



Preserving and Displaying Automotive Heritage

Michelangelo Bolognese

An International Specialised Skills Fellowship

Sponsored by The George Alexander Foundation



ISS Institute
Level 1
189 Faraday Street
Carlton Vic
AUSTRALIA 3053

T 03 9347 4583
E info@issinstitute.org.au
W www.issinstitute.org.au

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i. EXECUTIVE SUMMARY

Australia's motoring heritage is collected and displayed by a small number of museums around the country, the most important of which is the National Motor Museum in Birdwood, South Australia. Motor vehicles deteriorate rapidly without regular maintenance and use. Conservation of historical vehicles is expensive, and it is becoming increasingly difficult to engage workers skilled in their maintenance and restoration. The threat of losing the skills required to work on historical vehicles in Australia has increased significantly in the last few years, due to the closing of the motor manufacturing industry in the country and subsequent reduction of the workforce. Motor museums are struggling for relevance as visitors look with pessimism on the state of motoring in Australia, and visitation is falling.

In July and August 2015, the Fellow (a curator at the National Motor Museum) travelled to Italy to visit three major Italian motor museums: the Museo Nazionale dell'Automobile di Torino, the Museo Enzo Ferrari in Modena and the Museo Ferrari in Maranello. The study had two main aims:

- To investigate the museums' recent successful redevelopments and develop curatorial and collection management skills to guide a renewal of the exhibition spaces at the National Motor Museum.
- To investigate the 'Restoration school' recently established by the Museo Nazionale dell'Automobile and develop a system for the preservation of the skills required to restore historical vehicles in Australia.

Detailed observations of the museums and discussions with professional staff resulted in a number of practical outcomes:

- Exhibition techniques and collection management strategies have been incorporated in an interpretation plan for the National Motor Museum, which will drive museum renovation over the next five years. A new motorsport display partially inspired by those at the Museo Ferrari Maranello has already been installed.
- The suggestion to adopt the 'restoration school' model to preserve technical skills in historical car restoration was received enthusiastically, and the National Motor Museum has tentatively defined a partnership with TAFE SA to emulate the model.

Completed and future dissemination sessions among museum professionals and educators in Australia and New Zealand are designed to encourage the creation of partnerships throughout the region to secure the preservation of vehicle restoration skills. The work of this Fellowship could be complemented by a future Fellowship aimed at honing these technical skills by attending an established restoration school overseas for dissemination among Australian conservators and vehicle repair technicians.

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1. ABOUT THE FELLOW

Name

Michelangelo Bolognese

Employment

Curator (Exhibitions, Collections & Research), National Motor Museum (a museum of History SA)

Qualifications

- Master of Arts (Museum Studies), University College London, 2013
- Bachelor of Arts (Honours), University of Adelaide, 2012
- Diploma of Languages (Spanish), University of Adelaide, 2011
- Bachelor of Engineering (Mechanical), University of Adelaide, 2008

Membership

Museums Australia

Biography

Michelangelo Bolognese is a curator at the National Motor Museum in Birdwood (South Australia), where he works to preserve, research and present the world's most important collection of Australian motoring heritage.

After moving to Adelaide from Italy at fourteen, Bolognese studied both mechanical engineering and history at undergraduate level, before moving to London to complete a master's degree in museum studies and combine his interests in history and technology. He then worked at the London Fire Brigade Museum, where he gained experience in caring for a collection of heritage vehicles, and the British Museum, one of the largest and most visited museums in the world. In 2014, he returned to Australia to commence his role at the National Motor Museum.

Bolognese works mainly on public programs aimed at encouraging visitors to engage with Australia's motoring history, which have included the development of a new changing display in the museum and numerous new events and programs. He also works on the care and preservation of the museum's collection.

2. AIM OF THE FELLOWSHIP PROGRAM

The aims of the Fellowship were to:

- Develop curatorial skills and knowledge to be used in the display and preservation of Australia's motoring heritage;
- Document the redevelopment process of two major Italian motor museums to inform decision-making for the renewal of the National Motor Museum;
- Develop a system for the preservation of the skills required to restore historic vehicles by investigating the 'Restoration school' recently established by the Museo Nazionale dell'Automobile di Torino;
- Document the maintenance and conservation processes used in Italian motor museums and implement improved procedures at the National Motor Museum, promoting skill and knowledge transfer to staff members at the museum and at other South Australian museums;
- Disseminate knowledge and skills to a wide range of museum professionals (particularly from those affiliated to the Australasian Motor Museum Association) through articles, talks and conference papers.

3. THE AUSTRALIAN CONTEXT

Summary of the industry

The National Motor Museum is the most important of a small number of museums dedicated to collecting and displaying material dedicated to Australia's motoring history. In addition, other museums like aviation, railway and fire museums face the similar complex set of issues associated with collecting 'large technology' objects.

Most history and art museums' collections are ideally stored in boxes or cases, away from light, dust and touch, to minimise damage or wear. Motor vehicles and other large technology objects, on the other hand, can deteriorate more rapidly without regular maintenance and use. Financial, staffing and logistical constraints often result in the need to find compromises and identify priority vehicles, particularly in museums with large collections. Furthermore, it is becoming increasingly difficult and expensive to engage workers skilled in the maintenance and restoration of historic vehicles – normally found only in a few specialised and sought-after workshops.

The threat of losing the skills required to work on historic vehicles in Australia has increased significantly in the last few years, due to the closing of the motor manufacturing industry and subsequent reduction of the workforce. In addition, motor museums are struggling for relevance as visitors look with pessimism on the state of motoring in Australia and are drawn away by the increasing offering of leisure activities. As a result, one of the largest motor museums in the country (the Ford Discovery Centre in Geelong) has recently closed, while the National Motor Museum's core visitation figures are in decline.

The National Motor Museum and the Required Skills Enhancement

Renewal of the museum's permanent galleries

The crisis that hit the Australian motor manufacturing industry in the last decade has had an enormous impact on the National Motor Museum. The loss of a lucrative sponsorship agreement with Holden has brought about a reduction in staff numbers and resources. In these circumstances, the capacity to display the collection in appealing and engaging ways and to produce a regular and exciting range of exhibitions and programs has reduced. The lack of adequate storage facilities has also resulted in gallery spaces overcrowded by vehicles. This dated and congested look of the permanent exhibitions has taken its toll on visitation, which is significantly lower than in the past.

Despite financial and staffing constraints, a renewal of the museum's galleries is already in the planning stages. This is a process which none of the staff involved have any significant experience with, and to ensure its success it is necessary to draw on the experience of other museums that have already undergone a successful overhaul. No similar museums exist in Australia, so the case of overseas museums must be taken.

Countless examples of museum redevelopments indicate that a well-executed overhaul can bring new life to a museum and provide a huge boost to visitation and to interest in the field. Conversely, the case of the Ford Discovery Centre in Geelong is a strong reminder that poor attendance and reduced public interest can ultimately impact a museum even to the point of forcing its closure.

3. THE AUSTRALIAN CONTEXT

Establishing a Restoration School

Staffing shortages (particularly in the museum's workshop) and an aging volunteer workforce have negatively impacted the conservation state of many vehicles in the collection. With around 400 vehicles, the size of the collection makes it impossible for every vehicle to be maintained in a running condition. Meanwhile, the carrying out of repair work and maintenance often requires specialist skills and knowledge not available to National Motor Museum staff.

Partnering with a local educational institution like TAFE to establish a Restoration School would provide the opportunity to secure regular maintenance of the collection and to restore certain vehicles at a greatly reduced cost. In turn, this would allow early career restoration professionals to hone the skills required to perform work on historic vehicles, ensuring the survival in Australia of this skill set. A failure to do so could see the deterioration beyond practical conservation of some of Australia's most significant motoring heritage held by the National Motor Museum and a shrinking of the skilled workforce able to ensure its preservation.

3. THE AUSTRALIAN CONTEXT

SWOT analysis – renewal of the National Motor Museum galleries and establishment of a Restoration School

Strengths	Weaknesses	Opportunities	Threats
The museum holds the most important collection of Australian motoring heritage	Museum has a small operating budget	Initiate a mutually beneficial partnership with education providers	Loss of the skill set required to maintain and restore historic vehicles
Redevelopment of National Motor Museum already planned and in initial stages	Shortage of trained staff in workshop	Effective and systematic maintenance of vehicles on a reduced budget	Loss of motoring heritage
Dedicated visitor base	Difficulty in attracting new visitors due to museum's regional location	Engage new audiences with improved displays	Reduced public interest and awareness in motoring heritage
Willingness to cooperate shown by TAFE Engineering & Transport faculty	Difficulty in attracting students and restoration professionals to museum due to its location	Raise international profile of museum	Expensive conservation work to amend for poor collection management practices
Workshop facilities present at museum		Set up international partnerships with prominent motor museums	Poor recording of an important moment in Australian motoring history, as car manufacture leaves the country
Existing partnership with UniSA Industrial Design school		Cooperate with newly established Adelaide Motorsport Festival to improve motorsport display	
		Attract higher quality of donations and loan vehicles to improve collection	

4. IDENTIFYING THE SKILLS AND KNOWLEDGE ENHANCEMENTS REQUIRED

There are examples of areas in Australian industries where there are weaknesses in innovation, skills, knowledge, experience, policies and/or formal organisational structures to support the ongoing successful development and recognition of individuals and the particular sector.

The focus of all ISS Institute Fellowships is on applied research and investigation overseas by Australians. The main objective is to enable enhancement and improvement in skills and practice not currently available or implemented in Australia and the subsequent dissemination and sharing of those skills and recommendations throughout the relevant Australian industry, education, government bodies and the community.

The areas of applied research for this Fellowship are therefore defined as follows:

Skills enhancement 1: Refine skills in managing a collection of historic vehicles.

- Investigate the feasibility of establishing a Restoration School (in partnership with a local education provider) with the aim of preserving historical vehicle restoration skills in Australia.

The Museo Nazionale dell'Automobile di Torino has recently developed a Restoration School to secure regular maintenance of its collection and to ensure that historical vehicle restoration skills are handed down to the next generation.

Action: Document the process through which the Museo Nazionale dell'Automobile's Restoration School is being set up.

Action: Once back in Australia, compile findings into a report and attempt to coordinate a similar project with educational institutions (such as TAFE) and professionals in South Australia.

- Gain familiarity with international best practices for storage and conservation of large motoring collections.

Action: Document the storage and conservation practices at the Museo Nazionale dell'Automobile di Torino and at the Museo Ferrari and Museo Casa Enzo Ferrari through visits to storage facilities and discussions with collection managers.

Action: Based on these visits, develop a list of recommendations for practical improvements to the storage and conservation practices at the National Motor Museum.

Skills enhancement 2: Investigate the process of a motor museum redevelopment to guide a similar overhaul to the National Motor Museum's exhibition spaces.

There are many similarities between the National Motor Museum and the Museo Nazionale dell'Automobile di Torino: both are located in major hubs of the automotive industry in their respective countries, have strong ties with the major national car manufacturer, and endeavour to present the social history of motoring in their countries. The Museo Nazionale dell'Automobile has recently undergone a large-scale redevelopment which has transformed it into a world class motor museum. It was therefore a perfect case study to inform the National Motor Museum's renewal.

- Identify the key themes and analyse the visitor experience in the museum's renewed galleries.
- Discuss the strategic planning and development processes that led to the museum's update with the director and curatorial staff.

Action: Document the planning and development process and evaluate the museum's updated galleries, with a focus on digital and interactive displays.

Action: Based on the analysis, develop recommendations to incorporate in the National Motor Museum's renewal plan.

4. IDENTIFYING THE SKILLS AND KNOWLEDGE ENHANCEMENTS REQUIRED

Skills enhancement 3: Investigate specific display techniques to improve the capacity to curate engaging, informative and appealing motoring displays.

- Analyse and document displays at the newly developed Museo Casa Enzo Ferrari in Modena and other motor museums in the 'Terra dei Motori', the region's dense network of motor museums.

Many of the museums in the 'Terra dei Motori' are known around the world for their ability to highlight the significance of their vehicles through the visual appeal of their displays. The National Motor Museum holds many of the most historically significant vehicles in Australia as well as some of the most visually arresting vehicles in the world. Applying selected display techniques from these museums would best showcase the National Motor Museum's most prized collection vehicles.

Action: *Analyse and document the displays at the Museo Casa Enzo Ferrari and discuss the display planning and development process with the museum's director and design staff.*

- Improve understanding of motorsport history displays through a residency at the Museo Ferrari at Maranello.

Action: *Document interpretive strategies applied in the Museo Ferrari and compile a brief report to guide a redevelopment of the National Motor Museum's motorsport displays.*

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5.1 Museo Nazionale dell'Automobile di Torino



Figure 1 The museum's newly designed building on the banks of the River Po

Destinations & Visits

Museo Nazionale dell'Automobile, Turin, Italy

Contacts

- Cav. Rodolfo Gaffino Rossi, Director, Museo Nazionale dell'Automobile
- Dr Donatella Biffignandi, Chief Archivist, Museo Nazionale dell'Automobile

Objectives

- To investigate and assess the museum's recent redevelopment.
- To record the museum's vehicle storage and maintenance procedures.
- To investigate and document the museum's Restoration School project.

Outcomes

Outcome 1.

The first step of the visit was to evaluate carefully the museum's exhibition spaces, which have all been extensively redeveloped. This included a review of exhibition style and content as well as observation of visitor behaviour inside the museum.

Immediately striking was the high level of interactivity offered by the museum: almost every space provided at least one dynamic display and/or digital interactive that invited visitors to visit the museum actively (figs. 2 and 3). Visitors were, in general, much more engaged than in the National Motor Museum exhibition spaces. Though there are many contributing factors, the variety of the visitor experience at the Museo Nazionale dell'Automobile was notable. Far fewer vehicles (around 120, compared to the 400 or so at the National Motor Museum) were exhibited in a larger space (11,000 sqm

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compared to 6,500 sqm), allowing more space for projections, theatrettes, peepholes, automata, floor maps, touchscreens and many other alternatives to traditional 'wall panel & object label' interpretation.¹ The higher 'attractivity' (capacity to attract visitors) and 'holding power' (time spent interacting with exhibits) of the alternative interpretation was evident. Although an in-depth evaluation study of the museum was beyond the scope of the visit, the museum appeared remarkably effective in communicating historical timelines and key messages despite the brevity of its vehicle labels and wall panels.



Figure 2 A wall of functioning automata representing the many precursors to the modern automobile greets the visitors in the first gallery

¹ Museo Nazionale dell'Automobile di Torino, 2016, <<http://www.museoauto.it/website/en>>

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Figure 3 Visitors immersed in a series of interactive pods displaying a history of car advertising

Museum director Cav. Rodolfo Gaffino Rossi shared some insights into the rationale that drove the redevelopment. Of great importance to the outcome was the definition of the target audience: an 'ideal family' made up of a father who is perhaps a pharmacist with no specialist knowledge of cars but with a passion for them, a mother with no particular interest in cars but after a family experience, and their six-year-old child, who needs stimulation and is constantly seeking to be involved.

To achieve this desired appeal to non-specialist families, exhibition design was largely put under the direction of a scenographer, François Confino, who had previously worked in Turin on the National Cinema Museum. Gaffino Rossi described this decision as somewhat political and highlighted the difficulties in including what he saw as fundamental themes for any motor museum (such as the technological evolution of cars or the manufacturing process) in a narrative which favours the experiential and visual over the informative and technological. The director highlighted the importance of the 'Centro di documentazione' (the museum's library and research centre) in creating exhibitions: accurate, detailed and well catalogued information on the collection and motoring history in general equips curators with the best possible tools to develop interpretation. Gaffino Rossi also pointed out the importance of ensuring that any large re-interpretation project, and particularly one which relies heavily on the use of digital technologies, be sustainable in the future given the often inadequate staffing levels and yearly maintenance budgets of museums.

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Figure 4 The typical levels of interpretation in the Museo Nazionale dell'Automobile: brief and direct panels and floor labels, with in-depth information about vehicles accessible only through tablets mounted throughout the galleries or using the QR codes/mobile

The total cost of the redevelopment was around €33 million (AUD 50 million). The majority of the sum (around €22 million) was spent on building works that substantially changed the museum's spaces, but the amount spent on displays is still far beyond a realistic budget for the National Motor Museum's redevelopment. However, numerous approaches taken by the museum in Turin can be adapted and implemented in scaled-down and cheaper versions to great effect in the National Motor Museum.

Outcome 2.

The next step of the visit was to focus on the maintenance and storage procedures at the museum. First, a viewing of the storage facility (the Open Garage) was arranged. Around 80 vehicles are stored in the garage. As the storage is viewable by appointment, the overall state of the facility is excellent: clean and tidy, it is climate controlled and every vehicle has a brief label (some match those in the permanent display galleries, while others are simply printed on A4 sheets and placed in plastic sleeves with basic information - make, model, year of manufacture and country of origin).

Gaffino Rossi described the cyclical maintenance schedule. Standard cleaning is performed daily, while there is a monthly 'complete check-up' which includes treatment of wood, checking of lubricant levels and special attention to potential problem areas highlighted on each vehicle's maintenance card. Vehicles in the Open Garage receive heavier maintenance according to a roster, while vehicles on display in the permanent exhibition spaces are sent for maintenance down to the workshop area in the Open Garage on constant rotation. The staff required to perform maintenance to this level is a team of three working two full days per week on vehicle maintenance, in addition to a cleaner who works every day. The maintenance staff each have areas of specialisation (such as previous training in carpentry

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or as electricians) which was complemented by intensive training at Fiat's 'costruzioni sperimentali' (experimental concept development) division to specialise in vehicle upkeep. Only around 10 vehicles are kept in running order, but the director stated that they would only be run during public displays under extraordinary circumstances.

A noticeable characteristic of the garage space was that it was almost full, with little capacity to house future additions to the collection. Gaffino Rossi indicated that the museum does not intend to focus on substantial growth of the collection.

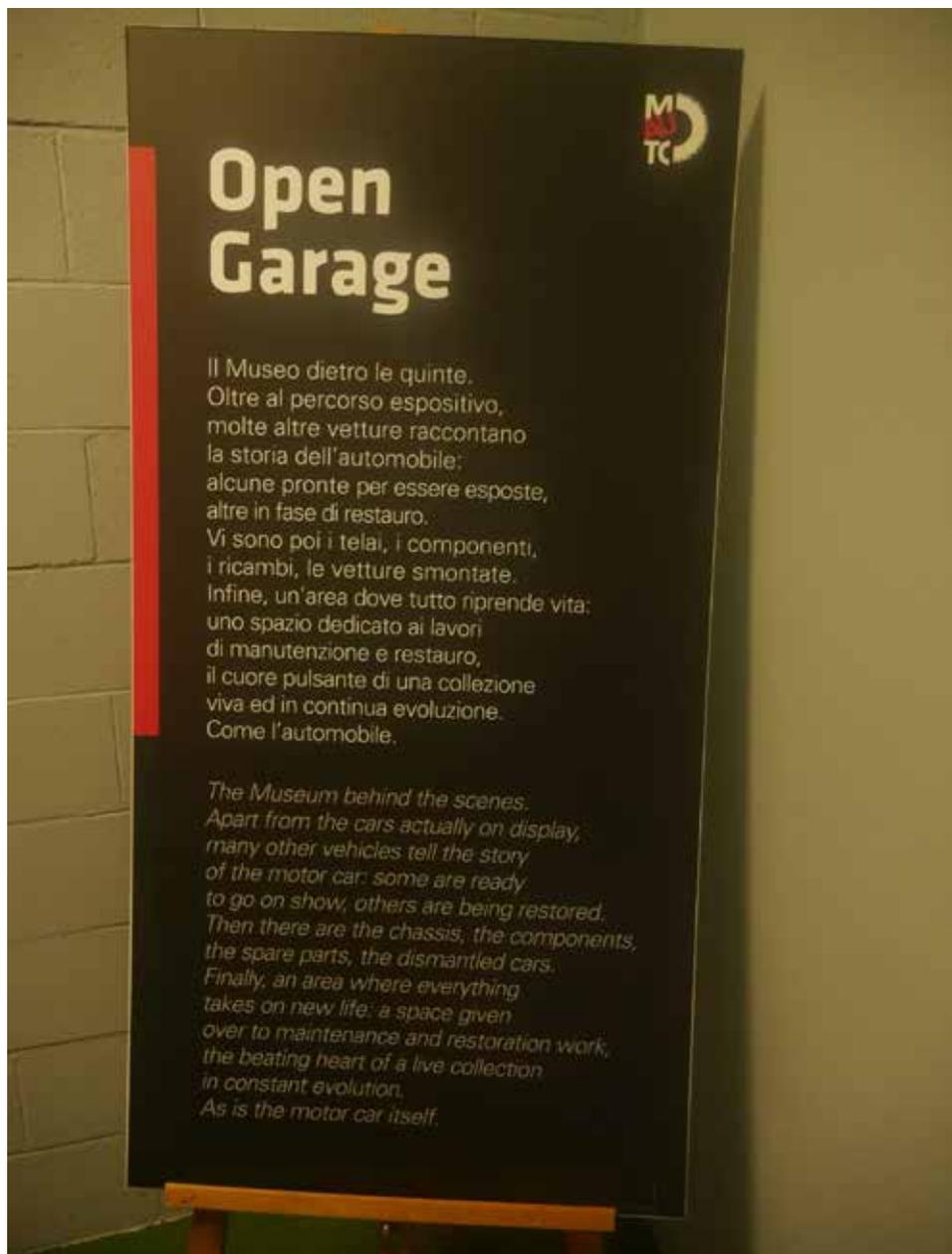


Figure 5 Visitors are invited to step into a tidy and clean storage facility, the Open Garage

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Figure 6 The Open Garage has a central workshop area, where restoration work can be observed by visitors



Figure 7 The vehicles in the storage facility are arranged neatly for public display, each with a small interpretive label

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Figure 8 A vehicle floor label like those in the museum's main galleries

Outcome 3.

The third area of focus was the museum's Restoration School project. This new initiative by the museum is a joint venture with Turin's prestigious Venaria Reale conservation school and was due for its first intake of students in the 2015/6 academic year. Teaching is to take place principally on site at the museum, with the workshop area of the Open Garage having been designated for this purpose. The school is intended to be a mutually beneficial venture, through which the museum ensures that larger restoration projects (those beyond the scope of regular maintenance) can be carried out while the Venaria Reale obtains access to an excellent teaching resource in an internationally important collection through which restoration skills can be taught. Perhaps most importantly, the project aims to ensure survival of highly specialised and increasingly rare skills in historic vehicle restoration.

Gaffino Rossi described many of the challenges and considerations arising from the development of the project. One of the primary concerns was ensuring the quality of teaching and of work carried out on the collection. Teaching is to be coordinated by the director and by Venaria Reale teaching staff, but a 'network of specialists' was also assembled to teach and work on a number of highly specialised aspects, such as panel beaters from Fiat's design centre, artisans specialising in nineteenth and early twentieth century leather and woodwork processes and staff from paint manufacturing research laboratories to exactly replicate paints. The region's rich connection with the car industry ensures that such specialists are relatively easy to find. Gaffino Rossi believed that the high level of technical expertise of teaching staff and the fact that students would be graduates of conservation courses (and thus have extensive training in meticulous conservation) ensured that quality of restoration work would not be an issue, but that progress on vehicles would necessarily be slow.

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The decision to partner with a school that specialises in conservation of artworks rather than one that teaches vehicle repair was driven by two main factors: the shrinking role of panel beating in vehicle repair and the diverse expertise in a broad range of materials (chiefly paint, leather and wood, which are found in most early cars) which is offered by trained conservators. Priority is not given to mechanical or electrical repairs, as the simple systems found in older vehicles are expected to remain easy to address. Furthermore, as noted earlier, the museum does not attempt to keep many vehicles in operating condition as operation is normally considered excessively risky. Due to the museum's (and Gaffino Rossi's personal) connection with Fiat, it appears to have relatively easy access to expert technical staff and equipment that could be engaged for mechanical or electrical repairs, which could also explain the limited concern with mechanical restoration.

The Restoration School initiative has not been a simple one to pursue, and Gaffino Rossi stated that it relies on funding he was able to secure and, in its first year, will only take on three Masters students. In time, however, the student intake and output of work is expected to slowly increase.

5.2 Museo Enzo Ferrari



Figure 9 The entrance to the museum, with Enzo Ferrari's birthplace now flanked by a sculptural bright yellow display pavilion

Destination

Museo Enzo Ferrari, Modena, Italy

Contacts

- Dr Antonio Ghini, Director, Museo Enzo Ferrari
- Mr Mirko R., Visitor Services, Museo Enzo Ferrari

Objectives

- To document specific display techniques and engaging vehicle displays.
- To investigate and assess the museum's recent development.

Outcomes

Outcome 1.

The visit to the Museo Enzo Ferrari began with a careful walkthrough and assessment of the newly developed display spaces. These are distributed over two main areas: Enzo Ferrari's birthplace, which is attached to his father's mechanical workshop, houses the permanent displays, while a newly erected building (a visually impacting pavilion inspired in shape by the bonnets of Ferrari cars and bright yellow in colour) contains the ticketing area, foyer, café and a large temporary exhibition hall.

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The part housed in the old Ferrari house and workshop is named the 'Museo dei Motori'. It contains ten vehicles and a small collection of engines and other components in the main hall (the luminous and beautifully restored workshop, fig. 10), as well as a reconstruction of Enzo Ferrari's office (fig. 11) and two small rooms with objects and documents that briefly tell Ferrari's personal and company history.



Figure 10 The 'Museo dei Motori', where some of the rarest and most important Ferrari vehicles are displayed in Enzo Ferrari's father's restored mechanical workshop



Figure 11 Enzo Ferrari's reconstructed office

The standard of the vehicles on display in this part of the museum is excellent and includes vehicles such as the first Ferrari ever built (the 125S from 1947) and the legendary Dino. As in the Museo Nazionale dell'Automobile in Turin, vehicle labels are also floor-mounted rather than on stands (fig. 12); they are easily legible, unobtrusive and direct. Floor paint and adhesives were also used to great effect in the displays (fig. 13). The overall style of the displays was traditional, with no interactive components and little use of audiovisual devices. The curatorial philosophy was evidently to 'let the cars speak for themselves'. In this sense it was clear that having the vehicles on open display (not surrounded by any ropes or barriers) was of great impact, inviting close inspection by visitors. Leaving vehicles on open display poses conservation and theft risks, but these were clearly given secondary importance to visitor experience (in all museums visited).

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Figure 12 A vehicle on an elevated platform with an easily-legible floor label



Figure 13 Floor labels and paint to delineate separate displays in the pavilion

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The temporary exhibition hall is a large open space of around 3000 square metres, mostly on one level. It was hosting the exhibition Enzo Ferrari meets Luciano Pavarotti, celebrating the two men who were both from Modena. This was a far more immersive experience; a large scale multi projection of approximately 10 minutes in length was on a constant loop, featuring still images and video of Pavarotti and Ferrari and a selection of music sung by the famous tenor. Theatre props borrowed from the Arena di Verona (fig. 14) and a small selection of Ferrari and Maserati vehicles owned by Pavarotti also featured in the exhibition. In fact, these only represented a small percentage of the cars on display in the gallery (2 of 21), while for most others there was only a tenuous link to Pavarotti, with labels naming a piece sung by him that could be deemed to represent the car. However, this lack of a strong and consistent message throughout the exhibition did not seem to impact negatively on visitor experience. Dwell time in the exhibition was long (though in-depth visitor observation was beyond the scope of the visit, four randomly-selected groups all had a dwell time ranging between 30 and 60 minutes). This high level of engagement is likely due to both the inherent appeal of the vehicles themselves and to the visual appeal of the displays. Conversely, holding power of the displays devoted to the brand's history was very low. The gallery featured two long display cases adjacent to the walls (fig. 15) that utilised a combination of text, historic images and digital interactives to provide an exhaustive history of the Ferrari marque. Only approximately 10 per cent of visitors engaged with these displays for a significant amount of time (longer than 30 seconds).



Figure 14 A prop from the Arena di Verona by one of the vehicles in the Pavarotti exhibition

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Figure 15 The gallery's display cases featuring the history of the brand were duller than the main displays and attracted few visitors

Outcome 2.

The museum's development process was investigated through discussions with Visitor Services officer Mirko, representing museum director Dr Antonio Ghini who could not be in Modena in the period. The high cost of the development (approximately €18 million) was due mainly to the cost in restoring Ferrari's home and developing the brand new pavilion. The latter was designed with high-impact multi-sensory exhibitions in mind: the vast gallery, unobstructed by columns, was conceived from the start with immersive visitor experience in mind. Nineteen projectors create images covering most of the wall and ceiling space, enveloping the visitor in moving pictures and sound as a way to ensure a dynamic feel to the museum's displays (fig. 16). In fact Mirko explained that a break from traditional static displays normally found in motor museums was the principal objective of the new displays at the Museo Enzo Ferrari. Also significant are the platforms specifically designed for the museum's collection and mounted directly on the floor (fig. 17). Raised by a significant amount (approximately 40 cm), the vehicles are elevated to the status of artwork and are visible from all angles.

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Figure 16 Floor-to-ceiling projections and sound gave a dynamic feel to the exhibition

Another key point to note in the museum's development is the integration with local tourism. The bright yellow of the museum's new pavilion is the colour associated with Modena and was used rather than the classic 'Ferrari red' to highlight the connection with the city. But more than just symbolic, the museum's integration with the city's tourism is evident in the promotion of the 'Discover Ferrari & Pavarotti Land' circuit, through which visitors can use special shuttle buses to commute between the area's main cultural and gastronomic destinations – of which the two Ferrari museums are the most prominent.



Figure 17 Detail of the platforms on which most vehicles were displayed

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5.3 Museo Ferrari Maranello



Figure 18 The museum has a much more motorsport-themed approach than the Modena museum, already perceivable from the approach

Destination

Museo Ferrari, Maranello, Italy

Contacts

- Dr Antonio Ghini, Director, Museo Ferrari Maranello

Objectives

- To document specific display techniques to interpret motorsport history
- To document the museum's storage and maintenance procedures

Outcomes

Outcome 1.

The museum dedicated an exhibition on the ground floor to Ferrari's decade of triumphs in Formula One in the late 1990s and early 2000s. Eight Formula One Constructors Championship winning vehicles were displayed on a semi-circular inclined ramp, accompanied by a series of screens showing

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archival footage from Ferrari's motorsport history (fig. 19). The exhibition also contained a wall dedicated to drivers who had won the Formula One Drivers Championship with the team, represented by their helmets, and a series of trophies (fig. 20). The most popular feature of the exhibition, however, was a sound pod that allowed visitors to listen to recorded engine sounds from Ferrari's Formula One vehicles from different years (fig. 21). This provided simple but effective interaction which visitors were happy to queue for their chance to experience.



Figure 19 Formula 1 Championship-winning cars displayed on an inclined ramp

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Figure 20 Detail of the wall display of Formula 1 champions



Figure 21 Sound pod with engine sounds

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A separate exhibition, Formula Magia, gave a brief overview of Ferrari's presence in formula racing from the 1930s (when Enzo Ferrari's newly created 'Scuderia Ferrari' partnered with Alfa Romeo) to the present. Notable was the use of a display of model cars to represent every Ferrari vehicle used in the competition (fig. 22) which provided a simple but effective visual tool to demonstrate the changes in the cars over the years.



Figure 22 Use of model cars in a historical overview of Ferrari in Formula-racing

Outcome 2

Storage and maintenance at both Ferrari museums is entirely off-site, as they are both controlled by the Ferrari company which has its main factory nearby with ample storage space. Furthermore, the company has access to engineers and mechanics who perform regular maintenance on the collection vehicles. Touring these facilities was not possible. The museums both devote a large percentage of their gallery space to temporary exhibitions for which they borrow most vehicles from private collectors who have a connection to the company. This reduces the need for storage and also drastically reduces the costs associated with maintenance and restoration of collection vehicles.

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5.4 The international experience – concluding remarks

Of the museums visited during the international component of the Fellowship, the Museo Nazionale dell'Automobile di Torino was closest to the National Motor Museum of Australia in scope and remit, collection size and type and target audience. The opportunity to study its renewed displays carefully and discuss its redevelopment process with director Rodolfo Gaffino Rossi was of great value in developing curatorial and exhibition skills and to highlight important factors guiding a museum redevelopment. The different nature of the two Ferrari museums – factory-owned, high-budget museums with much narrower scopes – made emulating their exhibition and storage approaches largely impractical for an organisation like the National Motor Museum of Australia. However, their staff echoed the Turin museum's director in underlining the importance of dynamic, multi-sensory displays to ensure successful visitor engagement.

The highlight of the international experience, however, was discussing the Restoration School project initiated by the Museo Nazionale dell'Automobile. This partnership between the museum and a local tertiary institution is a successfully functioning, mutually-beneficial model that could easily be re-adapted to the Australian context and help preserve the national motoring heritage and, most importantly, the skills required to ensure the long-term security of these heritage collections.

6. KNOWLEDGE TRANSFER: APPLYING THE OUTCOMES

6.1 Outcomes of the Fellowship

- Adapting the model of the Museo Nazionale dell'Automobile's Restoration School project, a partnership is being defined between the National Motor Museum and TAFE SA's Automotive Body Repair Technology school. TAFE students who wish to participate in the program and instructors will work on restoration and repairs of a pilot vehicle, a Ford TC Cortina, supplied by the National Motor Museum. It is hoped that the students who elect to participate will develop valuable panel-beating and conservation skills that are vital for the long-term preservation of Australia's motoring heritage. The project is due to commence in the second half of 2016.
- A motorsport display on the history of the Australian Grand Prix has been installed at the National Motor Museum. Among the features inspired by the Museo Ferrari Maranello are a Virtual Reality interactive experience that allows users to race at the Adelaide Grand Prix track and a display that features engine sounds from various Formula 1 cars.
- An interpretation plan to guide the redevelopment of the National Motor Museum was compiled by the Fellow after his return. This drew heavily on the experience gained from the international component of the Fellowship, and the plan placed emphasis on dynamic displays, use of multiple media and choreographic techniques utilised by the Museo Nazionale dell'Automobile di Torino and the Museo Enzo Ferrari. The plan was approved by the National Motor Museum's director and by History SA's CEO.
- The interpretation plan also includes a proposal to upgrade the National Motor Museum's storage facilities to be fit for visitation as in the Museo Nazionale dell'Automobile di Torino's 'Open Garage'.

6.2 Future directions

- Should the pilot restoration project completed with TAFE SA's Automotive Body Repair Technology school prove successful, it is hoped that the model can be expanded to ensure that National Motor Museum vehicles requiring conservation intervention can be assigned to this ongoing program. The opportunity to provide students with further guidance in teaching from trained conservators will also be explored.
- A five-year schedule of gallery redevelopment is to be finalised for the National Motor Museum, with the aim of providing visitors to the museum with an experience that is at least on par with the motor museums visited during the international component of the Fellowship.

6. KNOWLEDGE TRANSFER: APPLYING THE OUTCOMES

6.3 Dissemination sessions

A first dissemination session was conducted in October 2015 at the Torrens Parade Ground for History SA staff who work with collections, exhibitions and public programming. The aim of the session was to highlight areas in which the museums visited were excelling to promote an improvement of display and collection care standards across History SA museums and collections.

A second dissemination session was conducted as a presentation in May 2016 at the Museums Australasia Conference in Auckland, New Zealand. Its aim was to focus on the specific case of the Museo Nazionale dell'Automobile di Torino's Restoration School project and to promote collaborations between teaching institutions and museums in Australia and New Zealand. The audience included museum professionals, conservators and tertiary institution staff from Australia and New Zealand.

A third dissemination session will take place at the Automotive Historians Australia Conference in Melbourne from 1-3 September 2016. Focusing on the fate of the automotive industry's heritage in Australia after the closure of Holden's manufacturing plants in Australia in 2017, it will aim to raise awareness among automotive historians about the need to ensure that manufacture and repair skills are kept alive. The efforts to collaborate with tertiary institutions for skills preservation resulting from the Fellowship will be the main focus of the discussion.

7. RECOMMENDATIONS

Government

- To fund storage spaces for public vehicle collections adequately, to minimise the need for complex interventional conservation efforts.
- To encourage the development of historical vehicle restoration skills with measures such as subsidies and targeted skilled visa provisions.

Industry

- To encourage apprentice crash repairers to develop skills in panel-beating and conservation techniques for historical vehicles.

Professional Associations

- To promote dialogue between collection managers responsible for automotive heritage collections, so that a network of automotive repair professionals with specialised restoration skills can be maintained across all Australian states.

Education and Training – Universities, TAFE

- To seek partnerships with motor museums and other holders of public vehicle collections, obtaining access to a valuable teaching resource.
- To allow students interested in historical vehicle restoration to complete exchanges in established restoration schools like the one in Turin.

International Specialised Skills Institute

- To fund future aspiring Fellows with interest in the specific technical areas of vehicle restoration – for instance conservators interested in attending courses at the Museo Nazionale dell'Automobile's Restoration School.

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The Fellow would like to thank the following individuals and organisations who generously gave their time and their expertise to assist, advise and guide them throughout the Fellowship program.

International Specialised Skills Institute (ISS Institute) – The Awarding body

The ISS Institute exists to foster an aspirational, skilled and smart Australia by cultivating the mastery and knowledge of talented Australians through international research Fellowships.

The International Specialised Skills Institute (ISS Institute) is proud of its heritage. The organisation was founded over 25 years ago by Sir James Gobbo AC CVO QC, former Governor of Victoria, to encourage investment in the development of Australia's specialised skills. Its international Fellowship program supports a large number of Australians and international leaders across a broad cross-section of industries to undertake applied research that will benefit economic development through vocational training, industry innovation and advancement. To date, over 350 Australian and international Fellows have undertaken Fellowships facilitated through ISS Institute. The program encourages mutual and shared learning, leadership and communities of practice.

At the heart of the ISS Institute are our individual Fellows. Under the International Applied Research Fellowship Program the Fellows travel overseas and upon their return, they are required to pass on what they have learnt by:

- Preparing a detailed report for distribution to government departments, industry and educational institutions
- Recommending improvements to accredited educational courses
- Delivering training activities including workshops, conferences and forums.

The organisation plays a pivotal role in creating value and opportunity, encouraging new thinking and early adoption of ideas and practice. By working with others, ISS Institute invests in individuals who wish to create an aspirational, skilled and smart Australia through innovation, mastery and knowledge cultivation.

For further information on ISS Institute Fellows, refer to www.issinstitute.org.au

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10. ACKNOWLEDGEMENTS

George Alexander Foundation

The Fellow sincerely thanks The George Alexander Foundation for providing funding support for the ISS Institute and for this Fellowship. In 1972, George Alexander AM (1910 - 2008) set up an independent philanthropic Foundation as a way of sharing his wealth and giving back to the community. Today, the main focus of The George Alexander Foundation is access to education for promising young people, particularly students with financial need and those from rural and remote areas.

The George Alexander Foundation (GAF) Scholarship and Fellowship Programs form the core of the foundation's work, operating in partnership with major tertiary institutions, while our Fellowships and other Education grants provide a variety of other unique and challenging educational experiences. George Alexander believed in the notion of 'planting seeds and hoping they grow into pretty big trees'. The programs supported by the Foundation endeavour to support this ideal and as GAF students graduate and go on to contribute to the community, George's legacy and spirit lives on through their achievements. George Alexander came to Australia as a child migrant, and went on to become a mechanic, an entrepreneur and a businessman and later, a generous philanthropist, who held that you do not own the possessions you have, 'you're just minding them'. This philosophy guided him to give during his lifetime and to hope that through his example, he might inspire others to do the same.

Supporters

The Fellow wishes to acknowledge the support of the following people:

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- Dr Antonio Ghini, Director, Museo Ferrari and Museo Casa Enzo Ferrari
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- Marianne Norman, Director, National Motor Museum
- Mandy Paul, Senior Curator (Exhibitions, Collections & Research), History SA
- Mark Pharaoh, Senior Collections Manager (Australian Polar and History of Science collections), South Australian Museum
- Allison Russell, Senior Curator (Community Engagement), History SA

Employer Support

The Fellow is grateful to his employer, the National Motor Museum (a museum of History SA) for the opportunity to participate in the Fellowship program.

The National Motor Museum, originally established as the Birdwood Mill Museum by Jack Kaines and Len Vigar, was opened by the outgoing Premier of South Australia, Sir Thomas Playford on 20 November 1965. The Museum developed rapidly and soon expanded to a private company with a number of shareholders. In 1976, to avoid the dispersal of the collection, the Museum was acquired by the South Australian Government. In 1988 the History Trust of SA became responsible for the Museum, which was re-named the National Motor Museum. The museum doubled in size in 1998, with a new pavilion, more vehicles and a climate controlled exhibition space which now houses the exhibition Sunburnt Country – Icons of Australian Motoring. Home to the largest public collection of historic motor vehicles in Australia and the George Brooks Library, the National Motor Museum occupies a prominent position among world class motor museums.

10. ACKNOWLEDGEMENTS

History SA is the statutory body that researches, preserves and presents the history of South Australia. It manages three museums, the State History Collection and a state-wide community history program. History SA's mission is to present history in a way that inspires exploration, discovery, exchange and understanding and to research and preserve South Australia's history for future generations.

Organisations impacted by the Fellowship

Government:

- Arts SA

Industry:

- Artlab Australia
- Geelong Museum of Motoring
- National Holden Motor Museum
- National Motor Racing Museum
- National Transport Museum
- National Military Vehicle Museum
- South Australian Museum
- Powerhouse Museum

Professional Associations:

- Museums Australia
- Australasian Motor Museum Association

Education and Training:

- TAFE

