

- Themed museums – OK, but not her first choice. Noted important heritage buildings being damaged – on ARC;s cultural heritage index but not on WCC district plan (Old Railway Clerk’s office in Piha; old school house in Piha). Also mentioned old water filter station near Titirangi (people could walk there on the flat from Lopdell House) but agreed that purpose built premises might be better for museum purposes.
- Themes – agreed with those mentioned, especially migration and timber. Less enthusiastic re ceramics (saw it could “stand on its own”). Also suggested surfing history and railway history and heroic story of development of water catchment. Noted that Matakoho operated on \$900,000 p.a. plus volunteers. Thought more people would come to a timber museum in WCC, because they wouldn’t have to travel so far.
- Storage – OK as an interim measure

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**5. Submission from:  
Ian Lawlor, ARC Heritage  
7 July 2006**

.. suggests immediate support for existing heritage caretakers and agencies and, within the medium term, capacity to conserve historic heritage i.e. some sort of physical space to accept collections.

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**6. Submission from:  
Kubi Witten-Hannah, West Coast Plan Liaison Group  
30 September 2007**

... The West Coast Plan Liaison Group does have an interest in the history and heritage of the outer area. I also am very interested in the history of the city and some years ago did some work for Council around making educational use of historic sites which I think is still on their web site. If there are further opportunities to be involved in the discussion I would be keen to be involved.

One consideration I would like to raise is the possibility of having a museum spread over a number of small sites specifically the current museums such as Huia and Oratia and other historic sites such as the McCahon house in Titirangi. I think there are benefits in having the museum contextualised by its locations.

There could be a central site, perhaps in conjunction with the Waitakere Libraries archive and photograph collection, and coordination of administration. I think some people who have extensive private collections of relevant material may be keener to donate it to a localised outpost rather than one central institution. I wish you well with the project.

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**7. Submission from:  
John Edgar, Ann Robinson  
20 October 2007**

**JOHN EDGAR**

**STONE SCULPTURE**

**PO Box 21495, AUCKLAND, NEW ZEALAND 0650 Ph/Fx 64-9-8128555 Email: john@johnedgar.co.nz**

20 October, 2007

John Coster  
29 Thorn Rd  
Lower Kaimai, RD 1  
Tauranga

by email

Dear John,

**Re: Waitakere City Museum Concept**

Thank you for the opportunity to make a submission on this very important city development project.

**Introduction**

Ann Robinson and John Edgar have been art practitioners for over 30 years, the past 20 years spent living and working in Waitakere City.

Their contribution to the arts has been recognised locally, nationally and internationally. Waitakere City awarded them Waitakere City Millennium Medals in 2000, and they were both made Waitakere City Arts Laureates in 2006. In 2001 Ann was made an Officer of the NZ Order of Merit (ONZM) and in 2004 she was made an Arts Foundation of NZ Arts laureate.

While they have exhibited their sculptures internationally, they are very much involved with the creative industries in Waitakere City. John has been a trustee and vice chairman of the Waitakere Arts and Cultural Development Trust since 2000, and they have both served on various committees concerned with the environment and the arts. John has been chairman of the Outdoor Sculpture 2001 Society since 2002. This group was established in 2001 and successfully completed its first project to place 8 public sculptures in the Auckland Domain in 2005.

They are both ardent advocates for an arts and cultural museum in Waitakere City. Waitakere City has a short but rich heritage that is presently being poorly conserved and parts in danger of being lost through lack of resources. While there are a few small museums and historic societies operating in the city, these are totally inadequate to even collect the heritage material that is being stored in basements and garages.

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## Submission

We refer to the Corban Creative Quarter Museum Draft Concept Summary as presented to the Waitakere Arts and Cultural Development Trust in August 2007.

1. We support the importance of the three core strands as listed – namely the wine industry, the design and applied arts/visual arts and the local history.

We would add the ceramic and forestry industry to that list, as these were the economic activities that were responsible for the establishment of New Lynn and Henderson and the surrounding villages.

2. We strongly oppose the suggestion that the museum could be perceived as a series of venues and facilities integrated into the Quarter.

We support a stand-alone (but well-integrated with other arts activities) facility in its own building on the Corban Estate.

The suggestion of a decentralised model is fraught with problems.

For example

Small museums cannot afford security, conservation, storage, display, specialised staff and conditions recognised as standard museum and art gallery practice in the 21st century. The decentralised model is an outmoded parochial approach and is far from best practice.

Visitors to any city (who are a large proportion of museum patrons) want to visit one institution and see the local arts and culture, and would rarely have the time or energy to go further a field to visit small outlying museums.

We also oppose the suggestion that a website is an adequate substitute for a museum – it is however an entirely complimentary and essential extension to any museum's activities.

3. The overarching theme of immigration is one that needs further discussion, but is a good initiation for the concept stage.

4. Our preferred governance model would be a separate board constituted as a trust, however this also needs further discussion once the concept is consolidated.

5. The integration of some of the facilities of the museum with those of the performing arts centre and other related activities in the city is a very good idea, and would ensure that the various institutions were more closely related at every level which will lead to very positive outcome.

6. Given the demand for space on the Corban Estate, we submit that museum storage facilities should be offsite, in an appropriately conditioned and well-secured warehouse. This ensures maximum utilisation of the available museum space on the estate for permanent and changing exhibitions. The Sauerbier collection donated to the city is only one example of gifts of heritage, arts and cultural material that will be forthcoming once a state-of-the-art museum facility is established in Waitakere City.

7. There are in New Zealand a number of established institutions that could be used as models for further concept development.

Examples are Pataka (Porirua), The New Dowse (Lower Hutt), Southland Museum and Art Gallery (Invercargill). These are all regionally and nationally important institutions that have been

established and have flourished in cities similar in size to Waitakere. Recent developments at The New Dowse and the quality of exhibitions there have been exemplary and the Director Tim Walker has offered to have an input into the Waitakere Museum concept plan if requested.

8. Waitakere City is a young city that holds an influential position in the Auckland region. As such, and because of its rich history, it urgently needs to have its past, present and future stories told in an arts and cultural museum that exemplifies current best practice.

Yours sincerely,

John Edgar

Ann Robinson

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**8. Submission from:  
Waitakere Arts & Cultural Development Trust Board  
27 November 2007**

## **Submission on Waitakere Museum Concept**

**From Waitakere Arts & Cultural Development Trust Board  
27 November 2007**

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### **About the Waitakere Arts & Cultural Development Trust (WACDT)**

WACDT was formed in September 1999.

It has developed the Corban Estate Arts Centre on the Corban Estate since 2002.

Its Trust Deed states that the objects of the Trust are:

- (a) To promote, develop and facilitate arts and cultural activities and opportunities in Waitakere City.
- (b) To develop, market and manage an arts and cultural centre at the Corban Winery Estate for the term of its lease over any part of that property.
- (c) To conduct activities to obtain funding and generate income in order to further objects (a) and (b).
- (d) To work with residents, communities and organizations involved in arts and culture, in order to achieve the objects of the Trust.

Given that the Corban Estate Arts Centre (CEAC) operates on a heritage site, utilizing heritage buildings, its operation has developed a natural interface with aspects of the history and heritage of West Auckland (e.g. Heritage Tours of the site, Exhibitions themed around Waitakere City's history.)

### **Key Points of WACDT's Submission**

John Coster, Museum Consultant, made a presentation to the WACDT at its meeting on 21 August 2007.

At this meeting, the Board resolved that:

**“The Waitakere Arts and Cultural Development Trust Board support the concept of the development of a museum capturing West Auckland’s history and that the preference be that any such museum be located on the Corban Arts Estate”.**

It is recognized by the Trust that several significant private heritage collections exist in Waitakere City; that these need to not only be securely and safely stored, but also need to be exhibited from time to time. It is noted that some private collections, significant to Waitakere City’s history, may be at risk of being lost to the city in the near future. The form of the museum need not be based on a traditional model. It needs to be interactive and engaging, suitable for both general visitors and educational groups. Successful examples such as the Pataka Museum in Porirua and the New Dowse Museum in the Hutt Valley serve the needs of both their local communities, and visitors to these cities. It is notable that these facilities are successful despite their geographic proximity to the National Museum, Te Papa.

The Board supports the concept of centralized museum, rather than a collection of small museums scattered throughout Waitakere City. John Coster stated that the success of a museum depended on attracting a critical mass, the professionalism of its staffing, and its visibility. The Trust recognizes that a museum on the Corban Estate needs to be of such a scale that it meets these requirements, and is able to attract public investment.

A museum on the Corban Estate would need to strongly integrate with other key facilities on the site, such as the art galleries administered by CEAC, the proposed performing arts theatre, and the café.

Martin Sutcliffe

Director, Corban Estate Arts Centre

On behalf of the Waitakere Arts and Cultural Development Trust.

### **3. Disposal of Articles from the Collection.**

#### **3.1 Selection of Articles for Removal**

**3.1.1** Recommendations for articles to be disposed of from the collections of the Museum will be made by the Acquisitions Committee.

**3.1.2** Articles recommended for disposal must comply with at least one of the following criteria:

- a) The article falls outside the requirements of the Museum's collecting criteria (see Section 2 above).
- b) The article can no longer be properly cared for by the Museum and its survival would be better served by transfer to another museum.
- c) The article has deteriorated to the point where it can reasonably be said to be beyond conservation treatment and can no longer be used for display or as a reference piece.
- d) The article is a duplicate of a similar item in the collection and is inferior, superfluous, or lacking information about its origin and subsequent history.
- e) The article is a copy which is no longer considered useful.
- f) The article has been proved to be a forgery.
- g) The article has been subsequently proved to have a background that is fraudulent (supported by false information on its origin, history, etc.); unethical or illegal (acquired in contravention of generally accepted practices or laws in force at the time of collection).

#### **3.2 Conditions Governing the Disposal of Articles from the Collection**

**3.2.1** The Board will ensure that the Museum has legal title to the article being disposed of.

**3.2.2** The final decision as to the disposal of an article will be made by the full Board.

**3.2.3** Where the article is a gift and the Donor of the article has not signed a declaration giving the Museum the right of disposal, the Board will make reasonable efforts to obtain the Donor's consent to disposal, by sending a registered letter to the Donor's last known address (by airmail if overseas) requesting their consent. If no reply has been received within three months of the date of posting, the Donor's consent will be assumed.

**3.2.4** The Board will ensure that agreement to the disposal of the article has been obtained from those charged with the immediate care of that article.

**3.2.5** The Board will ensure that any legislation governing the disposal of the article has been adhered to.

### 2.5.6 Source of Articles

The Museum will, before taking any article into the collection, assure itself that the article is being offered by a person legally entitled to do so, and that the article has been obtained by that person in a reputable manner, consistent with:

- a) the current requirements of the Code of Ethics & Guide to Professional Practice of Museums Aotearoa, or its successors.
- b) appropriate New Zealand legislation and international conventions governing the acquisition of wildlife, scientific specimens, antiquities and works of art.

### 2.5.7 Preferred Articles

Within the limits imposed by Clauses 2.5.1 to 2.5.6 (above) the Museum will give preference to the collection of articles:-

- a) of a type not already represented in the collection.
- b) for which a definite use can be seen.
- c) accompanied by information, which can be readily verified, or if absent, readily discovered, on, as appropriate, their origin, identification, composition, manufacture, use, previous ownership and general history.
- d) whose physical character enables the observer to visualise more clearly some custom, activity, process or phenomenon.
- e) that are complete.
- f) which, if fragments, give useful information about the larger structures to which they belong.
- g) that are in good condition.
- h) that are in an unmodified condition, unless the modifications form a significant part of the history of the article.
- i) that if conserved or restored, the conservation or restoration of which has been well-researched, carefully carried out, and fully documented.
- j) that are associated with a significant event that has occurred in the area defined in 2.5.1.
- k) that are associated with people who have made a significant contribution to the area as defined in 2.5.1, whether or not they have been publicly recognised.

**[l) that are judged by the Acquisitions Committee to be of outstanding quality.]**

(ii) Selected taonga Maori according to criteria to be defined in consultation with tangata whenua.

The Board will recognise tangata whenua rights of ownership relating to Maori cultural property. It will promote the most appropriate ownership and placement of Maori cultural property and will, prior to acquiring such material, obtain the views of appropriate tangata whenua in order to avoid competition and conflicts of interest.

(iii) Family collections and archives which relate to particular themes identified in the Museum's Statement of Purpose and/or which document individuals or families relevant to those themes.

(iv) Objects, including publications, sound recordings and film or video, produced or manufactured in Waitakere City, which illustrate aspects of craft and design, particularly those relating to industries identified with West Auckland, such as timber exploitation, industrial pottery, domestic or studio pottery and wine production.

(v) Recent or contemporary works of art and craft, including paintings, prints, drawings, sculpture, jewellery and pottery, which have been produced in Waitakere City or by artists or artisans who have lived in, worked in, or been significantly influenced by, Waitakere City.

b) The following will be NOT be collected:

(i) Technology, motor vehicles, machinery or agricultural equipment, not manufactured in Waitakere City;

(ii) specialist collections comprising large numbers of similar objects;

(iii) objects which can readily be borrowed.

c) The following will not be collected UNLESS they relate directly to objects already held in the collection OR to individuals or families associated with those objects OR are required to support a particular exhibit and are not available on loan:

(i) [books, archives, sound and video recordings, documents, photographs]. [Note: this policy does not prevent the museum from establishing a reference library and files for staff use.]

#### 2.5.4 Ability to provide care

The Museum will only collect those items which it can properly house and to which it can give adequate care.

#### 2.5.5 Rights of Use and Disposal

The Museum will only collect items to which it has obtained the legal right to use and dispose of as it sees fit.

## 2.4 Conflicts of Interest in Collecting

On appointment any member of the Board or staff of the Museum must declare to the Board the extent of any collection they may possess, the Acquisitions policy of which may conflict with that of the Museum. In the event of a conflict of interest arising over an article collected since their election or appointment, other than by bequest or genuine personal gift, the person must, if requested to do so by the Board, offer the article to the Museum at the same price for which they acquired it.

## 2.5 Collection Criteria

[The Museum's Acquisitions Policy is based on the primary themes of 'Migration', 'Innovation' and 'Cultural Diversity', acknowledging the successive waves of groups and individuals who have contributed to the establishment and development of the City. These themes will be realised largely through interpreting the experience and achievements of individual families. [standard text, c.f. Exhibition Policy and Statement of Purpose]

[Within the overall themes stated above, the museum will focus on aspects of History, Landscape, Commercial Development (including the Henderson wine industry), Art, Craft and Design as they relate to Waitakere City.] [standard text, c.f. Exhibition Policy]

The following criteria will be applied by the Acquisitions Committee to articles being offered to the Museum for its collections.

### 2.5.1 Geographical Area

Apart from those types of article set out in Section 2.5.3 (c), articles will only be collected that are from, or closely associated with, Waitakere City and its immediate surroundings, including the Waitakere Ranges, the western Waitemata Harbour from Riverhead in the North to the Whau River in the south, the west coast from Te Henga to Whatipu and the northern coast of the Manukau Harbour from Whatipu to Titirangi.

[In applying this criterion, the Acquisitions Committee shall pay regard to any genealogical or cultural links which tangata whenua or residents of Waitakere City may have with areas further afield.]

### 2.5.2 Time Limits

Articles from any period may be collected.

### 2.5.3 Types of Articles

a) Articles that may be collected include the following categories:

① Objects which are directly relevant to the natural, social or civic history of Waitakere City or to significant individuals or families associated with Waitakere City. The Museum will collect selectively in this field, the main collecting effort being focused on material relating directly to particular exhibitions or themes defined in the Museum's Exhibitions Policy.

1.4.2 This policy is written to allow Waitakere City, or any separate institution established by the City, to collect objects relevant to the history and culture of the City, within a prescribed framework, consistent with prevailing professional standards. It is designed in part to limit the scope and number of such acquisitions.

1.4.3 The policy recognises (2.1, 2.5.3 (c)) that the Waitakere City Libraries and Corporate Archives hold collections of books, archives, sound and video recordings, documents and photographs relating to the City's history and that a civic Museum should avoid competing with, or duplicating, these collections.

1.4.4 The policy does not cover art works held by the Waitakere City Council for display in civic buildings or spaces. Acquisition and management of such collections should be covered by a separate policy.

1.4.5 The Policy should in due course be supplemented by a *Collections Management Policy*, designed to ensure appropriate care and management of the collections (see Attachment 2.)

## 2. Collecting Articles for the Museum Collection.

### 2.1 Active Collection

[The museum will collect in cooperation and collaboration with other heritage institutions within Waitakere City.] It will pursue a policy of active but highly selective collection, and not rely solely on selection from those things offered to it.

### 2.2 Methods of Acquisition

2.2.1 The Museum will acquire items for its collection by gift, bequest or purchase.

2.2.2 Loans for a period of over one year will only be accepted when

- (a) the article is of sufficient importance that its absence from the collection represents a significant omission and it has been demonstrated that it cannot be acquired by gift or purchase,

and will only be accepted with the agreement of the Board. [Any such loans will be reviewed at least once every three years by the Board.]

### 2.3 Selection of Articles

The selection of items for the collection, whether by gift, purchase or long-term loan, will be made according to the criteria given below (Section 2.5) by an Acquisitions Committee appointed by the Board for that purpose.

[The Acquisitions Committee will comprise (1) the Director of the Museum, (2) one CEAC staff member, (3) one Board member, (4) one member appointed by the Waitakere City Council and (5) any individual with particular expertise invited to attend from time to time by the Committee. The quorum for a meeting of the Acquisitions Committee shall be three. The Acquisitions Committee's decisions are subject to ratification by the Board.]

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## APPENDIX 6

### PROPOSED DRAFT ACQUISITIONS AND DISPOSAL POLICY FOR A WAITAKERE CITY MUSEUM

The following draft acquisitions and disposal policy is based on a model developed by Warner Haldane (*Why Preserve That?*, Otago Museum Liaison Service, Dunedin, 1992). Section 2.5.3 a(iii), relating to Maori cultural property, is adapted from the *Code of Ethics and Guide to Professional Practice* of Museums Aotearoa (2003) (*Attachment 2*).

#### Notes:

- i. Highlighted text contains material specific to a Waitakere City Museum.
- ii. [Highlighted text in square brackets] has been added to the original text of the model policy.
- iii. Remaining text is generally as recommended in the model.
- iv. Policies and procedures governing Maori collections 2.5.3(a) (iii) need to be further developed, in consultation with tangata whenua.

John Coster, October 2007

## 1. Introduction

### 1.1 Purpose

The purpose of this Acquisitions and Disposal Policy is to assist in the management of the collections of a Waitakere City Museum, hereafter called "the Museum", by providing its governing body, hereafter called "the Board", with clear guidelines to judge the suitability of articles being offered to the Museum, or to determine what articles should not be in the Museum's collection, and how they should be disposed of.

### 1.2 Dissemination

The Board undertakes to ensure that the provisions of this Acquisitions and Disposal Policy are brought to the attention of staff (paid and unpaid) of the Museum, contributing local authorities, any relevant institutions having collecting and disposal policies which may overlap, and the general public.

### 1.3 Review

The Board undertakes to review this Acquisitions and Disposal Policy within ten years of its adoption.

### [1.4 Existing Collections]

1.4.1 A preliminary investigation, *Museum Services in Waitakere City* (Coster & Legget 2006), established that a number of collections significant to the history of Waitakere City exist outside the institutional collections held by the City Library and City Archives and require professional care to ensure their continued survival. Since then, the City has acquired the Peter Sauerbier sculpture collection which requires permanent housing.

**APPENDIX 6**

**PROPOSED ACQUISITIONS POLICY**

J Coster / W Haldane

16 Pages

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**4. Traditional Museum**

|   |  |
|---|--|
| <p><u>Strengths</u></p> <ul style="list-style-type: none"> <li>o Focal point for community</li> <li>o Focus destination for tourism &amp; visitors</li> <li>o Durability</li> <li>o Bricks and mortar - building one stop shop</li> <li>o Expertise at one location</li> <li>o 1 place – our 'Te Papa, Waitakere'</li> <li>o Easier to organise transport to</li> <li>o A known place to go to</li> <li>o Show who we are and where we came from</li> <li>o 1 brand</li> <li>o Put Waitakere city on the map</li> <li>o Storage as well as exhibition</li> <li>o Easiest to fundraise for</li> <li>o Easy for wider audience to identify with and be proud of</li> <li>o Research can grow and change</li> <li>o Revenue possible from rent &amp; hireage</li> <li>o Can attract funds</li> </ul> | <p><u>Opportunities</u></p> <ul style="list-style-type: none"> <li>o Fit with Waitakere city image - leverage</li> <li>o Tourism</li> <li>o For a dynamic innovative approach</li> <li>o Community events - celebrations</li> <li>o Sponsors</li> <li>o Get support from entire artistic community</li> <li>o Spin off to local businesses</li> <li>o Creates employment</li> <li>o Join up with film and multimedia capability</li> <li>o Great venue to promote Waitakere</li> <li>o Enlighten schools and general public</li> <li>o Multicultural - be the first and only place for all arrivals and migrants</li> <li>o Need for enthusiastic citizen group to drive it</li> <li>o A living museum - with cultural events etc</li> </ul> |
| <p><u>Weaknesses</u></p> <ul style="list-style-type: none"> <li>o Boring, 'fuddy duddy' /old fashioned</li> <li>o Too expensive - will it ever happen?</li> <li>o Access (i.e. parking etc)</li> <li>o Static</li> <li>o Needs parking, road access and other external costs</li> <li>o Ratepayers might not agree with spending</li> <li>o Hard to get all to agree on concept and execution</li> <li>o Cost of staffing</li> <li>o May soon outgrow space available</li> </ul>  | <p><u>Threats</u></p> <ul style="list-style-type: none"> <li>o Difficult to keep visitor numbers up</li> <li>o City has other high cost priorities</li> <li>o Continuing funds to upgrade</li> <li>o Not just one exhibition – need constant change</li> <li>o Cost of keeping 'fresh'</li> <li>o Too expensive to change displays often</li> <li>o Needs continuous funding</li> <li>o Seen it - 'what's new'</li> <li>o May drag on into future</li> <li>o Cost cuts - funding drying up</li> <li>o Off putting to some</li> <li>o Could become a burden to the city</li> <li>o Regional museum always seen as better, bigger</li> <li>o Not just an 'exhibition' - need constant change</li> </ul>  |

**3. Virtual Museum**

|  |   |
|--|---|
| <p><u>Strengths</u></p> <ul style="list-style-type: none"> <li>○ Accessible by the whole world</li> <li>○ Globally accessible</li> <li>○ Younger folk follow the web more than traditional museums</li> <li>○ Help for research</li> <li>○ Good for research</li> <li>○ Chance to be really innovative</li> <li>○ Can access a wider range of material than would be available in a traditional museum</li> <li>○ Can be continually inexpensively added to and updated</li> <li>○ Endless expansion of displays</li> <li>○ Cheaper</li> <li>○ Lower cost</li> <li>○ Linked to other sites</li> <li>○ Educational – changing virtual tours</li> </ul>  | <p><u>Opportunities</u></p> <ul style="list-style-type: none"> <li>○ Access to rare material</li> <li>○ For ever expanding</li> <li>○ Schools can easily access</li> <li>○ Easily changeable/ expand</li> <li>○ Boundless size</li> <li>○ Be world leading</li> <li>○ Do something revolutionary at limited expense</li> <li>○ Items in personal possession are available</li> <li>○ Can link to relevant sites</li> <li>○ Build a Waitakere city image (art/media/ film)</li> <li>○ To bring all historic things under one roof</li> </ul> |
| <p><u>Weaknesses</u></p> <ul style="list-style-type: none"> <li>○ Objects not in the round</li> <li>○ 2 dimensional</li> <li>○ Bland, unexciting - not an experience</li> <li>○ Nothing real (we still like that)</li> <li>○ Not including all 3 aspects</li> <li>○ You lose interest soon - unless you are specifically looking for something</li> <li>○ Seen as cheap answer - not pursue other options</li> <li>○ Already saturated with web images</li> <li>○ Seen it once - why go back?</li> <li>○ Can't experience with others - not social</li> <li>○ No sense of discovery</li> <li>○ Limited revenue opportunities</li> <li>○ Lost in the clutter of the web</li> <li>○ Is not rated as an experience</li> </ul> | <p><u>Threats</u></p> <ul style="list-style-type: none"> <li>○ Getting out of date</li> <li>○ People without web access or skills discriminated against</li> <li>○ Huge number of sites - why come here?</li> <li>○ No human interaction</li> <li>○ Web participation is trend (museum non-dynamic)</li> <li>○ Web still evolving - might be out of date in a few years</li> <li>○ How future proofed is the web?</li> </ul>  |

**2. Quality Storage**

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| <p><u>Strengths</u></p> <ul style="list-style-type: none"> <li>○ Presence that remains - identity</li> <li>○ Best way of preservation for future</li> <li>○ Preservation of treasures</li> <li>○ Facilities - purpose built (at last)</li> <li>○ Research?</li> <li>○ Future proof</li> <li>○ Place for people to donate</li> <li>○ Bricks and mortar</li> <li>○ Opportunity for touring exhibitions</li> <li>○ Good security</li> <li>○ Regular recurring events</li> </ul> | <p><u>Opportunities</u></p> <ul style="list-style-type: none"> <li>○ Attract other treasures</li> <li>○ Regular bus tour visits</li> <li>○ To preserve material that might not be stored otherwise</li> <li>○ Could be event centre as well</li> <li>○ Cataloguing - groupings of interrelated objects</li> <li>○ Loans</li> <li>○ Not to lose history and artefacts</li> </ul> |
| <p><u>Weaknesses</u></p> <ul style="list-style-type: none"> <li>○ Only a select few get to see what's there</li> <li>○ Mothballed</li> <li>○ Inaccessible</li> <li>○ No enthusiasm or passion</li> <li>○ Great treasures not on show</li> <li>○ The name museum has got negative connotations with the public</li> <li>○ All eggs in one basket</li> </ul>   | <p><u>Threats</u></p> <ul style="list-style-type: none"> <li>○ Not relevant to the general public</li> <li>○ Could soon become rigid &amp; stale</li> <li>○ Closed down, lost</li> <li>○ Expensive to build and run</li> <li>○ Attitude of 'why give money for something I never see' could lead to funding cuts</li> <li>○ Donors want gifts seen</li> </ul>                   |

**SWOT Analysis of 4 Facility Options**

**1. Flexible Exhibition Facilities**

|  |   |
|--|---|
| <p><u>Strengths</u></p> <ul style="list-style-type: none"> <li>o Centre to visit</li> <li>o Flexibility</li> <li>o Place to tell stories</li> <li>o Important for safe keeping</li> <li>o Multiple venues and hence easy access</li> <li>o Opportunity to have changes</li> <li>o Reach different groups</li> <li>o Reaching wide audience</li> <li>o Entertainment and celebration</li> <li>o Accommodates different perspectives</li> <li>o Familiar venues for existing and visiting audiences</li> <li>o Changing displays - dynamic</li> <li>o Surprise and innovation</li> <li>o Lowered expenditure - i.e. no new building</li> </ul>   | <p><u>Opportunities</u></p> <ul style="list-style-type: none"> <li>o Attract audiences</li> <li>o Variety, flexibility, tell many stories</li> <li>o Innovative &amp; changing modes of presentation</li> <li>o More &amp; new visitors</li> <li>o Educative e.g. schools</li> <li>o Displays that wouldn't suit traditional museum</li> <li>o Existing facilities get upgraded - investment</li> <li>o To get to the people</li> <li>o Sponsorship</li> <li>o Encouraging exchanges</li> <li>o Possible links to other types of exhibition e.g. art</li> <li>o Avoiding 'museum' term as a negative connotation</li> </ul> |
| <p><u>Weaknesses</u></p> <ul style="list-style-type: none"> <li>o Advertising needed</li> <li>o Does not include all facilities</li> <li>o Only "small" stuff (spaces)</li> <li>o Possible conflict over where specific displays are sited</li> <li>o Possible poor environmental control</li> <li>o Lack of security</li> <li>o Harder to promote</li> <li>o No single 'central place'</li> <li>o Possible poor environmental control</li> <li>o No one brand</li> <li>o Labour Intensive to set up</li> <li>o Expensive to mount</li> <li>o Does not include all facilities</li> <li>o Competing priorities - limited space</li> <li>o Only 'small stuff' - coz of small spaces</li> <li>o Possible conflicts over where specific displays are sited</li> <li>o Advertising/ marketing and promotion needed</li> </ul> | <p><u>Threats</u></p> <ul style="list-style-type: none"> <li>o Cost and security</li> <li>o Too many locations to manage well</li> <li>o The host sites may not value the material in a 'museum sense'</li> <li>o Right staff - i.e. remuneration and funding</li> <li>o Spread of Waitakere (geographic) factions</li> <li>o Funding cuts - not having a 'strong body' to defend funding</li> </ul>  |

- interpretation.
- 3.7 JC offers the overarching theme of 'migration' rather than immigration.
- 3.7 AB stresses that immigration as a term is negative as it portrays the sense of exclusion, or 'something external to our city'.
- 3.8 SC responds by stating that she sees that as a theme for Auckland instead of Waitakere. SC states that innovation and the notion of arrivals or 'people bringing things in', e.g. ceramics wine, boatbuilding, as more defining than immigration itself.
- 3.9 TP agrees that the element of 'migration' or the arrivals of peoples from elsewhere needs to be included.
- 3.10
- Notes of the discussion portion of the group will be emailed for further comment.  
- Actioned by JK
- 4.0 Facility Options SWOT Analysis**
- 4.1 JC presents facility options again
- o Virtual museum - central database. A gallery that can be browsed and read anywhere and at anytime
  - o Storage etc - climate control environment aimed at preserving works. Items could be made available through the website or through exhibition facilities (e.g. libraries, exhibitions around the city etc)
  - o Generic / flexible exhibition facilities -- potential wider exposure
  - o Traditional museum as the other spectrum - as a space that incorporates all the elements - crate, storages, loading dock. As complex and expensive.
- 4.2 SWOT analysis - refer to notes
- Notes, presentation and minutes to be circulated and responses returned in two weeks.
- 5.0 Discussion**
- 5.1 JC observes that none of the options are 'unacceptable'.

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**Additional response from Isabel Sutherland, Huia Museum:**

From: art.therapy@xtra.co.nz [mailto:art.therapy@xtra.co.nz]  
Sent: Tuesday, October 16, 2007 8:31 AM  
To: Jasminder Kaur  
Subject: Re: Corban's Estate Museum Workshop

Hi Jasminder,

We examined each of the "Lego" blocks in isolation. I got the feeling that the stand-alone museum seems unlikely because of cost. But it seems to me that it would be problematic to set up either a virtual museum or a generic displays museum in isolation and that either would require a dedicated storage area (not necessarily at the same location as either the web or displays) probably with preparation, research, photographic, computing etc facilities. Thus after issues of each in isolation have been addressed, the issues of combination and to what extent seem to me to be of major significance.

Isabel Sutherland  
Huia Muse

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## Minutes

| Item     | Description  | Action Points   |
|----------|--|---|
| <b>1</b> | <b>Introductions and Agenda</b>  |   |
| <b>2</b> | <b>Presentation by JC</b>  |   |
| 2.1      | o Immigration as overarching theme. As exemplified by people and families (see powerpoint for details).  | Powerpoint presentation to be sent to attendees for comment. – to be actioned by JK |
| 2.2      | o Looking at 'ravelling and unravelling' Waitakere stories and connecting them together under heading / theme of immigration.  |   |
| 2.3      | o Facilities - 3 core items in 'Lego - Playdough model'.<br>1. Virtual museum - internet based and will be available to everyone,<br>2. Standalone storage - where storage is built and collections can be accommodated,<br>3. or generic / flexible exhibition facilities   |   |
| 2.4      | o Could establish any one of these approaches or bundle them together. As individual units that can be put together in any variety of ways   |   |
| 2.5      | o There are 11 highlighted combinations of these options that you can put them together - some involve staff, and some don't. The attached powerpoint illustrates the potential complexity.  |   |
| <b>3</b> | <b>Discussion</b>  |   |
| 3.1      | o SC queries the migration theme - perceived as not being a strong integrating theme in Waitakere - the theme relates to 'waves of people arriving', ' Waitakere is more eclectic, mixed, individualistic'. SC does not perceive immigration as the most dominant unifying theme.  |   |
| 3.2      | SC stated that the interrelated themes seemed 'very urban - which isn't quite reflective of the strong environmental character of Waitakere'. This is not captured by current themes. SC used the Surf life saving as an example of culture built around natural surroundings  |   |
| 3.3      | AB favours the Lego - Playdough model and agrees with SC comment about the natural character of Waitakere.<br>o However, AB sees immigration as a strong and viable theme. He feels migrant influences has been important in moulding Waitakere city.<br>o AB contends that it would be positive for Waitakere city to use an immigration theme. |   |
| 3.4      | MS states that both ideas raised are not in opposition to each other. MS agrees with SC observation of Surf Life Saving and how Waitakere is defined by its natural character.   |   |
| 3.5      | IS agrees with the notion of 3 different streams being melded together, but is doubtful of 'immigration' as an overarching theme. However, she is not opposed to the perceived 'urban' character of the interpretation / themes.   |   |
| 3.6      | TP is in agreement with AB that immigration is an important that has sometimes been marginalised. TP gives the example of a book published about the Waitakere region, as excluding the importance of immigration. TP states that the theme of immigration needs to somehow be included in the   |   |

## APPENDIX 5

### Invitees:

| <b>Name/Position</b> | <b>Organisation</b>                                 |
|----------------------|---|
| Martin Sutcliffe     | Corban Estate Arts Centre                           |
| Arjan van der Boon   | Dutch Museum Project                                |
| Mary Gilligan        | Friends of Waikumete Cemetery                       |
| Isabel Sutherland    | Huia Settlers Museum                                |
| Lesley Smith         | Lopdell House Gallery                               |
| The Manager          | Monterey Park Museum                                |
| Howard Williams      | New Zealand Ceramics Trust                          |
| The Secretary        | Oratia Folk Museum                                  |
| Lorraine Wilson      | Portage Ceramics Trust                              |
| The Secretary        | Titirangi Community Arts Council & Upstairs Gallery |
| The Secretary        | Waitakere Central Community Arts Council            |
| Mary Ama             | Waitakere Pacific Arts and Cultural Trust           |
| Trevor Pollard       | West Auckland Historical Society                    |
| Kubi Witten - Hannah | West Coast Plan Liaison Group                       |
| Sandra Coney         | West Coast Plan Liaison Group                       |

### Minutes of Meeting

#### Museum Workshop

25<sup>th</sup> of September 2007

Waitakere City Council,  
Civic Building, Level 2, Waitemata Rm

#### Attendees:

|                                    |    |
|------------------------------------|----|
| Arjan Van der Boon                 | AB |
| Craig Jones*                       | CJ |
| Isabel Sutherland                  | IS |
| Jasmin Kaur*                       | JK |
| John Coster                        | JC |
| Martin Sutcliffe                   | MS |
| Sandra Coney                       | SC |
| Trevor Pollard                     | TP |
| Yolande Van de                     | YW |
| Wetering (Dutch<br>Museum Project) |    |

#### Apologies

Lesley Smith  
Howard Williams  
Sue Robertson

\*Facilitators

**APPENDIX 5**

**FOCUS GROUP RESULTS**  
Visitor Solutions Ltd.  
10 Pages

**3.2.6** The Board will ensure that before disposal groups or organisations having a reasonable interest in or concern for care of the particular type of article have been consulted.

**3.2.7** The Board will ensure that the disposal of articles from the collection is fully documented in the registers and collection management system, showing the manner of disposal and the date of the Board's resolution to dispose of the article.

### **3.3 Method of Disposal of Articles**

**3.3.1** Articles selected for disposal from the collection of the Museum may be disposed of by the Board, after the Conditions set out in Sections 3.1 and 3.2 above have been met, by:

- a) transfer to a separate 'hands-on' education collection within the Museum;
- b) gift to, exchange with, or sale to another public museum;
- c) return to the former owners, or their descendants;
- d) sale by public auction;
- e) destruction;
- f) such other means as may be required by law.

**3.3.2** Before disposal by other means, the Board should consider transferring the article either to a separate 'hands-on' collection within the Museum, or to another public museum.

**3.3.3** If the item to be disposed of is to be offered for sale, the Board will ensure that this is done publicly. Only if this is unsuccessful may a sale be made by private treaty, and then not to anyone immediately connected with the management of the Museum.

**3.3.4** The Board will ensure that after the deduction of reasonable expenses associated with the sale, the proceeds of the sale of a disposed item will be placed in an **Acquisitions and Collection Maintenance Fund (see Attachment 1)**, which is to be used only for either the purchase of new acquisitions or the improved care of the existing collections.

**3.3.5** Before the Board consents to the destruction of an article, which has been removed from the collection, it must assure itself that all other reasonable alternatives have been pursued.

## **4. Adoption**

This Acquisitions and Disposal Policy of the Waitakere City Museum was adopted by the Museum's Board at a meeting held on **22/06/2008**

Signatures of appropriate officers

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Attachment 1

**Waitakere City Museum  
ACQUISITIONS AND COLLECTION MAINTENANCE FUND**

The Board will establish a separate *Acquisitions and Collection Maintenance Fund* for the purchase of objects for the Collection. All bequests and donations (unless specifically allocated to another purpose) and all proceeds from the de-accessioning of items from the collection will be credited to this fund rather than to the general account.

Priorities for the Fund will be (1) the acquisition of new items for the collection and (2) necessary and urgent conservation treatments of particular works to prevent significant deterioration. General collection care, such as conservation assessments or improvement of storage and climatic conditions, will have a lower priority, since they could generally be expected to be funded from the operating budget or special purpose grants.

***Attachment 2***

<http://www.museums-aotearoa.org.nz/Site/publications/publications.aspx#ethics>

**EXTRACT FROM:*****Code of Ethics for Governing Bodies of Museums and Museum Staff***

© Museums Aotearoa Te Tari o Nga Whare Taonga o te Motu, The Museums of New Zealand Inc. 2003

**2. Responsibilities of Museums to:****2.2 THE COLLECTION**

a. There is a strong presumption that objects once acquired will remain in the Museum in perpetuity, maintained in at least the same condition as at entry and held in trust for the public. The collecting goals of the Museum in accordance with its Aims and Objectives must therefore be stated clearly, including Collections Acquisition, Access, Disposal and Loan Policies.

b. No objects should normally be acquired, permanently or temporarily, which fall outside the Acquisition Policy, nor for which adequate physical protection, care and documentation cannot be provided. Museums should only acquire objects for which provenance and proof of legal collection is available.

Other conditions of Acquisition are:

- i. A Museum should not acquire objects collected in circumstances which are unscientific or intentionally destructive or damaging to natural or cultural sites or monuments.
- ii. Museums may accept special responsibility for collectively owned material, eg. Maori or Pacific Islands collections. Such Museums should develop a policy relating to their trusteeship of such material and negotiate appropriate agreements in line with that policy. Particular attention should be paid in these policies to matters relating to access and to use of this material.
- iii. Fully consulting with the people of the cultures concerned in the development of collections of cultural property.  
All Museums should recognise tangata whenua rights of ownership relating to Maori cultural property. Prior to acquiring collections the Institution should obtain the views of appropriate tangata whenua in order to avoid competition and conflicts of interest. It may additionally, through astute purchasing, serve to promote the most appropriate ownership and placement of Maori cultural property.
- iv. Fully consulting with Kaitiaki Maori and local iwi for support and advice with regard to the issue of collections of Maori human remains.

c. No objects should be disposed of without careful consideration under the terms of the Disposal Policy, including where appropriate seeking the views of donors. Such objects should be offered first by exchange, gift or private sale to other Museums before disposal by other means is considered.

d. Museums should provide the maximum public access to collection objects, while ensuring that their physical or cultural well being is not threatened.

Attachment 3<http://icom.museum/ethics.html#section2>**EXTRACT FROM:**

**INTERNATIONAL COUNCIL OF MUSEUMS  
CODE OF ETHICS FOR MUSEUMS, 2006  
Section 2 - Institutional Ethics**

**2. Museums that maintain collections hold them in trust for the benefit of society and its development.**

*Principle: Museums have the duty to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage. Their collections are a significant public inheritance, have a special position in law and are protected by international legislation. Inherent in this public trust is the notion of stewardship that includes rightful ownership, permanence, documentation, accessibility and responsible disposal.*

**ACQUIRING COLLECTIONS***2.1 Collections Policy*

The governing body for each museum should adopt and publish a written collections policy that addresses the acquisition, care and use of collections. The policy should clarify the position of any material that will not be catalogued, conserved, or exhibited (See 2.7; 2.8).

*2.2 Valid Title*

No object or specimen should be acquired by purchase, gift, loan, bequest, or exchange unless the acquiring museum is satisfied that a valid title is held. Evidence of lawful ownership in a country is not necessarily valid title.

*2.3 Provenance and Due Diligence*

Every effort must be made before acquisition to ensure that any object or specimen offered for purchase, gift, loan, bequest, or exchange has not been illegally obtained in or exported from, its country of origin or any intermediate country in which it might have been owned legally (including the museum's own country). Due diligence in this regard should establish the full history of the item from discovery or production.

*2.4 Objects and Specimens from Unauthorised or Unscientific Fieldwork*

Museums should not acquire objects where there is reasonable cause to believe their recovery involved the unauthorised, unscientific, or intentional destruction or damage of monuments, archaeological or geological sites, or species and natural habitats. In the same way, acquisition should not occur if there has been a failure to disclose the finds to the owner or occupier of the land, or to the proper legal or governmental authorities.

*2.5 Culturally Sensitive Material*

Collections of human remains and material of sacred significance should be acquired only if they can be housed securely and cared for respectfully. This must be accomplished in a manner consistent with professional standards and the interests and beliefs of members of the community, ethnic or religious groups from which the objects originated, where these are known (See also 3.7; 4.3).

*2.6 Protected Biological or Geological Specimens*

Museums should not acquire biological or geological specimens that have been collected, sold,

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or otherwise transferred in contravention of local, national, regional or international law or treaty relating to wildlife protection or natural history conservation.

### *2.7 Living Collections*

When the collections include live botanical and zoological specimens, special considerations should be made for the natural and social environment from which they are derived as well as any local, national, regional or international law, or treaty relating to wildlife protection or natural history conservation.

### *2.8 Working Collections*

The collections policy may include special considerations for certain types of working collection where the emphasis is on preserving cultural, scientific or technical process rather than the object, or where objects or specimens are assembled for regular handling and teaching purposes (See also 2.1).

### *2.9 Acquisition Outside Collections Policy*

The acquisition of objects or specimens outside the museum's stated policy should only be made in exceptional circumstances. The governing body should consider the professional opinions available to them, and the views of all interested parties. Consideration will include the significance of the object or specimen including its context in the cultural or natural heritage, and the special interests of other museums collecting such material. However, even in these circumstances, objects without a valid title should not be acquired (See also 3.4).

### *2.10 Acquisition by Members of the Governing Body and Museum Personnel*

Special care is required in considering any item, either for sale, as a donation or as a tax-benefit gift, from members of governing bodies, museum personnel, or the families and close associates of these persons.

### *2.11 Repositories of Last Resort*

Nothing in this *Code of Ethics* should prevent a museum from acting as an authorised repository for unprovenanced, illicitly collected or recovered specimens and objects from the territory over which it has lawful responsibility.

## **REMOVING COLLECTIONS**

### *2.12 Legal or Other Powers of Disposal*

Where the museum has legal powers permitting disposals, or has acquired objects subject to conditions of disposal, the legal or other requirements and procedures must be complied with fully. Where the original acquisition was subject to mandatory or other restrictions these conditions must be observed, unless it can be shown clearly that adherence to such restrictions is impossible or substantially detrimental to the institution and, if appropriate, relief may be sought through legal procedures.

### *2.13 Deaccessioning from Museum Collections*

The removal of an object or specimen from a museum collection must only be undertaken with a full understanding of the significance of the item, its character (whether renewable or non-renewable), legal standing, and any loss of public trust that might result from such action.

### *2.14 Responsibility for Deaccessioning*

The decision to de-accession should be the responsibility of the governing body acting in conjunction with the director of the museum and the curator of the collection concerned. Special arrangements may apply to working collections (See 2.7; 2.8).

### *2.15 Disposal of Objects Removed from the Collections*

Each museum should have a policy defining authorised methods for permanently removing an

object from the collections through donation, transfer, exchange, sale, repatriation, or destruction, and that allows the transfer of unrestricted title to the receiving agency. Complete records must be kept of all deaccessioning decisions, the objects involved, and the disposition of the object. There will be a strong presumption that a de-accessioned item should first be offered to another museum.

#### *2.16 Income from Disposal of Collections*

Museum collections are held in public trust and may not be treated as a realisable asset. Money or compensation received from the deaccessioning and disposal of objects and specimens from a museum collection should be used solely for the benefit of the collection and usually for acquisitions to that same collection. .

#### *2.17 Purchase of De-accessioned Collections*

Museum personnel, the governing body, or their families or close associates, should not be permitted to purchase objects that have been de-accessioned from a collection for which they are responsible.

### **CARE OF COLLECTIONS**

#### *2.18 Collection Continuity*

The museum should establish and apply policies to ensure that its collections (both permanent and temporary) and associated information, properly recorded, are available for current use and will be passed on to future generations in as good and safe a condition as practicable, having regard to current knowledge and resources.

#### *2.19 Delegation of Collection Responsibility*

Professional responsibilities involving the care of the collections should be assigned to persons with appropriate knowledge and skill or who are adequately supervised. (See also 8.11).

#### *2.20 Documentation of Collections*

Museum collections should be documented according to accepted professional standards. Such documentation should include a full identification and description of each item, its associations, provenance, condition, treatment and present location. Such data should be kept in a secure environment and be supported by retrieval systems providing access to the information by the museum personnel and other legitimate users.

#### *2.21 Protection Against Disasters*

Careful attention should be given to the development of policies to protect the collections during armed conflict and other human-made or natural disasters.

#### *2.22 Security of Collection and Associated Data*

The museum should exercise control to avoid disclosing sensitive personal or related information and other confidential matters when collection data is made available to the public.

#### *2.23 Preventive Conservation*

Preventive conservation is an important element of museum policy and collections care. It is an essential responsibility of members of the museum profession to create and maintain a protective environment for the collections in their care, whether in store, on display, or in transit.

#### *2.24 Collection Conservation and Restoration*

The museum should carefully monitor the condition of collections to determine when an object or specimen may require conservation-restoration work and the services of a qualified conservator-restorer. The principal goal should be the stabilisation of the object or specimen.

All conservation procedures should be documented and as reversible as possible, and all alterations should be clearly distinguishable from the original object or specimen.

*2.25 Welfare of Live Animals*

A museum that maintains living animals should assume full responsibility for their health and well-being. It should prepare and implement a safety code for the protection of its personnel and visitors, as well as of the animals that has been approved by an expert in the veterinary field. Genetic modification should be clearly identifiable.

*2.26 Personal Use of Museum Collections*

Museum personnel, the governing body, their families, close associates, or others should not be permitted to expropriate items from the museum collections, even temporarily, for any personal use.

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**APPENDIX 7**

**DRAFT EXHIBITION PRINCIPLES & POLICY**

J Coster  
6 Pages

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## APPENDIX 7

### DRAFT EXHIBITION PRINCIPLES & POLICY, CCQ MUSEUM

An Exhibitions policy determines how the museum delivers exhibitions and, to some extent, what they will look like. It needs to be consistent, but flexible. Preparation of a formal policy is probably premature at this stage, but some principles are suggested here as the basis for developing one in future. These principles will help to determine the overall direction of the museum and the nature of its exhibitions but will need to be revised according to the model that the City adopts for delivery of its museum services.

#### 1. Principles:

The following principles for developing exhibitions are consistent with the overall concepts proposed for a civic museum in Waitakere City.

##### 1.1 Facilities:

The museum will develop a series of flexible, multi-purpose exhibition spaces integrated into the future development of the Corban Estate. Rather than occupying a single central building, these spaces may be spread throughout the complex, and elsewhere, in such a way as to meet the needs of users directly and immediately, while at the same time conforming to best practice standards in terms of facilities, climate and security. The museum might, however, also retain an integrated central core, comprising staff offices, collection storage and a permanent history exhibition space.

##### 1.2 Core exhibitions:

The museum will develop a long-term exhibition providing a broad overview of the themes and aspects described below.

##### 1.3 Supporting Exhibitions:

In addition to the core exhibition, the museum will develop at regular intervals, more focussed smaller exhibitions, of varying size and duration, which will elaborate on themes, stories, individuals and families relevant to the core exhibition.

##### 1.4 Website

Exhibition content will be added to the Museum's website, building up a series of permanent online sources of information about the City, its history and its creative activities, in cooperation with relevant institutions such as the City Library.

#### 2. Subject Matter:

Within the overall themes stated below, the museum will focus on aspects of History, Landscape, Commercial Development (including the Henderson wine industry), Art, Craft and Design as they relate to Waitakere City. [c.f. Acquisitions Policy]

##### 2.1 Overarching Themes:

The Museum's Exhibitions Policy, consistent with its Statement of Purpose and Acquisitions Policy, will be based on the joint themes of 'migration', 'innovation' and 'cultural diversity', acknowledging the successive waves of groups and individuals who have contributed to the establishment and development of the City. These themes will be realised largely through

interpreting the experience and achievements of individual families. [c.f. Acquisitions Policy & Statement of Purpose.]

## 2.2 Design Theme:

Where possible, permanent and temporary history exhibitions will provide examples of design and craft, illustrating the integration of good design into commercial and industrial activity, as well as into art and artistry.

### *Explanation:*

a) The theme of design can be integrated into a wide variety of exhibitions. An exhibition on the history of industrial pottery in New Lynn, for example, might include an overview of West Auckland brick manufactories, illustrating the practical and aesthetic qualities of the bricks produced; a survey of West Auckland vineyards might include reference to wine labels, illustrating principles of good (and bad) design; a survey of Crown Lynn tableware, might illustrate changes in, and origins of, style and design; or an exhibition on the timber industry would refer to the design icons of the bush – the timber jack and driving dam.

## 2.3 Art, Craft and Design

The museum will encourage or develop, in the exhibition spaces outside its central core, exhibitions of art, craft and design relevant to West Auckland or to the users of the estate.

## 2.4 Interpretation style:

In interpreting the history and landscape of the City, the museum's exhibitions will constantly refer back to individual and family stories of the people involved.

### *Explanation:*

a) The region's geology and archaeology, for example, could be explained with reference to the collaboration of historian Jack Diamond and geologist Dr Bruce Hayward in recording archaeological sites, and Dr Hayward's work on the geology of the Waitakere Ranges.

b) Botany might be explored partly through the early work of Lucy Cranwell Smith and her association with the group of Auckland University students who built and used the "University Hut" at Anawhata [see. Cranwell & La Roche, 2004, *Hut & Headland*. Auckland, School of Biological Sciences, University of Auckland].

c) The development of farming could be told through the Bethell family at Te Henga, leading on to the influence of the place on scientists, artists (Binney) and environmentalists (Environmental Defence Society, Waitakere Ranges Protection Society, Waitakere Ranges Heritage Area Bill).

d) Exploration of the Henderson wine industry would refer back to the history of the immigrant families from the Balkans and Middle East who established it, their reasons for coming to New Zealand, their experiences en route and on arrival, and the gradual development of Henderson as a centre of the wine trade. [Ref: Scott, Dick, 2002, *Pioneers of New Zealand Wine*, Auckland, Reed/Southern Cross; Scott, Dick, 2002, *A stake in the country: Assid Abraham Corban and his family 1892-2002*, Auckland, Reed Books.]

d) Similarly, the stories of the Clark and Gardner families, among others, are integral to interpretation of the industrial and domestic pottery industries, as are those of Thomas