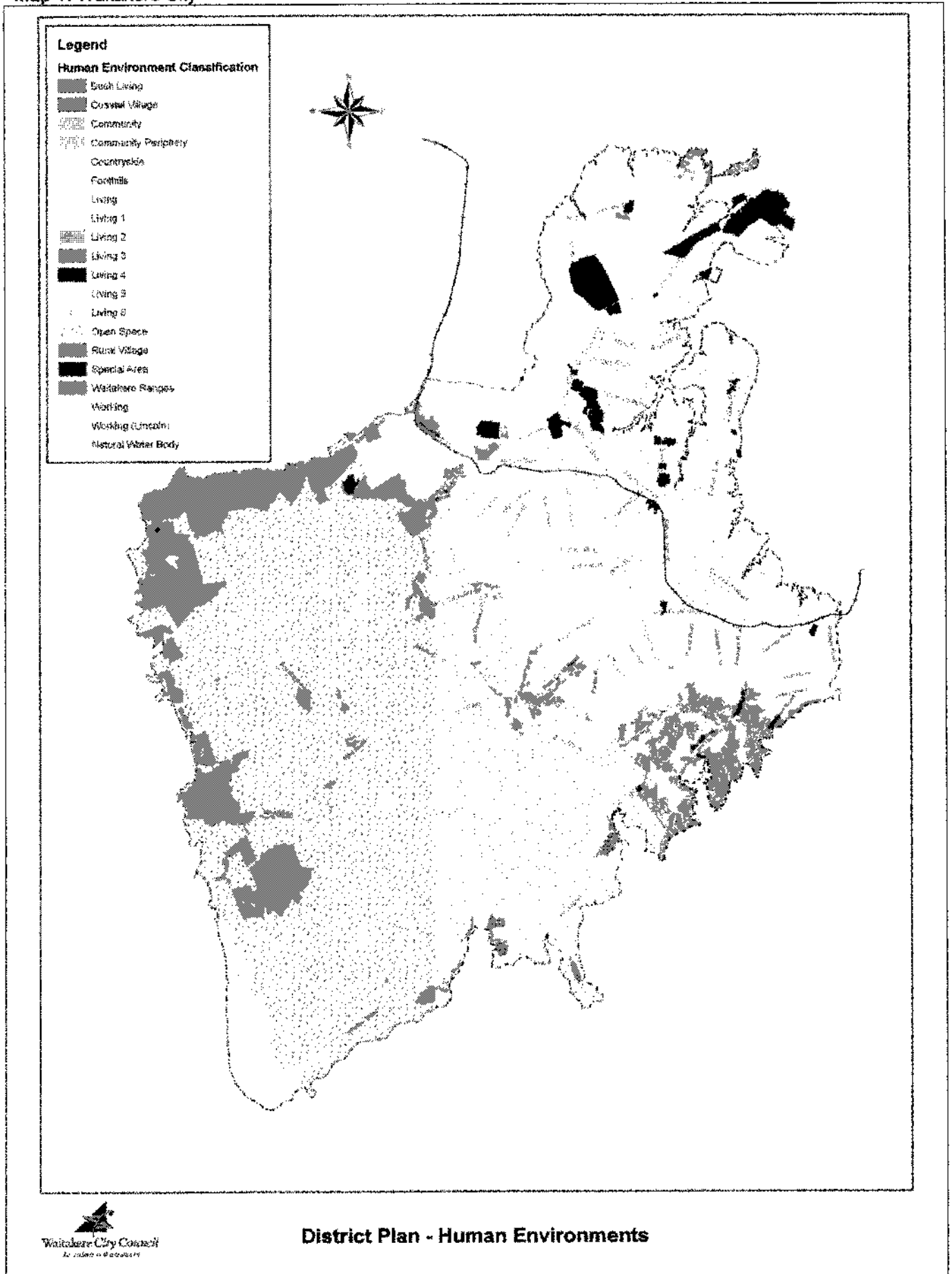
Informal consultation was undertaken with a number of individuals and groups who have an obvious interest in the provision of museum services within Waitakere City. Their comments, suggestions and information supplied have been incorporated into the study’s discussion and recommendations.

Thanks are due to the following for their assistance and advice: Adam Moller, Alina Wimmer, Annette Geering, Carolyn McAlley, Kate Wells, Lesley Smith, Michael Riley, Naomi McCleary, Robyn Mason and Tanya Wilkinson (Waitakere City Council); David Harre (Oratia Folk Museum); Lorraine Wilson and Sherry Reynolds (Portage Ceramics Trust); Howard Williams (NZ Ceramic Heritage Trust); Con Anderson, Gai Bishop and Trevor Pollard (West Auckland Historical Society); Aranne Donald and Mary Gilligan (Friends of Waikumete Cemetery); Jim McPhillips and Peter McCurdy (TOROA Preservation Society Inc.); Ian Lawlor, Robert Brassey and Sandra Coney (Auckland Regional Council); Louis Le Vaillant and Rose Young (Auckland Museum); Michele Wacker and Richard Arlidge (Crowther & Co. /Tauranga Art Gallery); Nick Mouat and Tim Walker (Athfield Architects/The Dowse); Andrew Irving and Wayne Marriott (ISJ Architects/Nelson Museum); Francois Leurquin (Otago Settlers Museum).

1.4 Note on estimates

Cost estimates cited in this report are indicative only. None constitutes a formal estimate or quotation and no undertaking is given that final costs for any development outlined in this report will remain within the amounts stated. All sums cited are exclusive of Goods & Services Tax.

Map 1: Waitakere City



District Plan - Human Environments

2. Background

2.1 Waitakere City

Waitakere City forms the western fringe of the Auckland metropolitan area. It extends from Whenuapai and Hobsonville in the north to Huia and Cornwallis in the south and includes the Waitakere Ranges Regional Park. Its natural boundaries comprise the Tasman Sea on the west coast, the Manukau Harbour in the south and, to the east, the upper reaches of the Waitemata Harbour. Only the eastern quarter of the city's land area is urbanised, the major suburbs including Hobsonville/West Harbour, Massey, Henderson, Te Atatu, Glen Eden, New Lynn and Titirangi. The city's administrative centre is in Henderson.

City/Region	Urban Population		Regional
Waitakere City	183,700	16%	14%
North Shore City	207,600	18%	16%
Manukau City	330,600	29%	25%
Auckland City	419,800	37%	32%
Total metropolitan Auckland Region	1,141,700	100%	87%

Table 2.1: 2006 Census Results¹

Waitakere is the smallest of the four Auckland cities, with a 2006 population of 183,700 (16% of the Auckland metropolitan population and 14% of the regional population) – see Table 2.1. The city's ethnic makeup is predominantly European, with significant Maori, Pacific Island and Asian populations. Areas of higher income are concentrated in Titirangi and Hobsonville.²

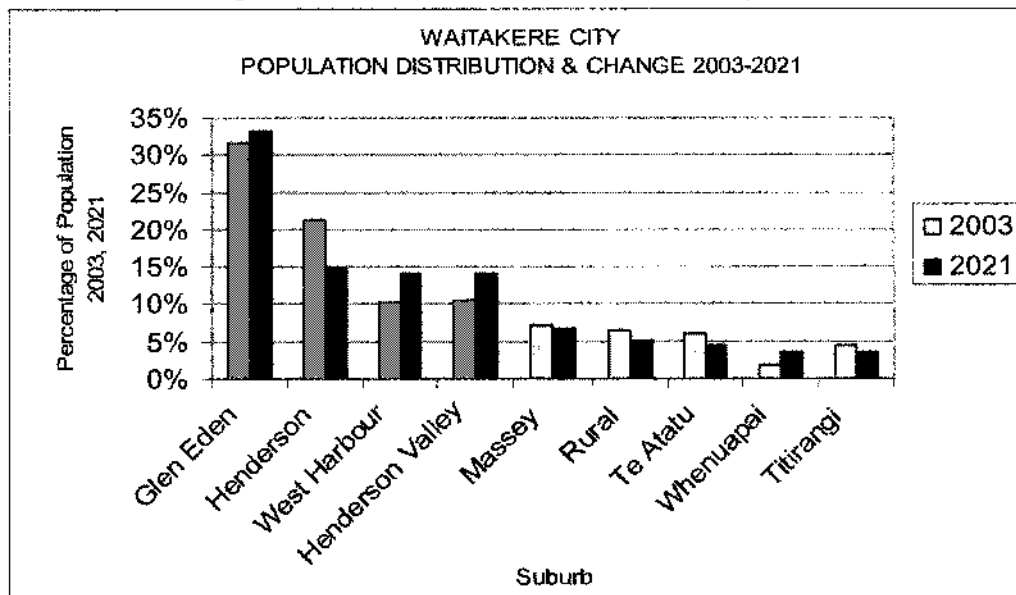


Figure 2.1: Predicted Population Growth³

The city's population is predicted to increase by 28%, to 234,500, by 2021. Greatest growth is likely to occur in the northern Hobsonville/West Harbour area, though overall population distribution will remain much as it is at present (Figure 2.1). Fifty-five percent of the city's population will live in the central suburbs of Massey, Henderson and Glen Eden. The ethnic composition of the city is predicted

¹ <http://www.stats.govt.nz/NR/rdonlyres/E8AB724B-FF23-4C87-AE87-EA093DB89F70/0/2006censusprovisionalcounts2006http.pdf>

² Visitor Solutions Ltd, 2005. Waitakere Performing Arts Centre Preliminary Feasibility Study. Waitakere City Council.

³ Figures from Visitor Solutions Ltd, 2005, pp 18,20

to change significantly, with the percentage of people of European ethnicity falling from 71% in 2004 to 57% in 2021, and those of Asian origin rising from 11% to 21% in the same period. The Maori and Polynesian population is likely to be more stable, rising only from 25% to 29%.⁴

Waitakere City appears to have a low profile within the tourism industry. The city has no Visitor Information Centre and tourism strategies tend to focus on the natural environment. Tourism Auckland's website⁵ makes no specific mention of the City but refers to "the hiking trails in the Waitakere Ranges", "artists' enclaves . . . in places such as Titirangi" and "the west and north-west of Auckland" as "home to some of New Zealand's oldest wineries". (Wine tours advertised on the website tend in fact to focus on Waiheke Island and the Kumeu-Waimauku region, with only one vineyard in Waitakere City mentioned by name.)

In spite of the city's supposed lack of attractions, visits to the Waitakere Ranges, mainly by Aucklanders, number some 2.5 million per annum with around 100 tourism operators in the area.⁶ Tourists are nonetheless currently estimated to represent only about 6 – 9% of visitors to the Waitakere Ranges and Beaches.⁷

Access to the City by public transport is limited to bus and single-track rail services or, in the western and southern parts of the city, including the ranges and the west coast beaches, private or tour company vehicles. Dual tracking of the rail line between Auckland central and Henderson, currently underway, will make the city centre, and the city's southeastern suburbs, more accessible in future.

2.2 Arts, Culture and Heritage in the City

Waitakere City's historical and cultural background is diverse. Tangata whenua, Kawerau a Maki, historically focused on the west coast, still maintain a presence in the area. Ngati Whatua's historical associations with areas of the City are also recognised. The city's administrative centre, Henderson, is located on the site of an early timber mill settlement and river landing. Early European activity was based initially on extractive industries – timber, flax, kauri gum and industrial pottery – with horticulture, orcharding and, in particular, winemaking introduced in the late nineteenth and early twentieth centuries. Cultural groups associated with some of these industries still live in the city.⁸

With the construction of the Scenic Drive, during the depression, Titirangi became Auckland's gateway to the Waitakere Ranges and West Coast beaches and later, around the middle of the last century, also became a focus of settlement for people associated with the arts and literature, giving the area a distinctive quality that still survives.⁹ The Waitakere Ranges Heritage Area Bill, in proposing additional protection for natural and cultural heritage within parts of the City, recognises the contribution of the Ranges to the cultural significance both of Waitakere City and the wider Auckland region.¹⁰

Waitakere City's first museum was the privately-owned "Treasure House", still standing behind Lopdell House in Titirangi and built in classical form in the 1920s by a Mr. P. W. Peat(e). It housed a

⁴ Visitor Solutions Ltd, 2005, pp 18-21

⁵ <http://www.aucklandnz.com/VisitorInformation>

⁶ "West risks being loved to death". *New Zealand Herald* Saturday 27 May 2006.

⁷ R Drey, draft report 2004. Ecotourism positioning of Waitakere. Waitakere City Environmental Management Committee 8 June 2004. <http://www.waitakere.govt.nz/abtcit/ci/pdf/envmnt12004/080604ag.pdf>

⁸ Auton, L. A. , 1977. Register of Places and Objects of Historical, Scientific and Natural Beauty: City of Waitemata. Waitemata City Council.

The State of Waitakere City – Heritage (Social) <http://www.waitakere.govt.nz/abtcit/ps/pdf/stateofcity/ch07.pdf> ; <http://www.waitakere.govt.nz/artcul/hr/index.asp>

⁹ <http://titirangi.net/history2.htm>

¹⁰ <http://www.waitakere.govt.nz/abtcit/ne/pdf/revise-bill.pdf>

collection of kauri gum, mounted bird specimens and other artefacts. The museum was closed around 1931 and the collections reputedly bought by the Government.¹¹

The City now owns and actively manages a variety of heritage buildings, partly funds three professionally-managed public art galleries and encourages the provision of public art throughout the city. It contributes toward a range of artistic and educational programmes, particularly through its Libraries, the Lopdell House Gallery and the Corban Estate Arts Centre.¹² Heritage sites within the city are protected under the provisions of the District Plan.¹³ Three of the City's administrative directorates are involved in the provision or promotion of arts, culture or heritage services and values (City Services, Public Affairs, Corporate & Civic Services).¹⁴

Expenditure on arts, culture, heritage and (by way of comparison) other sport and leisure activities, including parks and community centres, is budgeted largely within the *Strong Communities* and *Urban and Rural Villages* 'strategic platforms' of the City Council's Annual Plans. "Arts and Culture" and "Heritage" activities are guided by their respective strategic plans.¹⁵ The City's approach to heritage management and advocacy is set out in its Heritage Strategy Action Plan.¹⁶ Relevant areas of expenditure are defined in the Annual Plan as follows (Table 2.2):

Strategic Platforms	Urban and Rural Villages	Strong Communities
Objectives	Town centres are thriving places, providing exciting options for people to live, work and play. Public facilities, places and spaces teem with people; the streets are alive and busy.	People are active, healthy and content. They feel safe and connected to others. Our city is a great place for children. We enjoy our diversity of lifestyles and people.
Key operations	<ul style="list-style-type: none"> ▪ Leisure - Community Facilities ▪ Parks & Green Assets ▪ Property - Heritage & Community Facilities 	<ul style="list-style-type: none"> ▪ Arts & Culture ▪ Leisure (Sport & Leisure) ▪ Libraries ▪ West Wave (aquatic centre)

Table 2.2: Arts, culture, heritage & leisure, as defined by the Annual Plan

Waitakere ratepayers contribute some two million dollars annually to the Auckland War Memorial Museum (Auckland Museum) and the Museum of Transport and Technology, both situated in Auckland City. These two institutions are funded by a statutory levy on the local authorities within the Auckland Region while comparable facilities such as the Auckland Art Gallery, Auckland Maritime Museum and Auckland Zoo are largely funded by Auckland City alone. Implementation of recent suggestions that these and other cultural institutions should be funded on a regional basis would further increase the contribution by Waitakere City ratepayers to facilities located in central Auckland.¹⁷ The

¹¹ Works Consultancy Services (D. Pearson) 1996. *Lopdell House Titirangi Conservation Plan*; Markham, S F and H C Richards, 1933. *A Report on the Museums and Art Galleries of New Zealand to the Carnegie Corporation of New York*. The Museums Association, London; <http://titirangi.net/history2.html>

¹² <http://www.waitakere.govt.nz/artcul/index.asp>; <http://www.waitakere.govt.nz/abicit/ps/pdf/statecfcity/ch04.pdf>

¹³ <http://www.waitakere.govt.nz/abtcnl/pp/districtplan/pdf/rules/citrvwide/heritageapx.pdf>

¹⁴ <http://www.waitakere.govt.nz/AbiCnl/to/index.asp#orgchart>

¹⁵ Scadden, K. 2004. Waitakere City Heritage Strategy, <http://www.waitakere.govt.nz/abtcnl/pp/pdf/hrtgstrataactplan.pdf>; 2006, Waitakere City Arts and Cultural Strategy.

¹⁶ <http://www.waitakere.govt.nz/abtcnl/pp/pdf/hrtgstrataactplan.pdf>

¹⁷ Thompson, W. "ARC shy of playing Santa to arts"; Rudman, B. "Ratepayers give lie to politicians' stinginess claims". *NZ Herald*, Wednesday December 7th 2005, p. A2; Rudman, B. "Politicians need to follow peoples' lead on regional funding". *NZ Herald*, Wednesday May 24th 2006; Rudman, B. "Keeping it simple key to regional institution funding levy". *NZ Herald*, Wednesday May 31st 2006.

Council's draft Long Term Council Community Plan (LTCCP) for 2006-2016 budgets a total of nearly \$3.5 million annually for levies and payments to cultural facilities located in central Auckland.¹⁸

Average civic expenditure on arts, culture, heritage, education and leisure, including the regional museums levy, over the last three years is summarised below (**Figure 2.2**) and set out in more detail in **Appendix 1**.¹⁹

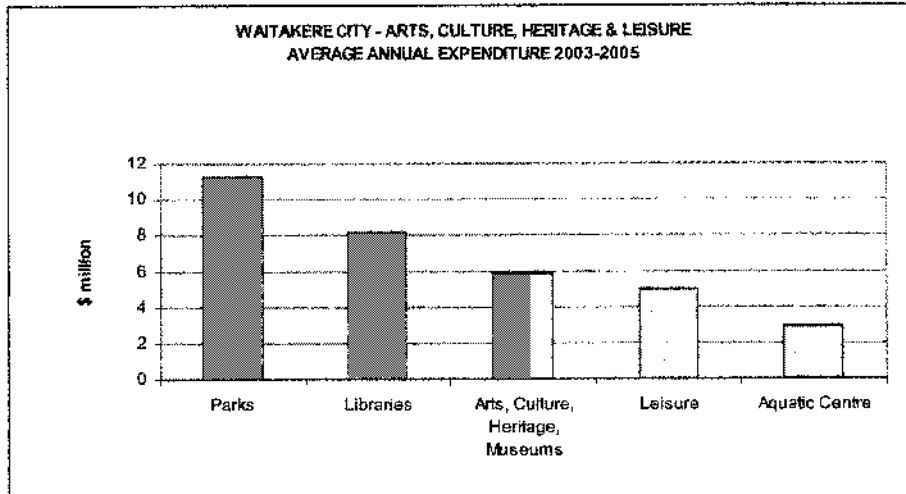


Figure 2.2: Arts, culture, heritage and leisure expenditure

The following table (**Table 2.3**) indicates the percentage of Aucklanders, compared with all New Zealanders, who attended any of a variety of cultural experiences in a recent twelve month period. The major differences appear to be the relatively high number attending non-European performing arts events and a slightly lower proportion visiting museums. These indicators of cultural preference could be relevant in determining the nature of any museum facility provided within Waitakere City.

A more recent survey²⁰ showed that attendance at arts activities and venues by Waitakere residents in 2005 compared favourably with that of other residents in greater Auckland (**Table 2.4**). These data come from research that compared Aucklanders' data with that of the rest of the country as well as investigating differences within the greater Auckland region.

Cultural Experiences in last Year	Aucklanders	All New Zealanders	Difference
Historic places	25%	27%	-2%
Art galleries/museums	44%	48%	-4%
Archives	5%	5%	0%
Libraries	41%	39%	2%
Theatre performance	25%	27%	-2%
Dance performance	15%	14%	1%
Opera/musical	19%	21%	-2%
Maori performing arts	15%	16%	-1%
Other ethnic performing arts	24%	15%	9%
Movies	31%	29%	2%

Table 2.3: Cultural involvement of Aucklanders and other New Zealanders, 2003²¹

¹⁸ Auckland Museum \$2,565,000, MOTAT \$825,000, Auckland Zoo \$26,000, Aotea Centre \$80,000. Waitakere City Draft LTCCP 2006-16 Vol 3 Financial information: <http://www.waitakere.govt.nz/abtcdl/pp/draft-policies/pdf/draftltccp/volume3.pdf>

¹⁹ These figures should be taken as indicative only, since expenditure on particular activities is often spread across two or more "platforms" and may not be fully apparent in the annual accounts. Expenditure on civic art, for example, may be subsumed within a particular capital project. Nonetheless, proposed levels of expenditure in the 2006-16 LTCCP produce results closely comparable with Figure 2.2, and, in the absence of further information, are taken to represent a reasonable approximation of the true level of spending on these activities.

²⁰ *Aucklanders and the arts: attendance, participation and attitudes towards the arts in 2005*, Auckland City Council, 2006

²¹ Source: Ministry for Culture and Heritage and Statistics New Zealand, 2003. *A Measure of*

Locality	Total	Attended nothing	Low level attendance	Medium level attendance	High level attendance
Total	424	65	82	139	138
Waitakere City	21%	15%	20%	26%	19%
North Shore City	19%	15%	25%	20%	19%
Auckland City	20%	16%	14%	21%	23%
Manukau City	33%	37%	32%	29%	35%
Auckland (NMU)	19%	17%	9%	5%	5%

Table 2.4: Attendance at arts events and venues (including museums) by residents in the Greater Auckland region in 2005

(Note: Auckland NMU = areas outside the Auckland free-calling area)

Other data from this survey showed that 89% of Waitakere City residents attended some arts event in the previous 12 months, the highest proportion of any of the Auckland region cohorts of the study (total for Auckland was 85%) and higher than the rest of New Zealand (84%). Similarly, Waitakere residents (60%), together with those of Manukau City (60%) exceeded both Auckland region and the rest of New Zealand with their *participation* in the arts. The study also showed that Aucklanders collectively (5%) were in line with the rest of New Zealand (6%) in regarding museums as part of their perception of “the arts”.

2.3 Arts, Culture and Heritage Facilities

A variety of facilities catering for arts, culture and heritage activities are provided by a range of groups within Waitakere City. They include:

Museums

- **Huia Museum** is located at Huia, near the city’s southwestern extremity, 20 kilometres by road from central Henderson. It is a well-established volunteer-run museum, governed by an incorporated society, whose collections focus on local history, timber milling and memorabilia of the 1863 wreck of HMS Orpheus on the Manukau Bar. It caters for school groups and has worked in partnership with the Auckland Regional Council on establishing heritage trails in the nearby bush.
- The **Oratia Folk Museum**, 5 km from central Henderson, was established in the 1960s and is operated by a volunteer incorporated society. It is housed in a largely reconstructed historic cottage situated on private land and contains a small collection of colonial era domestic equipment, furnishings and textiles. It is open on Sundays and by appointment.
- Although not strictly speaking a museum, the **Arataki Visitor Centre**, operated and staffed by the Auckland Regional Council, plays an important role in interpreting the natural history of the Waitakere Ranges. It provides interpretive displays, a shop, meeting facilities and a wide range of environmental education programmes funded with assistance from the Ministry of Education. The centre receives some 150,000 visits annually.²²
- **Monterey Park Car Museum**, a privately-owned classic car and model collection, open to the public Friday-Sunday at Hobsonville, 12 km from Henderson town centre. Its collections have no immediate connection with Waitakere City’s heritage.

Culture: Cultural experiences and cultural spending in New Zealand

<http://www.stats.govt.nz/measureofculture/default.htm>

²² ARC statistics

- A building adjoining the former Gardner Brothers' (1905) kiln at **Ambrico Place** in New Lynn was ostensibly built with the intention of housing and displaying a small ceramics collection associated with the local ceramics industries. It is of light construction, uninsulated, admits natural light and is potentially vulnerable to burglary. It is unsuitable for use as a museum, and collections currently stored in it are potentially at risk. The building could, however, with improvements, be made suitable for limited short-term storage of robust items. Alternatively, it could function as a small community facility, providing an appropriate space for pottery classes or demonstrations and similar activities. The building is currently on short-term lease to the New Zealand Ceramic Heritage Trust.

Archives and Research Centres

- The Council's **corporate archives** are managed by the Council Archivist under the terms of the Public Records Act 2005. Records date back to 1883 and are accessible to the public.
- Through its Reference Department, the **Waitakere Central Library** cares for and provides access to a significant collection of local history and genealogical resources, including archives, oral history, memorabilia, ephemera, newspapers and a major collection of historic photographs. These heritage collections are actively managed by a single documentary heritage manager. Storage space is limited and may need to be expanded in the near future.
- **Mill Cottage**, near the city centre, is a historic building, operated by the West Auckland Historical Society, which houses the Society's library and archives, including its photograph and audio tape collections. The collections are open to the public and Society members are available to assist researchers. The building includes interpretive displays on local history and the Henderson's Mill site.

Art Galleries

- **Lopdell House Gallery** is an established and well-recognised regional gallery housed in the scheduled 1930 former Titirangi Hotel and administered by the Lopdell House Trust Board. Funded largely by Waitakere City, it presents a programme of ten major and fifteen minor exhibitions per year, and hosts the annual Portage Ceramic Awards. Visitor numbers are in excess of 40,000 per year. The building's design and heritage status impose significant limitations on its use and suitability as a gallery.
- The **Upstairs Gallery**, also situated in Lopdell House, is operated by the Titirangi Community Arts Council and presents a range of exhibitions by local artists. It is funded by Waitakere City and Creative New Zealand.
- The **Corban Estate Arts Centre gallery**, established in 2001 and located close to the city centre on the former Corban family estate, is administered by the Waitakere Arts and Cultural Development Trust, and funded partly by the City. It occupies part of the former Corban family home, mounts some twenty exhibitions by local artists each year and attracts some 18,000 visits annually. The gallery spaces provide less than ideal conditions for the display of artworks and conflict to some extent with the building's "readability" as a heritage structure.

The three art galleries hold no permanent collections, but show a range of temporary exhibitions.

Other Cultural Facilities

- Two active theatre groups are located in the city. **Titirangi Drama Inc.** occupies the 95-seat Titirangi Theatre in the lower level of Lopdell House, while **Playhouse Theatre Inc.** operates from the 240-seat Playhouse Theatre in Glen Eden, administered by the Waitakere Playhouse Theatre Trust.
- Six **Community Centres**, located in the eastern and southern part of the city, at Te Atatu North, Te Atatu South, Glen Eden, New Lynn, Kelston and Titirangi, cater for a range of cultural, sporting and social activities. They are provided and administered by the City Council.
- The **Corban Estate Arts Centre**²³, in addition to its exhibition gallery, provides a wide range of facilities and activities, including classes, lectures, cultural events, a schools education programme and studio space for artists. The Centre has four fulltime and four part-time staff. It presents well over a hundred events and programmes annually. The Corban Estate has been suggested as a suitable site for a museum of the winemaking industry.
- The **Lopdell House Gallery**²⁴, with four fulltime staff and a number of volunteers, also presents, in addition to exhibitions of contemporary art, an array of events, workshops, classes and schools programmes associated with individual exhibitions. The gallery provides administrative services to the newly-established McCahon House Trust and the McCahon Arts Residency.
- **Colin McCahon House**²⁵, former home of the artist, at 67 Otitori Bay Road, French Bay, is due to open to the public in August 2006 as an “interpreted home”. An artist-in-residency programme will be accommodated in adjacent quarters, and associated educational activities will focus on secondary and tertiary students.

Six **libraries** are provided in the city - Waitakere Central, Massey, Ranui, Te Atatu, Glen Eden, New Lynn and Titirangi. Four of these act as learning centres, providing a range of courses and classes. Waitakere Central Library, in Henderson Town Centre, also undertakes services to the adjacent Unitec tertiary institution. None of the libraries at present offer facilities suitable for the mounting of standard museum or art exhibitions.

2.4 Collections

Waitakere City holds a small civic collection of contemporary West Auckland art which is added to regularly and displayed in public buildings within the city. It is not formally managed as a heritage collection and is not considered further in this report.

Twenty-five collections relevant to the city’s history have been identified (see **Appendix 2**). They comprise the following:

- six collections of document and archives, three of which are held by established institutions;
- fourteen ceramics collections, only four of which are known to be adequately cared for;
- two small collections of material from the timber industry, neither with a permanent repository;
- three local history collections, all of which could be better housed.

In addition, three private collections open to the public but with no specific relevance to west Auckland, are known.

²³ www.ceac.org.nz

²⁴ www.lopdell.org.nz

²⁵ <http://www.mccahonhouse.org.nz/>

The ceramics collections include an assemblage of historic West Auckland industrial ceramics belonging to the City Council which are currently held in storage.²⁶

Numerous other collections contain information or objects relevant to Waitakere City. Those listed above are either entirely or largely concerned with west Auckland and relate directly to options for the provision of museum services within the city and/or are known to be housed under less than desirable circumstances and/or are located within the city.

In the case of collections representing the west Auckland ceramics industry in particular, there is a need for secure storage to be made available in order to prevent collections being dispersed or to hold them until a permanent repository, in an established museum, can be found.

There is also a need for professional staff to document collections while their owners are still alive and able to provide full background information. In the case of private collections in particular, both the collection itself, and comprehensive information about individual objects within it, may be at risk of loss on the death of the owner or during the disposition of their estate.

2.5 Summary

With the exception of the Central Library and City Archives, none of Waitakere City's collection repositories provide trained staff and adequate conditions for the storage or display of museum objects. Expertise in the care and management of paper-based heritage collections is currently available only through the City Archivist and the Central Library. The City's three public art galleries, located at Lopdell House and the Corban Estate, occupy scheduled heritage buildings which do not meet standard environmental conditions for the storage and display of artworks and which limit the range of activities able to be provided. None of them have museum-standard storage facilities or are collecting institutions at the present time. Although aimed at somewhat different audiences, the activities of the individual galleries overlap to a significant extent.

The two volunteer-run museums and the Mill Cottage research centre are under-funded, do not supply the long-term stable environmental conditions required for museum collections and have insufficient storage space. Huia and Oratia museums are located at some distance from the main centres of population and transport routes through the city.

The storage building at Ambrico Place is unsuited to any museum function, particularly the display of objects, though it could be used for limited short-term storage of robust collections and for pottery classes and demonstrations.

Potentially significant collections held in private homes are subject to damaging environmental conditions, fire, burglary and the risk of dispersal and loss of contextual information following the death of their owners.

²⁶ See: Perry, John, 2005. Valuation/Report July 2005 Waitakere City Council Ceramic Heritage Collection. Waitakere City Council.

3. Museums & Their Requirements

3.1 Museum services – characteristics, mandate, need, rationale and essential ingredients

A number of museums or museum-like organisations in Auckland hold collections of local historical and cultural materials relating to Waitakere City, only some of which are accessible to the public. Waitakere City Council has recognised that this situation may not meet the needs and expectations of the community. As the Council itself does not currently operate a civic museums service, it has decided to investigate the potential options and related issues associated with the provision of museum services within the City²⁷.

This section addresses some core questions:

- What is a museum? What services do museums offer?
- What is the local mandate for operating a civic museum service?
- What is the need for a civic museum service in Waitakere City?
- What are the benefits of operating a museum service?
- What are the critical elements required for a successful museum service?

3.2 The nature of contemporary museums

“A museum is a non-profit-making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, tangible and intangible evidence of people and their environment”

International Council for Museums (ICOM), 2004²⁸

Museums as civic institutions have changed remarkably in the past 300 years, but they still retain the core functions of *acquisition, stewardship, research, exhibition and interpretation for the public benefit of tangible material culture* – objects and specimens of historical, cultural, scientific and other significance to various sectors of their communities. The associated information and research, which can include historical and technological data, korero, oral traditions, audio or video recordings, greatly enhance the value and potential uses of the collections to their communities, especially for instructive and imaginative interpretation and as resources for study and creativity.

In addition to their intrinsic value, museum collections produce other forms of value that can contribute to community life. Activities undertaken and services provided by contemporary museums to deliver this value include:

- Displays and exhibitions – long-term, short-term, web-based and touring exhibitions
- Community exhibition space(s)
- Research and information services, including identifying objects and specimens for the public
- Documenting local history, culture and traditions through collecting three-dimensional evidence (objects, specimens, taonga, artworks)
- Study access to museum collections and associated information
- Educational programmes for schools, including special schools
- Lifelong learning opportunities, including community education programmes
- Community events and festivals

²⁷ See Appendix 2, Section 2 of this report, and Scadden (2004).

²⁸ This definition of a museum is used by the Ministry of Culture and Heritage (MCH) and the Department of Internal Affairs (DIA).

- Opportunities for volunteers
- Training opportunities
- Meeting and performance spaces
- Visitor attractions
- Visitor amenities, including shop, café etc.
- Venue hire
- Membership organisations for special interests
- Specialist expertise – academic and professional

In addition to the normal administrative and management requirements common to any business or public sector organisation (sound financial planning and management, human resources management, building maintenance, health and safety compliance, insurance etc.), the activities in which museums engage in order to deliver these services include:

- Management of collections, including research, documentation, preventive and remedial conservation
- Information management, including collection information, supporting information resources (libraries and archives), web-site
- Development of the collection through the acquisition of new items, duly researched and documented
- Development of exhibitions, including collaborative community research, collections research, negotiating loans, copyright clearances on images, audio and video recordings, design and installation
- Research, writing and production of publications, including exhibition catalogues
- Development, design and delivery of education programmes, including alignment with school curricula, training and materials for teachers (includes print and web-based media)
- Development of community programmes and events, often in partnerships with different communities, institutions or specialists
- Marketing and promotion within the community
- Sourcing sponsorship and project-based funding
- Community liaison
- Volunteer management (recruitment and retention)
- Design and maintenance of web-site, including “virtual” exhibitions, publications and catalogues

Many of these “behind the scenes” operations are conducted through collaborations with communities, knowledgeable individuals, iwi organisations, Council departments, academic specialists, government agencies (e. g. Ministry of Education’s Learning Experiences Outside the Classroom (LEOTC) programme), businesses and other parties with shared interests.

Museums actively strive to engage their communities, working in partnerships and becoming a focus for community pride and identity. They acknowledge the diverse interests of their many stakeholders, and identify various target groups for specific services and activities. New Zealand museums also recognise the continuing kaitiakitanga obligations of iwi Maori over museum-held taonga, and work collaboratively to enable their culturally-sanctioned stewardship and interpretation within museums. There is increased recognition of the importance of museums as free-choice learning environments, offering many pathways to lifelong learning.

Organisational contexts for New Zealand museums

There are approximately 600 museums or museum-like organisations in New Zealand, of which some 125 operate professionally - with paid staff employed to make management and professional decisions.

These “professionally-managed” museums are mostly located in sizeable urban centres. Local authorities are the largest funders of museums, directly and indirectly.

Museums in 21st century New Zealand hold a wide variety of collections, and those operated by, or on behalf of, local authorities generally focus on the history, culture and natural heritage of their immediately locality. Each museum’s origins are unique, but usually these have shaped the institutional focus, while the fulfilment of a museum’s declared purpose is generally determined in the context of the present and future needs and aspirations of its stakeholders, including Territorial Local Authorities (hereafter TLAs).

The majority of New Zealand’s publicly-funded museums operate through, or on behalf of, local authorities, while many others receive financial support from local authorities through a range of mechanisms. At the national level, central government funds the Museum of New Zealand Te Papa Tongarewa (Te Papa) as a Crown Entity, while there are four major museums with regional remits operating under their own Acts of Parliament²⁹: Auckland War Memorial Museum, the Museum of Transport and Technology (MOTAT), Canterbury Museum and Otago Museum.

Professional context for New Zealand museums

The museum and art gallery sector in New Zealand has become increasingly professional, guided by established international practice, although the majority (around 475) continue to be governed and managed by volunteers. The sector organisation, Museums Aotearoa³⁰, sets ethical standards³¹, aligned with the codes of practice sanctioned by the International Council of Museums (ICOM), the museum-affiliate of UNESCO³². Massey University, Victoria University of Wellington and the University of Auckland offer professional training for post-graduates. The museum sector has recently partnered with the Aviation, Travel and Tourism Training Organisation to deliver NZQA unit standards for a National Certificate in Museum Practice that can be achieved “on the job”.

Institutional assessment against museums standards appropriate to New Zealand’s bi-cultural environment is offered through National Services Te Paerangi, which promotes the *New Zealand Museums Standards Scheme*³³. National Services is a unit of Te Papa charged with supporting and developing the effectiveness of New Zealand’s museums, art galleries and heritage organisations, including marae. It gives particular emphasis to the implementation of bicultural practice.

Museums have much in common with libraries, archives and heritage planning – kindred professions with responsibilities for heritage information resources, documentary heritage and built and landscape heritage. However, while there are shared goals and overlapping purposes, museums have distinct professional practices specific to the management of collections of three-dimensional heritage material, including artworks, and to their interpretation for diverse audiences.

Organisational and professional contexts for museum collections in Waitakere City.

Key documentary heritage collections are managed within the Council through its Library and Information Services and Archives (see **Section 2.3**). In the case of the Archives, statutory obligations under the Public Records Act provide for the retention and management of official local authority records to national standards.

²⁹ Museum of New Zealand Te Papa Tongarewa Act 1992, Canterbury Museum Trust Board Act 1993, Auckland War Memorial Museum Act 1996, Otago Museum Trust Board Act 1996, Museum of Transport and Technology Act 2000

³⁰ <http://www.museums-aotearoa.org.nz>

³¹ Museums Aotearoa, 2003. *Code of Ethics for Governing Bodies of Museums and Museum Staff*. Wellington, Museums Aotearoa.

³² <http://icom.museum/>

³³ Te Papa National Services Te Paerangi, 2002. *New Zealand Museums Standards Scheme Nga kaupapa Whaimana a Nga Whare Taonga o Aotearoa*. Self review handbook.

Within Waitakere City there are two professionally managed art galleries – Lopdell House and Corban Estate Arts Centre – which both receive operating funding from Council. However, neither of these is a collecting institution.

As indicated in **Section 2.4**, other collections held locally are either in private hands or managed by independent volunteer groups. Other material held regionally, for example in Auckland Museum, may be available for loan, should premises be available within Waitakere City which meet approved museum standards.

3.3 A mandate for provision of a civic museum service

Both national legislation and local strategic objectives allow for the Council to operate or support museum services.

Legislative framework – the Local Government Act 2002

The Local Government Act 2002 (hereafter LGA) requires TLAs to promote “the social, economic, environmental and cultural well-being” of their communities “now and in the future”³⁴, while recognising the diverse characteristics of each TLA’s communities. To varying degrees, museums and museum services are able to contribute to all four aspects of community well-being, but their most apparent contributions are to cultural and social well-being. Their economic contributions are generally greater in communities that are tourist destinations, and their environmental contributions are most often educational in nature. The goal of inter-generational equity is at the heart of museums’ stewardship role, maintaining past and contemporary heritage materials for the benefit of current and future generations.

Treaty of Waitangi

The LGA provides for recognition of the principles of the Treaty of Waitangi, specifically requiring TLAs to “provide opportunities for Maori to contribute to its decision-making processes”³⁵. Iwi Maori already contribute to Council decision-making.

Council-Controlled Organisations

A Council-Controlled Organisation (hereafter CCO) is any form of organisation to which one or more local authorities have the right to appoint, directly or indirectly, at least half of the organisation’s governors.

A CCO may only be established after consultation undertaken as part of another proposal or as part of a Long-Term Council Community Plan. Once operational, they are subject to performance monitoring, bi-annual reporting requirements and auditing.

Examples of museums and galleries operated as CCOs include the Tasman Bay Heritage Trust, Wellington Museums Trust and the Tauranga Art Gallery Trust.

The local authority strategic planning process

Contemporary museums are responsible for a great variety of collections, and the majority of those operated by, or on behalf of, local authorities focus on the history, culture and natural heritage of their

³⁴ LGA 2002 section 10 b

³⁵ LGA 2002 section 14 d

immediately locality. LGA requirements for consultation must guide any new TLA museum initiative involving capital investment.

When TLAs operate museums or support museum services, they require these to align their activities within the overarching goals of the TLA. Under the LGA, the LTCCP presents the operating framework and rationale for Council activities, which is subject to “democratic local decision-making and action by, and on behalf of,” its communities³⁶. Thus the operation and support of museum services are within the powers of the Council, following consultation with its residents.

The planning process involves local consultation to identify achievable **community outcomes**; preparing an **LTCCP**, covering a 10-year period; preparing an **annual plan** and an **annual report**. Where new services or substantial new asset acquisitions are proposed outside of the regular planning cycle, these must be subject to effective consultative processes.

Local mandate

A number of Council documents, including the LTCCP, indicate that a role in managing heritage collections is consistent with council policies and strategies.

Vision

“The vision is that in the near future Waitakere will be known internationally as a sustainable city that;

- Celebrates and sustains its people
- Has a strong sustainable economic base
- Honours its environment; and
- Builds on its cultures and heritage”³⁷

Community museums that collect, preserve and display cultural heritage material offer permanent facilities where different aspects of the past and present are valued, celebrated and explored and to which people can have regular access. A civic museum service could actively contribute to this vision.

Strategic priorities

The city’s five strategic priorities are:

- “A commitment to the **Treaty of Waitangi**
- Progressing towards **Sustainable Development**
- Ensuring our children are cared for in the **First Call for Children** programme
- Building a **Safe City** where people can be free from fear of violence
- Become a **Lifelong Learning City** where access to and opportunity for education is available”³⁸

As sites for informal learning, museums are contributors to the full range of lifelong learning experiences available in communities. Education – in many forms - is a key museum function. Museums offer non-judgemental environments for non-directed exploratory learning, supported by the availability of in-depth information for visitors inspired to explore a theme more deeply. They also provide collection-based research resources for individuals’ self-directed learning.

Contemporary museum practice in New Zealand honours the spirit of partnership expressed in the Treaty of Waitangi, and strives to integrate Maori values in all aspects of museum work. Various models of partnership with iwi Maori have emerged, ranging from formalised arrangements to

³⁶ LGA 2002 section 10 a

³⁷ Annual Plan 2004-5

³⁸ Draft LTCCP 2006-2016

productive informal collaborations. A growing number of Maori are making their careers in museums, embedding Maori values in governance, management and day-to-day operations.

A civic museum service could help make visible the Council's commitment to its partnerships with iwi Maori and contribute to the goal of becoming a Lifelong Learning City.

Long Term Council Community Plan

Museum services have the potential to contribute towards the achievement of several of Council's community outcome priorities. Given the holistic and inter-related nature of the four community well-being concepts, the degree and extent of museum contributions will vary according to the form(s), purpose(s) and resources of any proposed museum services. **Appendix 3** identifies several **community outcomes** from Waitakere City's *Draft Long Term Community Plan 2006-2016* and the community consultation in 2005 behind *The Community Outcomes for Waitakere City 2006-2009*, to which a museums service could actively contribute. These are consistent with the Ministry of Culture and Heritage's definition of cultural well-being:

“ The vitality that communities and individuals enjoy through:

- Participation in recreation, creative and cultural activities
- And the freedom to retain, interpret and express their arts, history, heritage and traditions”³⁹

No specific commitment to develop museum services features in these planning documents, but they would not be incompatible with overall objectives.

Strategy documents

Two Council Strategies specifically address issues and activities relating to heritage collections (or “museum treasures”⁴⁰). The *Draft Arts and Culture Strategy* and the *Draft Waitakere City Heritage Strategy Action Plan (2004)* together illustrate:

- the overlapping nature of the concepts of, and policy-making for, art, culture and heritage;
- the distinctive nature and scope of Maori concepts relating to material cultural heritage as taonga, and its inseparability from intangible heritage; and
- close relationships and overlaps with natural heritage, built heritage and cultural landscapes, including wahi tapu

The *Heritage Strategy Action Plan (2004)* particularly notes the need to “ensure that the Arts Programme includes consideration of and support for Waitakere City heritage” (p. 36). It also proposes investigation of an Arts and Cultural Heritage Trust to co-ordinate and manage the arts facilities, historic houses and museums owned by the Council⁴¹.

Any museum service for Waitakere City would be expected to align with community outcomes identified through the community consultation processes.

Museums services could actively contribute to several community outcomes identified in Waitakere City's *Draft Long Term Community Plan 2006-2016*, depending on the particular purposes and forms, or combinations of museum purposes and forms, adopted. While there is currently no explicit mandate to establish a civic museum or museum services, there is an implicit mandate to explore the potential

³⁹ <http://www.moh.govt.nz/>

⁴⁰ term used by Ken Scadden p. 37 *Draft Waitakere City Heritage Strategy Action Plan (2004)*

⁴¹ c.f. Wellington Museums Trust

for museum services aligned with the City's vision, which in turn can assist the delivery of cultural well-being outcomes relating to two of the Five Strategic Priorities.

3.4 Issues, need and rationale for civic museum services

As a relatively young city, Waitakere has not inherited an established museum with heritage collections representing the richness, cultural breadth and temporal depth of its human heritage or documenting its diverse natural heritage through natural history specimens systematically acquired over time. Nor does it benefit from the physical presence of a heritage-based cultural institution to act as a focus for civic pride in the Maori history and traditions and the stories and achievements of later settlers, serving equally to create a sense of communal identity, orient new immigrants and introduce visitors to the region.

Nonetheless, the *Heritage Strategy Action Plan* identified a range of heritage assets within the city, including collections. Many of these collections are physically at risk because of poor security and storage environments. Others are in private hands and at risk of dispersal and possible irretrievable loss. These collections have the potential to complement the paper-based documentary heritage held by the Council's libraries and archives, and cumulatively enhance the public's access to more multi-faceted knowledge resources through exhibitions and other interpretive media responsive to different learning styles. They also support the knowledge and interpretation of the sites identified by Auckland Regional Council in two cultural heritage inventory projects⁴² covering Waitakere City.

This present study has identified a number of issues relating to Waitakere City's material and community heritage needs which could be satisfied by the development of civic museum services. Key elements for effective museum services are outlined in **Section 3.5** and potential models for a civic museum service are discussed in **Section 6**.

Issues and Needs

The following table (**Table 3.1**) summarises the issues and needs relating to Waitakere City heritage collections that could be addressed by museum services.

Issues and needs	Role for a museum service
Existing heritage collections are dispersed and mostly inaccessible to the public	Museum documentation systems could record and track the nature, content, state and locations, and make the core cultural, historic and scientific information accessible to the public, at one or more physical locations and/or as an electronic or virtual museum of Waitakere heritage
Existing collections have no long-term security of ownership	A museum service could a) acquire collections by gift or purchase; or b) arrange a long-term loan with option to acquire later
Some existing collections are potentially at risk of dispersal, and subsequent loss of important background information	A museum service could provide a central storage facility ⁴³ - under negotiated agreements - to ensure that the material remains with the City and in good condition. Access could be by arrangement or on a limited number of selected days.
Current museum operations depend on volunteer groups, with aging membership and few new recruits. The long-term future of these operations and their collections is uncertain.	A museum service could provide regular liaison to advise and motivate and re-invigorate volunteer-run museums, building their capacity to care for collections and reducing potential for the loss of associated information.

⁴² *Cultural Heritage Inventory: a maritime inventory for the Auckland Region* (1995) – ARC Technical Publication no. 35, and *Cultural Heritage Inventory: a base inventory for Waitakere City* (ARC Technical publication no. 73)

⁴³ Clean, secure, pest-free, dust-free, watertight, stable environment ideally with controlled humidity, temperature

Issues and needs	Role for a museum service
Several collections relate to specific heritage sites, which are themselves at risk (e. g. industrial pottery sites at Ambrico Place, near Clark House at Hobsonville, and elsewhere).	A museum presence at or near the sites could link collections and sites through interpretation strategies. Greater public awareness of the collections would in turn raise local interest in these sites and create opportunities and enthusiasm to protect, preserve and interpret them better
Lack of access to well-managed and imaginatively interpreted collections deprives city residents of valuable lifelong learning opportunities for all age groups.	A museum service could offer readily accessible unstructured lifelong learning opportunities that meet the needs of various learning styles and provide family learning occasions. A museum service could also create and deliver curriculum-based educational programmes with a local focus.
Lack of fully effective and regularly accessible museums inhibits the development of a strongly-shared City identity, and subsequent community pride in Waitakere and its heritage	A civic museum can contribute to the development of a strong "place identity" or brand for Waitakere City and create an accessible and family-friendly focus for community identity and pride.
Lack of a site or service focused on "bringing up" opportunities to celebrate the diversity of the City's settlements, communities, experiences and development in a readily comprehended and enjoyable way.	A museum with its own building would provide a dedicated multi-faceted service charged with exploring and sharing the City's diverse heritage with locals, their visiting friends and relatives and other visitors, through shared experiences of the tangible history.
Opportunities likely to be lost for the City to retain or acquire items, which may hold special significance to Waitakere City, however modest or low in monetary value, as individuals are unaware of the city's heritage interests. There is no "obvious" place where donors could offer these for the interest of present and future generations	A civic museum service demonstrates the City's commitment to the heritage of all residents and organisations and their past and present contributions to the city's special character, and attracts the loyalty of its residents and their generosity in gifting relevant historical and cultural material. A good museum becomes the community's "first port of call" for the protection and preservation of material with local significance.
Lack of any central place where the heritage and contributions of Waitakere City's ethnic diversity can be comprehensively appreciated and celebrated on a regular basis	A museum focussed on the human history of the City, and especially its cultural diversity, would have relevance to most sections of the community and contribute to mutual understanding of past present and possible futures.
Lack of available museum expertise (collection management, curatorship, conservation, interpretation) may put current civic art holdings at risk	A qualified collection manager within a museum service could manage the civic art collection.

Table 3.1: Summary of issues and needs relating to Waitakere City heritage collections which could be addressed by museum services.

These issues reveal gaps in the City's ability to capitalise on local heritage assets to address some of the desired community outcomes identified in the draft LTTCP. A well-designed museum service that addressed some or all of these issues and needs, implemented incrementally, could assist the City to achieve those community outcomes. If established professionally, it could also meet the public accountability requirements for stewardship of heritage collections identified in the recent report of the Office of the Auditor-General⁴⁴.

Rationale for museum services

There are two main drivers behind new museum initiatives. One is people-focused, concerned with "saving for posterity" the material heritage of a community, as part of an emphasis on building local social capital and fostering community identity and making a statement of civic pride. The other is

⁴⁴ Controller and Auditor-General (2006). *Management of heritage collections in local museums and art galleries – performance audit report*, Office of the Auditor-General.

driven more by economic factors, which ultimately depend on the nature and location of the community. In this latter case, the prime rationale for a museum may be as a tourist attraction, to draw visitors into a community and capture spill-over spend in local businesses and services. Such developments may be integral to regional economic regeneration initiatives. These two drivers need not be incompatible – a first-class museum much used by local people and in which they take great pride and enjoyment could equally appeal to visitors and become a recognised visitor attraction and the hub or springboard for other tourism ventures.

Communities operate museums as repositories of tangible evidence of the diversity of past and present life in their region. The material held in their collections combines representative material from everyday life at different periods for different communities, but it also documents in three-dimensional form exceptional achievements and unique contributions with a local genesis or association. The social and cultural links of individuals and groups to this material strengthens their sense of belonging to each other and to the place, and contributes to their personal sense of self and confidence. The perception of museums as ‘common ground’ enables people to come together to experience, and engage with, old and new knowledge in non-threatening and enjoyable ways. Contemporary museum practice encourages local, often under-served, voices to be heard through community-led exhibitions and programmes, rather than relying on authoritative curatorial perspectives.

It is likely that museum services for the city would initially have greatest instrumental value through a determinedly local focus to build a “sense of belonging”, a distinct community identity and “place identity” or branding. Given both the multi-dimensional nature of museum services and variety of implementation options, it is likely that a community-building focus would take priority in the first instance, but ultimately the creation of a site-based high quality visitor attraction could bring spill-over economic benefits which would strengthen the rationale in the longer term.

3.5 Essential ingredients

A museum authority needs to have a clearly defined mission and purpose, to which all its activities are aligned. Although there are many manifestations of museum services, certain key elements are common to all successful operations. These are summarised below (Table 3.2):

Critical success factors	Explanation or comment
A clear vision, mission and statement of purpose – likely to be aligned with WCC strategic priorities	To guide all policies and activities
A defined sphere of interest – geographical/thematic/temporal	In this case, the focus would be Waitakere City or some particular aspect of its heritage.
Clearly identified target audiences for the services, based on sound demographic data.	In this case, Waitakere City residents, their visiting friends and relatives, schools, and specific community groups, (e. g. iwi Maori). Certain exhibitions and activities will have their own specific target audiences.
A collecting policy , which acknowledges the policies of other collecting institutions	To avoid disputes or competition with other museums, to complement the work of WCC libraries and archives and to keep the collection relevant to the museum’s overarching mission.
A core collection , which can grow in response to a collection strategy informed by community needs and interests	As a basis for developing exhibitions, education programmes, community events, interpretive strategies within and beyond a museum building, and for supporting heritage research and educational projects (e. g. school work)
An effective collection information management system (electronic)	To collate all collection records, track the condition and location of objects. Various software packages exist.
Suitably qualified staff , who are	The number and qualifications would depend on the