

Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known. Include dates if they are usually part of the name.

MB 1418 Armson Collins Architectural Drawing collection

Section 1: Nominator Details

This section is for information about the source of the nomination and the authority under which it is made. A copy of the Aotearoa/New Zealand Memory of the World programme's privacy policy is available on its [website](#).

1.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination. *The nomination may be submitted jointly by more than one person or organisation*

Anne Scott, University Librarian, University of Canterbury Te Whare Wānanga o Waitaha

1.2 Relationship to the nominated documentary heritage

Explain the nominator's relationship to the documentary heritage. *For example, the nominator may be a responsible officer of the library or archive which owns it; or he/she may be a private individual with a research interest in it.*

Anne Scott is the head of UC Library, the organisation that is the permanent repository of the collection. The University of Canterbury has been the guardian of this collection since it was donated in 1993.

1.3 Contact person

Provide the name of the person who is responsible for the nomination process.

Erin Kimber, UC Library Archivist

Note: Erin is overseas from 22 August until the end of September, during which time the contact person will be Joanna Condon, Macmillan Brown Library and Heritage Collections Manager

1.4 Contact details

Provide sufficient details to allow easy communication with the contact person.

Email: Joanna.condon@canterbury.ac.nz

Phone: +64 3 364 2987 ext. 93915

Section 2: Identity and Description of the Documentary Heritage

2.1 Title of inscription

If the nomination is successful, what do you want it to be titled (e.g. for certificates)? Please use a maximum of 6 words.

Armson Collins Architectural Drawing Collection

2.2 Description of the documentary heritage

This should include a full description of what is included in the documentary heritage, its scope and its size. Include details of the type of documents e.g. letters, film, images etc.

William Armson founded his architectural practice in Christchurch in 1870. At the time of closing in 1993, the firm had been in existence for 123 years, and was Christchurch's oldest, and the second oldest architectural practice in New Zealand. The Armson Collins Architectural Drawing Collection contains over 5000 architectural drawings, specifications and photographs of public, domestic, educational, ecclesiastical and commercial buildings. The collection also includes 1 linear metre of supporting business records of the Armson Collins firm, 7 albums containing over 300 photographs, and ephemera including architectural brochures and catalogues, and newspaper clippings. The collection is complemented by the firm's library of books that were donated at the same time. Due to the longevity of the firm, the collection is remarkable in that it shows the continuous development of architecture in Christchurch from the early 1870s through into the 20th Century.

The aesthetic value of the drawings is high, and the collection demonstrates, through many excellent examples, the changes in the style and technique of architectural drawing in New Zealand. The collection includes work by outstanding practitioners including William Armson, Samuel Hurst Seager, Benjamin and Cyril Mountfort, the Collins family, Joseph Munnings and Richard Harmon.

The drawings represent iconic landmarks of Christchurch architecture. There are a range of architectural styles and forms depicted within the collection, for a variety of clients. Though the firm was known for their commercial work (for example The Press, Bank of New Zealand and Kempthorne Prosser buildings), the collection includes domestic jobs (Curator's house, Te Koraha), ecclesiastical (St Mary's Timaru), educational (Canterbury College, Boys High School, and Girls high School), and civic (Public Library). The earlier plans include work from Armson's career in Leeds and Melbourne.

The business records include contract books, pay rolls, and correspondence and provide invaluable evidence of the firm's workings. The register or commissions is a testament to Armson's professional reputation and status, showing the range of work carried out by the firm.

Seven albums holding over 300 photographs (dating back to the 1880s) provide valuable documentation of the business, and include images of completed designs, domestic interiors and exteriors, construction, and demolition. The ephemera contains newspaper or periodical reports, advertisements (including tenders) and

other published material. In addition, the collection is complemented by a library of books used by the firm's architects that show both their interest in the design theory, and the influences on their work, including many books with a focus on Gothic and Classical architecture.

The collection has taken on even greater significance since the earthquakes of September 2010 and February 2011 which had a devastating impact on the region's architectural heritage. Nearly all of the firm's non-domestic buildings in central Christchurch and several domestic designs around the city and the Canterbury region sustained damage and many have been demolished as a result. No other collection in New Zealand contains such a complete representation of the built heritage of a city that has suffered such a sudden and comprehensive loss. In some cases the drawings are the only remaining representations of buildings.

In the aftermath of those earthquakes, the collection has been enormously important for the recovery and rebuild of Christchurch. It has been extensively consulted by the community including engineers, property owners, architects, historians and archaeologists. Notably the drawings and specifications were used in the restoration of the iconic Arts Centre of Christchurch complex.

Since its donation, the collection has been used regularly for research and as a teaching tool at UC and has contributed to the education of historians, architects and engineers. The drawings have been exhibited numerous times including *A century of architectural drawing : works from the Armson-Collins collection* (1994); *W.B. Armson : a colonial architect rediscovered* (1983); *Reconstruction: conversations on a city* (2012); and *The Shape of a City: The fall and rise of Christchurch's architecture* (2015).

2.3 Catalogue, registration or bibliographic details

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

The collection is known as under the accession title MB 1418 Armson Collins Architectural Drawing collection. The collection has been catalogued to the level of each job file, representing a particular building, and can be searched via the University Library's archives and art database Kā Kohika.

In addition, there is a Register of commissions 1871-1976 which lists all of the commissions the firm undertook, including those not represented in the collection.

2.4 Visual documentation

Where available and appropriate, supply photographs or videos of the documentary heritage. Please provide images that can be used for the purposes of promoting of the World.

JPEG images attached with application. Can provide tiff masters on request.

Images references:

Canterbury College Upstairs Plan, signed by Samuel Hurst Seager, 1876, MB 1488 ref: 157940

Canterbury College West Elevation, MB1418 ref; 157929

Christchurch Boys High Floor – section

The Press Building MB1418 ref: 137710

Curator's House, 1919, J.G. Collins MB1418 ref 159761

Holy Name Seminary additions, 1960, MB1418 ref: 31074

James Knight Premises, High Street, 1900, MB1418, ref: 31252

Specifications for Cement Laboratory, Canterbury College, 1946, MB1418.

2.5 Bibliography

This should be, where possible, a list of 3-6 published sources that have been produced using (i.e. drawing heavily on) the documentary heritage to attest to the item/collection's significance.

A century of architectural drawing : works from the Armson-Collins collection : School of Fine Arts Gallery, University of Canterbury, Christchurch : 15 to 26 August 1994 (exhibition catalogue)

W.B. Armson: a colonial architect rediscovered. Robert McDougall Art Gallery., 1983 (exhibition catalogue)

A Century of Architecture: Collins and Son, Caxton Press 1965

Dunham, Laura. The Domestic Architecture of Collins and Harman in Canterbury, 1883 – 1927 Laura Dunham (Master's Thesis, 2013)

Elder, Terri. Learning by Design: Building Canterbury College in the City 1873-1973: An illustrated history based on the Armson Collins Architectural Drawings Collection (website)

<http://www.canterbury.ac.nz/canterburycollege/>

Mané-Wheoki, Jonathan, Lost and found : the architecture of W B Armson, Art New Zealand, Summer 1983

Strongman, Thelma. Looking back Architecture New Zealand, Jul/Aug 1997

High Street Stories, Heritage New Zealand Pouhere Taonga (website <http://www.highstreetstories.co.nz/>)

Section 3: Assessment Against the Criteria

3.1 History/provenance

Provide a summary of the provenance of the documentary heritage. For example, how and when was the material acquired and integrated into the holdings of the institution?

When the firm closed in 1993, the drawings, books, records, photographs and ephemera were donated to the University of Canterbury by the final senior partners of the firm, Maurice Hunt and Daryl Partridge. The partners were able to verify a clear chain of custody. The collection is closed, with no further accruals expected. The collection was donated for the purposes of research and teaching at the University and to be made accessible to the public.

The architectural firm of Armson Collins was formed in 1870 by William Armson (1833-1883). Armson's work comprised nearly all aspects of the profession including surveying, engineering and building design. Born in England, he trained in Melbourne and was articled to the firm of Purchas and Swyer for six years. He returned to New Zealand in 1862 and worked in Dunedin (where he designed one of his most famous buildings, the Bank of New Zealand) and Hokitika. In 1866 he travelled to England to work in the office of Henry Walker in Leeds. He established his practice in Christchurch in 1870. Armson's reputation and dedicated client base helped the business continue under many configurations, as partners came and went. The firm was home to four generations of architects from the Collins family and after Armson died in 1883, the firm operated as Armson, Collins and Lloyd. Richard Dacre Harman joined the firm in 1887, and in 1916 it became Armson, Collins, Harman and Munnings until J.J. Collins retired in 1921 and R.D. Harman died in 1927. It then became Collins and Son around 1928. The firm closed in 1993 after 123 years.

3.2. Uniqueness of the documentary heritage

Give a brief explanation of why the documentary heritage is unique and irreplaceable.

The drawings, business records and photographs are unique documentary artefacts.

The collection as a whole is unique in forming an outstanding record of Christchurch's built heritage between 1870 and 1992. It is rare to have such a complete record covering a large range of building types. The collection is actively being used in the rebuild of the city, proving that it is not only valuable as a document of lost heritage, but also contributing to how the city's future is being shaped.

The scope and variety of the collection means it can be seen not only as a record of architectural development during this period, but also offers insight into how people interact with their built environment.

The collection has been used extensively by architectural history experts at University of Canterbury and elsewhere.

3.3 Assessment against the significance criteria

Provide an explanation of what criteria the documentary heritage meets and why it meets those criteria. The documentary heritage must meet at least one of the criteria in this section. An explanation of each criteria is given on the front page of this form.

Time: The collection covers the years 1860 – 1992, a period of complete transformation in New Zealand's built environment. Crucially, the two decades either side of the turn of the last century are distinct in New Zealand's colonial history. It provides a coherent picture of architecture as an instrument of colonisation in Canterbury and elsewhere during that period. Increasing European immigration to New Zealand, meant many changing patterns in life and culture, represented through the changes in our built environment. In Christchurch, the success of Canterbury's agriculturalists stimulated the growth of a commercial sector, with resultant building commissions. As the Pākehā population increased, a rise in residential development occurred. The collection is rich in domestic designs that illustrate this suburban expansion. The drawings document civic developments, demonstrating the growing desire for social and cultural signifiers such as a University, library and other municipal buildings. The plans also illustrate changing patterns of living and working (for example The Press building was designed so that the workers could get more light, in contrast with early Victorian sweatshops).

Drawings from outside Christchurch reflect notable periods in New Zealand history, such as the West Coast Gold Rush (Chesney House, Hokitika 1868). Conversely, the absence of drawings from particular periods is also telling, for example, the relatively small amount of drawings from the 1930s reflects the difficulties of the depression era.

Place: The Armson Collins Architectural Drawings Collection represents an essential component of the story of Canterbury's built environment. The collection has a particular focus on the domestic and commercial architecture of Canterbury and reflects key social, industrial and artistic activity in New Zealand over the period 1870-1992. The collection is vital not only to the understanding of architecture in Christchurch, but throughout New Zealand. In the wake of huge losses after the Canterbury earthquakes, the city is in the process of rediscovering a large part of its architectural history. Without the structures in existence to learn from, the drawings are a crucial tool for reconstructing our past. As one of the first professional architects in New Zealand, in 1866 Armson travelled to Leeds, England to work in the office of Henry Walker, and the collection reflects English influences on New Zealand's architecture.

People: The collection is notable not only for the range of important architects, building professionals, and clients that are represented, but also for aiding our understanding of the impact of, and how these buildings reflect the traditions and values of society.

William Armson was one of the leading personalities of the colonial period in New Zealand architecture and was one of the four founders of the Canterbury Association of Architects, the first architectural society in New Zealand. Over many years the principals of the firm played vital roles in the development and promotion of the local profession, aiding greater recognition for the architectural profession in Canterbury and New Zealand. As such, the collection demonstrates the influence that the firm had on the architectural profession. In addition to William Armson, the architects represented in the collection include Benjamin Mountfort, Samuel Hurst Seager, the Collins family and Richard Harman.

Subject and Theme: The success of the firm and the range of commissions (clients such as the Bank of New Zealand employed the firm to design their banks throughout New Zealand), meant it had an influence on other architects, with the styles being adopted elsewhere and their impact on architecture in New Zealand was considerable.

The drawings show how the environment and conditions of New Zealand precluded a complete imitation of European architecture, but led to the adaptation of European and North American architectural influences to local requirement. A distinctively New Zealand style emerged, exemplified in the diluted Gothic Tudor design for Te Koraha (1886), the former residence of Arthur Rhodes, now part of Rangi Ruru Girls School.

Examining the plans sheds light on New Zealand's social and economic history, showing the impact of the built environment on more than just one sector of society. The substantial number of female clients is notable and unusual.

Form and Style: The drawings function as key examples of excellence in architectural drawing techniques of the time illustrating the changing nature of architectural draftsmanship over a hundred year period. In this way they represent ways of working that are becoming obsolete, as drawing becomes digital. The high quality of these drawings, in mediums such as pen and ink wash and watercolour on linen, means they can be considered works of art that demonstrate the craft of the architect as artist, with their own style and "brand".

Many sets of drawings include originals and alterations, and some (for example, Canterbury College, Christchurch Transport Board building) span over fifty years, demonstrating technical developments over time.

3. 4 Testimony of at least two independent experts

The committee requires testimony from at least two independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage.

The informed opinion should focus on the criteria for inscription provided above and on the front page of this form. Please provide up to one page from each expert in support of your submission.

Expert One

Name	Dr. Ian Lochhead
Qualification(s)	Qualifications MA (Auck), PhD (Bryn Mawr) Associate Professor in Art History (retired)
Contact number	
Email	
Paragraph in support	<p>The Armson Collins Collection of architectural drawings, photographs and related archives was given to the University of Canterbury in 1993 by the architectural firm, Collins Architects, at the time the partnership was dissolved. The practice was founded in Christchurch in 1870 by the leading colonial architect, William Barnett Armson (1834-1883). On Armson's death, the firm was continued by his former pupil, John James Collins and successive generations of the Collins family, until the death of J.K Collins in 1983. The firm continued as Collins Architects until its dissolution in 1993.</p> <p>The accumulated architectural archive, assiduously maintained for over 120 years, documents the evolution of New Zealand architecture from the colonial period to Post Modernism. It is the outstanding collection of its kind in a public collection in New Zealand and documents the architecture of Christchurch from the 1870s to the end of the twentieth century. The collection incorporates buildings of every type and includes some of Christchurch's most significant buildings, including those of the former Canterbury College (now the Arts Centre of Christchurch) the Christchurch Press building (now demolished) churches, commercial buildings, schools and houses. Because of its longevity the firm designed successive buildings for some of its institutional clients, including insurance companies and banks. These clients, among them the Bank of New Zealand and Government Life Insurance, erected buildings designed by the firm throughout New Zealand, giving the collection a national rather than just a local significance. The collection also includes designs by other architects, such as those of Benjamin Mountfort for Canterbury College, a consequence of the firm succeeding Mountfort as architects of the College. It also incorporates designs by Armson that predate the founding of the firm.</p> <p>One of the outstanding characteristics of the collection is the high quality of architectural draftsmanship exhibited by the drawings, especially the often hand coloured drawings dating from the nineteenth century. It also contains a range of high quality perspective drawings (showing buildings in three dimensional form) that can be considered as works of art in their own right. The remarkable visual qualities of many of the drawings is reflected in the fact that they have been exhibited on a number of occasions, including the exhibition <i>W. B Armson: A Colonial Architect Rediscovered</i></p>

(Robert McDougall Art Gallery, Christchurch, 1983), *A Century of Architectural Drawings: Works from the Armson Collins Collection* (School of Fine Arts Gallery, University of Canterbury, 1994) and *New Zealand Architecture in Perspective* (Gus Fisher Gallery, University of Auckland, 2009).

Although the importance of architectural archives has long been recognized internationally, appreciation of their importance has been slow to develop in New Zealand. The donation of the Armson Collins Collection to the University of Canterbury was historically significant because it instantly established the Macmillan Brown Library as a major repository of architectural archives and galvanized the architects of the city into depositing their collections with the university, thus securing them for posterity.

The destruction resulting from the Canterbury earthquakes of 2010 and 2011 has resulted in the loss of many of the buildings documented by the Armson Collins Collection, further adding to the collection's significance. However, had the timely donation of the collection not occurred, it is probable that many of the architectural archives now held at the University of Canterbury would also have been destroyed amidst the widespread loss of business records in the city. A further measure of the collections significance is the use that has been made of it by the building professions since the earthquakes as it provides documentation of buildings that has proved invaluable in the process of post-quake restoration. The collection is thus not merely a superb resource for academic research in fields such as history, architectural history, and urban history and so on, it is an important practical resource for the ongoing restoration and maintenance of our architectural heritage.

I fully support the inclusion of the Armson Collins collection in the New Zealand UNESCO Memory of the World Register.

Expert Two

Name	Dr Christine Whybrew, Area Manager, Heritage New Zealand Pouhere Taonga
Qualification(s)	PhD (Art History)

Contact number	
Email	
Paragraph in support	<p>The Armson Collins Collection of architectural plans is a significant record of the built heritage of Christchurch, Canterbury and the West Coast. Commencing with the plans of W. B. Armson, the collection also represents the work of Armson's partner J. J. Collins and successive partners including R. D. Harman, J. G. Collins and R. J. K. Collins. In its entirety the collection documents the development of Christchurch city, in particular, from the 1870s to the 1990s.</p> <p>Following the Canterbury earthquakes of 2010-11, the Armson Collins Collection has enhanced significance as part of the permanent record of lost built heritage, including formerly Listed historic places such as the former Christchurch Girl's High School (Cranmer Centre), the former Canterbury Public Library, the New Zealand Loan and Mercantile Woolstore and many commercial, public and domestic buildings in Christchurch. Plans for these buildings have been used by archaeologists to interpret and record these places during their demolition. Plans for places such as the Arts Centre, Christchurch Club and Community of the Sacred Name have been used to guide architects and heritage consultants in the restoration of these important places.</p>

Expert Three

Name	Dr. Jessica Halliday
Qualification(s)	PhD (Art History) – University of Canterbury 2005
Contact number	
Email	
Paragraph in support	<p>I am pleased to support the Macmillan Brown Library's nomination of the Armson Collins Architectural Drawing Collection to the Aotearoa/NZ Memory of the World Register.</p> <p>The Armson Collins collection is one of the most important collections of architectural drawings in Aotearoa/NZ. It represents over 100 years of development and change in architectural practice and design in Aotearoa from one architectural practice. As such it documents not only developments in architecture over this time, but also the types of buildings required and commissioned in a growing urban centre from within 10 years of its British colonial beginnings in 1850 to near the end of the 20th century.</p> <p>This collection takes on greater significance for the Canterbury region given the loss of architectural fabric from the Canterbury Earthquakes of 2010 & 2011, and also earlier during the second half of the 20th century. Given the size and prolific work of the Armson Collins practice, the collection remains one of the most important records of Christchurch and Canterbury's material, built culture. From the revivalist styles used by Armson at the beginning of the practice, to the adoption of modernism in the 20th century, the collection reflects the major developments in architectural style and</p>

	<p>thinking over these 100+ years.</p> <p>In particular, the collection is very strong in reflecting the changing tastes, mores and values of sectors of Canterbury society involved in Commerce/Business and in Education as well as developments in residential architecture that reflect changing social patterns in the home. Every building type across the collection also documents technological developments in architecture and construction, for example, the early use of reinforced concrete in the Press Building or the use of glass curtain walling in the Government Life building.</p>
--	--

The above experts have given their written permission to provide this information to the Memory of the World Committee and they have agreed that the provided information can be published without email and contact details and that they can be contacted by the Register Subcommittee if required. Yes No

Section 4: Legal Information

4.1 Owner (name and contact details)

Provide the name and full contact details of the owner or owners, whether an institution or an individual.

University of Canterbury Library

4.2 Custodian (name and contact details if different from the owner)

Provide the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.

Macmillan Brown Library

4.3 Legal status

State whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.

Legal ownership of the collection was transferred to the University of Canterbury. Intellectual property rights are managed in accordance with international law.

4.4 Accessibility

Provide a brief description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated.

There are three levels of access:

- access to verify the significance, integrity and security of the material. This is the minimum condition for inscription
- access for reproduction, which is strongly encouraged
- public access in physical, digital, or other form

The Armson Collins architectural drawings collection has been catalogued to job file level, and can be discovered via Kā Kohika, the University Library's database of heritage collections. As the collection is progressively digitized, the images are being uploaded in to Kā Kohika.

The drawings can be viewed in the library, free of charge.

The Library is able to provide images for personal use, private research and study, and commercial purposes. Requests for copying and reproduction are made using the appropriate forms which are available via the Macmillan Brown Library.

4.5 Copyright Status

For documentary heritage items that are subject to copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

Older content is out of copyright. There is some later content where copyright remains with the authors or commissioning institutions.

Section 5: Stakeholders

The nominating institution is accountable for consultation with all relevant stakeholders before submitting the nomination.

5.1 Owner

The owner(s) of the documentary heritage has been consulted: Yes No

5.2 Custodian

The custodian(s) of the documentary heritage has been consulted: Yes No

5.3 Significant Stakeholders

Stakeholders with a significant interest in the content of the documentary heritage e.g. iwi, family members, have been consulted, if relevant: Yes No

Section 6: Care and Preservation and Risk Assessment

Identify any risks to the survival of the nominated documentary heritage. We understand if you have not done a formal risk assessment.

Note: a successful inscription may assist you to obtain funds to preserve and care for the nominated documentary heritage.

If your nomination is successful we may request additional information on the care and preservation of the inscribed documentary heritage.

The Library practices preventive conservation techniques in the care of its collections. For the architectural drawings collection, this has included; storing the drawings in a temperature and humidity controlled environment; placing drawings in special non-acidic boxes or enclosures; carrying out condition surveys to identify drawings that need specialised support or repairs; and maintaining records and catalogues so that data on each drawing is preserved; progressively digitising the collection to make copies available.

Section 7: Summary

Provide a brief summary describing the documentary heritage and how it meets the criteria for inscription on the Aotearoa/New Zealand Memory of the World Register.

Keep your summary to no more than 300 words as, if successful, it will be used on the website (www.unescomow.org.nz) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

The Armson Collins Architectural Drawing Collection is significant for Canterbury and New Zealand. Containing over 5000 architectural drawings, specifications and photographs of public, domestic, educational, ecclesiastical and commercial buildings, the collection is notable in that it shows the continuous development of architecture in Christchurch from the early 1870s through into the 20th Century. The value of the collection has greatly increased since the huge loss of Canterbury's built heritage as a result of the earthquakes of September 2010 and February 2011. No other collection in New Zealand contains such a complete representation of the built heritage of a city that has suffered such a sudden and comprehensive loss. In some cases the drawings are the only remaining depictions of a building.

There is ongoing interest in this collection from scholars researching aspects of Christchurch history, and architectural history and New Zealand. The collection continues to actively contribute to the Christchurch rebuild, making it a significant taonga for the region and its people. Inclusion on the register, safeguards this collection for the future.

Section 8: Promotion of documentary heritage

Inscription to a UNESCO Memory of the World register provides an opportunity to promote the importance of documentary heritage.

Give a brief overview of how your institution will use the opportunity of a successful nomination to promote the Memory of the World programme and the importance of documentary heritage. You may wish to consult with communications staff in your organisation to provide an answer to this question.

The University Library has an established process for promoting the M.O.W programme. This was employed for announcing the previous successful inscriptions on the M.O.W register, the IMTFE papers.

We will post the news on all the UC Library and UC communication channels, including blogs, the website, Instagram, Facebook and YouTube, and media releases. The IMTFE inscription generated considerable interest, including an article in the Christchurch Press. All social media promotion will employ the designated hashtags of the Memory of the World New Zealand.

As some Armson Collins drawings will be exhibited in a FESTA (Festival of Transitional Architecture) exhibition in Christchurch over Labour Weekend 2018, we could include the logo in the marketing for this. This could also be a good publicity angle. It is likely that the drawings will be exhibited again, and any future exhibiting could include the UNESCO logo.

The drawings have been used in the reconstruction of the Christchurch Arts Centre, and copies of the drawings are on permanent display in the Arts Centre now. We have built excellent relationships with the team at the Arts Centre, and could ask that they use their publicity channels to put out a story.

In terms of collection management, we will record the inscription within the metadata for the collection. This would make sure the collections status as an inscribed collection is known to future generations. We can also investigate making this metadata visible to clients via our online catalogue Kā Kohika.

The Library would be happy to consider any further promotional activities that the committee propose.

Section 9: Permission to use visual documentation

The Aotearoa/New Zealand Memory of the World Committee will also work with you and your communications staff to obtain publicity for the programme and for the successful inscriptions.

Do you give permission for the Committee to use the visual documentation you have provided for Aotearoa/New Zealand Memory of the World publicity purposes (e.g. for brochures/website)?

Yes

No

I would like to be consulted first

Section 10: Declaration of Authority

I am authorised to nominate the above documentary heritage to the Aotearoa/New Zealand Memory of the World Register.

Name: Erin Kimber

Date: 24 August 2018