
Timaru District Council

Feasibility Study

Aigantighe Art Gallery Earthquake
Strengthening and Redevelopment Project

October 2020



Giblin Group

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1.0 Executive Summary

1.1 Introduction

The Timaru District Council (TDC or the Council) engaged Giblin Group to undertake an independent feasibility study of its proposal to earthquake strengthen and restore the Aigantighe Art Gallery Historic House and to consider options for upgrade and extension of the 1978 and 1996 extension buildings of the Gallery.

The Aigantighe Art Gallery (the Gallery) is renowned for its art collection and innovative exhibition and education programmes. Over 1800 artworks spanning from seventeenth century European art through to twenty-first century New Zealand art - paintings, sculptures, works on paper, ceramics and mixed media items, make up the Aigantighe Art Gallery Collection.

The Gallery is equally renowned for its landmark setting with the Edwardian House Gallery (Aigantighe is Scottish Gaelic for 'at home' and pronounced egg-an-tie) displaying the artworks in a unique and beautiful Category 2 historic house with original features such as the staircase, fireplaces, and stained-glass windows. There is a strong opinion among stakeholders that the house is an artwork in itself.

In 2016, an initial seismic assessment of the Historic House Gallery found the building to be earthquake prone and identified critical structural weaknesses with the chimneys, unreinforced masonry walls floor and roof diaphragms, connections between walls and floors/ceilings with low strength and resilience, unrestrained floor beams, unrestrained gables and potential pounding of the east wall against the concrete extension, resulting in damage and requiring a seismic gap between the buildings.

The Historic House was deemed only 10%NBS (New Building Standard) and was closed following the structural assessment and remains closed to this day.

Other issues with the Historic House Gallery have also been identified, most importantly the need to replace the roof, which has gaps leaving the building open to water and insect/bird ingress, and provision of access to the first floor level of the House Gallery.

In 1978, a large modern wing was added to the Aigantighe House Gallery. This was designed by Ronald Dohig and provided a foyer, reception area, office, collection storage, loading bay, and an expansive main gallery space. The 1978 component of the Gallery remains open to the public. However, issues of insufficient space have been identified in the extension, particularly with the loading bay, back of house working functionality and efficiency, and storage of equipment and furniture.

Furthermore, an additional storeroom and office was added to the Gallery in 1996, which is the Gallery's current painting and works on paper store and that is now at capacity meaning further storage space is required for a Collection which is continuing to grow in the number of items held.

Preliminary scoping designs with preliminary rough order cost estimates have been prepared by Irving Smith Architects (ISA) of Nelson. They are experienced in heritage building redevelopment and have had the input of structural engineers, Dunning Thornton Consultants on the earthquake strengthening options for the Historic House Gallery. Their findings are summarised in Section 1.3.

1.2 Proposed Activities

The Aigantighe Art Gallery is open six days a week, has free entry and offers a quality, varied and regularly changing programme of curated exhibitions with associated public programmes. The Gallery currently hosts a wide range of visitors/users. It is intended to continue to offer the programmes and events currently undertaken by or at the Gallery and grow and develop these where possible.

Stakeholders identified a need at the Gallery for additional space for exhibition, education and creative activities and/or a flexible, multi-functional space which could cater for functions and meetings. If such spaces were to be part of the Gallery, activities could include:

- Children, youth-focused and family activities;
- Social gatherings (formal, informal and recreational);
- Teaching learning/mentoring/skills-sharing workshops;
- Creative and business workshops;
- Participative activities (opportunities to make, create, interact, connect);
- Changing content from community organisations and groups (including other cultural organisations in the district);
- Digital and adaptable display spaces.

The Aigantighe Art Gallery has strong working relationships with public art galleries throughout the South Island and New Zealand. Gallery staff also work closely with artists, art historians and commercial galleries for the delivery of operations. While there are no formal partnership arrangements in place, there is a good understanding, collaboration and co-operation between institutions. There is also good collaboration between the cultural institutions within Timaru, particularly with the South Canterbury Museum.

1.3 Stakeholder Engagement

Aigantighe Art Gallery staff identified a number of internal and external stakeholders for this project and a range of stakeholders were interviewed face to face, via Zoom and phone calls. Stakeholders were asked their views on the Gallery and what it does well and the issues it faces. They were asked to identify the positive and negative aspects of a proposed upgrade, the community needs that could be addressed through the project, the benefits for the Timaru community, any threats to the proposal proceeding and ongoing challenges the Gallery may face.

Stakeholders spoken to were overwhelmingly supportive of the Aigantighe Art Gallery remaining on site with an upgrade to the Gallery to address the issues it faces. Restoration of the Historic House Gallery is of the highest importance for most stakeholders, followed by improvements to the 1978 gallery and 1996 storage extensions.

Key points that were raised with regard to the Historic House Gallery is that it is part of Timaru's heritage, a significant landmark and focus for the arts in the district. Many stakeholders felt the priority for the project is to get the building earthquake strengthened and open again to the public. People come to see the house as much as to see the art. People come to enjoy the gardens. Timaru has a

unique community asset in the house and gardens, something that exists nowhere else in regional New Zealand.

It was noted that the extension building is also part of Timaru's heritage, but it is no longer fit for purpose in that the Gallery has outgrown the existing spaces. Storage was, almost without exception, identified as the primary issue facing the Gallery. This was closely followed by a need for an education/creative space (possibly a multipurpose space) and additional gallery space to enable greater access to the permanent collection.

Members of the Grant Family, who originally donated the Historic House building and site to the Timaru community have also been approached for comment. It is acknowledged that the 1956 Deed of Gift of the property imposes restrictions on the building footprint on the site and the activities allowed there. Those spoken with were not averse to change or enlargement of the footprint, acknowledging that times and needs change. One family member considered that as long as the view from the Historic House Gallery out to Caroline Bay was not compromised, an extension of the building into the property could be considered.

1.4 Key Findings

The project planning and stakeholder consultation and engagement for this project to date has been well detailed, with specialists brought in to advise where appropriate on the project. The support and involvement of Timaru District Council, as a key stakeholder in and funder of the project is essential for the project to proceed.

The earthquake strengthening, restoration and redevelopment of the Aigantighe Art Gallery will bring tangible and intangible benefits to the community in the areas of social and cultural wellbeing, economic uplift, and environmental enhancement. The proposed project aligns with national arts, culture, heritage and tourism strategies and supports the economic development objectives of Venture Timaru through tourism.

Several options for redevelopment have been considered with the preferred option being to strengthen and restore the Historic House Gallery and redevelop the extension buildings to address the needs of the community and the issues faced by the Gallery.

In terms of the stakeholder feedback, restoration and earthquake strengthening of the Historic House is the imperative. Council accepted this also by making provision for it in the Long-Term Plan 2018-28.

The preferred option is to earthquake strengthen and restore the Historic House Gallery with a full redevelopment of the extension, because it fully addresses the issues or fulfils the identified needs of the Gallery, its users and staff.

It is recommended that the community's view on upgrading or replacing the extension buildings is sought through the next Long-Term Plan consultation round in 2021.

The costs of the options are indicative only and further investigation, especially of the options to upgrade the extension buildings and offsite storage is required to ascertain a more accurate cost. It should be noted that all the costs referred to in this feasibility study are for construction only.

Key findings from the reports by architects, Irving Smith and engineers, Dunning Thornton support the following:

1. The Historic House building is in good condition for its age and well-constructed. It is therefore feasible to undertake the proposed earthquake strengthening and restoration works.
2. The existing strengthening scheme proposed by Structex can be reviewed and revised by Dunning Thornton, which will save time and money.
3. It is possible to fit the space requirements (as specified to the architect) on the site on the footprint of the current extension buildings. ISA has proposed a new build (two storey) to replace the existing buildings, however this is only one suggestion and further investigation would offer insight as to what extent the current building area could be used as part of redeveloping the Gallery.
4. The new build option suggests an upper level link access to the Historic House which may remove the need for a lift in the heritage building.
5. The architect is recommending a Design Team is established with appropriately experienced team members. The Design Team should consist of the Architect, Heritage Architect and Structural Engineer as the core and bring in other professional expertise as required and appropriate.
6. ISA are not cost professionals and the estimates they have given are for planning purposes only until verified by an experienced cost construction (QS) professional. The estimated costs are:
 - For the Historic House works, the cost will be in the order of \$8,000-\$10,000 per square metre so a budget range of \$2.0 - \$2.3 million, excluding GST.
 - For the New Gallery works, the cost will be in the order of \$5 - \$6,000 per square metre so a budget range of \$5.5-\$6.5 million, excluding GST.

The above are construction budgets only and exclude:

- Consultancy fees
- Staff time and costs
- Consent and Development Contribution Costs
- Network connections and Upgrades (if required)
- Legal fees and Finance Costs
- Fitout costs – FFE
- Landscaping and Site Works

The project to earthquake-strengthen and restore the Historic House Gallery is found to be feasible based on the information supplied by the Aigantighe Art Gallery and Timaru District Council subject to the following:

- Success of the funding strategy. A high-level funding strategy is included as Section 12 of this report and while it requires more detailed research and conversations with identified funders,

it is believed from Giblin Group's previous funding experience that the funding of this project is feasible. Resourcing of the fundraising effort also needs to be carefully considered.

- Appointment of qualified professionals to form a design/project team and appointment of an independent project manager to manage the project.

The proposal to redevelop the extension buildings to provide more storage, a community space and improve back of house functions for the Gallery needs further investigation of the options, e.g. can it be extended successfully within the current building footprint (e.g. build up) or is a new building a more cost effective option? Several stakeholders also identified a café as being desirable on site and this will also need further investigation as part of the overall redevelopment.

It is considered that external funding could be sought for such a redevelopment. Timaru District council would however need to commit one third of the total funding to the project in order to leverage other funding sources such as central government, corporate sponsorship and philanthropic donations.

An operational budget should be developed for the redeveloped facility to understand ongoing costs and consider operational funding for the future. A Business Plan would be helpful.

Finally, it is considered that the two parts of the project could be staged to effect optimal use of the Gallery and the least disruption to its operations. As the Historic House Gallery is already closed, it would be logical to restore this as a first stage and, once completed, open that to the public while continuing to work on the extension buildings of the Gallery, which would need to be closed to accommodate any substantial redevelopment.

1.5 Next Steps and Recommendations

The next steps for the project include the following:

1. Obtain support from Council to proceed with the Historic House earthquake strengthening and restoration with additional funding allocated in the LTP 2021-31.
2. Through the LTP 2021-31 undertake further investigation and consultation of design options for the extension buildings.
3. Establish a project design team to work on preliminary design options for the Historic House Gallery and concept designs for the extension buildings.
4. Review and confirm the timeline for the project.
5. Once plans are developed, obtain a QS on the designs and firm up a project budget.
6. Develop a Revenue Generation Strategy (detailed funding strategy) for the project.

Recommendations for the development of the project are included in Section 3 of this Feasibility Study.

2.0 Objectives and Scope

2.1 Objectives of Feasibility Study

The feasibility study objectives for the Aigantighe Art Gallery are:

1. To outline Timaru District Council's rationale for considering the project.
2. To outline the proposed project.
3. To consider the issues, needs and opportunities related to the project.
4. To ascertain the level of support for the project.
5. To identify tangible and intangible benefits of the project.
6. To identify the strengths, weaknesses, opportunities, and threats of the project.
7. To determine the project's financial and funding feasibility.
8. To provide a high-level funding strategy.
9. To provide a document to support funding applications.

2.2 Scope and Limitations

This Feasibility Study has been prepared by Giblin Group for the Timaru District Council. The opinions, key findings and recommendations in the study are based on conditions encountered and information provided and reviewed at the date of preparation. Giblin Group is not responsible or obligated to update this study to account for events or changes occurring subsequent to the date that the study was prepared.

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3.0 Recommendations

The following recommendations are made as a result of this Feasibility Study:

1. Long Term Plan (LTP) inclusion

For the project to proceed, it will be necessary to include it in the Council's Long-Term Plan. Council has already made provision for earthquake strengthening of the Historic House Gallery in its LTP 2018-28. It is recommended that this remains in the LTP and that Council revisits the amount of funding it has allocated to the project to reflect a one third contribution to the total.

It is also recommended that Council includes community consultation on a potential redevelopment of the extension buildings of the Gallery to understand the community's views of this. If the Historic House Gallery is restored, it will mean a commitment to the Gallery in the long-term and will put pressure on improving the rest of the Gallery to both bring it up to a level of operation appropriate for a modern art gallery and future-proof it. The current Gallery operation has outgrown the space available and the extension building as it stands is now hindering the Gallery's operations.

2. Project Management

As per the recommendation of the architect, it is recommended that a Project Design Team is established for the project to review and revise the Structex earthquake strengthening designs and develop design options for the extension buildings.

3. Review of space requirements for extension building

Before a proposal is put to the community, it would be advisable to have a concept of what the extension may consist of. It is recommended a review of the spaces is undertaken in light of the stakeholder feedback received. Further it is recommended that investigation of the viability of a café or some form of refreshment sales at the Aigantighe site should be undertaken as part of the review of space requirements for a redeveloped facility.

4. Review and Confirm Required External Funding to be raised

At the time of writing, the designs are early concepts/ideas only and the costs are based on floor area. Once the plans are developed further, the costs need to be further refined. This will give a clearer picture of what level of funding is required for the project. It is recommended that a full Revenue Generation Strategy (RGS) is developed, which will identify sources, criteria, dates and amounts of funding that can be applied for. It will also involve discussions directly with principal funders. A Revenue Generation Strategy is a detailed blueprint for fundraising for the project.

5. Additional Stakeholder Engagement

A gap in the stakeholder engagement process was the absence of meetings with iwi/tangata whenua. It is strongly recommended that they be engaged with on this project. It will be essential to demonstrate their interest in it if Council is to go for central government and lottery grants funding for the project.

6. Operations Planning

Funders will want to know how operations will be managed and funded following any redevelopment of the Gallery. Projections of expenses and revenue for the next five years would be advisable to accompany any funding applications.

7. Review and Confirm the Project Timeline

A project timeline should be developed by the project manager and team. This should recognise and accommodate fundraising progress alongside key milestones and actions.

8. Community Engagement and Advocacy

It is important that Council advocates for the project with potential funders and strategic and operational partners in order to build support for the project, and also to continue to identify emerging stakeholders through the process.

4.0 Background

This section covers the history and activities of the Aigantighe Art Gallery, the background to the Timaru District Council's (TDC or the Council's) proposed earthquake strengthening project of the Historic House Gallery and potential redevelopment for the extension buildings of the Gallery.

4.1 Aigantighe Art Gallery Background

(Aigantighe, 2020)

Aigantighe (Scottish Gaelic for 'at home' and pronounced egg-an-tie) is the name of the historic house that became the foundation of the Aigantighe Gallery in 1956. It was built in 1908 as the retirement home of Alexander Grant (1832-1921) and Helen Grant (1854-1955), who had emigrated from Scotland and farmed Gray's Hill Station in the Mackenzie Country. It was the wishes of Mrs Grant that Aigantighe become an art gallery. She lived in the house until her death in 1955, aged 101. Her wishes were followed and Aigantighe was donated to the people of Timaru that same year. The Aigantighe Art Gallery opened in 1956 with a collection donated by the Grant family and the South Canterbury Arts Society (SCAS).



Figure 1: Historic House Gallery, Aigantighe Art Gallery

Since that time, the collection has grown exponentially, but the Edwardian house gallery continues to display the artworks in a unique and beautiful setting. The original staircase, fireplaces, and stained-glass windows are features of timeless elegance.

The Historic House has a Category 2 heritage rating on Heritage New Zealand's register of historic places.

In 2016, an initial seismic assessment (ISA) (Structex, 2016) (*Appendix 1*) of the Historic House Gallery found the building to be earthquake prone.

Critical structural weaknesses were identified in the following areas:

- Chimney: unreinforced masonry with some cracking present, there is possibility that the chimney could topple onto an egress route, in this case the emergency exit stairs.
- Unreinforced masonry walls double wythe¹ with no ties. These walls are likely to collapse under face loads.
- Floor and Roof Diaphragms.
- Connections between walls and floors/ceilings have low strength and resilience (i.e. unrestrained floor beams).
- Gable: unrestrained upper level.
- Potential pounding of the east wall against the concrete extension, resulting in damage.

The building was closed following the structural assessment for earthquake resilience and remains closed to this day.

Other issues with the Historic House Gallery have also been identified, most importantly the need to replace the roof (James Herdman Roofing, 2020), which has gaps leaving the roof open to water and insect/bird ingress (see roof report *Appendix 2*). The original stained-glass windows also need restoration and the question of accessibility for the disabled/elderly to the first floor of the building needs addressing.

In 1978, a large modern wing was added to the Aigantighe House Gallery. This was designed by Ronald Dohig and provided a foyer, reception area, office, collection storage, loading bay, and an expansive main gallery space. The 1978 component of the Gallery remains open to the public.

The establishment of the Friends of the Aigantighe was pivotal for the support and promotion of the Gallery during the time of this extension – they were formed in 1976 and have fundraised over the years to gift artworks for the permanent collection. An additional storeroom and office were added to the Gallery in 1995. This is the Gallery’s current painting and works on paper store and has reached its capacity for storage of artworks.

¹A single thickness of bricks in masonry construction. – Oxford Dictionary, Lexico.com



Figure 2: 1978 Front Entrance of the Aigantighe Art Gallery

4.2 Aigantighe Art Gallery Collection

The Aigantighe Art Gallery in Timaru is renowned for its art collection and innovative exhibition and education programmes. The Aigantighe prides itself on being a friendly and thought-provoking art museum for everyone. Regional, national and international contemporary and historic exhibitions are held (Museums Aotearoa, 2020).

Over 1800 artworks spanning from seventeenth century European art through to twenty-first century New Zealand art - paintings, sculptures, works on paper, ceramics and mixed media items, make up the Aigantighe Art Gallery Collection. The collection holds Victorian and Edwardian artworks, Japanese prints, European prints, Australian and New Zealand art, Chinese art, ceramics and antique china.

The permanent collection is utilised regularly by the Gallery, which is committed to exhibiting 10 percent of the Collection per annum. The Collection is also a rich resource for research, and items from the Aigantighe Art collection are regularly reproduced in national publications. The Collection is held in high regard by other institutions throughout New Zealand, with regular loans going to the Christchurch Art Gallery Te Puna o Waiwhetu, the Dunedin Public Art Gallery and the Auckland Art Gallery Toi o Tamaki. Recently this has included artworks by artists such as Louise Henderson, Jacqueline Fahey, and Colin McCahon.

The Aigantighe permanent collection has a high intrinsic value because of the story it tells of the cultural history of the area, and a current insurance value of \$11 million.

The New Zealand Collection is a continually expanding collection of art by a wide range of artists in a range of mediums. The collection holds nationally significant 19th and early 20th century artworks by Charles Goldie, Petrus Van der Velden, Sydney Thompson, Francis Hodgkins, Olivia Spencer-Bower, Elizabeth Kelly, and Francis Shurrock.

A comprehensive collection of post-war, modern and contemporary New Zealand art includes nationally significant artworks by John Drawbridge, Russell Clark, Toss Woollaston, Colin McCahon, Philip Truttum, Bill Sutton, Jacqueline Fahey, Rudy Gopas, Don Binney, Trevor Moffit, Ralph Hotere, Vivian Lynne, and Louise Henderson.

The Aigantighe Art Gallery has an extensive ceramic collection, with many examples of nationally significant potters such as Len Castle, Mirek Smisek, Helen Manson, Doris Lusk/ Holland, Michael Trumic, and Barry Brickell.

The Aigantighe Permanent Collection has a particular focus on local artists that have built a national profile, or national artists with associations to the South Canterbury region. These artists include William Greene, Ainslie Manson, John Badcock, Mike Armstrong, Clifford Brunson, Albert J. Rae, Austen Deans, Dan de Ha, and Ross Hemera.

The Gallery also has a unique and nationally significant collection of over 100 drawings by Jock Fraser. Fraser was a prisoner of war during WWII in Italy and Germany, his drawings and paintings capture his time in these prisoner of war camps.

The Gallery also has a collection of international artworks from 1650 to 1950. One of the earliest works in the collection is a landscape painting by Horatius De Hooch, dated c1665. The Aigantighe also holds artworks from the Victorian and Edwardian periods, and European artists of the 19th Century - these include paintings by Robert Dowling, Thomas Kennington, Charles Napier Kennedy, George Charles Haité, Lucy Kemp-Welch, Giuseppe Gambogi, Henry John Yeend King, William Wontner and Lexden Pocock. The Permanent Collection also holds an internationally significant collection of Ukiyo-e Japanese prints, and a Shoji Hamada dish and stand.

The Gallery's permanent collection is the result of a number of generous and significant gifts – for example, the South Canterbury Art Society collection, the Grant's Aigantighe House, and the Grant/Wigley family collection. From these starting points, the Aigantighe Art Gallery Collection has grown over the last 110 years to become a collection of regional, national and international significance. The collection as a whole helps capture and explain South Canterbury's stories, reflects the diversity and multicultural nature of the region, and defines its cultural identity all through the unique power of art and art history.

4.3 Aigantighe Art Gallery Proposed Earthquake Strengthening Project

Following the Building (Earthquake-prone Buildings) Amendment Act 2016, Council engaged structural engineers, Structex, to undertake a detailed seismic assessment of the Aigantighe Art Gallery. The initial assessment estimated the Historic House Gallery structure was 10%NBS (New Building Standard) or a Grade E structure. This means the building is of very high seismic risk relative to a new building.

The assessment identified a number of critical structural weaknesses within the building structure. During the investigations, it also became apparent that additional works are required to preserve building elements, improve the functionality and safety aspects to the building and the operations of the Gallery. It is proposed that these additional works be included in the project to deliver cost

efficiencies, to mitigate future expenditure and to future-proof the Gallery. Essentially there are three aspects of the heritage building that require upgrades:

1. Seismic strengthening of the House Gallery.
2. Build a “seismic gap” between the old and new gallery buildings.
3. Repairs to the roof of the House Gallery.

The project will also look at issues of access to the first floor of the building and upgrade of bathroom facilities.

For the purposes of this feasibility study, improvements/redevelopment of the 1978 and 1996 extensions to the Gallery are also considered as part of the project.



Figure 3: Octagonal Gallery 1978 Extension adjoining Historic House where seismic gap is required

4.4 Current Situation

As mentioned, Aigantighe Art Gallery consists of three distinct buildings, separated by construction dates. The original building was constructed in 1908. The first extension block was constructed in 1978 and the last block constructed in 1995.

The original “Historic House Gallery” is considered earthquake prone and has been closed to the public since March 2017 because of its adverse earthquake rating.

A detailed seismic assessment of the two extension buildings was undertaken in 2017 (Structex, 2017) (see *Appendix 3*) and found the 1978 extension has an estimated strength of 60%NBS². It is considered

² The recommended

a Grade C structure and is of medium seismic risk, between 5 and 10 times greater when comparing to a new building.

The second extension building (the Collection store) has an estimated strength of 80%NBS and considered Grade A, which could be associated with a seismic risk between 1 and 2 times greater than one associated to a new building.

4.5 Gallery Current Activities

(Aigantighe, Visit, 2020)

The Aigantighe Art Gallery is open Tuesday to Friday 10am - 4pm and Saturday/Sunday 12pm - 4pm. It is closed on Mondays, Christmas Day, Boxing Day, New Year's Day and 2nd January. On other public holidays the Gallery is open from 12pm - 4pm.

Entry to the Gallery is free and donations are welcome. There is plenty of street parking in the vicinity of the Gallery.

The Gallery delivers a wide range of programmes - between 12-16 exhibitions per annum, four school holiday programmes per annum, a range of artist and history floor talks, artist demonstrations, musical concerts, and there has even been yoga and meditation sessions in the Gallery and Gardens. These programmes are outlined in the Gallery's Annual reports (*Appendix 4* for 2019 report).

The following description of Aigantighe's programmes is on the Museums Aotearoa website (Museums Aotearoa, 2020) and highlights the innovative nature of the offerings of the Gallery.

"The Aigantighe actively supports life-long learning and has energetically launched a number of New Zealand art museum education programme 'firsts'. Historic painting dress-ups are replica children's costumes of those depicted in Victorian paintings in the Aigantighe's collection. For visually impaired and blind visitors, special touch sculptures and 'tactiles', which have a raised relief, replicate paintings in the Aigantighe's collection and labels in Braille are in development.

Each year, two special events focus on younger artists: Artarama! The Festival of South Canterbury Student Art and Polychrome, the Aoraki Polytechnic exhibition.

School holiday programmes are hugely popular and keep families occupied for hours. Aigantighe 'firsts' include Art Hunt booklets, which encourage children looking at artworks and Chen Tse-Lung the 600-year-old Chinese warrior sculpture who comes alive! In addition, the Gallery hosts Art competitions, Colour Costumes with treats for all and great prizes. Colour Puppets take over the Aigantighe in the holidays and invite children to see the art works through their "fantasy museum" eyes."

4.6 Major Regional and National Partnerships

The Gallery has strong working relationships with public art galleries throughout the South Island and New Zealand. Gallery staff also work closely with artists, art historians and commercial galleries for the delivery of operations. While there are no formal partnership arrangements in place, there is a good understanding, collaboration and co-operation between institutions.

Within Timaru, there is a strong working relationship with South Canterbury Museum and the two institutions continually look at ways to work together. For example, in 2018 Aigantighe curated an exhibition entitled *Beasts and Creatures*. This was a children’s exhibition drawn from the Gallery’s Permanent Collection and included animal specimens from the South Canterbury Museum Collection. In 2018/2019, the Gallery and Museum, Timaru Library and CBay (Caroline Bay Aoraki Centre) delivered a combined school holiday programme for the community.

4.7 Gallery Users

A full list of current gallery users (*Appendix 5*) shows a wide range of groups visiting the Gallery for a number of uses/reasons. These include:

- Community Groups
- Education providers
- Supporters
- Visitors – local, national and international
- Performers

Reasons for visiting the Gallery are many and varied including:

- Exhibitions – annual displays, openings, functions and events, floor talks and tours;
- School holiday programmes;
- Annual Artarama children’s exhibition;
- Tours and education programmes aligned to school syllabus;
- Collection development and care;
- Special gallery projects;
- Hire of venue for events such as music performances, theatre productions, readings and history talks.

The Gallery also has a strong online and social media presence through its website and Facebook page, which engages with the community and promotes its exhibitions and education programmes. A project currently underway at the Gallery is to put the entire collection online to increase access to it.

Visitor numbers for the last five years show that visitation has remained relatively steady between 17,000 and 19,500 visitors per annum. It is interesting to note that this is despite closure of the Historic House Gallery in 2017 (although 2018 saw the lowest visitation in the last five years) and suggests a very devoted and regular core of users to the Gallery. It also suggests that with greater marketing and promotion, there is potential to reach more people and increase visitation to the Gallery.

Table 1: Visitor Numbers to Aigantighe Gallery

Year	2014	2015	2016	2017	2018	2019
Total Visitors	19,292	17,381	19,377	19,025	17,158	19,449

5.0 Timaru District Council

5.1 Role in Project

The Timaru District Council has responsibility for the Aigantighe Art Gallery having been gifted the land and buildings under the Deed of Gift (*Appendix 6*) in 1955. The Council is leading and will have overall control of the project from the design stages, through contractor appointment, fundraising and final acceptance.

A Project Governance Group has been established by TDC to have oversight and guidance and be responsible for monitoring and reporting on the delivery of the Aigantighe Art Gallery Strengthening project. The Governance Group membership consists of elected members (councillors) and Council officers from relevant areas of the organisation to provide advice on the project.

The following response was made by Council to a submission to the 2020/21 Annual Plan by the Friends of Aigantighe Art Gallery:

“The Council is aware the Historic House Gallery is an iconic heritage building that is integral to the community’s identity and to the operations of the Aigantighe Art Gallery.”

5.2 Council’s Vision, Strategic Priorities and Community Outcomes

Vision (From Long Term Plan 2018-28) (TDC, 2018)

- Fantastic Lifestyle – Fantastic, sustainable lifestyle second to none
- Thriving Economy – Thriving and innovative economy where opportunities abound
- Strong Identity – Strong and enviable reputation and identity
- Inspiring Leadership – Inspiring people-focused leadership

Strategic Priorities

- Invest in our community
- Promote integrated, highly liveable communities
- Support areas of economic and district strength
- Ensure critical infrastructure meets future needs

Community Outcomes

- Smart, diversified economic success and growth supported and enabled
- A valued, healthy and accessible environment
- A strong identity forged and promoted
- High quality infrastructure to meet community and business needs
- People enjoying a high quality of life
- Communities that are safe, vibrant and growing

5.3 Relevant Policies and Strategies

The following Council policies and strategies impact on the Aigantighe Art Gallery proposed earthquake strengthening and redevelopment.

Name and Aim/Vision of Strategy/Policy	Relevant principles/strategic goals
Long Term Plan 2018-28	Aigantighe House Gallery is noted in the LTP (Recreation and Leisure, Pg 76) as requiring earthquake strengthening to meet the new requirements of the Building (Earthquake-prone Buildings) Amendment Act 2016. The LTP states <i>“Planning, prioritising and funding this work is a major focus of Council over the next 10 years”</i> .
Annual Plan 2020/21	Options for the Aigantighe Art Gallery to be included in the next LTP
Community Outcomes (from LTP):	The project relates particularly to: <ul style="list-style-type: none"> • A strong identity forged and promoted • High quality infrastructure to meet community and business needs • People enjoying a high quality of life
Timaru District Visitor Strategy – July 2019	Vision: <i>“The District will view the growth of the tourism sector, the quality of its visitor experiences and the social and economic benefits it generates with pride”</i> . The strategy notes the District has a variety of attractions, facilities and activities to offer to visitors and there needs to be a greater focus on delivering quality visitor experiences.
Timaru District 2045 Growth Management Strategy	The strategy notes (Pg 39 and 49) in terms of future planning, the impact of population growth, ageing and cultural diversity will result in changing demands for community services and their delivery and that, in particular, an ageing population will demand more passive facilities for recreation and leisure.
Timaru District Council Art Gallery Collection Policy (Appendix 7)	Speaks to “responsible stewardship” of the Collection much of which was gifted either by direct donation or as a monetary bequest.

	<p>The policy notes that <i>“The relationship between cultural activities and education, employment, and economic development is well recognised by Central and Local Government policy. The presence of a respected Art Gallery institution contributes to local identity, pride of place, and social cohesion. It acts as a focal point for the artistic life of the district, celebrates the diversity of local communities, and provides a quality learning and leisure activity. It is a strong feature of the District and helps to attract new residents to the region along with tourists.”</i></p>
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It is noted that Timaru District Council does not at this point in time have an Arts, Culture and Heritage Strategy to assist in guiding its actions in the arts, culture and heritage area of community development.

Alignment of the proposed project with regional and national strategies is covered in Section 10 of this report.

5.4 Annual Report and Financial Statements

Timaru District Council (and Group³) had total revenue of \$119,411 (\$97,434) for the 2018/2019 year. Expenses for that year were \$77,417 (\$79,241) resulting in a net operating surplus of \$42,086 (\$22,588).

TDC (and Group) has total assets of \$937,444 (\$1,033,458), total liabilities of \$115,594 (\$130,241), with total equity of \$821,849 (\$903,217). Full financial statements can be seen in the 2018/2019 Annual Report (*Appendix 8*).

Audit New Zealand has provided an audit opinion stating the following:

In our opinion:

- *the financial statements on pages 109 to 113 and 117 to 166:*
 - *present fairly, in all material respects:*
 - *the District Council and Group’s financial position as at 30 June 2019;*
 - *the results of the operations and cash flows for the year ended on that date; and*
 - *comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Reporting Standards;*

³ Figures in parenthesis refer to the Group.

- *the funding impact statement on page 114, presents fairly, in all material respects, the amount of funds produced from each source of funding and how the funds were applied as compared to the information included in the District Council’s Long-term plan;*
- *the activities and services statements on pages 36 to 105:*
 - *presents fairly, in all material respects, the levels of service for each group of activities for the year ended 30 June 2019, including:*
 - *the levels of service achieved compared with the intended levels of service and whether any intended changes to levels of service were achieved;*
 - *the reasons for any significant variation between the levels of service achieved and the intended levels of service; and*
 - *complies with generally accepted accounting practice in New Zealand; and*
 - *the statement about capital expenditure for each group of activities on pages 36 to 105, presents fairly, in all material respects, actual capital expenditure as compared to the budgeted capital expenditure included in the District Council’s Long-term plan; and*
 - *the funding impact statement for each group of activities on pages 36 to 105, presents fairly, in all material respects, the amount of funds produced from each source of funding and how the funds were applied as compared to the information included in the District Council’s Long-term plan.*

In March 2020, Timaru District Council was given a good financial bill of health by one of the world’s largest rating agencies for the fourth time⁴. Fitch Ratings gave an AA- rating with a stable outlook. The credit rating is an assessment of an entity’s ability to pay its financial obligations.

Fitch Ratings’ report says the council had planned for stable financial performance with achievable financial forecasts offering a measured level of capital expenditure to upgrade key infrastructure and community assets.

The report also highlighted prudential and moderate expenditure growth, crediting a high level of public engagement and community participation in shaping council spending decisions.

The rating is said to reflect the strong institutional framework for local and regional councils in New Zealand, TDC’s sound management and fiscal performance, the stable local economic environment and moderate debt levels offset by large reserves and solid financial flexibility.

5.5 Summary

The Aigantighe Art Gallery significantly contributes to Timaru District Council’s vision, mission and community outcomes and to the District’s wellbeing by:

- Building the cultural wealth of Timaru through the development, care and interpretation of a major art collection;
- Making Timaru a great place to live and visit through the provision of a high quality and diverse exhibition programme and offering of creative activities;

⁴ <https://www.timaru.govt.nz/news-and-events/latest-news/fourth-time-stable-fitch-aa-rating-for-council>

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- Being a major landmark and component in the tapestry of Timaru’s arts, culture and heritage;
 - Providing controlled access to the collection, to programmes and facilities that support art, heritage and education;
 - Providing ongoing access to a Category 2 heritage facility and, in doing so, its family story, Timaru District’s history, and the wider New Zealand art history scene;
 - Enriching Timaru’s opportunities for national and, in time, international cultural tourism promotion.

With regard to Timaru District Council’s legal and financial status and its strategic direction and planning, it can be concluded that this is a financially sound organisation with a track record of receiving external money and being accountable. Council has a stable structure and plays a broad role in promoting community well-being and providing a range of activities and services.

Furthermore, the art gallery proposed strengthening fits well with and contributes to the objectives of several of Council’s policies and strategies.

Timaru District Council is considered to be a capable candidate to receive external funding and successfully undertake this project.

6.0 Project Proposal and Planning

This section looks at the project planning and progress to date. Initially the project was only concerned with the strengthening of the Historic House Gallery, however, the opportunity is now being taken to look at the issues and needs of the Gallery as a whole and what other potential upgrades or redevelopment could be undertaken to address these needs.

6.1 Aims and Objectives of Project

1. To restore the Historic House Gallery, a heritage building that is integral to the identity of the communities in Timaru and the wider region/district, to increase accessibility for a diverse range of visitors, comply with building regulations and legislative requirements to make the building safe and to preserve a cultural icon for future generations.
2. To address the issues faced by Aigantighe Gallery in delivering its services to the communities of Timaru and the region/district, namely storage and care of its nationally significant Collection, back of house working space and functionality for staff, and provide spaces for education, creativity and increased exhibitions.
3. To provide a facility that meets the future needs of the Gallery, the communities of the region and Council, which will ensure the sustainability and continued success of the Gallery.
4. To investigate other potential upgrades/redevelopment of the Aigantighe Gallery buildings and site, which will establish it as a visitor destination for cultural tourism and support the improvement of visitor length of stay and visitor spend within Timaru and the wider region/district.

6.2 Project Plan

A draft Project Plan (*Appendix 9*) has been prepared for the Historic House Gallery Strengthening project. This provides objectives, summary of proposed works, constraints, identified stakeholders and an indicative timeline for that part of the project.

6.3 Project Governance and Management

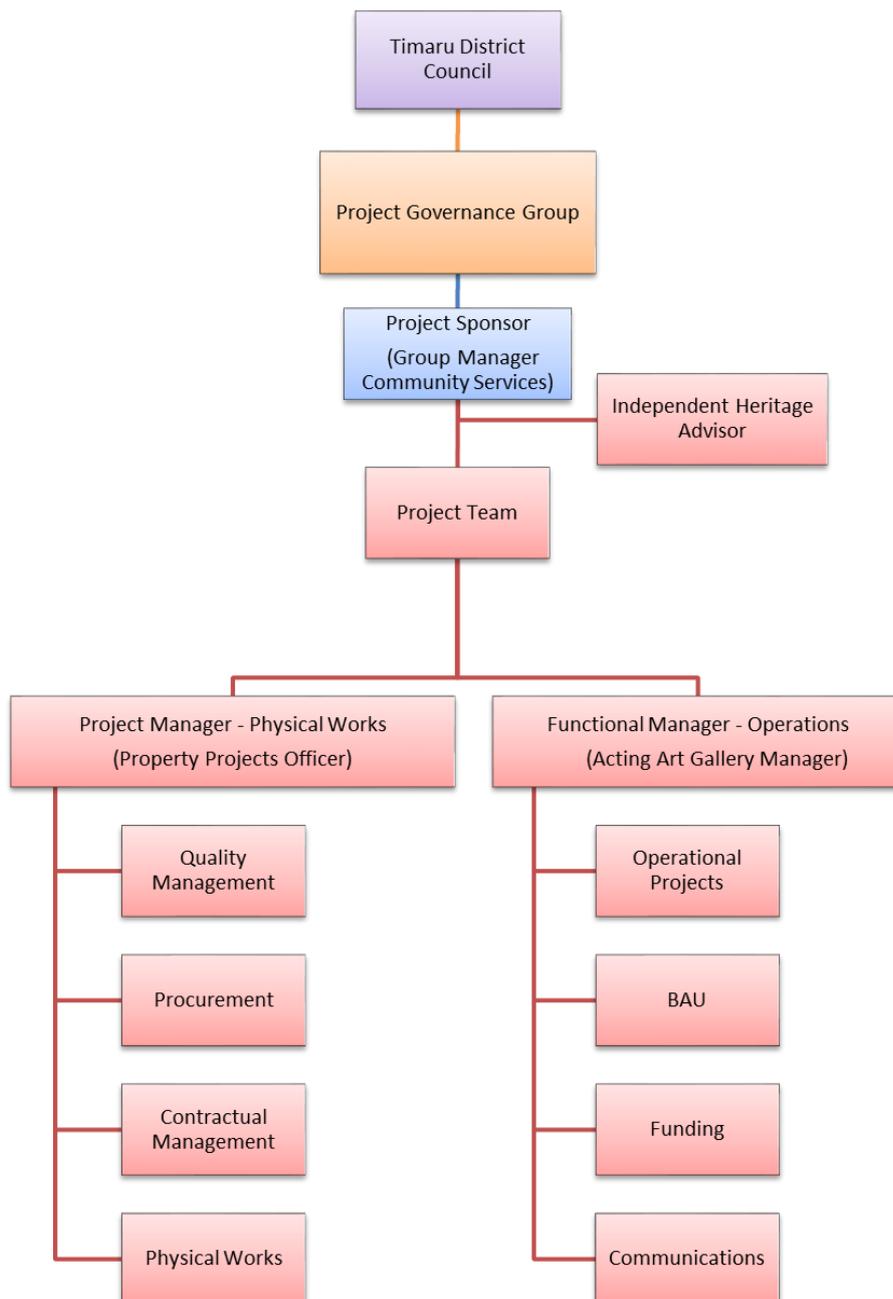
A Governance Group has been established to have oversight, guidance, monitoring and reporting on the delivery of the Aigantighe Art Gallery strengthening project. The Terms of reference (ToR) for the governance group are attached as *Appendix 10*. While the ToR mentions the earthquake strengthening of the Gallery only, this group is looking to lead any redevelopment of the Gallery that may be proposed.

Table 2: Governance Group Members

Name	Role/Responsibility
Richard Lyon	Pleasant Point/Temuka Ward Councillor Chair of Community Services Committee
Stu Piddington	Timaru Ward Councillor Deputy Chair of Community Services Committee
Steve Wills	Timaru Ward Councillor Deputy Mayor

Simon Leggett	Acting Group Manager Community Services
Donna Cross	Group Manager Commercial and Strategy
Cara Fitzgerald	Art Gallery Manager
Hamish Pettengell	Project Manager
Paula Ryan	Property Projects Officer (Project Manager)
Katrina Symons	Community Services Operations Coordinator (Minute Taker)

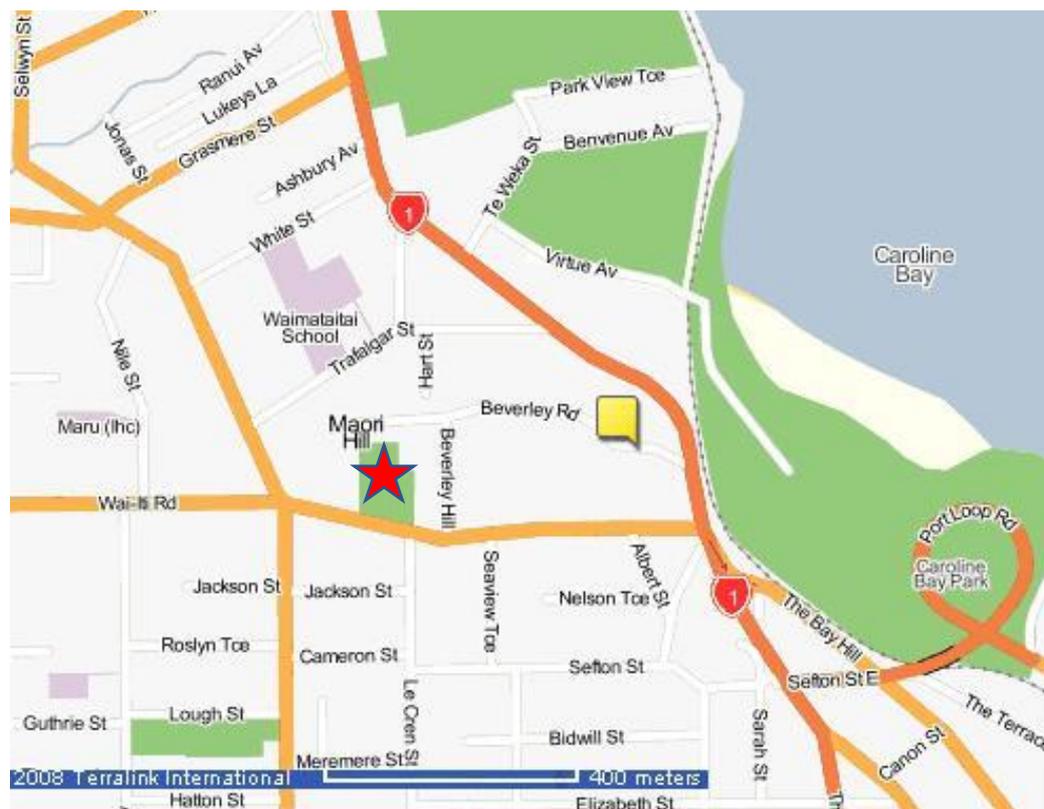
Figure 4: Project Management Structure



6.4 Location of Facility

The Aigantighe Art Gallery is located at 49 Wai-Iti Road, Māori Hill, Timaru. As the suburb suggests, the house is set in a hill suburb and as described in the Heritage Assessment by Heritage Advisor, Ian Bowman (*Appendix 11*), “*The garden setting of the building has changed little with restrictions on modifications to it as one condition on the gifting of the house. The wider setting has retained a number of the larger Edwardian houses built at a similar time although more recent buildings have been built in the neighbourhood. The view from the house to Caroline Bay has been retained.*”

Figure 5: Location of Aigantighe



6.5 Consultation and Stakeholder Engagement

Aigantighe Art Gallery staff identified a number of internal and external stakeholders for this project. Stakeholders were interviewed face to face, via Zoom and phone calls. Stakeholders were asked their views on the Gallery and what it does well and the issues it faces. They were asked to identify the positive and negative aspects of a proposed upgrade, the community needs that could be addressed through the project, the benefits for the Timaru community, any threats to the proposal proceeding and ongoing challenges the Gallery may face.

Transcribed notes from the interviews are attached as *Appendix 12*. A summary of the discussions is included in this section of the Feasibility Study.

Stakeholders spoken to are listed in the following table.

Table 3 : List of Stakeholders

Stakeholder	Organisation
Phillip Howe	Director, South Canterbury Museum
Sue Connolly Linda	President, South Canterbury Art Society
Councillor Richard Lyon Councillor Stu Piddington	Timaru District Councillors and Project Governance Group
Wendy Dohig	Widow of Timaru architect Ronald Dohig
Celia Guy Sally Middleton	Grant Family descendants
David McBride Karen Rolleston Helen Kerr Nigel Gilkison Jan Gilbert	Timaru Civic Trust Chairman]] Timaru Civic Trust members]]
Roselyn Cloake Kate Jill Juliet Nigel Gilkison Neil	Friends of the Aigantighe Art Gallery Vice President]]] Members]]
Di Hay	Operations Manager, Venture Timaru

Comments were also received via email from the President of the Friends of Aigantighe Art Gallery, Michael Armstrong, who has since stepped down from the position.

6.5.1 Topics Covered in Stakeholder Interviews

The full list of questions is attached as *Appendix 13*.

- What is your role/relationship with Aigantighe Art Gallery?
- What are some of the strengths of the Gallery and what does it do well??
- What current issues is the Gallery facing?
- What physical improvements would you like to see?
- What benefits would you see for the Timaru community from an upgrade to the Gallery?
- What challenges and risks do you foresee with the proposal?
- What do you think the most important things to consider if the upgrade/redevelopment goes ahead?
- What is the biggest threat to stopping this development?
- Do you foresee any ongoing challenges in the operation of the facility?

-
- General comments.

Several themes emerged from the conversations around the issues facing the Gallery, the benefits for the community, and the threats and challenges that could be expected.

6.5.2 Current Issues for the Gallery

Stakeholders were agreed on the primary issues affecting Aigantighe Art Gallery⁵. It was noted by several stakeholders that the Deed of Gift of the Gallery is limiting for some activities and expansion of the building footprint. Issues noted repeatedly were:

- Lack of storage
- Lack of staff working space
- Back of House (BOH) functionality including the loading bay is not good
- No education space and creative space
- Lack of accessibility to upstairs level of the Historic House Gallery

There were also several “like to have” suggestions, with the number one thing being a café on site. This was mentioned by several stakeholders interviewed, who believed a café would “add hugely to the use of the facility” because “eating and chatting is part of art”. It was suggested that this could be a coffee “cart” in the garden but a common sentiment was that a café would encourage people to stay longer at the Gallery and draw in people, who would perhaps not normally come to the Gallery but are happy to meet friends there for coffee.

There are examples of art galleries with a successful café on the premises – see Section 7.1.2. It is recommended further investigation of the viability of a café or provision of refreshments at the Aigantighe site should be undertaken.

6.5.3 Needs of and Benefits for the Community

There was generally a feeling that the full artistic potential of the Timaru community has not been realised because the “locals” do not fully appreciate the value of what they have in the Aigantighe Art Gallery - they take it for granted.

It was mentioned by several stakeholders that the Historic House is not only heritage of the community, it is an artwork in itself.

A redevelopment or upgrade of the gallery spaces would offer an opportunity to involve people more in artistic endeavours, allow more travelling exhibitions to come to Timaru, allow more local art to be exhibited and give increased access to the Collection, which currently cannot be displayed.

The point was also made that in the Covid-19 environment, art can be a means of “therapy” and healing for those undergoing stressful times.

⁵ This is in addition to the earthquake strengthening of the Historic House Gallery.

It was also felt that the gardens and how they interconnect with the Gallery, need be considered in the overall vision for any redevelopment of Aigantighe Art Gallery.

In terms of benefits the Timaru community would see, stakeholders noted:

- The opportunity to reflect on and better understand local culture and heritage
- Travelling exhibitions
- More use of the Gallery
- “Ownership” of the Gallery – community pride and identity
- Community engagement
- Appreciation for the value of what they have
- Community conversations
- Extension of interest in art and culture
- Cultural tourism offering for Timaru District

6.5.4 Challenges for a redevelopment and ongoing operation of the Aigantighe Art Gallery

- Cost
- Where this fits in the context of other arts and culture projects
- Restrictions of the Deed of Gift
- Public opinion
- Local government processes (can be slow)
- To keep relevant with programming

A recurring theme was the need to properly market the Gallery to both the local community and visitors to the district as a destination.

6.5.5 Most Important things to consider in an upgrade/redevelopment

- Wider context of art and culture – it was noted many times that there is no overarching Arts, Culture and Heritage Strategy or framework for Timaru District.
- Respect the Deed of Trust and the history of the place
- Safety
- Education – encourage children’s interest in art
- Accessibility – elderly Timaru community
- Involve locals in the building project
- Protection of the Collection

A very important theme which came through the discussions was the certainty from stakeholders that the Gallery must be kept on its current site and not merged with the proposed heritage hub of the Theatre Royal and South Canterbury Museum. Aigantighe has a distinct profile and identity, which is known well beyond the district and is a strength of the Gallery. It also speaks to the identity of Timaru’s heritage and history.

6.5.6 Grant Family Conversations

The conditions of the Deed of Gift are a limiting factor in any redevelopment of the extension buildings in terms of the footprint on the site. The Deed also limits the activities that can take place on site. Some stakeholders (not family) noted the Deed may have been appropriate in the 1950s but does not support the Gallery operations of the 2020s.

In view of the fact that the house was a gift to the community from the Grant family, it is important to understand the views of their descendants about any proposed restoration of the Aigantighe Historic House and redevelopment of the Gallery generally. Four members of the Grant family were approached for comment. Celia Guy and Sally Middleton⁶, granddaughters of Jessie Wigley (nee Grant), were available for a conversation. Celia was very much in favour of restoring the Historic House and, even moreso of reinstating it as the home it was with original furniture and other items. This would make it more of a museum. She was of the opinion that as long as the views of the house towards Caroline Bay were not impeded, there could be some extension of the buildings into the garden area.

Sally Middleton said she has no issue with extending the footprint of the buildings and she understands the Gallery needs to move with the times. She said it is very special to see that the Historic House has continued to be used for the purpose for which it was given. She is delighted it is (or was until it closed) a working gallery. If it can be modernised to be made more useful, that would be good. She would like to see a lift installed and would love to see more of the older paintings hung and wondered about dividing up the big exhibition room in the extension building with partitions to hang more works.

The TDC Chief Executive, Bede Carran, had spoken a few months previously with a grandson, Michael Wigley, who was of the opinion that the family would be open to a range of possibilities for extending the Gallery. Further attempts to contact Michael to expand on his views, were unsuccessful, however the Aigantighe Art Gallery staff will continue to try and contact him.

6.5.7 Summary of Stakeholder Engagement

Twenty people were spoken with during the stakeholder engagement process, some as part of a group and some as individuals. The stakeholders were primarily arts focused, but also civic and economic (tourism) interests.

Stakeholders spoken to were overwhelmingly supportive of an upgrade(s) to the Aigantighe Art Gallery to address the issues it faces. Restoration of the Historic House Gallery is the most important thing for most stakeholders, followed by improvements to the 1978 gallery and 1996 storage extensions.

⁶ The two women spoken with are cousins. Annabel Elworthy, sister of Sally Middleton, was also contacted but felt it was more appropriate to speak with her sister and members of the next generation.

Key points that were raised with regard to the Historic House Gallery is that it is part of Timaru's heritage, a significant landmark and focus for the arts in the district. Many stakeholders felt the number one priority for the project is to get the building earthquake strengthened and open again to the public. People come to see the house as much as to see the art. People come to enjoy the gardens. Timaru has a unique community asset in the house and gardens, which some people thought may not be fully appreciated by the local community, but where else in regional New Zealand, does a community have an art gallery in a setting like Aigantighe?

It was noted that the extension building is also part of Timaru's heritage, but it is no longer fit for purpose in that the Gallery has outgrown the existing spaces. Storage was, almost without exception, identified as the primary issue facing the Gallery. This was closely followed by a need for an education/creative space (possibly a multipurpose space) and additional gallery space to enable greater access to the permanent collection.

The feeling came through strongly that the Gallery staff need the appropriate spaces to properly store and care for the Collection and offer programmes and activities that are relevant and satisfy all age groups and interests.

There was also recognition that the spaces in which Gallery staff currently work are cramped and the layout is not conducive to efficient and effective operations with the need to traverse the main public gallery from the loading bay to the back-of-house work areas scattered through the building.

The contribution that the arts make to community wellbeing was raised repeatedly. The importance of art as a restorative, healing activity in the current Covid-19 environment was also emphasised by stakeholders.

The majority of stakeholders were adamant that the Gallery should remain on the current site and not be part of the proposed "heritage hub" involving the Theatre Royal and South Canterbury Museum. There was a very strong feeling of the Aigantighe Historic House being an artwork in itself and its current location a destination for the community and visitors to Timaru.

A gap in the stakeholder engagement process was the absence of meetings with iwi/tangata whenua. It is strongly recommended that they be engaged with on this project. It will be essential to demonstrate their interest in it if Council is to go for central government and lottery grants funding for the project.

6.6 Design Brief

A schedule of spaces for a proposed redevelopment of the extension gallery was provided to the architect to guide his scoping of the works that would be required to accommodate the space needs of the Gallery. This is attached as *Appendix 14*. The key additional space requirements would be an education/community space, function space, research/meeting room, enlarged loading dock, workroom spaces and storage areas for the Collection and exhibition furniture. Gallery space would need to extend by a further 500m² over what is currently within the footprint to cater for needs identified.

6.7 Architectural Plans

Irving Smith Architects (ISA) of Nelson were asked to scope the project and have provided a Stage 1 (Historic House) and Stage 2 (New Gallery) proposal of works. These are attached as *Appendices 15 and 16*. Irving Smith Architects have extensive experience in heritage refurbishment and strengthening works including the recently completed Nelson School of Music refurbishment, which was recognised with an Award of Distinction at the UNESCO Asia Pacific Cultural Heritage Awards Programme in 2019.

The key things to note from these are:

1. Conversations with structural engineers, Dunning Thornton (*Appendix 17*), suggest that the Historic House building is in good condition for its age and well-constructed. It is therefore feasible to undertake the proposed earthquake strengthening and restoration works.
2. That the existing strengthening scheme proposed by Structex can be reviewed and revised by Dunning Thornton, which will save time and money.
3. It is possible to fit the space requirements on the site on the footprint of the current extension buildings. ISA has proposed a new build (two storey) to replace the existing buildings, however this is only one suggestion and further investigation would offer insight as to whether some of the current building could be used as part of redeveloping the Gallery.
4. The new build option suggests an upper level link access to the Historic House which may remove the need for a lift in the heritage building.
4. The architect is recommending a Design Team is established with appropriately experienced team members. The Design Team should consist of Architect, Heritage Architect and Structural Engineer as the core and bring in other professional expertise as required and appropriate.
5. ISA are not cost professionals and the estimates they have given are for planning purposes only until verified by an experienced cost construction (QS) professional.
 - For the Historic House works, the cost will be in the order of \$8,000-\$10,000 per square metre, so a budget range of \$2.0 - \$2.3 million, excluding GST.
 - For the New Gallery works, the cost will be in the order of \$5 - \$6,000 per square metre so a budget range of \$5.5-\$6.5 million, excluding GST.

The above are construction budgets only and exclude:

- Consultancy fees
- Staff time and costs
- Consent and Development Contribution Costs
- Network connections and Upgrades (if required)
- Legal fees and Finance Costs
- Fitout costs – FFE
- Landscaping and Site Works

6.8 Site Investigation

A geotechnical investigation of the site was undertaken in 2019 by Davis Ogilvie, Engineers, Surveyors, Planners (Davis Ogilvie, 2019) of Christchurch. Their report is attached as *Appendix 18*. The site inspection and shallow soil testing has revealed generally stable consistent surface and subsurface conditions. Based on the observed evidence including foundation performance, it is likely that quality workmanship was employed at the times of construction of the Gallery and that the foundations extend through unsuitable surface soils.

The report recommends that foundation designs for any construction are reviewed by Davis Ogilvie and that onsite excavation is inspected by an experienced geotechnical engineer or engineering geologist.

6.9 Redevelopment Options

Through the feasibility study, Giblin Group considered a number of possible options for the future of the House Gallery and the 1978/1995 extensions.

A summary of the possible options that have been analysed are as follows:

Table 4: Options for Aigantighe Art Gallery Redevelopment

	Option	Option Discussion	Cost
1	Do nothing	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> • It does not address the issues or fulfil the identified needs of the Gallery, its users and staff or allow for the future needs of the community. • The issues around the Historic House Gallery building structure are serious, and if nothing is done, the house would fall into ruin and what to do with it would still need to be addressed. 	
2	Demolish Historic House - maintain extension as is	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> • It does not address the issues or fulfil the identified needs of the Gallery, its users and staff or allow for the future needs of the community. • Stakeholders have stated they want the Historic House to remain. • Heritage status of the Historic House, Heritage New Zealand are an affected 	

		<p>party and may oppose demolishing the House Gallery.</p> <ul style="list-style-type: none"> • The original family who gifted the Historic House may also oppose demolishing the House Gallery. 	
3	Earthquake Strengthen and restore Historic House only - maintain extension as is	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> • It does not address the issues or fulfil the identified needs of the Gallery, its users and staff or allow for the future needs of the community. • It would not address the identified issues with the 1978 extension, and these would still need to be addressed in the near future. 	<p>\$2.0 -2.3M (construction cost for the house Gallery)</p>
4	Earthquake strengthen and restore Historic House - maintain extension as is, and develop an offsite storage facility	<p>This option is seen as feasible:</p> <ul style="list-style-type: none"> • This option would address the issues with the Historic House and the current lack of storage. • The extension would still require refurbishment to fulfil some of the identified needs of the Gallery, and its users • The identified issues with the 1978 extension would still need to be addressed in the near future. 	<p>\$2.0 -2.3M (construction cost for the house Gallery) Further cost investigations are required for the offsite store</p>
5	Earthquake strengthen and restore Historic House with a partial refurbishment of the extension to address public amenities and workspaces and develop offsite storage facility	<p>This option is seen as feasible:</p> <ul style="list-style-type: none"> • This option would address the issues with the Historic House, the current lack of storage and would partially meet some of the identified needs of the Gallery, and its users. • This option would not fully meet the identified needs of the Gallery, the community and its users 	<p>\$2.0 -2.3M (construction cost for the house Gallery) Further cost investigations are required for the offsite store and refurbishment of the extension</p>

6	<p>Earthquake strengthen and restore Historic House – full redevelopment of the extension to include spaces for education, creativity and more exhibition space</p> <p>Develop offsite storage facility</p>	<p>This option is seen as feasible:</p> <ul style="list-style-type: none"> • This option would fully meet the identified needs of the Gallery, its users and staff or allow for the future needs of the community. • Consider developing offsite storage facility to enable greater capacity of the site. 	<p>\$2.0 -2.3M (construction cost for the house Gallery)</p> <p>\$5.5-\$6 .5M (construction cost for rebuild of the 1978 and 1995 extensions)</p> <p>Further cost investigations are required for the offsite store and refurbishment of the extension</p>
7	<p>Demolish existing buildings. Build new purpose-built gallery on the current site</p>	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> • Stakeholders have stated they want the Historic House to remain. • Heritage status of the Historic House, Heritage New Zealand are an affected party and may oppose demolishing the House Gallery. • The original family who gifted the Historic House may also oppose demolishing the House Gallery. • The House Gallery is in good condition for its age and demolishing the existing buildings is not a sustainable design approach. • The cost of this option would be similar to option 6 and would deliver minimal savings. 	
8	<p>Purpose built new art gallery in CBD and</p>	<p>This option has been eliminated for the following reasons:</p>	

	repurpose the current site	<ul style="list-style-type: none"> • Stakeholders have stated they want the gallery to remain on the current site. • The cost of purchasing a site could be prohibitive and escalate project costs. • Heritage status of the Historic House, Heritage New Zealand are an affected party and may oppose repurposing the current site. • The original family who gifted the Historic House may also oppose repurposing the current site. • The Trust Deed restricts repurposing the current site. 	
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The three feasible options are options 4, 5 and 6. The options have also been analysed using the Treasury options framework using the Gallery and project objectives and confirms options 4, 5 and 6 are feasible in achieving the project’s objectives.

The options of spreading the Gallery’s operations over two or more sites, as in having exhibition space in the CBD or storage somewhere offsite would see a need for more staff resource and could challenge the efficiency of the Gallery’s operations. It will also diminish the profile of the Gallery in terms of its physical presence in the community and for visitors. The advantages presented by its current site and location as a visitor destination should not be underestimated.

Options for offsite storage were investigated in the Storage Options Feasibility Study prepared in 2015 (*Appendix 19*).

The Deed of Gift prohibits repurposing of the buildings on the site for anything other than an art gallery. Should the buildings be removed, then the site should be known as the “Aigantighe Gardens”.

It is understood a feasibility study and funding plan have been prepared for the heritage hub project, however these have not been sighted and cannot be commented on in this feasibility study in the context of the Aigantighe Art Gallery being part of the hub. It would have been helpful to see these documents in understanding what is proposed and in ensuring that funding for both the Heritage Hub and the Aigantighe Gallery redevelopment projects could be co-ordinated to ensure the best outcome for both projects.

6.10 Preferred Option

In terms of the stakeholder feedback, restoration and earthquake strengthening of the Historic House is the imperative. Council accepted this also by making provision for it in the Long-Term Plan 2018-28.

The preferred option is to earthquake strengthen and restore the Historic House Gallery with a full redevelopment of the extension, because it fully addresses the issues or fulfils the identified needs of the Gallery, its users and staff.

It is recommended that the community's view on upgrading or replacing the extension buildings is sought through the next Long-Term Plan consultation round in 2021.

The costs of the options above are indicative only and further investigation, especially of the options to upgrade the extension buildings and offsite storage is required to ascertain a more accurate cost. It should be noted that all the costs above are for construction only.

6.11 Consents

Resource consent will be required for the Historic House strengthening and upgrade because:

- The building is a defined heritage structure, and works will require Heritage NZ approval and Heritage Architect oversight;
- The Gallery use is established but occurs within a residential zone and there is limited on-site parking. (This will apply to a new build of the extensions as well).

6.12 Project Budget

At the present time, the construction costs of the project are estimates only at \$5.5 - \$6.5M for a new build to replace the extension buildings of the Gallery and \$2.0 - \$2.3M for the Historic House strengthening and restoration.

There will be a number of other costs that need to be factored into the project budget as outlined by the architects in their scoping documents. These are:

- Consultancy fees, e.g. architect, engineer, planner
- Consent and Development Contribution Costs
- Network connections and upgrades (if required)
- Legal fees and Finance Costs
- Fitout costs – FFE
- Landscaping and Site Works

6.13 Timeline

A timeline for the project is still being worked out. This will become clearer once Council has had the opportunity to consider the information presented to it through this feasibility study and the architect's and engineer's reports.

6.14 Project Risks

Museum and gallery developments often generate much publicity, mainly due to public expectations around cost, and the perception that such developments only benefit a small section of the community. This has highlighted some of the difficulties and challenges that can be anticipated for a development of this nature, including: a lack of clear goals and expectations; catering to the local audience while also trying to be a tourist "destination" facility; delivering some sustainability in

operational funding; and the fact that market analysis for facilities and services of this nature is unlikely to accurately determine how a development will automatically translate into increased visitor numbers.

The benefits to the local and regional community of such projects have been well researched and documented (see Section 11) and most developments, while controversial at the time of being proposed, become such a valued facility once they are up and running that it is difficult to imagine not having it as part of community life.

Securing the necessary funding for the development and sustaining its operations in the long term is one of the greatest risks to a project’s viability and the High-Level Funding Strategy in Section 12 examines the risks associated with funding for the development. Suggested mitigation strategies are identified for each risk.

Other major risks in a project such as this may be associated with the planning and design, the construction and the community engagement phases and could include:

- Capital cost increases due to materials’ price increases or delays;
- Tendered price for construction higher than projected;
- Detailed design not meeting the required needs;
- Quality of construction works;
- Problems with contractors;
- Property loss/damage during construction;
- Lack of public support for ongoing programme of events;
- Change in political support; and
- Negative media reports.

A simplified project and operational risk register have been developed (Tables 6 and 7 below). It is recommended that a full risk analysis should be undertaken as part of the project planning prior to construction and it is expected that the Project Manager will complete this task.

Table 5: Project Risk Register

Risk	Impact (H/M/L)	Likelihood (H/M/L)	Risk management approach
Inconsistent expectations – user groups and other stakeholders	High	Medium	Undertake communication planning and keep stakeholders and the public well-informed on progress.
Costs exceed budgeted income	High	Medium	Maintain appropriate level of contingency. Clearly establish the project scope when establishing capital budgets.

Insufficient external funding	High	Medium	Allow sufficient time and flexibility in funding model to secure necessary level of external project funds.
Regulatory changes	High	Low	Regulatory changes could increase costs. Ensure all building regulations are known and abided by.
Construction cost inflation	High	Medium	Due recognition to be made within the budget for the possible impact of construction costs exceeding general inflation. Maintain appropriate level of contingency.
Construction risks associated with refurbishing historic building.	Medium	Medium	Allow sufficient contingency to allow for construction requirements of heritage building and keep Heritage NZ aware of plans and any proposed changes.
Scope creep	High	Low	Project scope is clearly defined and agreed before final commitment is made to construction.
Late project delivery	Medium	Low	Establish robust project management process and systems for project implementation to assess and manage delivery.

Table 6: Operational Risk Register

Risk	Impact (H/M/L)	Likelihood (H/M/L)	Risk management approach
Revenue generated is lower than forecast	High	Medium	Set realistic and achievable targets based on the best available information.
The redeveloped facility does not meet users' needs	High	Low	Appropriate user engagement during planning. Ensure sufficient planning, peer review and manage stakeholder expectations through provision of information and ongoing communication.

Running costs exceed budget	Medium	Low	Ensure resource requirements are factored into project planning and reflect expected changes to service levels. Ensure sustainable elements are included in building design.
Insufficient resourcing – staff and equipment	Medium	Medium	Budget needs to include all resource requirements. Where possible negotiate in-kind support for provision of resources and maintenance.
Forecast visitor numbers are less than expected	Medium	Medium	Set realistic and achievable targets based on best available information (including national trends).
Proportion of residents visiting the Gallery declines	Medium	Low	Undertake stakeholder engagement to clearly identify what is required to maintain local resident visits.

6.15 Ongoing Operations/Proposed Activities

The Aigantighe Art Gallery currently hosts a wide range of visitors/users – see Section 4.5. It is intended to continue to offer the programmes and events currently undertaken by or at the Gallery and grow these where possible.

If additional space were to be provided for education and creative activities or a flexible, multi-functional space added to the Gallery, this would potentially enable Aigantighe to host additional functions and events such as:

- Children, youth-focused and family activities;
- Social gatherings (formal, informal and recreational);
- Teaching learning/mentoring/skills-sharing workshops;
- Creative and business workshops;
- Participative activities (opportunities to make, create, interact, connect);
- Changing content from community organisations and groups (including other cultural organisations in the district);
- Digital and adaptable display spaces.

The Gallery’s services into the future will continue to:

- Develop and maintain Timaru’s art assets, including the Collection;
- Provide access and information for a wide cross section of the community, including schools and other educational providers;

-
- Provide a locally relevant programme of quality and diverse exhibitions, forums and events;
 - Add value to the community through prudent and well-informed management and stewardship of resources, and by providing advocacy on art and cultural matters;
 - Maintain a significant heritage building to preserve its architectural significance;
 - Offer free public access to the works on display;
 - Provide publications and information to accompany the exhibitions.

The ongoing operations of the Gallery will require funding and it is anticipated that Timaru District Council will continue to provide an operating grant towards this. Other revenue streams will need to be investigated but there is generally programme funding available, particularly if the programmes involve young people. It is recommended that operations projections are developed for the Gallery.

7.0 Issues, Needs and Opportunities

This section looks at the issues of the current art gallery, the needs of the Timaru community, which a new facility could address, and identifies the opportunities that a new development might offer.

7.1 Identified Needs

Through the stakeholder meetings, the same themes were coming through as to what the community's needs and expectations of the Gallery are. The needs are:

7.1.1 Community Space

Community spaces for education and creativity was a clear need expressed by stakeholders. Many felt the Gallery was the appropriate place for art creation, but a space is required for this.

Stakeholders mentioned that classes of children, while very welcome at the Gallery, could be disruptive for other Gallery users and it would be better if there was a room, where they could go to away from the primary visitor areas.

The Gallery also provides a valuable service to public and academic researchers, requiring access to Collection items and Gallery records. There is no appropriate space for such researchers to work in with the items requested.

A community space could be flexible for all the above uses and should be accessible to the elderly and disabled.

7.1.2 Café

Almost all stakeholders spoken with mentioned how a café would be an advantage for the Gallery as it draws people in and encourages them to linger. Some gave examples of other art galleries with very successful cafes, e.g. the Suter in Nelson and the Govett-Brewster in New Plymouth. A café can be a destination in itself if it offers good food/drinks and gains a reputation for this.

It should be noted that not all stakeholders thought a café would be successful on site and draw the necessary numbers to be viable.

Another suggestion made was to have a coffee cart in the garden if this is allowed under the Deed of Gift. A mobile coffee facility may be a way to gauge whether there is enough interest/support from visitors in having a facility on site.

7.1.3 Access to the Collection

Several stakeholders said they would like to see more exhibition space to be able to see more of the Collection. On average 10 percent of the Collection (being approximately 180 works) is on display in the House Gallery at any one time.

Since the closure of the House Gallery, Aigantighe staff have continued to exhibit the Collection at a similar level. The Collection now numbers 1820 artworks. The vision for the future when the House Gallery re-opens is that the artwork will change more frequently and will also showcase contemporary works. To compensate for using the House Gallery space for more and different exhibits to what has

traditionally been shown in that space, the Collection will be exhibited in the modern extension. Also, when exhibiting the Collection, the fragility of the art works and the environment in which they are shown must be considered. On average the Gallery normally shows Collection works for a period of between 6-18 weeks at a time.

Regular research requests are received by the Gallery. Both researchers and members of the public are able to access the collection by appointment. This is an area of Gallery operations that should/could grow in the future. Note Section 7.1.1 and the need for a space for this activity.

The Gallery is also currently working on a project to have the Collection online so that access to it is increased. Overall, Gallery staff believe there is good access by the community to the artworks in the Collection.

7.1.4 Public Amenities

While not specifically mentioned as a need by stakeholders, the Gallery's single male and female toilet in the extension, which is for both public and staff use, seems woefully inadequate for a public venue such as this. Better provision of toilets within the facility should be addressed in any redevelopment.

7.2 Identified Issues

7.2.1 Earthquake Strengthening and Historic House Repairs/Upgrade

(Structex, 2016)

Structural engineers, Structex, assessed the Historic house Gallery in 2016 and found it to have an estimated seismic strength compliance of only 10%NBS and is therefore earthquake prone. Because the public use the building, it has had to be closed.

A number of areas of the historic building have also been identified as requiring repair and or upgrade. These include the Marseille roof tiles (James Herdman Roofing, 2020), which have reached the end of their life and require replacing due to decay and displacement of tiles leaving gaps open to water and insect/bird ingress. The roof condition report recommends the roof is replaced.

Access to the upper floor of the Historic House Gallery is also an issue as there are only stairs and no lift in the building. This means that many disabled and elderly people are not able to access the upper level and it would be advisable to consider this when upgrading and restoring the building.

The public amenities should also be upgraded in the Historic House.

7.2.2 Seismic Gap with 1978 Extension

The seismic assessment identified one critical structural weakness of the Gallery as the potential, in a seismic event, for pounding between the concrete octagonal wall of the 1978 extension and the original exterior walls of the Historic House Gallery eastern entrance.

There is no statutory requirement for a seismic gap, but a structural requirement to limit the potential impact of the two separate, but adjoining buildings. Also, the eastern entrance is an integral entrance from the Main Gallery space in and out of the Historic House Gallery and is one of the main emergency egress pathways.

This issue needs to be addressed but is separate to the earthquake strengthening of the Historic House. One stakeholder mentioned the connection between the Historic House Gallery and the extension as needing to be more welcoming for users as well.

7.2.3 Storage Space

Almost every stakeholder spoken with mentioned storage as the Number One issue facing the Gallery. The Collection store has reached capacity and now poses problems for the Gallery in terms of acquiring any new/additional artworks either by bequest, gift or purchase.

The issue of storage space has been recognised for some years. A Feasibility Study on future storage options was undertaken in 2015 (Arlidge, 2015). The options investigated were:

- Onsite - The dedicated storage space onsite is at capacity. There are some small spaces in the House Gallery⁷ that could possibly be used for general storage if conditions and security were improved. Two rooms in the House could be converted for less critical collections storage in the short-medium term.
- Off-site - If the TDC purchases or leases secure off-site storage that the Aigantighe could use for empty art crates and any other excess equipment that is only needed occasionally, then some rationalisation of storage within the Gallery could take place. If the leased premises were very secure with monitored alarms and fire suppression equipment and well-lined and dust proof, then some of the more stable sculptures could also be stored off site.

The 2015 Storage Feasibility Study presented some options for extension of the gallery extension building to accommodate more storage for the Collection, more storage for equipment and staff workspace. No decision was made to proceed with any of these options.

It is noted that working over two sites is not at all ideal and would require additional staff resource.

⁷ The House Gallery was open when this Feasibility Study was undertaken.

Figure 6: Current storage and back of house working conditions



7.3 Opportunities

The following opportunities have been identified for a redeveloped art gallery:

- Leadership in arts and heritage sector – continue to develop joint ventures and provide support – a central venue for regional arts information and support;

-
- Market opportunity to engage more people in the arts and arts activities;
 - An opportunity to promote Timaru identity through display of historical artworks;
 - A community asset as well as an important tourism asset;
 - If extended or a community room is added, there would be the ability to host events in a larger area;
 - Excellent people and delivery access – welcoming, large foyer and vehicle accessible delivery area;
 - Climate controlled storeroom for travelling exhibition art works and Timaru public art collections – regional art collection storage – where the works can be stored and managed professionally;
 - It can provide an oasis for traditional and new communities during time of great social change such as now with the Covid-19 epidemic;
 - Best practice gallery spaces that will enable major touring exhibitions and fragile works to be presented in the region;
 - The ability to attract more visitors and reap the benefits that come from this (e.g. attract more sponsors);

7.4 Summary of Issues, Needs and Opportunities

The proposed redevelopment will make a significant contribution to creating a vibrant arts scene in Timaru. Many people in the Timaru community are eagerly waiting for the earthquake strengthening and reopening of the Historic House Gallery.

Many people also believe that a redevelopment/upgrade of Aigantighe Gallery extension buildings would provide an opportunity to engage more people in the arts in Timaru, that it would be “*a chance to create more participation in art*” and contribute to community wellbeing.

A redevelopment of the Gallery would seek to address the identified issues and needs of the current facilities and provides the opportunity to extend services and establish new partnerships. It also presents opportunities to do things differently and better than before because it would be more fit-for-purpose.

The Aiganitghe Gallery has been an important part of the Timaru arts landscape for over 60 years. The Gallery has outgrown its current space and requires a redevelopment to meet the needs of the community.

8.0 Demographic trends

This section considers the demographic trends for Timaru and the general trends occurring in and influencing communities today and looks at how the Aigantighe Art Gallery project can address these trends by creating an improved district and regional amenity.

Please note that the information contained in this Section, is primarily from 2018/19 and therefore pre-Covid, which will have very likely impacted on the economy and incomes.

8.1 Population

(TDC, 2019a)

The estimated resident population of the Timaru District from the 2018 census was 46,296. The 2013 Census population was 43,929. Population projections⁸, based on a medium growth scenario, project the district's population to increase to 49,400 (+8.8 percent) by 2028, peaking in 2038 at 50,200. The rate of natural increase will become negative from around 2028 meaning there will be more deaths than births. This reflects the age makeup of the district's population which, like the rest of New Zealand, is ageing. Growth from 2028 will be reliant on net migration. Virtually all growth in future years is projected to be in age groups 65+, with the proportion of 65+ increasing from 20.1 percent in 2013 to 28.2 percent in 2028 and 32.9 percent in 2043.

Around 85 percent of the population is of European ethnicity. Other ethnicities represented in Timaru District are Māori (9.1 percent), Pacific peoples (1.9 percent), Asian (4.4 percent) and other ethnicities (1.9 percent). People may identify with more than one ethnicity.

Around 80 percent of Timaru District residents live in or around the four main settlements - Timaru, Temuka, Geraldine and Pleasant Point. Timaru is the largest community, housing nearly two thirds (29,600 people) of the total population of the district. The next largest community is Temuka (4,120), followed by Geraldine (2,310) and Pleasant Point (1,220). The communities are well serviced with education, health and recreational services along with a vast range of clubs and organisations. The South Canterbury District Health Board is the major health provider, with the Ara Institute of Canterbury providing tertiary educational services throughout the South Island.

Timaru's population ranks 24th in size out of 67 districts in New Zealand. Timaru has 1 percent of new Zealand's population.

Māori Population

Ngāi Tahu are a Treaty Partner of the Crown and are mana whenua of the area administered by the Timaru District Council. Ngāi Tahu is the collective representation of whānau and hapū who share a common ancestry and are tangata whenua (people of the land). Information on Council's relationship with mana whenua is provided earlier in this document.

⁸ Based on Statistics NZ Population Projections update.

According to the 2018 Census, 4,212 Māori usually live in Timaru District. This is an increase of 1,080 people, or 26 percent, since the 2013 Census.

The Māori population, which constitutes 9.1 percent of Timaru District's population, ranks 46th in size out of the 67 districts in New Zealand and less than one percent of New Zealand's Māori population usually live in Timaru District.

8.2 Age and sex

The median age (half are younger, and half older, than this age) is 44.8 years for people in Timaru District. For New Zealand as a whole, the median age is 37.4 years.

Demographics show that the region has an ageing population. 22 percent of people are aged 65 years and over, compared with 15.2 percent of the total New Zealand population.

8.3 Income

(TDC, 2019a)

The income for people living in the Timaru District aged 15 and over is summarised as follows:

- The median income (half earn more, and half earn less, than this amount), is \$30,300. This compares with a median of \$31,800 for all of New Zealand.
- 34.5 percent of people aged 15 years and over in the Timaru District have an annual income of \$20,000 or less, compared with 34.4 percent of people for New Zealand as a whole.
- In the Timaru District, 15.5 percent of people aged 15 years and over have an annual income of more than \$70,000, compared with 17.2 percent of people in New Zealand.

8.4 Economy

(TDC, 2019a)

The Timaru District economy is strongly influenced by its agricultural heritage. Agriculture is diverse, including dairy, sheep and deer farming and land suitable for all kinds of cropping. Significant businesses are located in the district, including Fonterra's Clandeboye dairy factory, McCain's food processing plant, Hilton Haulage, Alliance Group Smithfield plant, Sanfords, Talleys, Silver Fern Farms Pareora plant and Barkers Fruit Processors.

The district is centrally located for distribution and PrimePort Timaru provides a gateway for exports and imports. Employment in the district is strong, with 2.1 percent unemployment as at June 2019, compared with 4.1 percent nationally. The most significant business sectors in terms of employment opportunities are professional, scientific and technical services, manufacturing, health care and social assistance and retail trade. Visitors are a significant contributor to the district's economy, with the district providing a gateway to the central South Island.

8.5 Environment

(TDC, 2019a)

The diverse landscapes of the Timaru District include rolling downlands, tussock land, coastal plains and wetlands, forest remnants, river gorges and rugged mountain ranges. The coastal plains to the north and downlands to the south are highly modified for intensive cropping, meat, wool and dairy production. Pasture and exotic woodlots dominate the modified hills and downs from Peel Forest to Cave, with occasional shrub and forest remnants. Limestone outcrops and volcanic sediment add to the diversity of the landforms.

The district is also defined by a number of waterways, including the Orari, Opihi, Rangitata, Waihi and Pareora Rivers. The Rangitata and Pareora physically define the district and all waterways are highly valued by the community for their recreational, social, natural amenity and economic values. The district has a number of outstanding natural features and landscapes, as well as areas of significant native vegetation habitats of native fauna. There are also numerous important heritage sites, buildings and places.

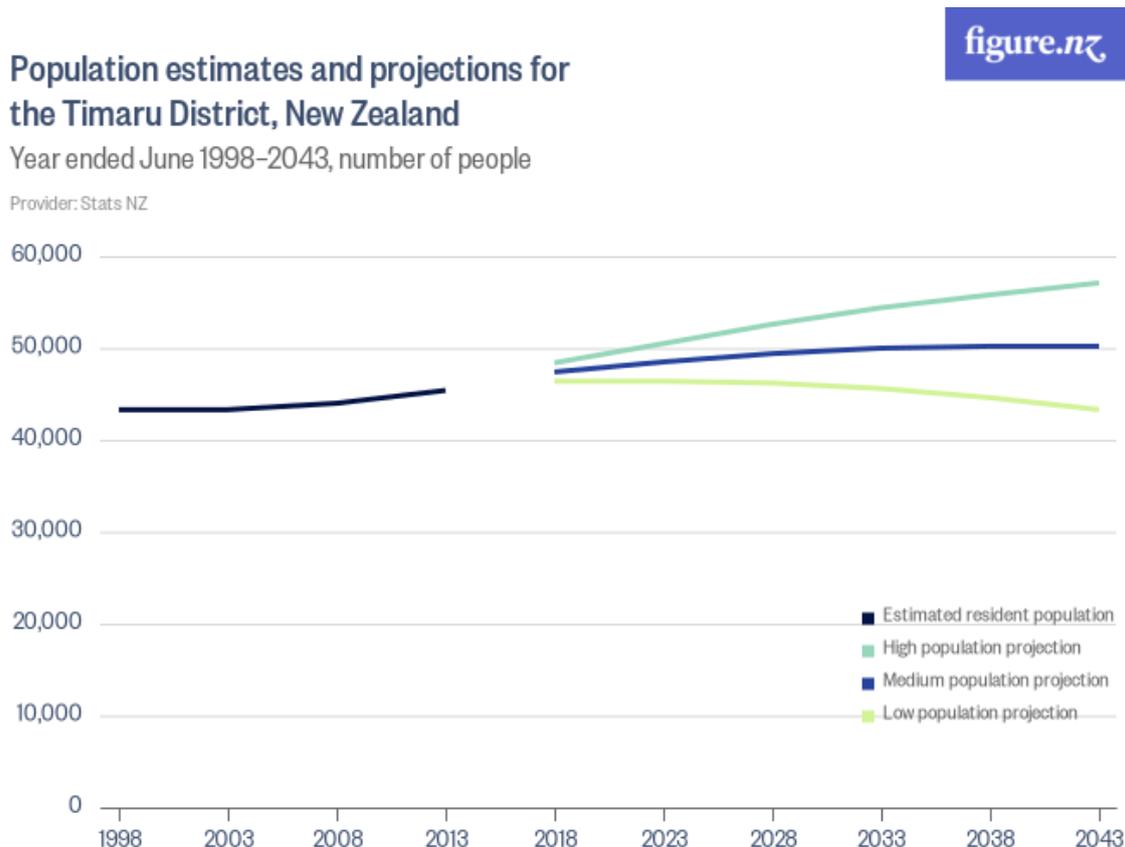
8.6 Population Growth and Projections

Timaru District's Growth Management Strategy (TDC, 2018a) states the district is at a critical point in time. The District needs to balance the reality of modest growth, albeit for an increasingly aging population, with the desire to maintain what makes Timaru District a great place to live, work and play.

A key demographic challenge for the district to face is that the district's elderly population (over 65 years of age) will increase from a ratio of 1:5 people in 2013, to 1:3 people by 2033. This has significant consequences in terms of household demands, employment growth and service provision. The majority of this growth will occur in those aged 75 years and older, with this age group increasing by 86 per cent over the next 30 years.

In its summary, it says that the population in residential areas of Timaru's township will peak at 28,230 in 2028 (current population 27,650) and then decline to 27,550 in 2048. In Geraldine, the population is projected to peak at 2700 in 2048 (current population 2500). In Pleasant Point, the population peak is put at 1610 (current population 1400) while Temuka's population is forecast to hit 4450 in 2028.

Figure 7: Population Estimates and Projections for Timaru District



Source (FigureNZ, 2020)

Table 7: Population Projections

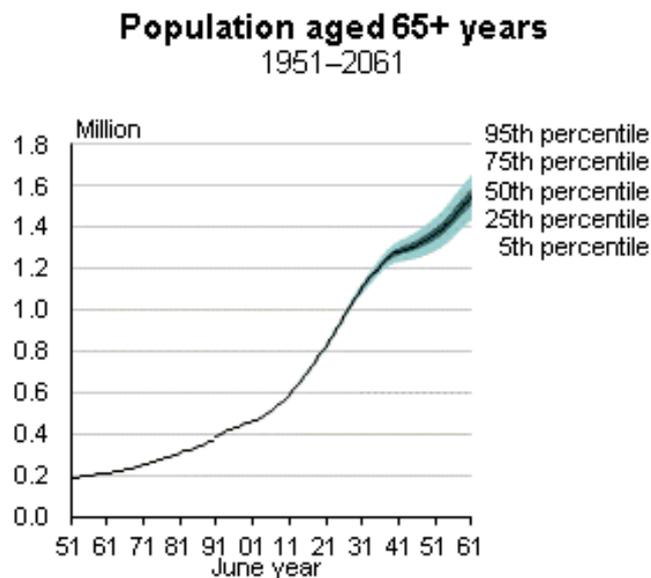
Year	2023	2028	2033	2038	2043
Number projected					
High	50,500	52,600	54,400	55,800	57,100
Medium	48,500	49,400	50,000	50,200	50,200
Low	46,400	46,200	45,600	44,600	44,600

8.7 Population Ageing

Like many other countries, New Zealand's population is ageing. This means more people, and a higher proportion of the population, will be in the older age groups. The number of people aged 65 and over (65+) has doubled since 1980 and is likely to double again by 2036 (Figure 9). The largest growth will

occur between 2011 and 2036, as the baby boomers (those born from 1946 to 1965) move into the 65+ age group.

Figure 8: Population aged 65+ (New Zealand)



Source: Statistics New Zealand

Note: The percentiles and shading in graphs indicate the chance that actual results will fall within this range.

While improved health is being experienced in old age compared to previous generations, a growing elderly population will mean a growing need for health and disability services to support them. It will also mean that a strong demand may be expected for easily accessible recreational and social activities. Facilities and public works will also need to be more accessible, for example better wheelchair access and parking.

An ageing population is putting more emphasis on “lifestyles”. Timaru District’s relaxed lifestyle, good weather and affordable housing is attractive to older people who are looking for retirement location options. There will be a strong demand for recreation activities for this age group, including activities in the arts.

8.8 Summary of Demographics and Trends

The three major demographic trends occurring which need to be considered when developing community facilities in Timaru District are:

1. An existing older (median age is 7 years older than the national median) and increasingly ageing population, living longer.
2. Lower, fixed incomes for the older population (Number of people with an annual income over \$70k is 2 percent lower than for the whole of New Zealand).
3. A primarily European population (85 percent compared to 70 percent nationally).

All three demographic trends should be considered when planning programmes and activities at the Aigantighe Art Gallery in terms of likely audiences and visitors to the Gallery. That is not to say that the Gallery should restrict or limit its offerings to cater only for these demographics. It is its universal offering and ability to continually change and offer something new in its exhibitions and programmes, which is a strength of the facility.

Aigantighe Gallery provides a venue for a wide cross section of groups of all ages and ethnicities. There is literally something for everyone in the activities that take place there plus the Gallery management is looking to welcome more user groups to make use of the upgraded facilities. It is a place where all age groups can meet and mingle and enjoy the programmes, art exhibitions and events.

9.0 Arts Engagement and Trends in New Zealand and Canterbury

In May 2018, Creative New Zealand released its Audience Atlas (Morris Hargreaves McIntyre, 2017), a follow up on its 2014 and 2011 research. The 2018 Atlas includes responses from over 6,000 people to determine the size of the art market in New Zealand.

The findings show that the market for arts and culture in New Zealand has reached a record high, with 8 in 10 people saying they were engaged in at least one artform in the 12 months previous to the survey being undertaken.

Between 2014 and 2017, the number in the culture market grew by an estimated 6 percent from 3.5 million in 2014 to reach 3.7 million in 2017 - growth that was just below the estimated 7 percent growth in population over this period.

73 percent of New Zealanders indicated that they had attended an arts event in the previous 12 months. This was on par with 2014 but higher than 2011.

9.1 Arts Engagement in Canterbury

(Colmar Brunton, 2017a)

The results of the triennial survey on arts engagement and participation, commissioned by Creative NZ, breaks the responses down into regional analysis. This places Timaru District in the Canterbury Region. The following summarises residents' attitudes to the arts across the Canterbury region.

The majority of residents in Canterbury are engaged with the arts (81 percent). This is in line with all New Zealanders (80 percent).

Engagement is based on those who have either **attended** the arts in the last 12 months (79 percent in Canterbury) or have **participated** in the arts in the last 12 months (54 percent).

Attendance is highest for performing arts (59 percent - 51 percent for NZ), followed by the visual arts (42 percent - 45 percent for NZ). In line with the national average of 10 percent, attendance is lowest for literary arts in Canterbury at 9 percent.

Participation is highest for the visual arts (33 percent - 24 percent for NZ) followed by craft and object art (25 percent - 28 percent for NZ). Participation by Canterbury residents in all art forms are in line with the participation levels by all New Zealanders.

In line with all New Zealanders, Canterbury residents express more positive attitudes about the arts than negative. Residents believe the arts benefit the nation and their community. They are a source of national pride (74 percent agree), contribute positively to the economy (58 percent agree) and help improve New Zealand society (57 percent agree).

There is potential to further increase engagement in the arts in Canterbury. Two thirds of Canterbury residents (67 percent) agree some arts interest but still do not go much to arts events or activities. Price and social isolation were the key barriers for them. Fifty-three percent indicated that reducing the price of tickets would make a difference to their likelihood of attending and 53 percent also said that having someone to go with would make a difference.

Forty-three percent indicated that a lack of choice and the quality of the arts available (38 percent) are also barriers to some Canterbury residents.

9.1.1 Expenditure

(Morris Hargreaves McIntyre, 2017)

In 2017, one-third (33 percent) of the New Zealand culture market⁹ had spent money on arts and culture activities in the previous four weeks, a significant decrease on the equivalent result of 39 percent in 2014 and 40 percent in 2011.

The arts and culture market in New Zealand is valued at \$2.5 billion annually with the average spend over a 4-week period at \$153 per person or \$38.25 per week.

Canterbury is ranked well down the list for spend in the arts and culture market at \$28 per person per week. Auckland is the highest at \$63 per person and several regions spend in the high \$30 - \$40 range. At \$28 per person, Canterbury is on a par with Gisborne (also \$28), a little lower than Bay of Plenty (\$30) and a little higher than Taranaki (\$25).

9.1.2 Membership

Compared to 2014, fewer people in the national culture market in 2017 have an active membership or subscription to an arts organisation, continuing a downward trend.

Nationally, 12 percent (454,000) revealed they are a current friend or subscriber of an arts/cultural organisation. This is down from 15 percent (518,000) in 2014 and 17 percent (562,000) in 2011.

Canterbury saw one of the steepest declines in people saying they are a current subscriber, member or friend to an arts, cultural or heritage organisation, down 4 percent from 12 percent in 2014 to 8 percent in 2017. In 2011, the number was more than double this at 20 percent.

9.1.3 Volunteering

The number of people in the market who have recently volunteered in support of the arts has decreased significantly over the past six years. Seven percent (251,000) said they had volunteered for the arts in previous 12 months compared to 9 percent (333,000) in 2014 and 12 percent (412,000) in 2011.

The market's interest in this form of support is, however, fairly strong. New Zealand does traditionally have a strong ethos of volunteering and more people would consider volunteering for the arts for the first time than would rule out ever doing so.

⁹ **Culture market:** New Zealand adults aged 16 years old and over who have attended at least one cultural activity within the past three years. The overall definition of the culture market is inclusive. It's defined in its broadest sense, from attending the opera or an art exhibition, to simply going to see a movie or popular music concert.

Wider trends point to a rise in demand for “micro” or “episodic” volunteering opportunities. If arts and culture organisations can increasingly meet this demand, this may help unlock latent interest in giving support in this way and potentially even reverse the downward trend.

Compared to six years ago, Canterbury experienced one of the steepest declines in volunteering – less than half the proportion had recently volunteered in 2017 (5 percent) compared to 2011 (14 percent).

9.1.4 Donations

While volunteering has decreased, in nearly all regions more people are choosing to support the arts financially as a charitable cause. Over one million people have donated money to the arts over the three years 2015-2017, offering an estimated \$95M. Most frequently this is given via one-off donations. Regular giving is a less common but growing form of support, while there is significant scope to develop legacy giving in the market.

In 2017, 28 percent of people in the culture market donated money to arts, cultural or heritage organisations through regular giving or one-off donations in the previous three years.

In Christchurch, 29 percent of people said they had donated money to an arts, cultural or heritage organisation in the previous three years.

9.1.5 Further breakdown of donations market

The number of arts, culture and heritage charities grew by nearly 25 percent between 2000 and 2017, double the rate of growth in charities as a whole across New Zealand.

Around four in ten people in the culture market (42 percent) report donating to the arts through a one-off donation at some point in the past, for example, through a collection box, add-ons when purchasing a ticket, crowd-funding campaigns etc.

Donation types in the past 12 months (2017):

- 3 percent donate through regular automatic payments;
- 14 percent donate through one-off donations;
- 2 percent left a gift in their will.

The most common method of donating was an In-person donation via collection boxes when visiting a venue (75 percent). In-person donations when attending a special fundraising event was next (40 percent) followed by a donation add-on when purchasing a ticket (either in person or online - 25 percent).

9.2 Arts Engagement by Platform

Nationally the survey revealed there had been an increase in the number of people attending all artforms between 2011 and 2017, although the growth had slowed between 2014 and 2017.

This growth slowdown can be attributed to more people attending a narrower selection of artforms in the last three years while fewer people are spending, but those who do are spending more.

Visual Arts

Nationally, nearly seven in ten people in the culture market attended a visual arts event in the past three years, equating to 2.6 million people, 5 percent more than in 2014. In real terms, the size of this market has grown steadily between 2014 and 2017.

Nearly two-thirds (64 percent) of the culture market is in the current market for art gallery exhibitions, around twice the size of the current market for a digital or video art event (31 percent). For the latter, the proportion of the market who have never attended but would consider going is actually larger (32 percent) than the current market, highlighting particular market penetration potential for this type of arts experience.

Canterbury: In 2017, 66 percent of the local culture market had attended an art gallery or exhibition and/or a digital or video arts event in the past three years. This equates to 324,000 adults.

9.3 Accessibility

There are increasing expectations on venues and facilities to cater to and be accessible for all attendees. The redevelopment of the Aigantighe Gallery offers the opportunity to ensure it can be utilised by people who have access needs.

Accessibility is more than just physical access; it can cover pricing/affordability, programming, language and communication amongst other considerations. Supported by Arts Access Aotearoa (Arts Access, 2020), the Arts for All group provides a local network for arts organisations to share resources and best practice in becoming more accessible. The ultimate aim is for all arts organisations to have best practice accessibility policies for their venues and programmes.

9.4 Significance of these trends in the arts for the Aigantighe Art Gallery

The trends of arts engagement in Christchurch and New Zealand identified above signal a significant opportunity for the Aigantighe Art Gallery. Engagement with, and interest in the arts in Canterbury region is on a par with the rest of New Zealand. The highest attendance by artform in Canterbury is performing arts and visual arts. The highest participation in Canterbury is in visual arts, and craft and object art. Craft and object and visual arts are an integral part of the offering at the Aigantighe Art Gallery. In summary, the most popular artforms for both attendance and participation in Canterbury are in the visual arts.

Canterbury is ranked well down the list for spend in the arts and culture market at \$28 per person. Canterbury has also experienced one of the steepest declines in volunteering in the arts and culture market. Aigantighe Art Gallery is fortunate to have very strong volunteering support through the Friends of Aigantighe and this group has the ability to encourage increased membership and contributions to volunteering and also actively supports fundraising for the Gallery.

The most common method of donating was an In-person donation via collection boxes when visiting a venue (75 percent). If Aigantighe does not already do so, a donation box should be positioned in a visible place in the gallery. If people have enjoyed an experience, they are very likely to give a donation.

In-person donations when attending a special fundraising event was next (40 percent) followed by a donation add-on when purchasing a ticket (either in person or online - 25 percent). If there are special exhibitions that are highlighted by the Gallery with an opening function, this is also an opportunity to invite support through donations.

It is recommended that Aigantighe Gallery works with the Arts for All advocacy group and/or Arts Access Aotearoa to develop an accessibility policy for the redeveloped facility which promotes the widest possible community use and incorporates accessible design into the project from the beginning.

Aigantighe Art Gallery has a key role to play in the South Canterbury arts' landscape. It could have a renewed focus on increased accessibility, and creating connections and partnerships across multiple artforms, cultures, and even inter-generational dialogue and collaboration.

10.0 Project Alignment with Regional and National Strategies and Policies

10.1 Venture Timaru

The district's economic development agency, recently rebranded as Venture Timaru, has a Statement of Intent (*Appendix 20*), which states its vision, values and key objectives.

Vision Statement:

Every person and whānau is actively engaged in, contributing to, and benefiting from a thriving Timaru District economy.

Values:

Lifestyle: Fantastic and sustainable, second to none.

Economy: Thriving and innovative, opportunities abound.

Identity: Strong and enviable, reputation.

Leadership: Inspiring, people focussed.

Key Objectives:

1. Encouraging innovation and facilitating the growth of existing business.
2. Assist business to re-deploy, retain and attract a skilled workforce.
3. Deliver Tourism and Visitor attraction services for the District.
4. Create an environment and assist new and developing business.

Redevelopment of the Aigantighe Art Gallery will support the values of the region's economic development and tourism agency and particularly contribute to the key objective of delivering tourism and visitor attraction services to the District.

10.2 Creative New Zealand

Creative New Zealand¹⁰ encourages, promotes and supports the arts in New Zealand for the benefit of all New Zealanders through funding, capability building, an international programme and advocacy.

It is a Crown entity governed by the Arts Council. The Council encourages, promotes and supports New Zealand arts to benefit all New Zealanders. It upholds the right to artistic freedom and promotes a New Zealand identity in the arts.

Their vision is one of dynamic and resilient New Zealand arts valued in Aotearoa and internationally.

The Arts Council must uphold the principles of:

- Participation, by supporting initiatives that encourage participation in the arts;
- Access, by supporting initiatives that provide access to the arts for those that may not otherwise have the opportunity;
- Excellence and innovation, by supporting work that develops the creative potential of artists and artforms;

¹⁰ <http://www.creativenz.govt.nz/about-creative-new-zealand/our-council>

- Professionalism, by maintaining and developing a professional arts infrastructure in New Zealand;
- Advocacy, by promoting New Zealand art and artists at home and overseas;

Creative NZ offers financial support for the arts including funding for emerging and established artists, art practitioners, groups and organisations.

A new focus for Creative New Zealand is around accessibility and inclusion, and in particular how this is more adequately represented by increased access and participation, outside of the main centres.

Chief Executive Stephen Wainwright said *"We need to find effective ways to boost arts engagement in some regions and work together to put ideas into practice."*¹¹

10.3 Creative NZ Discussion Document on Strategic Direction 2019-2020

(Creative NZ, 2019)

Vision: Dynamic and resilient New Zealand arts, valued in Aotearoa and internationally.

Purpose: To encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders.

Values: Mana Toi, Tauīwi, Mana Māori, Mana Pasifika, Mahitahi, Te Taumata, Tauutuutu, Manaakitanga

Outcomes:

- Stronger arts: High-quality New Zealand art is developed; New Zealand arts gain international success
- Greater public engagement with the arts: New Zealanders participate in the arts; New Zealanders experience high-quality arts
- Stronger arts sector: New Zealand's arts sector is resilient; New Zealand arts are valued and supported.

Minister's priorities for Arts, Culture and Heritage:

Valuing who we are as a country:

- New Zealanders share a distinct and inclusive identity and value our history and traditions;
- All New Zealanders can access and participate in cultural experiences;
- The cultural sector is supported and growing sustainably.

The work of the Aigantighe Art Gallery aligns strongly with the aims of Creative NZ in that it encourages public engagement with the arts and at the same time values the history and traditions of Timaru through the use of an historic building, which is accessible to all.

¹¹ <http://www.creativenz.govt.nz/news/art-makes-new-zealand-a-better-place-to-live-new-zealanders>

10.4 Ministry for Culture and Heritage

The Ministry for Culture and Heritage published a document outlining its strategic intentions for the period 2018-2022 (MCH, 2019). Cultural sector priorities include:

- Creating opportunities for New Zealanders to engage with Māori culture – creating an inclusive New Zealand whakapapa;
- Valuing Aotearoa’s cultural diversity;
- Investing in culture for the wellbeing and prosperity of New Zealanders;
- Caring for the nation’s taonga and identity.

New Zealand Arts, Cultural and Heritage Tourism Strategy to 2015 (Quality Tourism, 2008)

In this strategy prepared for the Ministry of Culture and Heritage, the vision is:

“To enrich the New Zealand visitor experience through greater, and more highly valued, engagement with our arts, culture and heritage.”

The importance of arts, cultural and heritage tourism was illustrated in this research. It showed that visitor satisfaction is significantly higher than average for those visitors who participated in an arts, cultural or heritage experience. There appears to be an opportunity for visitors, arts, cultural and heritage sector stakeholders, and tourism operators all to benefit from a greater depth of engagement and participation with each other.

Five key outcomes identified for arts, cultural and heritage tourism development between the writing of the report and 2015:

1. Build tourism capability in arts, cultural and heritage organisations.
2. Enhance cultural sector engagement with tourism.
3. Enrich visitor experiences of New Zealand.
4. Build advocacy (i.e. referral) in the domestic market.
5. Protect our authenticity and regional differentiation.

Although the research was undertaken in 2008, the Ministry still has it available on its website with the following comment: *“Cultural activities, experiences and products contribute significantly to the overall satisfaction of both international and domestic tourists in New Zealand. The Ministry believes that cultural organisations and businesses could benefit greatly from a more strategic engagement with the tourism market and is interested in actively encouraging the development of strong and enduring relationships with the tourism sector”* **No source specified.**

This project aligns closely with the strategic intentions of the Ministry of Culture and Heritage by improving the sustainability of a cultural asset for the people of Timaru, which is also a destination for visitors to the district.

10.5 Aotearoa NZ Tourism Strategy

(MBIE, 2020)

The four-year strategy sets out strategic priorities for the organisation that have been developed in consultation with Government, industry partners, and staff. The priorities directly support the mission and set out a framework for annual initiatives and activities. This strategy also outlines the measures that will be used to track delivery and success.

Vision:

Enrich New Zealand – Aotearoa through sustainable tourism growth.

Government has developed a work programme and actions across five outcomes:

- The Economy – Tourism sector productivity improves
- Regions – Tourism supports thriving and sustainable regions
- New Zealanders and our communities – New Zealanders' lives are improved by tourism
- The Environment – Tourism protects, restores and champions New Zealand – Aotearoa's natural environment, culture and historic heritage
- International and domestic visitors – Aotearoa New Zealand delivers exceptional visitor experiences

The regions are a key part and focus of the Aotearoa NZ Tourism Strategy. This means there needs to be activities and destinations for tourists to participate in and visit in the regions. In the Covid-19 environment and for the foreseeable future, domestic tourism is the focus of tourism in this country. Landmark buildings such as the Aigantighe Art Gallery's Historic House Gallery are a drawcard for visitors to any region. The Gallery itself will also offer activities such as exhibitions and programmes, which both locals and visitors can engage with.

10.6 Summary of Alignment with National Strategies

Section 10 covers national strategies and plans with which the Aigantighe Art Gallery project has alignment giving it a very strong strategic case in terms of positioning as an arts, tourism and economic development project for Timaru and the wider district. Beyond this, it will also contribute to the cultural and historical storytelling of area.

In a national context, it sits within the strategic framework of central government arts and culture strategies, particularly community arts and cultural tourism opportunities and a shift in focus to the regions to increase their tourism offering.

Specifically, the Aigantighe Art Gallery project supports preservation of heritage and culture and local arts development. It supports the aspirations of the wider community and responds to the new Covid-19 environment of offering a domestic tourism product in the region, and a construction project that can take place within the next year.

11.0 Project Benefits

The Aigantighe Art Gallery redevelopment/upgrade project has the potential to deliver numerous benefits for the Timaru community. These benefits would be available to people of all age groups, ethnicities, income ranges and to visitors to the district. They include the creation of a revitalised and exciting focal point for the arts community along with increased opportunities for arts activities.

11.1 Social and Health Benefits

There is much evidence that points to the social and health benefits of engaging in the arts. The arts can reduce stress and anxiety and have a positive effect on people's mental health by enabling self-expression and communication.

1. Arts in Health: Evidence from international literature (NZ) (Staricoff, 2018)

There is evidence from quantitative and qualitative studies that participating in the arts can improve self-esteem, confidence, social connections, and overall quality of life.

This review of literature from the past ten years gives an overview of the contribution that participation in the arts can make for individual health and wellbeing.

A study launched in Christchurch in July 2018 (Savage et al, 2017) demonstrates the "profound" impact an innovative arts programme has had on mental health and wellbeing of the artists involved in the programme. It has helped them to become more connected and resilient with improved social skills. Kim Morton, Director of the Ōtautahi Creative Spaces, where the study was conducted, says: *"The research backs up what we've always known: that providing a creative outlet for people with poor mental health helps to grow self-worth and self-esteem and leads to new connections and friendships."*

2. Arts, Public Health and the National Arts and Health Framework: a lexicon for health professionals (Davies et al, 2016)

A review document published in the "Australian and New Zealand Journal of Public Health" in 2016 says: *"A review of the literature suggests that recreational arts engagement (for enjoyment, entertainment or as a hobby, rather than therapy) has a positive impact on mental, social and physical wellbeing, and is a versatile means of improving health literacy, access and creating health benefits for the general population and vulnerable groups."*

11.2 Cultural Benefits

The Creative New Zealand Summary Report 2017 (Creative NZ, 2017) states:

"The arts support cultural understanding and identity. The majority of New Zealanders agree the arts help define who we are as New Zealanders and 64 percent agree they learn about other cultures through the arts. Promoting an understanding of other cultures was the top reason New Zealanders gave when asked how the arts improved our society."

Art is a particularly powerful medium for portraying a community's stories, values and history. Creative exhibitions and events can bring communities together enhancing cultural awareness,

education and arts appreciation. Increased participation in diverse arts opportunities also adds to a community's vibrancy and dynamism.

Cultural benefits that could result from a project such as this include:

- Skills transfer of artforms and crafts;
- Encouragement of greater participation in cultural activities;
- Contribution to the identity of the area reflecting the uniqueness of culture and heritage;
- Provision of facilities for meetings and events, which will encourage the various user groups to participate together.

11.3 Economic Benefits

Arts, culture and heritage have economic and tourism “spin offs” as well as making a significant contribution to “lifestyle”. The arts and culture industry contribute to a diverse and growing economy. The provision of arts facilities, arts opportunities and public art and events are added attractions for visitors, tourists and new residents to a city or town. An attractive city/town is a more desirable place to live for those people considering job opportunities and places to move to.

An Economic Impact Survey undertaken for Arts Wellington (Angus & Associates, 2010) provided compelling evidence that arts and culture organisations in the city provided significant economic benefits for the region. The arts industry provides jobs, generates revenue and is a cornerstone of the local tourism industry. Audiences that attend arts events also eat out, spend money on travel, parking, retail and accommodation.

The survey also revealed the valuable contribution that volunteers make to arts and culture organisations, which depend upon the support and enthusiasm of these volunteers to create performances and events. The volunteers benefit from diversity of experience, the fun of participation and development of skills that they may bring to future work. For many young people volunteering is a stepping-stone to employment.

Arts and culture are a key economic driver. Internationally, the creative economy is growing faster than many other sectors, often at several times the average rate of growth of the economy overall.

The World Economic Forum released its Future of Jobs report¹², where it lists the top ten skills required for jobs in 2020. The report asked chief human resources and strategy officers from leading global employers what the current shifts in the work environment (e.g. advanced robotics, artificial intelligence, advanced materials, biotechnology) mean specifically for employment, skills and recruitment across industries and geographies. Creativity is now rated the 3rd most valued skill, up from number 10 in 2015. With the avalanche of new products, new technologies and new ways of working, workers are going to have to become more creative in order to benefit from these changes.

¹²<https://www.weforum.org/agenda/2016/01/the-10-skills-you-need-to-thrive-in-the-fourth-industrial-revolution/>

11.4 Environmental Benefits

Art contributes to a city's identity and humanises the urban environment. A sense of belonging is created when a community can relate to unique elements of artistic expression and heritage that are special to a particular place.

Throughout history, the arts have played a major role in recording and reflecting the state of human society and the natural world in which society exists. The integration of art into the urban fabric of the city also has the ability to enrich and enhance the overall physical amenity, making it more interesting and attractive. Public art can transform and enliven public spaces contributing several benefits from the purely aesthetic to economic and social benefits such as; tourism, links with the city's heritage, and an appreciation of different cultures. Buildings and places that reflect local identity, link the past with the present and have an outlook to the future are important in public spaces. A clear sense of identity leads to better use of a space and invokes a sense of ownership and pride. *"Positive images of places are created by local government agencies ... which are designed to encourage the locals to feel good about their home towns and the quality of life that can be had there"*¹³ (Ministry for the Environment, 2000).

Civic pride may be generated from living within attractive surroundings that a community connects to and calls their own. A community that is proud of its surroundings is more likely to look after it and interact socially and culturally within its environment. Criminal activity such as graffiti and vandalism may also be reduced by the inclusion of public art to urban design.

11.5 Summary of Community Benefits

It can be seen from the previous sub-sections that the project has the potential to deliver numerous benefits to the Timaru and wider South Canterbury community. This is a project which has the potential to bring benefits across all age groups, ethnicities, and income ranges, and also for visitors to Timaru.

The project offers the opportunity to deliver both tangible and intangible benefits to the local community, from contributing to the vibrancy and economy of the region by acting as a cultural anchor point to enhancing the tourist offerings of Timaru and by contributing to social and physical wellbeing through activities, events, and a shared sense of belonging to a place.

Enhancement of community pride, community well-being and increased participation in arts and cultural activities and events could all be expected as a result of this project.

¹³ Thorns, 2002, p 145. Referenced from Ministry for the Environment "3 Findings" Document, MFE website <http://www.mfe.govt.nz/publications/urban/value-urban-design-full-report-jun05/html/page6.html>

12.0 Funding Strategy

This section gives a high-level summary of the funding sources that will be available to Timaru District Council to fund a redevelopment/upgrade and earthquake strengthening of the Aigantighe Art Gallery. The total estimated cost of the project (from ISA's estimates) is \$2 - \$2.3M for the Historic House strengthening and upgrade and \$5.5 - \$6.5M for a rebuild of the extensions to the Gallery. It should be noted that this is based on rough order costs and a QS has not yet been undertaken on detailed designs nor has a final budget been set at the time of writing this Feasibility Study.

A strong Funding Strategy is built on five key components, each critical to the overall success of the project. These are:

- Local and Central Government Funding
- Lottery Grants Funding
- Corporate Sponsorship
- Trust Funding (community, private, gaming)
- Community Engagement and Fundraising

A key element of any application or approach for funding is to ensure the Aigantighe Art Gallery has a solid "Case for Investment" statement, which clearly articulates the current situation, the reasons for the development and the outcomes that will be achieved.

12.1 Local Government Support

The Historic House Earthquake Strengthening project has been included in Council's Long-Term Plan 2018-28 with funding of \$600,000 committed to the earthquake strengthening over the 2019-2020 financial year. This commitment was made following an estimate of costs was presented for the structural strengthening works on the basis of Structex's design plans in 2017. The cost estimate by Flanders Marlow Ltd was \$353,500 (*Appendix 21*). It was subsequently found that these designs were not suitable for a heritage building and further advice has been required.

As a general rule for the funding of capital projects, a one third local government, one third central government, one third community approach has proven to be successful. This was the formula, for example, for the upgrade of MTG (Museum, Gallery, Theatre), Napier and the Len Lye Centre in New Plymouth.

It is recommended that Timaru District Council contributes one third of the cost to this project in order to leverage external funding and central government funding for it.

12.2 Central Government Support

Ministry for Culture and Heritage - Regional Culture and Heritage Fund (RCHF)

Typically, each year the Ministry for Culture and Heritage calls for applications to support performing arts venues, galleries, museums and whare taonga throughout New Zealand that have a genuine funding shortfall. The RCHF enables Central Government to make strategic one-off grants to assist the completion of major regional arts, culture and heritage capital projects.

The RCHF is a fund of last resort which operates under the partnership funding model with the expectation that the RCHF component will generally be no more than one-third of the funding required. A strong application will need to demonstrate that all potentially available funding sources have been applied to before coming to the RCHF.

Decisions on how and when these funds are allocated are made at the discretion of the Minister for Arts, Culture and Heritage. Calls for applications will be announced on the Ministry's website and we suggest the Aigantighe Art Gallery subscribes to the Ministry's announcement database for updates - RCHF@mch.govt.nz.

Applications are considered on a contestable basis against other applications, and within the annual funding available. For reference, \$7M was available during the recent 2020 funding round, with applications called for in March 2020. No announcements have yet been made for grants from the 2020 funding round.

Bronwyn Grant, Senior Advisor at RCHF has indicated the fund will likely be open during March/April 2021.

It should be noted that the fund is consistently over-subscribed and there could be a number of other significant arts, culture and heritage developments in the pipeline nationally with which the Gallery may be in competition. To be successful, it will be crucial to get political support for the project. As such, lobbying is a necessary step for a successful application. Successful applicants can be found on the Ministry's website¹⁴.

There is no formal application form for applying for funding through the RCHF. However, to be considered, an applicant must demonstrate the project's alignment to the fund's key purpose and an ability to meet the criteria¹⁵. A summary of these has been provided below.

If a project is not actually ready to apply to the fund when its next funding round is announced, there is the option to submit an EOI. This is recommended as it enables the fund administrator to understand what projects are in the pipeline for future funding rounds.

Fund purpose

Government has an interest in ensuring communities have access to a broad range of arts, culture and heritage facilities. The fund's main focus is on improving existing building stock and adding new buildings to New Zealand's network of arts, cultural and heritage facilities¹⁶.

Grants are made for the purpose of renovating, restoring, adding to, and constructing buildings in which cultural and/or heritage activities take place.

¹⁴ <https://mch.govt.nz/RegionalCultureHeritageFund>

¹⁵ As set out in the Policy document "Regional Culture and Heritage Fund for Capital Projects: Policy, Criteria and Applicant Checklist".

¹⁶ Those that are located that are located outside of Auckland, Wellington and Christchurch

Key criteria

The intended use of the building and the associated cultural outcomes will be the key determining factors as to whether an application is eligible.

An application should demonstrate how the new Gallery building will:

- provide a quality arts, culture and heritage exhibition venue (e.g. art galleries, museums, whare taonga);
- house a collection of demonstrated importance to the region;
- provide a strong regional impact for the benefit of the wider community and particularly, make a substantial contribution to the region's cultural life;
- address a demonstrated need;
- contribute to a national network of quality cultural facilities;
- protect and conserve moveable cultural collections and make them available to communities of interest/the general public.

Prior to applying, the Council will need to demonstrate that they have made all reasonable efforts to raise funds from other known sources. The possibility of full funding from other sources, including local authority and iwi contributions, corporate sponsorship, private donors, public (community) fundraising and Lottery Grants Board allocations, must have been fully investigated before a formal submission is made. To provide confidence a project can be completed without undue delay, the fundraising plan(s) submitted must be able to demonstrate that the construction project is achievable and affordable without the applicant returning to the RCHF to secure additional funds in future.

The Ministry is looking for developed projects able to demonstrate clearly that they have strong community-led support and investment. The project will need to be well advanced in terms of design and planning, community support, the resource consenting process and achievement of fundraising targets. It will be also necessary to ensure that the projected costs of the project are as accurate as possible. That said, the fund will generally not consider requests for projects that have been completed.

The quality and significance of the Gallery's collection will be considered. The threshold for collection holdings under the RCHF is: being of demonstrable importance to the community and/or region. The Gallery will be required to provide an assessment report outlining the nature and importance of their institution's collection. The findings of this report must be independently verified by relevant experts (professional and/or cultural) from outside the applicant's own organisation.

Effective relationships with key stakeholders in the Timaru community, including iwi, are a requirement.

An application should also demonstrate that appropriate consultation with sector experts has occurred. Expert advice sought and applied to project choices to ensure that the new building will achieve best practice standards and have longevity in meeting current and future need, will need to be evidenced.

The operational and financial performance of the Council and the project will be assessed. It will be important to show the economic viability and long-term sustainability of the redeveloped facility. Evidence will be required to show that any new operating costs arising from the proposed capital project can be adequately defrayed by the applicant and/or its core funder. Business plans and operating projections, based on reasonable assumptions for at least three to five years following the project's completion, should be provided.

Projects must be able to demonstrate how the proposed construction aligns with the principles of good urban design protocol as set out in the Ministry for the Environment's New Zealand Urban Design Protocol¹⁷.

12.3 Lottery Grants

The project presents a strong case to seek funding from two Lottery Grants Board funds administered by the Department of Internal Affairs; Community Facilities Fund and Environment and Heritage Fund. There is also a case to apply to the Lottery Significant Projects Fund, but as this fund is not available every year, it has not been covered in this High-Level Funding Scope.

All lottery grants funds require that 33.3 percent partnership funding has been secured prior to an application being made. A suitably qualified project manager with skills and experience in managing projects of this size and scale must also have been appointed.

Lottery Committees expect to see strong governance and financial management, and applicants need to have robust planning documentation to support need and affordability of the project.

Each fund will require an independent Feasibility Study to be submitted as supporting documentation with an application. A resource consent must be approved (or well on the way to being approved) and letters of support will be needed to demonstrate community backing of the project.

It is important to establish contact with each funding body to discuss the project application before proceeding. This should start early and carry on right through the application process.

12.3.1 Lottery Community Facilities Fund (CFF)

The CFF provides grants to build new or improve existing community facilities that support participation in community activities and social interaction and foster community cohesion.

The benefits of the Gallery's public programmes and events should be emphasised, along with how the project will amplify these for a broad spectrum of the community.

Should an expansion of the Aigantighe include a new community space, e.g. for arts creation, meetings, events and concerts, this would be the area to focus on in the application.

It will be important that the application also demonstrates:

¹⁷ The Protocol was published in March 2005 and can be obtained from the Ministry for the Environment: www.mfe.govt.nz

-
- A strong need for the project from the wider community (e.g. having a meeting space where groups can meet);
 - Evidence of community consultation and due diligence to determine the need;
 - How the project will respond to community need;
 - The wide scope of community users;
 - How community benefits will be amplified through multi-use and multipurpose aspects of the facility;
 - How the project will reduce barriers for people to join in social, recreational, civil or cultural activities and be connected with the community, particularly for rural and isolated communities, disadvantaged groups and people who can't easily access similar suitable community facilities;
 - Strong support from the community.

Similar facilities available to the community in the district will also be considered, so it will be important to distinguish the Gallery from any other existing facilities.

12.3.2 Lottery Environment and Heritage Fund (EHF)

The EHF is for projects which promote, protect and conserve New Zealand's natural, physical and cultural heritage (such as museums, whare taonga and art galleries) or allow us to better understand and access these resources. Cultural heritage projects are those that conserve, protect and/or promote collections and stories that are important to our cultural heritage and identity.

The significance of the collection should be emphasised in an application. An application will also need to demonstrate how the project will contribute to the following priorities and outcomes the fund is seeking to achieve:

- Preserving an important piece of New Zealand's cultural heritage for future generations;
- Increasing access to New Zealand's cultural heritage;
- Making collections available to the community and easier to access;
- Improving public access and information, particularly for young people to learn about and experience our cultural heritage;
- Protecting collections that are at risk of being damaged or lost;
- Conserving and protecting moveable cultural property, such as photographs, paintings, furniture and other artefacts.

The Council will also need to show the project will meet best practice professional standards for the protecting, preserving, restoring, conserving and/or displaying collections or moveable cultural property of proven heritage significance.

The Lottery Environment and Heritage Committee is more likely to fund requests with or for conservation or restoration plans that accord with the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value.

12.4 Corporate Partnerships

Corporate Partnerships have moved on from the days where they were largely a donation to a favourite project or something that delivered a “feel good” factor to an organisation. Partnerships are now seen as an investment that is required to deliver a tangible return or outcome. Rather than being a donation, most companies’ partnerships or sponsorships are now an integral element of their marketing mix; and partnerships/sponsorships are required to deliver results in the same way as paid advertising.

Partnerships are no longer about exposure, or brand awareness. In fact, any relationship where these are the only core benefits received is not sustainable and will not survive.

Naming Rights

One area where Council could engage a significant new corporate partnership is for the naming rights of the various spaces within the Gallery, e.g. the Main Gallery or education space could carry a sponsor’s name.

A comprehensive, tailored “rights package” needs to be developed to add value to the sponsorship relationship. Council will have to manage this relationship over the course of the sponsorship lifecycle and, potentially, beyond.

Council’s supplier relationships are good place to begin when considering sponsorship opportunities. In-kind contributions can also be counted as a funding contribution to the project when applying to other funders.

12.5 Trust Funding/Philanthropy

The project is a good fit with the criteria and mandate of a number of funding organisations, such as community, private and gaming trusts and foundations. Utilising contributions from these types of funding organisations is a well-established method for supporting community projects.

However, with Covid-19, the gaming trusts have suffered a substantial decrease in their revenue and are not likely to be a good source of funding at this time. Even prior to Covid-19, the amount of money that trusts and foundations have available to distribute has been trending downwards. They are still an important source of income, but a diversified and coordinated approach is required to secure adequate revenue. This is achieved through establishing key relationships, understanding the needs of trusts and foundations and being able to show the value that the funding will provide to the community at a variety of levels.

Community benefit is an underlying criterion for funding applications, so it is paramount that Council illustrates a compelling case for community-wide benefit through the project.

Many community trusts have also been focused on supporting social service organisations during Covid-19, which means their funding may not be available for capital projects at this time. As with all applications for funding, it is important to contact the fund administrator in the first instance to ascertain eligibility and the current funding landscape for that organisation.

12.5.1 Rātā Foundation – Community Foundation

Rātā Foundation, formerly The Canterbury Community Trust, established in 1988, is the South Island's largest philanthropic funder. Rātā Foundation receives no income from other funders or gaming machines making it unique and independent in the region's philanthropic community.

Over the last three decades, Rātā has assisted hundreds of organisations through grants totalling over \$474 million to help communities in need. This equates across its four funding regions - \$363 million in Canterbury, \$73 million in Nelson, \$37 million in Marlborough and \$0.75 million in the Chatham Islands.

They are guardians of over \$600 million endowment or putea, making around \$20 million in grants per annum.

Rata Foundation focuses its funding in five key areas: Learn, Support, Connect, Participate and Sustain. Funding priorities are on their website: <https://www.ratafoundation.org.nz/funding/what-we-fund>

Rātā Foundation funds building projects which foster community connections, increase community participation or are of regional significance. Priorities are building projects which either:

- Promote collaboration and multi-use spaces and have ongoing wide community use.
- Acknowledge and celebrate our diverse communities, such as the arts, sports or youth sectors.
- Protect and enhance the environment in which we live.
- Recognise the special role that Marae play in supporting community cohesion.

Rātā supports operating costs and/or project costs.

12.5.2 Community Trust of Mid & South Canterbury

The purpose of the Community Trust of Mid & South Canterbury is to provide charitable, cultural, philanthropic and recreational benefits to the community.

The Trust's purpose is to:

- Help facilitate the setting up and maintenance of the services and amenities provided by a large variety of community organisations;
- Generally, provide supplementary rather than act as a principal funding source;
- Focus on best supporting an organisation by providing funding at a time that best suits their needs;
- Recognise the continuing and invaluable work of the voluntary sector.

The Community Trust does fund capital projects, with the largest grant recently being \$150,000 for the South Canterbury Eco-Centre.

The Trust has two rounds per year (May and October) for applications over \$10,000 and has a Special Round once a year by invitation only.

12.5.3 Private Trusts

Private Trusts are potentially a good source of funding for this project. Many of these trusts are administered through legal or accounting firms, so the key to accessing these is to find someone in either of these professions, who has a good knowledge of what exists and where to look for these.

Private Trusts are a good source of revenue as they are usually “untagged” towards any particular aspect of a project, and therefore can be applied for at any time in the project timeline.

Private Trusts will often identify specific areas of focus for a particular year or, due to poor returns on investment, may even become unavailable or reduce the total fund available. It is important to keep in touch with fund managers and keep a close eye on new information in the philanthropic sector to identify new opportunities and adjust expectations where required.

Perpetual Guardian Trust¹⁸ administers private trusts and Public Trust¹⁹ also administers a number of smaller private trusts.

Examples of private trusts are:

The Stout Trust (John David Stout Charitable Trust) - Applications open 3rd - 31st August 2020. The charitable purposes of the Trust are to promote:

1. The preservation of natural or historic sites or amenities for public enjoyment and
2. The promotion or creation or preservation of works of art including visual, audio or literary arts.

Sargood Bequest - A charitable trust founded in 1939 by Sir Percy Sargood of the firm Sargood Son & Ewen. The Sargood Bequest supports community groups and individuals in New Zealand in the areas of Children & Youth, Cultural, Sports and Outdoors with a focus on Access, Participation and Inspiration. The majority of grants made by Sargood Bequest are under \$5,000.

Philanthropic individuals are also likely to give to a project such as an art gallery redevelopment. The Sarjeant Gallery’s redevelopment in Whanganui has been supported to a significant degree by arts philanthropists from around the country, who wish to preserve the unique heritage building and significant collection the regional gallery holds within its care.

12.5.4 Gaming Trusts

As mentioned earlier in this section, gaming trust income has taken a massive hit in 2020 because of the Level 4 lockdown of the country when no pubs or clubs were open and hence no gaming machines able to be used.

¹⁸ <https://www.perpetualguardian.co.nz/philanthropy/grants-and-scholarships>

¹⁹ <https://www.publictrust.co.nz/grants/how-do-i-find-one>

Nevertheless, it is included here as one of a range of potential funders. For a funding strategy to succeed, it is necessary to have a diverse number of funding streams to support the project.

Gaming Trusts generally give funding back to the area from where the money has come through the gaming machines. For Timaru, the gaming trusts in evidence are:

- Pub Charity Ltd (3 venues, 2 in Timaru – Grosvenor Hotel, Richard Pearse tavern and 1 in Pleasant Point)
- The Southern Trust (3 venues, 2 in Geraldine and 1 in Temuka)
- Trust Aoraki Ltd (4 venues, 2 in Timaru – Copper Café and Bar, Old Bank Café and Bar, 2 in Temuka)

The best time to approach the gaming trusts is when construction is near to starting. Quotes or a QS are required for all applications.

12.6 Community Fundraising

Community fundraising initiatives are a key form of engagement and an important component in any Funding Strategy, not necessarily because of their ability to raise significant revenue, but because an effective community fundraising campaign will achieve the following:

- Educate the community on the need for the redevelopment;
- Raise community awareness and build community ownership of the Aigantighe Art Gallery; and
- Engage residents in personally supporting the redevelopment and also in making a financial contribution.

It is recommended that community fundraising initiatives are included in Council's communications plan to connect target groups to the project. These should be low cost/high yield models that involve low levels of financial investment but higher levels of staff resource.

The Friends of the Aigantighe already fundraise regularly for the Gallery – it is one of their stated roles - so they would be a good group to lead the community fundraising activities and are keen to do so. As a charitable entity, donations made to the Friends may be eligible for a tax rebate of one-third of the donation made for any gift of \$5 or more.

Covid-19 has also affected people's incomes and ability to make donations to projects, so this part of the fundraising should be saved until towards the end of the project when the actual construction is about to start and people can see something is happening.

12.7 Community Engagement

Community engagement refers to the way in which the Aigantighe Art Gallery project can connect primarily with the arts/culture and business sector, Timaru's residents and the wider district and region during and after the redevelopment. It is a critical platform for the success of the project, both in terms of achieving the funding target and for community support of the project generally.

In order to encourage government investment, philanthropic contributions and trust funding, the project needs to demonstrate the support it has from the community.

The Governance Group has developed a Communications Plan for the Historic House Gallery earthquake strengthening project (see *Appendix 22*), which has the following communications objectives:

- To present accurate information that will communicate and demonstrate the value of the project to the wider community and will engender support from key stakeholders and potential funders.
- To inform stakeholders of the project status and developments in a timely manner.
- To provide opportunities to excite and engage the community and target groups about the benefits and features of the project.
- To generate coordinated media coverage and publicity, which creates awareness and support for the project, and in turn generates funds and increased patronage.

Engagement is more than simply communications and information flow. Engagement is about providing opportunities to excite and involve target groups in the project, making sure they understand the benefits that will result and encouraging them to feel they have a stake in the Aigantighe; it's part of them and they are part of it.

12.8 High Level Funding Analysis Summary

There is a strong case for financial support from Central Government and Lottery Grants funds, which could achieve all, if not a large portion of two-thirds of the funding.

Despite the impact of the Covid-19 pandemic, the potential to secure external funding for the Gallery project remains. In the post-Covid climate, capital projects will be necessary to aid the economic revival of New Zealand. Furthermore, the Government is eager to fund projects that have done their groundwork and planning and are ready for construction.

In preparing a project budget for a funding application, FFE should also be included as the building will only ever remain a shell without the fit-out to give it atmosphere as a living, creative space as well as providing the practical needs for the Gallery to operate. The Council should emphasise in applications that this funding is the final piece of the puzzle that is needed in order to complete the project and have the building ready for operation.

The application values estimated in this high-level funding plan are made based on the knowledge that Giblin Group has of key funding bodies, current conditions and knowledge of similar projects. There are no guarantees that applications/approaches will be successful either in part or in full, however recommendations have been provided in the funding summary table to maximise the chance of a successful funding outcome for the project.

12.9 Funding Summary

The Funding Summary has been divided into separate tables for the Historic House Gallery restoration and the extension buildings upgrade or rebuild. This is in order to see what areas can be focused on for applications. It also enables a staged approach to the project in two distinct stages – restoration of the Historic House Gallery and once that is done, extension or a new build of the rest of the Gallery.

There are opportunities to align the project to the priorities of multiple funds as outlined in the high-level funding plan in this section.

Table 8: Funding Plan for the Aigantighe Art Gallery’s Historic House Earthquake Strengthening

Funding Stream	Target	Timeframe	Comments
Local Government			
Timaru District Council - LTP	\$770,000	3 years – first 3 years of LTP	TDC to contribute one third of the total project funding. Have used upper estimate of total. \$600k has been allocated in the 2020/21 financial year. Seeking an additional \$600k in the 2021-31 LTP.
Total	\$770,000		
Lottery Grants			
Environment and Heritage Fund	\$500,000	Next funding round 6 January- 3 March 2021.	<p>Recommend that an application is made towards earthquake strengthening and/or roof – preservation of the historic building fabric.</p> <p>The application target will depend on quotes for these elements.</p> <p>Of note, the Council will need to demonstrate that 1/3 funding has been secured and that resource consent (if required) has been approved.</p>
Total	\$500,000		
Central Government			
Ministry for Culture and Heritage; Regional Culture and Heritage Fund	\$770,000	The next application round expected to open in March/April 2021.	<p>Suggest that an application is made for the balance of funding needed to complete the project once other funding sources have been investigated and exhausted. Up to one third of the total amount can be applied for.</p> <p>This is a fund of last resort so the Council will need to show that all funding avenues have been exhausted prior to applying.</p> <p>An EOI is recommended as the first step.</p>

Funding Stream	Target	Timeframe	Comments
Total	\$770,000		
Community Trusts			
Rata Foundation	\$100,000	Applications may be made at any time online. Only one grant per financial year is allowable. With requests for grants over \$20k, the timeframe for a funding decision is four months once all the information has been submitted.	Few grants are given over \$100k. A grant to Aigantighe Art Gallery would most likely be considered under the "Participate" theme and should focus on how the redevelopment will encourage more people to visit and be engaged with the Gallery.
Total	\$100,000		
Philanthropic Trusts			
JD Stout Trust	\$65,000	Applications open annually 3 rd - 31 st August in 2020.	Forrester Gallery, Oamaru received \$65k from the Stout Trust towards its upgrade.
Total	\$65,000		
Philanthropists			
Arts philanthropists	\$75,000		Will need to research any arts philanthropist in the Timaru/South Canterbury area and make personal approaches.
Total	\$75,000		
Community Fundraising			
Fundraisers	\$50,000		Fundraising events to be defined., e.g. an art auction/dinner
	\$50,000		
FUNDING TARGET	\$3,100,000		
TOTAL BUDGET	\$2,000,000 - \$2,300,000		
BUFFER	\$1,100,000 - \$800,000		Buffer recommended because not all applications will be successful

Table 9: Funding Plan for the Aigantighe Art Gallery’s Extension Buildings Upgrade or Renewal

Funding Stream	Target	Timeframe	Comments
Local Government			
Timaru District Council - LTP	\$2,166,666	3 years – first 3 years of LTP	TDC to contribute one third of the total project funding. Have used upper estimate of total.
Total	\$2,166,666		
Lottery Grants			
Environment and Heritage Fund	\$500,000	Next funding round 6 January to 3 March 2021. Decisions made 2 June 2021.	<p>Recommend that an application is made towards climate control and storage elements.</p> <p>The application target will depend on quotes for these elements.</p> <p>Of note, the Council will need to demonstrate that 1/3 funding has been secured and that resource consent (if required) has been approved.</p>
Community Facilities Fund	\$600,000	Next funding round 6 January to 3 March 2021. Decisions made 2 June 2021.	Recommend that an application is for any “community” space within the Gallery, i.e. spaces used for multi-purposes, education, meetings, functions, creative activities.
Total	\$1,100,000		
Central Government			
Ministry for Culture and Heritage; Regional Culture and Heritage Fund	\$2,166,666	The next application round expected to open in March/April 2021.	<p>Suggest that an application is made for the balance of funding needed to complete the project once other funding sources have been investigated and exhausted. Up to one third of the total amount can be applied for.</p> <p>This is a fund of last resort so the Trust will need to show that all funding avenues have been exhausted prior to applying.</p> <p>An EOI is recommended as a first step of the process.</p>
Total	\$2,166,666		
Community Trusts			

Funding Stream	Target	Timeframe	Comments
Community Trust of Mid & South Canterbury	\$150,000	Two grants' rounds per year for applications over \$10,000.	Applications must be submitted online. It is preferable to discuss the application with the Community relations Manager prior to submitting.
Rata Foundation	\$100,000	Applications may be made at any time online. Only one grant per financial year is allowable. With requests for grants over \$20k, the timeframe for a funding decision is four months once all the information has been submitted.	Few grants are given over \$100k. A grant to Aigantighe Art Gallery would most likely be considered under the "Participate" theme and should focus on how the redevelopment will encourage more people to visit and be engaged with the Gallery.
Total	\$250,000		
Corporate Sponsors			
Naming Rights – Main Gallery	\$50,000		Recommend sponsorship period is for five years and the funds are paid over that time.
Naming Rights – Education/Community Space	\$30,000		
Naming Rights – Foyer space	\$20,000		
Total	\$100,000		
Private Trusts			
Private Trusts and individuals	\$50,000	Applications open annually 3 rd - 31 st August in 2020.	Forrester Gallery, Oamaru received \$65k from the Stout Trust towards its upgrade.
Total	\$50,000		
Gaming Trusts			
Pub Charity Ltd	\$20,000	Applications are monthly for most gaming trusts.	Wait to apply to gaming trusts when close to construction commencing.
The Southern Trust	\$20,000		
Trust Aoraki ltd	\$20,000		
Total	\$60,000		
Community Fundraising			
Fundraisers	\$50,000		Fundraising events to be defined., e.g. an art auction/dinner
	\$50,000		
FUNDING TARGET	\$5,848,332		

Funding Stream	Target	Timeframe	Comments
TOTAL BUDGET	\$5,500,000 - \$6,500,000		
BUFFER/(SHORTFALL)	\$348,332 (\$651,668)		Buffer recommended because not all applications will be successful

As outlined, a diversified funding strategy is necessary, which requires a range of other funding sources in the private and public sector to also be explored and, where appropriate, pursued over the course of project.

Corporate and philanthropic partnerships could present additional (and potentially significant) revenue opportunities. It is recommended that the Council develops a framework for the Gallery’s corporate and philanthropic partnership offering and commences conversations as early as possible, with a long-term view that once the economy has improved a partnership could be pursued.

Opportunities to source project and programme funding from community trusts should also be explored. This activity could be complemented by community fundraising/engagement initiatives, as appropriate.

Adopting this approach will maximise the funding opportunities for the project and mitigate the risk of a Central Government/Lottery Grant funding application being unsuccessful or successful for a lesser amount. It will also demonstrate to funders that the Council is being proactive in pursuing all potentially available sources of funding, which particularly the Ministry for Arts, Culture and Heritage will expect to see.

Through focusing on establishing long-term partnerships, these alternative funding sources could present opportunities for both upfront project funding and operational funding which will strengthen the Gallery’s financial sustainability.

This funding potential should be explored subsequent to submitting the Lottery Grants applications in order to provide ample time to pursue opportunities prior to making an application to the Ministry for Culture and Heritage which is a fund of last resort.

12.10 Funding Risks and Challenges

The project has several strengths that provide an excellent foundation for fundraising, including a strong case for regional (and in some cases national) significance. There are still however some potential challenges in funding a project of this kind. The table below identifies and assesses key project risks related to capital raising and provides possible mitigation strategies.

Table 10: Potential Funding Risks and Mitigating Strategies

Potential Funding Risk	Mitigating Strategy
<p>Pressured funding environment – Depleted funds and/or highly subscribed funds due to the impact of Covid-19.</p>	<ul style="list-style-type: none"> • Diversified and proactive approach to fundraising – exhaust all funding avenues. The range of funds available for this project reduces this risk to some degree but a funding buffer should still be built into funding targets for the project. • Focus applications on project eligibility. Align the project to the fund’s purpose and priorities. • Build relationships with key funding bodies.
<p>Under-resourcing the implementation of the fundraising campaign causing opportunities to be missed.</p> <p>Applications and approaches take research, planning and time to execute.</p>	<ul style="list-style-type: none"> • Have a dedicated person to oversee the fundraising. • Provide for sufficient time to prepare applications and supporting documentation
<p>Unforeseen external factors unrelated to the project such as regulatory changes, natural disasters and economic conditions, could change the funds offered by central government and/or put pressure on existing funding sources. New Zealand has a finite pool of money available and a limited number of corporate sponsors to approach. Contestable funds are routinely oversubscribed. Any change will put pressure on an already tight funding environment.</p>	<p>The range of funds available for this project reduces this risk to some degree but a funding buffer should still be built into funding targets for the project.</p>
<p>Unsuccessful applications/insufficient funds secured</p> <p>Despite the best efforts of all involved, there is no guarantee that applications/approaches will be successful.</p>	<ul style="list-style-type: none"> • Build relationships with key funding bodies. Regularly engage in advance of submitting an application and right through the application process. Contact prior to submitting an application presents a valuable opportunity to draw attention to the significance and nature of the project and gain feedback in order to increase the chances of funding success. • Focus applications on project eligibility. Align the project to the fund’s purpose or priorities. • Provide all supporting material required and have resource consent confirmed prior to making applications. • Pursue all available funding options to demonstrate to funder’s that funding avenues are being/have been exhausted.

<p>Community and stakeholder support is critical to attracting investment from government funds, trusts, philanthropists and corporates. It is essential the profile of the facility is raised to ensure funders can leverage their support with the community.</p>	<p>The Aigantighe Art Gallery project has a positive profile in the community. A Communications Plan has been developed to maximise community support.</p>
<p>Tangata Whenua participation: Tangata whenua participation in any significant civic project is essential. Funders are particularly keen to see demonstration of partnerships/engagement with iwi.</p>	<p>Early engagement with Tangata Whenua is essential, ensuring they are fully engaged on all parts of the journey.</p>

12.11 Recommended Next Steps for Funding

- Commence engagement with each key funding body early and continue through to the application lodgement and assessment phases. This is a vital part of the application process. The Mayor, Council CEO and local MPs should advocate for the project with potential funders and strategic and operational partners in order to demonstrate support for the project;
- Determine and allocate resourcing for the fundraising effort in the wider context of the project plan. Close coordination with the wider project’s timeline/key milestones will be required;
- Continued engagement with the community is undertaken to ensure “buy-in” and ongoing support for the project. Ensure all community engagement and communications for the wider project enhances all fundraising activity;
- Develop structures to support effective corporate partnerships and donor programmes, as well as a community fundraising plan (project ambassadors etc.) and commence discussions as soon as possible;
- Develop a full Revenue Generation Strategy. This will enable detailed research of funders and conversations to ascertain level of support from each funder.

13.0 Analysis

13.1 Needs Analysis

The issues and needs covered in Section 7 of the Feasibility Study have identified the reasons why this project should occur.

Earthquake strengthening of the Historic House Gallery and an upgrade, extension or new build of the 1978 and 1996 extensions would achieve the following:

- Restoration of a heritage building, which is much-loved by the Timaru community and an identifiable landmark of the town;
- The proper care of the significant art collection – for both storage and display;
- Ability to accommodate the needs of the community. The Gallery has outgrown the current building spaces for storage;
- Visitors to the Gallery expect to see a comprehensive exhibition of the region’s historic and contemporary public art collection alongside short-term, touring exhibitions – additional exhibition space would allow more works to be on display (the Gallery’s permanent collection has increased by 20 percent in the last five years).

The return for investment that could be expected from this project will reach across community, cultural, tourism and economic perspectives, with enhanced services including:

- Accessible, attractive exhibition spaces and adaptable public areas (inside and outside) in which to present outstanding art displays and activities, which will increase local pride and leave visitors with a great impression;
- Climate-controlled storage and exhibition areas enabling professional management of the district’s public art collections and the ability to host touring exhibitions of important artworks;
- The ability to offer more services to key stakeholders including educational institutions, tourism and creative sectors;
- A cultural tourism product for Timaru.

13.2 Existing Similar Facilities

It is important that the project will not duplicate facilities already in the area. There is no other public art gallery in Timaru, which could be considered as offering the same or similar activities to the Aigantighe Art Gallery. There are some smaller galleries, which operate on a commercial basis. These galleries are examined here as well as other similar facilities in neighbouring towns and their relationship with Aigantighe Art Gallery.

13.2.1 Local Art Galleries

On its website, Venture Timaru (Venture Timaru, 2020) makes the claim *“We’re an arty bunch, and we have some incredible galleries we recommend you visit while you are here. Run by talented local artists, and an opera singer, these creative business owners love to talk all things art.”*

Examples are:

- McAtamney Gallery, Geraldine – offers a unique collection of original New Zealand art and design in a smaller, boutique space.
- York Street Gallery of Fine Art, Timaru – owned and run by sculptor and resident artist, Debbie Templeton-Page. Full of artworks from notable New Zealand artists.
- Sue Badcock Gallery, Geraldine – established in 2014 and features work of Sue’s grandfather, Douglas Badcock, her father, John Badcock and her own artworks. Showcases the works of both emerging and established artists.

The existence of the smaller commercially focused art galleries can be seen as complementing Aigantighe Art Gallery’s art offering and creating a richer arts’ scene in Timaru district because of the diversity of the art presented.

13.2.2 South Canterbury Museum

(Museum, 2020)

The South Canterbury Museum has a focus on the natural heritage and history of the South Canterbury region of New Zealand - land, life and people. The Museum collects specimens, artifacts, images, documents and information that can be used to explore the region's heritage.

Extensive collections are housed in a purpose-built wing where they are catalogued and stored. These collections provide the raw materials for exhibitions, education programmes, research and other activities.

The South Canterbury Museum is owned and administered by the Timaru District Council and was originally established by the South Canterbury Historical Society in 1941.

Figure 9: South Canterbury Museum and Archives



Aigantighe Art Gallery has a strong working relationship with South Canterbury Museum and the two institutions are continually looking at ways to work together.

13.2.3 Other South Island Galleries

Aigantighe has strong working relationships with public art galleries throughout the South Island and New Zealand, in particular, Christchurch Art Gallery, Ashburton Art Gallery, and the Forrester Gallery, Oamaru.

Forrester Gallery

<https://www.culturewaitaki.org.nz/forrester-gallery/about>

Just over one hour south of Timaru, is the township of Oamaru, where the Forrester Gallery is located. The Forrester Gallery is in Waitaki District and is housed in a Category 1 heritage building, constructed in 1884 for the Bank of New South Wales. The Forrester offers a varied exhibition programme and houses a collection of artworks significant to the North Otago region. The Gallery also works to provide educational opportunities for Waitaki schools.

The Forrester Gallery is funded by Waitaki District Council.

Ashburton Art Gallery

<https://ashburtonartgallery.org.nz/about/>

An hour north of Timaru is the Ashburton Art Gallery, which serves the population of mid-Canterbury. The Gallery was recently redeveloped and maintains a full programme of exhibitions throughout the year which promote and exemplify the works of local and national artists for the public. Exhibitions range from solo to group compositions and are sourced through the Gallery collection, the artists and other institutions.

With its location in the heart of Canterbury, the new Ashburton Art Gallery and Heritage Centre (opened 2019) houses the Gallery, District Archives, Museum, Family History Group and Learning Centre.

The Gallery is run by an Incorporated Society - a registered charitable organisation. The Gallery receives major operational funding from the Ashburton District Council and secures additional funding through grants, sponsorship and donations.

Christchurch Art Gallery Te Puna o Waiwhetū

<https://christchurchartgallery.org.nz/>

The Gallery's focus is on investing in the creation of new work, from its inception through to its potential acquisition, and representing the Gallery's programme in a new integrated way that reflects Christchurch now. The Gallery's collection is the city's treasury of art, a pātaka of its history, a rich armoury of images, memories and ideas.

The Gallery is funded by Christchurch City Council, donations and bequests. The Gallery has its own Foundation, the Christchurch Art Gallery Foundation, which fundraises for the Gallery and has a clear commercial partnership strategy. Key strategic partners include Bayleys Christchurch and Ryman Healthcare.

13.2.4 Summary of Similar Facilities

There are no public art galleries located so close to Aigantighe Art Gallery that their operations would duplicate or impact upon the operations of the Gallery for the Timaru community. The galleries in Christchurch, Ashburton and Oamaru service their own quite substantial populations and it is appropriate that Timaru District has its own cultural facilities.

The small commercial art galleries in Timaru complement rather than compete with the offerings of Aigantighe Art Gallery. Aigantighe works collaboratively with other galleries and arts and culture facilities to maximise its service offerings to the Timaru community.

13.3 SWOT Analysis

The table below outlines the key strengths, weaknesses, opportunities and threats associated with the project. While there are significant strengths and opportunities presented by this project, the weaknesses and threats identified are numerous and it would be prudent to address the major weaknesses and threats and put in place mitigation strategies to minimise their impact should they occur.

Table 11: SWOT Analysis

	Positive	Negative
Internal and Existing	Strengths	Weaknesses
	<ul style="list-style-type: none"> • Support from user groups and the Friends group in particular. • Free entry ensures accessibility for all. • Gallery has strong reputation and a Collection of significance. • Strategic alignment to district and national strategies. • Support from Timaru District Council to work through a good project management process. • Site – the Gallery setting in a beautiful garden. • Historic heritage building is a landmark for the community and a destination for visitors. • Project process is robust with expertise used for professional advice. 	<ul style="list-style-type: none"> • Have rough estimates of cost only at this point. Will need designs and a QS. • There is limited resourcing available for the fundraising process and management of the sponsor/funder relationships. • As a Council facility, it operates within a process-oriented environment that could mean slow decision-making and implementation leading to increased costs, missed opportunities etc. • Limitations of the Deed of Gift dictates how any extension to the Gallery could be developed on the site. • Heritage building classification will also impose limitations on how the Historic House Gallery can be upgraded.
External, and yet to be realised	Opportunities	Threats
	<ul style="list-style-type: none"> • Collaborations • Travelling exhibitions • Education • Creative space • Strengthen the profile of the arts in Timaru • Cultural tourism offering – focus is on domestic tourism with Covid-19 and the Gallery is in a good position to capitalise on this. 	<ul style="list-style-type: none"> • Covid-19 economy • Political instability at local, national, international level may alter focus on arts and culture funding. • Fundraising may not meet required targets, resulting in a compromised end product which will be detrimental to the public perception of the project • Other projects competing for funding as the Aigantighe Gallery Project – e.g. Theatre Royal and Heritage Hub project. • There may be a lack of community support (particularly for fundraising) if they do not feel sufficiently engaged with the project or informed about progress. • An unforeseen disaster e.g. earthquake, fire. • Construction programme extensions or variations causing increased costs.

14.0 Summary and Next Steps

It is considered that the project, as currently proposed, has considerable potential to deliver important benefits to the Timaru District community.

The planning process for the redevelopment of the Aigantighe Art Gallery is still at a reasonably early stage with designs and costs of a rough order at this point, but good stakeholder engagement has taken place and the need for a redevelopment has been clearly established. Stakeholders are strongly supportive of restoring the Historic House Gallery and upgrading the extension buildings to address issues of storage, back of house functions, community space for learning, meetings and creative activities and investigation of other possibilities like a café on site and how the gardens can enhance any redevelopment undertaken.

The architect's and engineer's reports confirm that earthquake strengthening of the Historic House Gallery is feasible as the building is in very good condition overall.

Council's project and financial management processes are robust, and the Feasibility Study demonstrates that this project will contribute to the social, cultural, economic and environmental wellbeing of the Timaru District community.

A high-level funding plan has demonstrated external sources of funding are available for the project and how applications may be targeted for particular elements, which align with fund criteria.

The next steps for the project include the following:

- Obtain support from Council to include the Historic House earthquake strengthening and restoration in the LTP 2021-31, and further investigation of design options for the extension buildings.
- Establish a project design team to work on design options for the buildings.
- Review and confirm the timeline for the project.
- Once plans are developed, obtain a QS on the designs and firm up a project budget.
- Develop a Revenue Generation Strategy (detailed funding strategy) for the project.

Recommendations are made in Section 3.0 of this document for other actions.

It is considered that redevelopment of the Aigantighe Art Gallery is feasible with the Timaru District Council as its leader and a key funder.

It is recommended that the Council has regard to the recommendations in Section 3 of this study in terms of further work required to ensure the project's success.

15.0 Appendices

1. Initial Structural Assessment (ISA) of Historic House – Structex Ltd
2. Roof Report – James Herdman
3. Structural Assessment of Extension Buildings – Structex Ltd
4. Aigantighe Art Gallery Annual Report 2019
5. List of Art Gallery Users
6. Deed of Gift
7. Art Gallery Collection Policy
8. Timaru District Council Annual Report 2018/19
9. Project Plan
10. Governance Group Terms of Reference
11. Heritage Assessment – Ian Bowman
12. Stakeholder Notes from meetings – CONFIDENTIAL
13. Stakeholder Questions
14. Schedule of Space requirements
15. Project Scope Historic House and Cost Estimate – Irving Smith Architects
16. Project Scope Extension Buildings and cost estimates – Irving Smith Architects
17. Seismic Retrofit Options Study Scope – Dunning Thornton
18. Geotechnical Report – Davis Ogilvie
19. Storage Options Feasibility Study – Richard Arlidge
20. Statement of Intent – Venture Timaru
21. Original cost estimate – Flanders Marlow Ltd
22. Communications Plan

16.0 References

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