

September 2017

Rejuvenating the CBD

a transformative arts centre for Invercargill



Report undertaken for Invercargill City Council
April-September 2017

Report team

Tim Walker, Tim Walker Associates: principal consultant
Ken Davis, Ken Davis Architects: architectural consultant
Rose Evans, objectlab: specialist facility & fitout consultant

Contents

	PAGE
Executive Summary	1
1 Introduction	5
2 Background	5
3 What people want	8
4 The wider context	13
5 The recommended approach	14
6 The recommended operating model	18
7 The facility	26
8 Location	29
9 Financial	33
10 Funding sources	38
11 Project timeline	38
12 Wider arts, culture & heritage context	40

**NOTE: Further information is provided in the separate
SUPPORT MATERIAL & APPENDICES [SM&A] volume**

COVER IMAGE

National Underground Railroad Freedom Center in Cincinnati 2017 - in 'Invercargill colours'
(Photoshop courtesy of Tim Christie)

See page 27

Executive summary

- This report outlines the proposed approach to developing an 'Art Gallery'. It responds to a question framed by the Invercargill City Council [Council] based on the recommendations of the Southland Regional Development Strategy [SoRDS]. SoRDS identified an 'Art Gallery' as the number 1 priority for the rejuvenation of Invercargill's CBD – which is seen as a key regional objective.
- Investment in an orthodox contemporary 'Art Gallery' is unlikely to deliver the outcome sought. But a strategic approach to an innovative 'Arts & Creativity Centre' will have a significant transformative impact on the look, feel and social and commercial health of the CBD. The term ACI (meaning an innovative centre of *Arts + Creativity for Invercargill*) is suggested as a more appropriate term than 'Art Gallery'. This is a suggested working title, not a name/brand.
- In developing the ACI proposal the primary focus has been on CBD rejuvenation. At the same time, care has been taken to ensure the proposal is aligned to a future-focused and integrated approach to arts and culture infrastructure in Invercargill, including Southland Museum and Art Gallery, the proposed Southland Regional Collection Store, the Invercargill Public Art Gallery Trust and the Southland Art Foundation

A focus on people

- Framed by the SoRDS objective the proposed ACI model is based on 2 key principles 1) **Rejuvenation = activation** and 2) **Activation = people**. These frame the approach taken across all aspects of the proposal. The resulting ACI will contribute significantly to CBD placemaking, precinct definition and activation.
- The *Art in the heart* report (2017) identifies community views and expectations for a new arts centre. The findings, which have served as a foundation for this report, reinforce the idea of an inclusive and active arts facility operated for, with and by local people. The key themes were:
 - A social hub in the city, for everyone
 - An artistic anchor point
 - Improved capability of the arts sectors
 - A dedicated home for Invercargill Art Collections
- The *Art in the heart* findings reflect significant and rapid international changes in terms of the *types of experiences* people are looking for in terms of arts, culture and creative learning. The authors of a 2011 report on the arts ecology in the USA¹ refer to this as a 'seismic shift' amongst youth from "a 'sit-back-and-be-told culture' to a 'making-and-doing-culture'".
- In thinking about opportunities for people to access, engage in and be inspired by arts and culture it is important to consider the relative opportunities of collection-centric and people-centric approaches. A people-centric approach is strongly recommended.
- A people-centric approach inverts the traditional collection-centric approach which almost always favours an exhibition format and will generally focus on *teaching* people about objects. The resulting formal and educative tone is often a barrier for people seeking more recreational, interactive and social experiences.

Collections

- Invercargill's public art collections will provide a key resource for the ACI programming. However if a traditional 'Art Gallery' that placed these collections at its heart was built – in a similar vein to public art galleries in other centres – it is unlikely that the venture would meet the objectives

¹ Alan S. Brown and Jennifer L. Novak-Leonard, in partnership with Shelly Gilbride, Ph.D. *Getting In On the Act: How arts groups are creating opportunities for active participation* The James Irvine Foundation October 2011

framed by SoRDS. The collections are, with some notable exceptions, 1) not significant enough of their type to 'stand out' in a regional or national sense and 2) unlikely to consistently generate high levels of engagement and experiences of the type sought by the public. Equally, the location of a 1,000m² collection store on a limited 2,000m² CBD site is not seen as strategic.

- The proposal being developed by the Southland Regional Heritage Committee (SRHC) for a single regional collection store (across ICC, SDC and GDC regions) is recommended as the best mid to long-term home for the art collections. Collections should be seen holistically; it is not useful (or even possible in a definitive way) to draw a line between 'art' and other 'cultural' collections.
- The SRHC project allows for a rationalisation of collections and services. Its goals include:
 - A co-ordinated regional approach to heritage collection management
 - Museums will have a complete, backed up record of their collections
 - Each item will be photographed or scanned to provide a visual record
 - Museum collections will be marked/labelled so they can be readily identified
 - Museum collections will be packed in a way that protects and preserves them
 - Cataloguing will increase the longevity of collections by reducing the need to physically handle collection items
- Noting this, the report provides interim storage options for art. However, should the regional collection store not eventuate for any reason, the report outlines the requirements and cost of establishing a dedicated art storage facility in association with (but located separately from) the ACI at some future date.

Diverse range of arts and creativity

- A wide range of arts and creative practices is recommended over a narrow media-based focus – eg moving image. The growing relevance and importance of digital media is irrefutable and is outlined in the report, but limiting the ACI to a media-based point-of-difference is arguably a 20th Century concept – ie: similar to the idea of a Museum of Fine Arts, or Decorative Arts or Sculpture etc.
- In place of a media-based point-of-difference a purpose-based model is proposed. The proposed purpose is *Activating 'creative moments' [in a way that results in] People connecting and 'stepping up'*. This means the ACI will 1) activate 2) be about the visitor's 'creative moments' 3) be social and 4) focus on outcomes – eg: resulting in people participating, showing, performing, having a voice, gaining skills, taking a pathway forwards etc
- There is a significant opportunity, through a partnership with SIT to ensure a purpose-built cultural facility fully responds to Invercargill's challenges and opportunities. The relationship with current and future students, and the importance of the tertiary education market to Invercargill's economy and brand, should be seen as a key consideration.

The recommended operating model

- It is recommended that the ACI is operated as a business unit/division of Council. This approach will maximise alignment with ICC strategies and departments (eg Library, Parks, Events, Central City community development etc), Venture Southland, the Invercargill brand and promotions, and CBD initiatives. It will also heighten relationships with ICC and publically funded community and arts events including the Arts Festival, Matariki, Polyfest etc
- A people-focused and value-creation business model will require strategic leadership. The director and senior staff should lead a strategic co-leadership team culture which will drive collaborative, entrepreneurial and innovative outcomes for the community.
- An ACI Foundation should be established with the primary purpose of raising profile and funds for the ACI. It would not have a governance role but could effectively advocate for the ACI to Council and be a reference-point for the Council in the event of any real or perceived management risk.

The facility

- The ACI will be a highly flexible and adaptive facility, with spaces for activities, exhibitions, collection access (on rotation from storage), creative workshops etc. It will be accessible, relaxed, easily reconfigurable and active.
- The ACI façade is seen as a key feature in activating the CBD. Highly impactful digital infrastructure (large scale LED screens, internally and externally) is recommended as a signature architectural element. These will provide the basis of cost effective and constantly changing programming for and with the community and local, national and international artists. This will also give the ACI a national point of difference that will stimulate a high level of interest among artists (and prospective students) nationally and internationally.
- Noting the CBD site options, a facility of approximately 2,000m² is proposed as being of the right size to ensure an exceptional facility that is sustainable in the mid to long term. It is comparable with arts infrastructure in cities of a similar size to Invercargill.

Location assessment

- The 2016 Urbanism Plus report identified a number of sites, some of which are now unavailable or were deemed unsuitable. New sites have become available for consideration. The sites considered in the research for this report are 1) The Wachner Place site 2) An SIT site on Don Street and 3) The Tay/Dee/Esk/Kelvin block
- The site assessment shows that the Wachner Place site has numerous advantages over the other sites. More than that it is an excellent site for the development of an ACI that will have a transformational impact, in line with the SoRDS prioritisation of investment in arts infrastructure. The site sits on a critical and well located section of outdoor civic space (in a CBD that has little provision of such space) that is in urgent need of development
- Council heritage guidelines note that a number of façades on the site are recommended for retention. As well a number of streetscape elements are described as detracting from the heritage character of the Central City, including the Dee Street obelisks and the grey 'concrete' streetscape of Wachner Place. A carefully considered ACI development on this site offers Invercargill a rare opportunity to address a number of issues in a way that will deliver significant facility and reputational value.

Assessment of likely effectiveness

- The report provides an assessment of the ACI proposal against key criteria set out by SoRDS, the First Retail Central City Retail Strategy and the *Art in the Heart* report. The recommended approach to an innovative arts and creativity facility – one that will set Invercargill apart and have a significant and positive impact on the City's reputation and profile – is shown to deliver significant benefits against the vast majority of criteria.

Costs and timeframe

- The CAPEX cost is estimated at \$16million. This allows for a 7% annual increase in construction costs between 2017-18 and construction in 2020-21.
- This timeframe will be met if Council commits a \$6.5m contribution to the project in the Long Term Plan. This commitment will allow applications to the Ministry for Culture and Heritage for a \$5.3 million grant and other public and trust funds for an additional \$3.2million. That would leave \$1 million for the ACI Foundation to raise. This is seen as a realistic and achievable target.
- The annual OPEX cost of the ACI is set at \$1,050,000 – with Council contribution being 65% of that. The ACI should be set up with a socially focused entrepreneurial ethos that seeks to leverage value through its operation including the development of high level win-win partnerships with community funders, organisations and businesses.

- Noting this approach, the OPEX figure should be regarded as a baseline and both expenditure and revenue should be expected to increase through the first period of operation – so the ICC contribution is likely to reduce as a % of OPEX. By year 6 of operation it should be at 62-63%.
- The decision to progress with the construction and opening of the ACI should be seen as a strategic step change in Invercargill's provision of arts and creativity experiences. The ACI will replace SMAG and IPAG as Invercargill's current public CBD arts centre/gallery consideration.

A potential integrated regional approach to arts & heritage collections care, access and use

- Based on an assessment of the ACI and the wider arts and heritage sector, the report recommends that consideration is given to an integrated model of arts, culture & heritage collections and services being developed over time. This would include:
 - The ACI being established and operated by ICC.
 - The SRHC developing a single regional collection store, and associated collection services. There is an opportunity to consider the regional governance for arts, culture and heritage collections that is currently exercised by the SMAG Board being shifted to the governance of this facility and its operation.
 - The Southland Museum being repurposed with a focus on community and visitor engagement, learning and activity, operated by ICC.
 - The IPAG and Southland Arts Foundation Trusts retaining their roles as the owners of their respective collections – and negotiating MOU with ICC/ACI, regional collection store and other exhibition agencies for storage, access and use of those collections.

1. Introduction

This report outlines the proposed approach to developing an ‘Art Gallery’ in the Invercargill CBD. The approach has been developed in response to a clear and focused question framed by the Invercargill City Council [Council]. This is based on the recommendations of the Southland Regional Development Strategy [SoRDS] that investment in an ‘Art Gallery’ is the number 1 priority for the rejuvenation of Invercargill’s CBD – which is seen as a key regional target.

THE CHALLENGE

Rejuvenate the CBD

Subsequent reports on urban design (Urbanism Plus) and CBD retail (First Retail) further considered and clarified the rationale for investment in an ‘Art Gallery’ as the number one priority in an integrated plan to rejuvenate the CBD. The approach detailed in this report responds to the specifics of this challenge.

The clarity of this framing question is to be applauded. Building on this, and noting the *Art in the Heart* report (which outlines the results of extensive community consultation on an arts centre) and relevant national and international trends in terms of arts activity and audience preferences, the report recommends the strategic approach to investment best suited to rejuvenating the CBD.

An Art Gallery or ...?

This assessment identifies that while investment in an orthodox contemporary ‘Art Gallery’ is unlikely to deliver the outcome sought, a strategic approach to an innovative ‘Arts & Creativity Centre’ has significant potential to have a transformative impact on the look, feel and social and commercial health of the CBD – becoming a real heart for the city. Noting this, throughout this report the term ‘Art Gallery’ (other than in quotes for the SoRDS reports etc) has been replaced with the idea of an ‘ACI’, which may be seen as a signifier of the following ideas:

- Arts Centre | Invercargill
- Arts + Creativity | Invercargill

This shift (from an ‘Art Gallery’ to an ‘ACI’) is seen as critical - to ensure a solution that responds to the opportunity in an innovative, community-responsive and future-focused way. There is a direct link between this achieving this quality of result and delivering the value to Council, ratepayers and visitors defined in the SoRDS action plan. This is suggested as a working title, not as a name/brand.

2. Background

The SoRDS action plan identified “5 transformational projects which if developed roughly in parallel will achieve the [Invercargill CBD] rejuvenation required”, which are:

- **Art Gallery:** “an iconic art gallery in the central city housing all the collections in public hands, plus the i-Site and the DOC information Centre”
- **Motorcycle Museum:** (note: this is now in place, Tay Street)
- **Cambridge Retail Precinct:** (note: the future development of the Tay/Dee/Esk/Kelvin [TDEK] block is in discussion)

- **Museum:** “An upgraded museum located in Queens Park telling the Southland Story and specialising in natural history”²
- **Hotel:** (note: a 4.5 star hotel on the corner of Dee and Don Streets is underway by Invercargill Licencing Trust [ILT])

Following the SoRDS framework, a number of assessments of the opportunities and challenges for the CBD were progressed.

Urban design considerations

At a 2016 Council Workshop with SoRDS, facilitated by Kobus Menz of Urbanism Plus (see SM&A Appendix 3, page 28) the *First priorities* were agreed as being:

- The Art Gallery
- The Hotel in inner city
- A right turn into Esk Street from Dee Street and two-waying Dee Street
- Motorcycle museum

CBD Retail strategy

The 2016 First Retail *Invercargill Central City Retail Plan* (see SM&A, Appendix 4 page 29) further reinforced the key role of art infrastructure as part of a thriving CBD. The report defines ‘four pillars’ for the CBD’s retail rejuvenation and success – Attraction, Experience, Place and Performance



The CBD; First Retail report 2016

Note: these strategic considerations have informed all aspects of the development of the proposed ACI. An analysis of the proposed ACI against these recommendations is provided (see SUPPORT MATERIAL & APPENDICES [SM&A] volume, page 24)

² In framing the current analysis of options for what an approach to an Art Gallery might look like ICC have requested consideration of how the ACI and SMAG might progress in an aligned way

Two key principles

Council and SoRDS are right to be clear about the purpose of the investment in an inner city ACI – to rejuvenate the CBD and leverage profile, and energy. And Urbanism Plus and First Retail are correct to suggest art galleries and museums have an ability to contribute significantly to placemaking, precinct definition and activation - but only if they are designed to do so. In developing the proposed ACI model 2 principles have been key:

PRINCIPLE 1

Rejuvenation = activation

International research shows that the location of a ‘traditional’ museum or art gallery in a public place can confer a tone of civic authority (‘about me but not for me’) – making it welcoming for some but unfriendly for many others. Equally the location of a ‘strategically active’ facility such as Te Papa in Wellington can transform the social cultural and economic life of the precinct and city.

*“Placemaking is more about **people** than it is about buildings...”*

PLACEMAKING NZ

“As much as we prize creativity in cities today, the cultural centers that we’ve built to celebrate it rarely hit the mark. **Culture is born out of human interaction**; it therefore cannot exist without people around to **enjoy, evaluate, remix, and participate in it. ...**”

“So why do our cultural centers so often turn inward, away from the street, onto an internal space that is **only nominally for gathering**, and is mainly used for passing through?”

PLACEMAKING USA

It is important to assess what approach to an ACI will deliver the outcome being sought, in this context. While there are many examples around New Zealand of Art Galleries being built in CBDs, many were not intended to and do not ‘activate’ their urban settings.



City Gallery Wellington

In a larger city like Wellington, with a large art-going public (many of whom live and work in the CBD), the contemporary art museum is well visited and adds significantly to the City's cultural life. It is not, however, designed in a way that activates its environs; it presents a formal and 'closed' façade to the city's premier urban space. In the case of Dunedin and Tauranga the art galleries are converted commercial spaces in prime commercial locations. While successful as contemporary art spaces, in both we see a focus that is largely inward – and less about engaging in or activating the CBD spaces outside their doors. And as First Retail points out, this disrupts commercial clustering and activity around them.



Dunedin Public Art Gallery and the Tauranga Art Gallery

These examples reinforce the need to be clear about what is being sought and the specifics of the Invercargill context. Simply transposing a model of 'Art Gallery' that is deemed right in one urban context – with its own set of drivers – is not a reliable way of achieving a success in another (with another set of objectives).

3. What people want

For the ACI to be successful as a rejuvenator of the CBD it has to be focused on meeting and exceeding people's expectations.

PRINCIPLE 2

Activation = people

Community research

Extensive community research about people's expectations of an arts facility in Invercargill culminated in the *Art in the heart* report (2017). The findings reinforce the idea of a facility about people. This in-depth and valuable report has served as a foundation document for the ACI proposition as it has been developed. The key themes were:

- **A social hub in the city, for everyone:** a highly active centre where people could do arts activities themselves and see art being done – all the time.

- **An artistic anchor point:** featuring, supporting and displaying local art came out strongly, as well as a wish to be challenged and exposed to new forms of art, and national and international art.
- **Improved capability of the arts sectors:** The main paths identified to improve capability were audience development, education, collaboration, innovation, a local focus and the provision of resources and support
- **A dedicated home for Invercargill Art Collections:** the need for professional storage, proper management of the collections and the wish to see exhibitions from the collection, including the possibility of these travelling to other locations.

Changing patterns of participation in recreational activities

Communities are changing fast, and as new approaches to increasing the levels of individual and community wellbeing through participation are developed, it is important that innovative arts activities are recognised as having value in ways traditionally associated with sporting and other recreational activities.

Arts

Internationally (and in New Zealand) we are seeing significant changes in terms of the *types of experiences* people are looking for in terms of arts, culture and creative learning. The authors of a 2011 report on the fast changing arts ecology in the USA³ refer to this as a 'seismic shift' amongst youth from "a 'sit-back-and-be-told culture' to a 'making-and-doing-culture'".

The report authors refer to the National Endowment for the Arts analysis (next page) that showed this was increasingly true across all age groups, with a greater percentage looking for opportunities to 'attend and create' than the total of those looking to 'only attend' or 'only create'. The report noted a marked shift towards co-creative and participative experiences among younger people. Equally, it is critical to note that 2011 is a long time ago in 'technological years' – just as 2022 is a long way in the future.

The trend towards co-creative and participative engagement (for creative producers and as audiences) is developing fast, and holds great promise (and challenges) for arts and creativity to generate new types of value to the community. This shift, which echoes the findings of the *Art in the Heart* report, should inform the approach to the ACI.

Sports

It is useful to consider this shift in light of the overall provision of activities and services that encourage community participation, cohesion and wellbeing. There is clear evidence that attitudes to team sports – a main stay in local social/recreational activity and community wellbeing - are changing as well. As the Marlborough regional sport organisation chief executive noted in 2016 "We know the trend is moving away from traditional, longer sports and toward those fun-sized, or snack-sized activities - it's what people are going to want in the future"⁴

In the same article, noting a trend away from traditional sport The Rata Foundation Chief Executive Louise Edwards said the Foundation "wanted to direct its funding toward growing participation in areas where greater barriers existed or participation was low".

³ Alan S. Brown and Jennifer L. Novak-Leonard, in partnership with Shelly Gilbride, Ph.D. *Getting In On the Act: How arts groups are creating opportunities for active participation* The James Irvine Foundation October 2011

⁴ <http://www.stuff.co.nz/marlborough-express/sport/78031272/Participation-rates-down-as-people-move-away-from-team-sports>

THE AUDIENCE INVOLVEMENT SPECTRUM

RECEPTIVE

PARTICIPATORY



SPECTATING

Spectating is fundamentally an act of receiving a finished artistic product. It is therefore outside the realm of participatory arts practice.



ENHANCED ENGAGEMENT

Educational or "enrichment" programs may activate the creative mind, but for the most part do not involve creative expression on the part of the audience member.



CROWD SOURCING

Audience becomes activated in choosing or contributing towards an artistic product.

- Youth mosaics
- Photography contests
- An opera libretto comprised of Tweets
- Virtual choruses



CO-CREATION

Audience members contribute something to an artistic experience curated by a professional artist.

- Participatory theater
- Pro/Am concerts
- Storytelling events
- Participatory public art



AUDIENCE-AS-ARTIST

Audience members substantially take control of the artistic experience; focus shifts from the product to the process of creation.

- Public dances
- Community drawing contests

Traditional Art Gallery

Recommended ACI

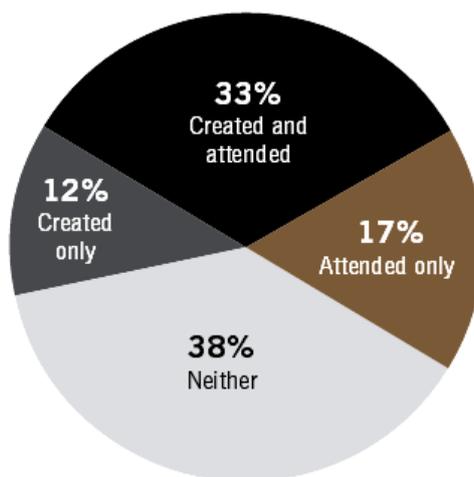
PARTICIPANT'S LEVEL OF CREATIVE CONTROL

CURATORIAL

INTERPRETIVE

INVENTIVE

DISTRIBUTION OF U.S. ADULTS BASED ON PARTICIPATION IN ARTS ATTENDANCE AND ARTS CREATION, 2008



Source: 2008 Survey of Public Participation in the Arts, National Endowment for the Arts.

The ACI will be focused on creative participation and engagement

Audiences are changing quickly – from being principally passive (receptive) to increasingly active (participative). Younger generations tend to gravitate to the latter in increasing numbers

Irvine Foundation; Getting in on the Act (2011)



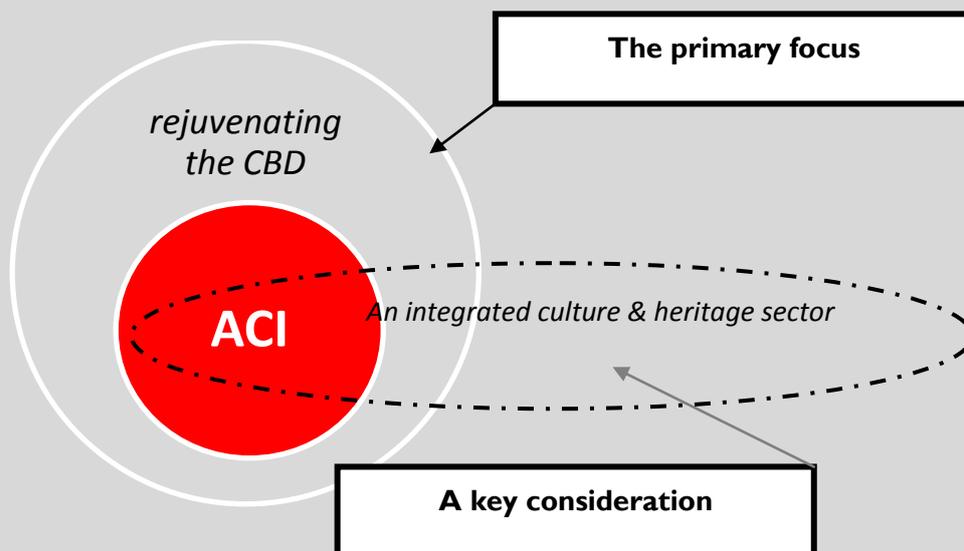
Build 'a bicycle that people want to ride' (not one people have to watch being ridden)

To be successful the ACI team must have a genuine curiosity about people and creativity. The ACI will be a place where people want to join in, not a static experience which only allows the visitor to be a passive viewer

The approach to developing the ACI

In developing the ACI proposal the primary focus has been on CBD rejuvenation. At the same time, care has been taken to ensure the proposal is aligned to a future-focused and integrated approach to arts and culture infrastructure in Invercargill, including:

- Southland Museum and Art Gallery
- The proposed Southland Regional Collection Store
- The IPAG Trust / Invercargill Public Art Gallery
- The Southland Art Foundation



This approach is focused on ensuring the ACI will work as part of a joined-up and rationalised sector that:

- Delivers high value more-than-the-sum-of-the-parts outcomes in the mid to long term
- Supports synergies in terms of governance, leadership, staffing and shared services
- A funding programme that delivers an achievable CAPEX and sustainable OPEX

4. The wider context

Understanding the local context is critical - in terms of the CBD, social and technology changes and the wider Invercargill/Southland proposition. The following areas (further outlined in SM&A, pages 1-5) are seen as key:

- **The art collections**

The role, location, ownership and care of art collections are central questions. The collections are those held by the Southland Museum and Art Gallery, the IPAG Trust and the Southland Arts Foundation (stored by SMAG⁵). A key consideration is the parallel Southland Regional Heritage Committee [SRHC] investigation of options to establish a single integrated Regional Collections Store.

- **Te Ao Māori (Māori world view)**

Consultation with iwi representatives undertaken as part of this review resulted in a desire for distinctly Māori conceptual/physical elements, within the building and its programmes and beyond its walls. Ngāi Tahu Kaumatua Michael Skerret points out that “Before colonisation the whole landscape was a Māori cultural landscape – but today we’re almost invisible. Invercargill needs a more cultural flavour.”

- **The growing importance of digital technologies**

In assessing changing community needs and preferences technology, and the way people creatively interact with it, the rise of digital technologies is seen as a critical factor for the ACI. Technology is fundamentally reshaping the way we work, communicate, identify and explore the world creatively – from interactivity and social media to BYOD (bring your own device) learning and arts practice.

- **The educational context**

To deliver optimal value it is critical that the ACI model is aligned to the changing curriculum⁶, and in consider pathways into tertiary study and employment. Noting the SoRDS focus on retaining and attracting additional people and the *Art in the Heart* report this should be relevant across a range of areas including arts, technology and the new focus on digital learning. The **Southern Institute of Technology** is critical; the ACI should be closely aligned with courses SIT offers and the employment pathways these might lead to⁷. SIT CEO Penny Simmonds notes that⁸ creative digital media offer the best employment outcomes in New Zealand and a key factor in SIT’s attractiveness to students is the ability to ‘get their hands on’ digital equipment. There is a significant opportunity through high level conversations at all stages of the development to ensure the ACI responds to these challenges and opportunities. The relationship with current and future students and the importance of the tertiary education market to Invercargill’s economy and brand are imperative.

- **Promoting the city – the new Invercargill brand**

Launched in 2017, the new brand ‘Dream Big – Invercargill’ is seen as being ‘a catalyst for change’. While city brands inevitably change over time, it is seen as a high priority that a new ACI facility and operation is designed in a way that directly supports Invercargill’s story being told in a compelling way. The ACI will deliver a high level reinforcement of the brand story.

⁵ Storage, insurance, care is provided by SMAG at no cost. SMAG exhibit the items by agreement

⁶ <http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum>

⁷ “These courses could lead to careers in fields such as photography, teaching, tourism, screen printing, jewellery, graphic design, illustration, textiles, visual merchandising, interior design, self-employment and much, much more” <https://www.sit.ac.nz>

⁸ Conversation with the author, 3 August 2017

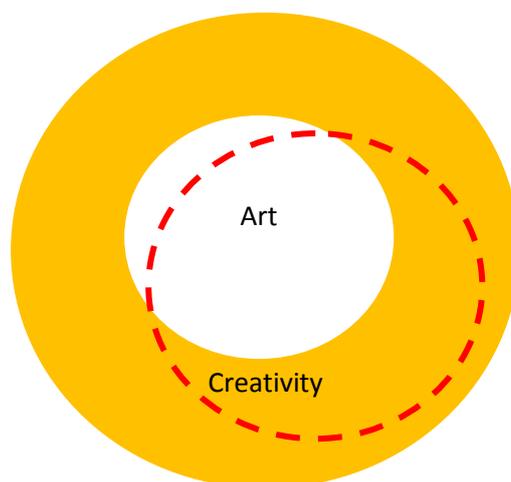
5. The recommended approach

This section outlines the recommended approach to an ACI in Invercargill. It is based on the context and key issues outlined in the previous section. Identifying the language that best aligns with the ACI's core proposition and purpose – and which most effectively limits any sense of exclusion ('their place') and amplifies the sense of inclusion ('my/our place') – is key.

5.1 Art + Creativity

An approach that looks at an 'arts-centred'⁹ creativity hub' is recommended. Noting the definitions below, this would retain a focus on the 'arts' but do so in a way that was open to and energised/refreshed by digital practice and innovation, design, performance, coding-based 'makerspace' and creative businesses.

- **Art:** the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated ***primarily for their beauty or emotional power***¹⁰ - the various branches of creative activity, such as painting, music, literature, and dance
- **Creativity:** The use ***of imagination or original ideas to create something***; inventiveness¹¹



The recommended ACI approach

This approach to a wide range of arts and creative practices is recommended over a narrow media-based focus (such as moving image). Notwithstanding the growing relevance and importance of digital media outlined in the report, the idea of a media-based point-of-difference is arguably a 20th Century concept – ie: the idea of a Museum of Fine Arts, Decorative Arts, Sculpture etc.

A media-based core idea comes from a traditional collection-centric notion. It is recommended that the ACI is instead anchored in a clear purpose based concept that is people-centric.

⁹ This will give a conceptual core to the proposition and both differentiate it from an 'innovation hub' AND ensure high levels of interrelationship with such a venture

¹⁰ This definition of 'art' is widely understood. It is likely to limit the perception and reality of the scope of the ACI. Its focus on beauty and aesthetics is often culturally defined and exclusive, and the focus on fine arts often excludes 'applied creativity' – design, fashion, crafts etc – and 'class' based arts practices like street art, graf art, folk art etc

¹¹ Auahatanga: creativeness, creativity www.maoridictionary.com



To be inclusive, barriers to participation should be avoided.

The 'accessible & participative' model required for success needs to be open in terms of changing creative preferences and platforms



5.2 People-centric

The principles of the 'new museology' developed through the 1980s and 1990s (seen in New Zealand in Te Papa, an international benchmark exemplar) assert that museums and art galleries must relate directly to the local conditions and to the specific interests and needs of their communities.

"At the center of this idea of a museum/gallery lie not things, but people

*The 'new' museum/gallery may not isolate itself from society in a self-sufficient manner, but rather must open itself outward to society, in order to have an effect on the public"*¹²

In thinking about opportunities for people to access, engage in and be inspired by arts, creativity and culture it is important to consider the relative opportunities of collection-centric and people-centric approaches:

- **A traditional collection-centric approach** will almost always favour an exhibition/museum format, and will generally focus on *teaching* people about objects and the traditions they arose from. The result is usually formal and educative in tone, with a focus on factual text.

¹² Hauenschild, Andrea, *Claims and Reality of New Museology: Case Studies in Canada, the United States and Mexico* Smithsonian Center for Education and Museum Studies 2003

This can be a barrier for people who are seeking more recreational, interactive and social experiences – as part of a family or group outing, holiday or day off.

- **A contemporary people-centric model** is focused on the learning, creative, social needs and preferences of people - and articulating programmes and resources (including collections) in relationship to these.

The Invercargill community are asking for an active and highly social ‘creative hub’. It is clear that this approach will rejuvenate the CBD in a way that a more traditional ‘Art Gallery’ would not.

5.3 The value of collections in a people-centric model

Collectively the IPAG Trust, Southland Museum and Art Gallery and Southland Art Foundation own substantial collections of artworks, which:

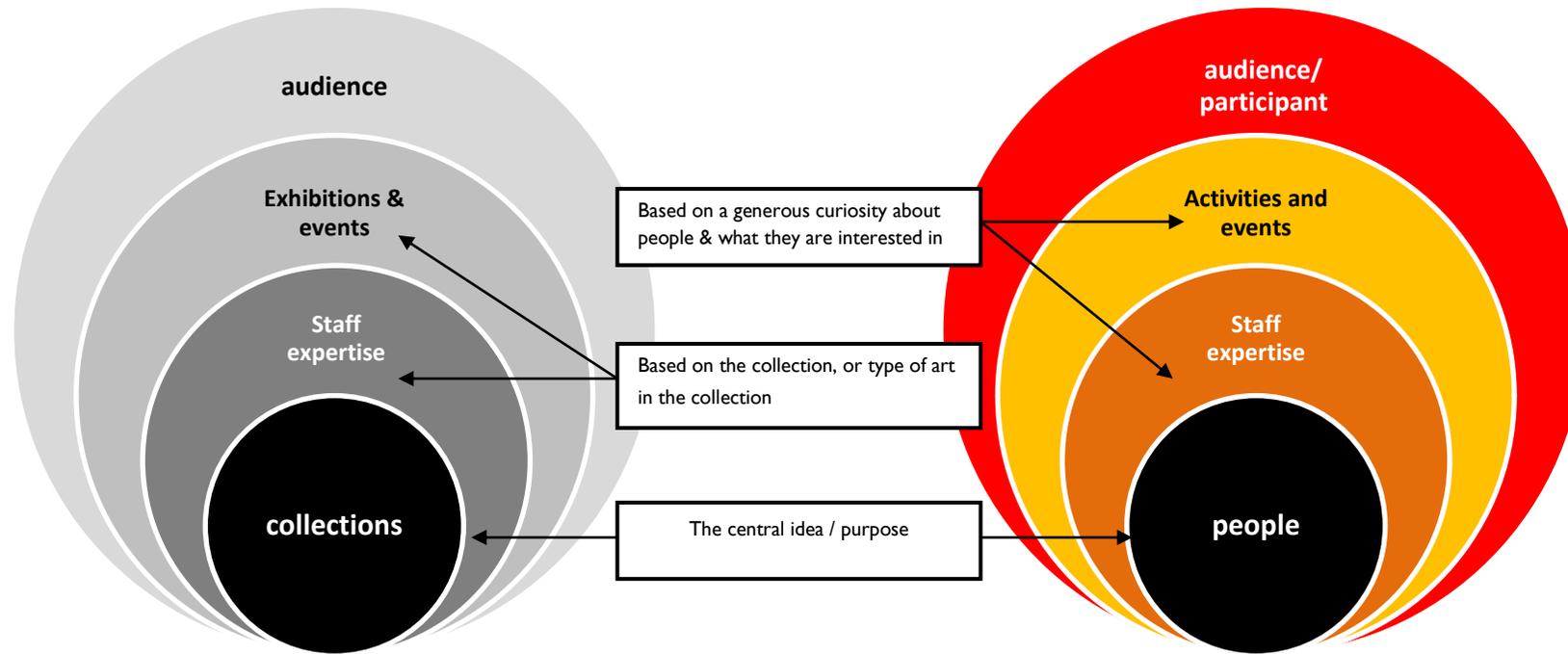
- Will add value to a people-centric ACI as part of innovative programming
- Are unlikely to be a central factor in the ACI successfully gaining a national reputation. (If an Art Gallery that placed these collections at their heart was built – in a similar vein to public art galleries in other centres – it is unlikely that the venture would meet the objectives framed by SoRDS)
- Are 1) not significant enough of their type to ‘stand out’ in a regional or national sense and 2) unlikely to consistently generate high levels of engagement and experiences of the type sought by the public

Noting these issues the location of a 1,000m² collection store on a 2,000m² CBD site is not seen as appropriate or strategic. Alternative options are outlined in this report. And as the SHRC has identified there is likely to be significant value in opening up access and value to digitised collections. In leading new museums, technology is not simply a means of access but a transformational online ‘portal’ through which people can engage with the collections. This fits with the ACI approach.



IPAG's *Kids Curate* project, which saw school children visit the pop-up gallery to select paintings they wanted to see is a good example of a people-centric collections outcomes

An approach which stimulates curiosity and enables interaction is key – allowing the community to engage in the collection's ‘stories’ and allow the ‘museum’ to listen to what the community has to say - and more importantly allow them to say it. As in all aspects of the ACI, the collections - their use, future development, care, storage and access, should be developed in line with the underpinning purpose to the endeavour (as outlined in the next section).



collections-centric / people-centric

It is important to differentiate between a model that puts its collections at its heart and one which is focused on people, their engagement, participation and involvement. The selected approach will define staffing expertise, public perceptions, accessibility, events and activities etc.

6. The recommended operating model

This section outlines the recommended purpose, governance, staffing and operational model.

6.1 A purpose-based approach

Success will rely on clarity of purpose. Aligning everything to a clear purpose (ie: what impacts the organisation has, on/with whom, so that...) will ensure strategic focus and allow for and drive innovation and responsive practices/partnerships. This will be critical to the ACI growing in an innovative way that delivers on its potential.

The recommended purpose

Activating ‘creative moments’;
SO THAT
People connect and stand up / step up

This approach clarifies a number of key issues. The ACI will:

- Activate
- Be about the users’ ‘creative moments’. This will ensure a focus on the right hand side of the Irvine Foundation audience diagram on page 10.
- Work in a way that seeks to connect people – to artists, each other, their own potential etc
- Focus on outcomes which result in people ‘standing up’ (ie participating, showing, performing, having a voice) and/or ‘stepping up’ (gaining skills, taking a pathway forwards etc)

The recommended mission

**We work in creative partnerships
with creative producers, supporters and our community
to develop and deliver programmes
that engage, inspire and challenge our audiences**

This approach would result in the ACI:

- Working in partnership(s) as a matter of course – with social, cultural, economic and environmental parties
- Being clear that its core business is developing and delivering programmes
- Is focused on understanding, anticipating and valuing the needs, values and preferences of its audiences

The values

In order to deliver on its purpose and mission, the team culture is likely to be defined by values similar these - WE ARE:

- Creative
- Generous
- Rigorous
- Collaborative
- Southland!

Aligning purpose(s)

In developing this report the author has facilitated a series of workshops with SMAG trustees, staff and iwi representatives. This has allowed a preliminary assessment of an approach to purpose where SMAG and the ACI would have clearly differentiated purposes, which were aligned to result in greater-than-the-sum-of-the-parts outcomes. This is in development by the SMAG Board and staff – but the preliminary workshops suggest an opportunity for effective operational and conceptual synergy.



This would include a basis for:

- Shared resources – staffing, equipment, skills development etc
- Efficiencies of scale
- Improved collaboration with SIT, a Southland Regional Heritage Service
- Improved communication with residents and visitors

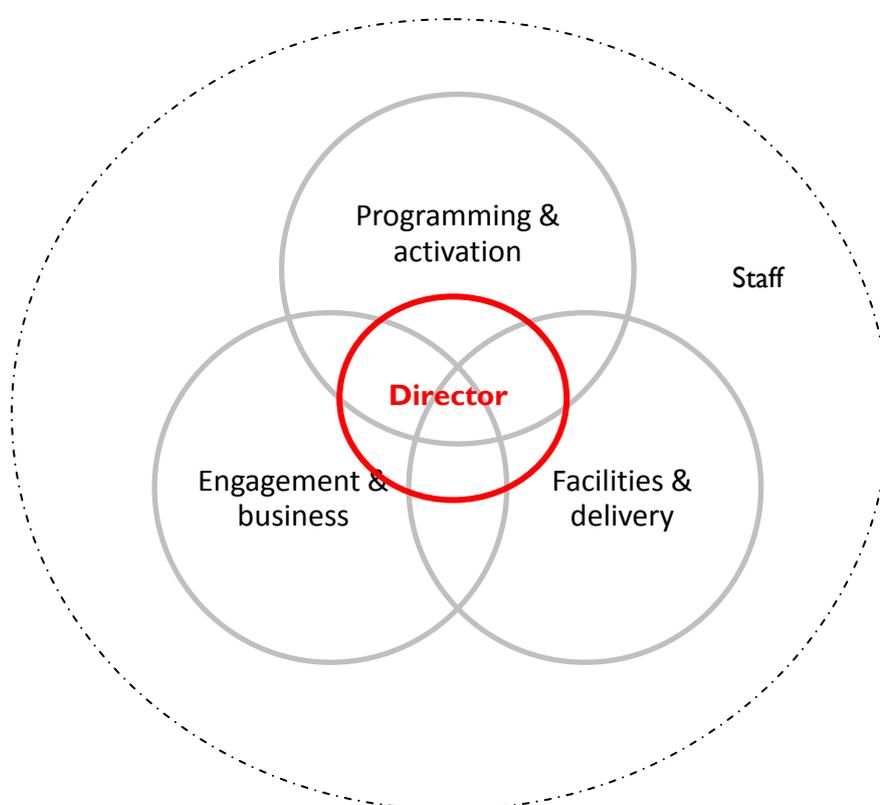
6.2 A strategic leadership framework & team culture

In line with a people-centric business model focused on value-creation, the work of the director and senior staff should work as a strategic co-leadership team. This will serve as the basis for a wider team culture that is collaborative, entrepreneurial and innovative.

The diagram below outlines the 'strategic lenses' that are seen as defining the leadership of the ACI - to ensure a collective focus on purpose. This might include question such as::

- "How can we work in a way that enables us to activate creative moments which will connect people in ways that they 'step up'?" – and;
- "How can we achieve our purpose in a way that ensures sustainable success, for the ACI and the community?"

Note: an outline of position specifications for the Director and senior staff, and a provisional organisation structure, are provided (SM&A, pages 8-9).



The core conversations for a strategic ACI co-leadership team

Alignment with other culture & heritage organisations

The recommended approach to leadership and staffing reflects a focus on operating in a way that engages people, activates the city socially, culturally and economically and in so doing rejuvenates the CBD and generates value. In the same vein there will be value in considering how leadership of the ACI, Library and SMAG might align to ensure the greatest return on investment to the City, residents and visitors. For maximum benefit this alignment might include a variety of approaches:

- **Joint** - eg: the appointment of a single staff member to undertake work for more than one organisation
- **Collaborative** – eg: working together on projects, comms, professional development etc

- **‘Competitive’** – eg: a ‘house of brands’ approach that allows separate ‘brands’ to establish differentiated propositions to audiences and 3rd party funders is likely to result in a greater sum total value than a ‘branded house’ approach run as a ‘single service’

6.3 Governance

It is recommended that the ACI is operated as a business unit/division of Council. This approach will:

- Maximise alignment with ICC strategies, Venture Southland, the Invercargill brand and promotions, and CBD initiatives
- Build synergies with Library, Parks, Events, Central City community development etc
- Heighten relationships with ICC and publically funded community and arts events including the Arts Festival, Matariki, Polyfest etc

An ACI Foundation, established with the primary purpose of raising profile and funds for the venture, would not have a governance role. But it could effectively advocate for the ACI to Council and the community and be a touch-point for the Council in the event of perceived or actual management risk. Once established, this Governance model would provide an opportunity to assess the approach to governance of other arts, cultural and heritage organisations in Invercargill and Southland. If a people-centric/collection-centric rationale is applied there may be value in the following approach.

PEOPLE-CENTRIC	GOVERNANCE		COLLECTION CENTRIC
ACI, Southland Museum	← ICC	} Southland Regional Heritage Trust Board	→ Southland Regional Collection Storage & services
Museums	← SDC		
Museums	← GDC		
iwi			

This would see the regional representative Board function (with strong iwi input) moving from the SMAG to a Southland Regional Heritage Trust Board which would have oversight over all taonga, collections/access, Southland stories and regional museum professional services etc. Within this model the existing art collection trusts (IPAG Trust and Southland Arts Foundation Trust) would develop MOUs with:

- Southland Regional Collections Services – for the storage and care of their collections
- ICC (ACI & Southland Museum), City Gallery, SIT Gallery and other exhibiting agencies – for the exhibition of their collections

MOU defined relationships		
Exhibitions at various venues	← Invercargill Public Art Gallery Trust Southland Art Foundation	→ Collections stored, digitised and made accessible through the Regional Collection Store

Note: in this model the Southland Museum (given its Invercargill location and regional remit) should still be eligible for funding through the SRHC.

6.4 Programming by purpose

An approach to programming based on purpose is provided (see SM&A page6). Three examples of how this approach might work are provided below:

a. Paraire Tomoana project – Hastings

Purpose: Children’s confidence and pride grows as a result of the legacy of a great local songwriter



Paraire Tomoana (left) was a Ngāti Kahungunu kaumatua and songwriter. With a view to teaching youth about him, a traditional museum display was initially suggested. But by clarifying the purpose (to build pride, confidence and capability among would-be musicians and writers) the revised project proposed an annual ‘Paraire Tomoana Award’ based on schools composing a song based on the same 2.5 minute base track, with the winning school spending time with a leading Māori musician such as Maisey Rika (right). This made ‘Paraire Tomoana’ a contemporary idea relevant today, not a ‘lesson’.

b. A makers market

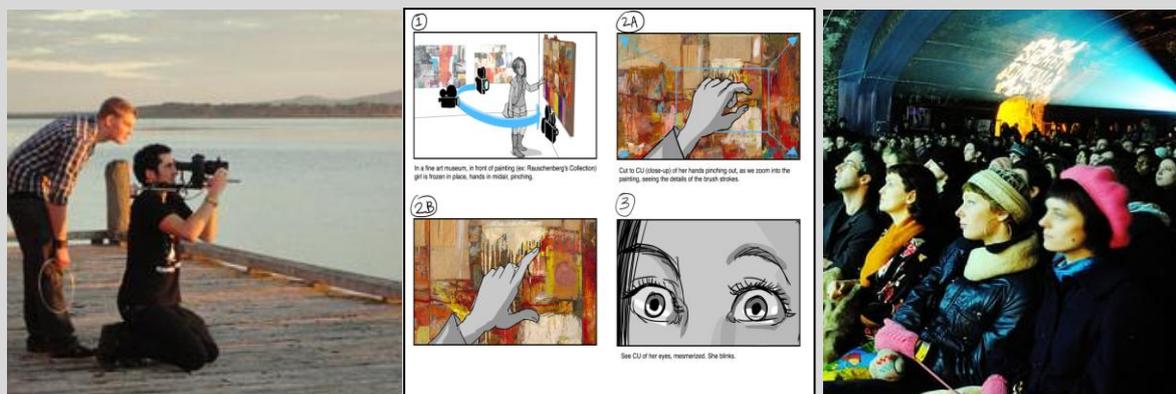
Purpose: Local artists have an opportunity to make and exhibit in a sales context



This is a common idea but rarely seen in ‘Art Galleries’ – which see sales as inappropriate. Regular ACI market days, and embedded sales opportunities in retail and other areas of the centre, enhance the relationship between makers/artists and the community and generate incomes. These initiatives should encourage participation, workshops, performances as well as buying and selling – to ensure the audiences has its own ‘creative moments’.

c. A commissionable experience in the Invercargill CBD

Purpose: Attract tourists to stay overnight and engage in Southland through a 'creative moment'



There is an aspiration from SoRDS and Venture Southland for the ACI to provide an additional commissionable product in Invercargill (ie a ticketable experience tour operators would book in advance).

No Art Gallery in New Zealand meets this requirement, and it is unlikely that in and of itself the ACI proposition outlined in the report would adequately serve as a commissionable product. But using the purpose-based programming model, and thinking creatively it would be possible to develop a product that had value in this respect. This might, for example, be an immersive 'creative moment' Southland film (and in time an augmented reality virtual experience) experience. Using a flexible and appropriately spec'd space in the ACI this could be available daily in what at other times was a multipurpose space.

This might suggest partnerships with local filmmakers, companies like Animation Research in Dunedin and SIT. The creative content production may be aligned with a Southland Art Foundation artist-(filmmaker)-in-residence.

Win-win-win outcomes

A purpose-based programming model will ensure there is a high level of clarity around each product/experience development. In this case the outcome should, for example, result in:

- A highly memorable experience that becomes 'must-do' & ticketable and
- A commission for a local/NZ filmmaker, digital producer/ animator etc and
- A primary expression of the Invercargill brand and
- A relationship to merchandise, accommodation (and F&B) packages in Invercargill

6.5 Scheduling assumptions

Research has identified some key groups and activities that need a heightened level of service provision and engagement as part of the rejuvenation of Invercargill and the CBD:

- **The Southland Workforce Strategy**¹³ includes targets to increase workforce numbers across four main groups: Younger workers, older workers, female workers and migrant workers. It notes “recommended actions to achieve each of these targets fall into four areas: **Attraction, Retention, Upskilling and Utilisation**. While all four target demographic groups are important, it is recommended that focus should be particularly placed on initiatives to increase numbers of young people and migrants in the workforce. Inclusion of greater numbers of young people will have a significant social impact as well as long term pay off as those young people settle and have families”
- **The Southland Perception Study**¹⁴ 2016 shows positive perceptions :
 - 89 per cent (up from 75 in 2013) think the overall quality of life in Invercargill is good
 - 88 per cent (up from 76) think they can afford a house in Invercargill
 - 81 per cent (up from 70 per cent) think they can get a quality education in Invercargill
 - 86 per cent (up from 77) think Invercargill people are friendly
 But the least popular perception relates to urban lifestyle/ nightlife – with only 12 per cent thinking Invercargill’s nightlife is exciting (this is lower than the perception that Southland’s nightlife is exciting)
- **The Art in the Heart report** outlines community aspirations for evening and late night use of the ACI. In practice this will be determined by the ability of an entrepreneurial and community-centric director and leadership team to develop the programmes, venue hire options and partnerships that result in a high level of community ownership and use.

These assessments of community needs should be seen as a driver of the right approach to programming and service provision. As in any ‘customer focused’ venture it will be useful to tease out the conflicting ideas of the ACI being ‘for everyone’ and identifying primary and secondary (demographic and psychographic) audiences¹⁵, and assessing opening hours, staffing and energy costs on this basis.

It is clear that the ACI should work as a social hub delivering a high level of ‘urban lifestyle’, family and community cohesion and night life outcomes. Within this, groups like young professionals, SIT students (many of who are older and often partnered and/or with children) should be seen as key groups with whom to trial and develop user driven after hours & late night uses. This might include:

- Food & beverages
- Performances, and live music
- Pecha Kucha events
- Film/moving image programmes
- Karaoke, gaming etc
- Creative workshops, ‘Stitch & Bitch’ meetings etc

Note: The table on the following page has been developed to test staffing assumptions. It outlines an indicative approach to programming and use of the ACI.

¹³ Southland Workforce Strategy 2014-2031 Prof Natalie Jackson

¹⁴ <http://www.venturesouthland.co.nz/Portals/0/Documents/Southland%20Perception%20Study%20-%20Infographic.pdf>

¹⁵ Demographic = defined by the same age group, ethnicity, gender, socio-economic level etc Psychographic = defined by the same preferences – eg highly social, like ‘physical challenges,’ interested in other cultures etc

	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
9-10am							
10-11am							
11-12 pm							
12-1 pm							
1-2 pm							
2-3 pm							
3-4 pm							
4-5 pm							
5-6 pm	closed	Event/hire		Event/hire			closed
6-7 pm							
7-8 pm							
8-9 pm							
LATE							

TARGETED AUDIENCE GROUPS	
	Young families – eg parent & child - ‘coffee & creative crèche’
	Families / young people
	Professionals, creatives (occasional)
	Regular exhibition openings, programmed public events etc
	Programmed events or venue hire (occasional)
	Daily commissionable product (morning tea & 20-30 minute film experience)
	Social mix; young people and cool adults

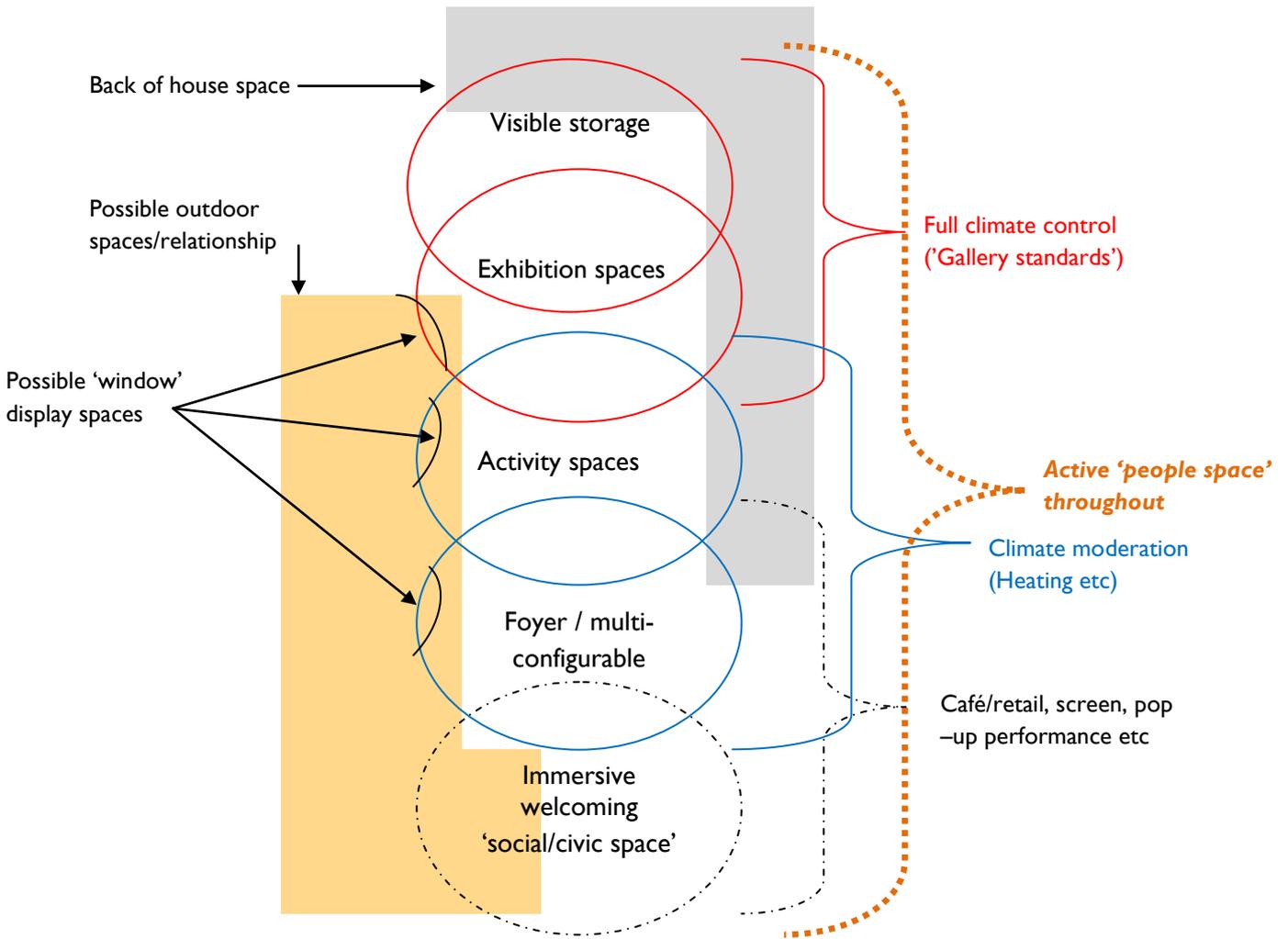
An indicative scheduling model

This table is provided to show how as well as offering a changing programme of activities and exhibitions at all times for a general audience, the ACI will provide the flexibility for programming in relationship to specific groups and needs

7. The facility

7.1 Architectural Design Concept

The diagram below outlines the conceptual principles for spaces in a people-centric facility, and their functional requirements. The ‘overlaps’ between circles are seen as being critical to developing the design – as they indicate a need to think about how spaces might be designed to open and close in a multiplicity of configurations and combinations. This flexibility needs to be managed within ‘zones’ defined by levels of security, after-hours access & climate control.



Spatial principles

The approach inverts the traditional idea of entering empty galleries, by placing the busier, welcoming and more flexible (and ‘noisier’) spaces and activities up front and quieter ‘galleries deeper into the facility

An 'active' façade

The façade will be key to the ACI's success in activating the CBD. Project-by project façade treatments – such as the City Gallery Wellington example below example are effective but expensive and, as a result, extremely occasional. A more contemporary use of digital infrastructure as a key architectural element is recommended as the basis of a constantly changing and easily (and cheaply) programmable platform for the local, national and international artists. A large scale LED screen(6m x 6m) is recommended for the ACI façade.



top: Yasoi Kusama project, City Gallery Wellington

bottom: National Underground Railroad Freedom Center in Cincinnati 2017 - in 'Invercargill colours'



Benefits include:

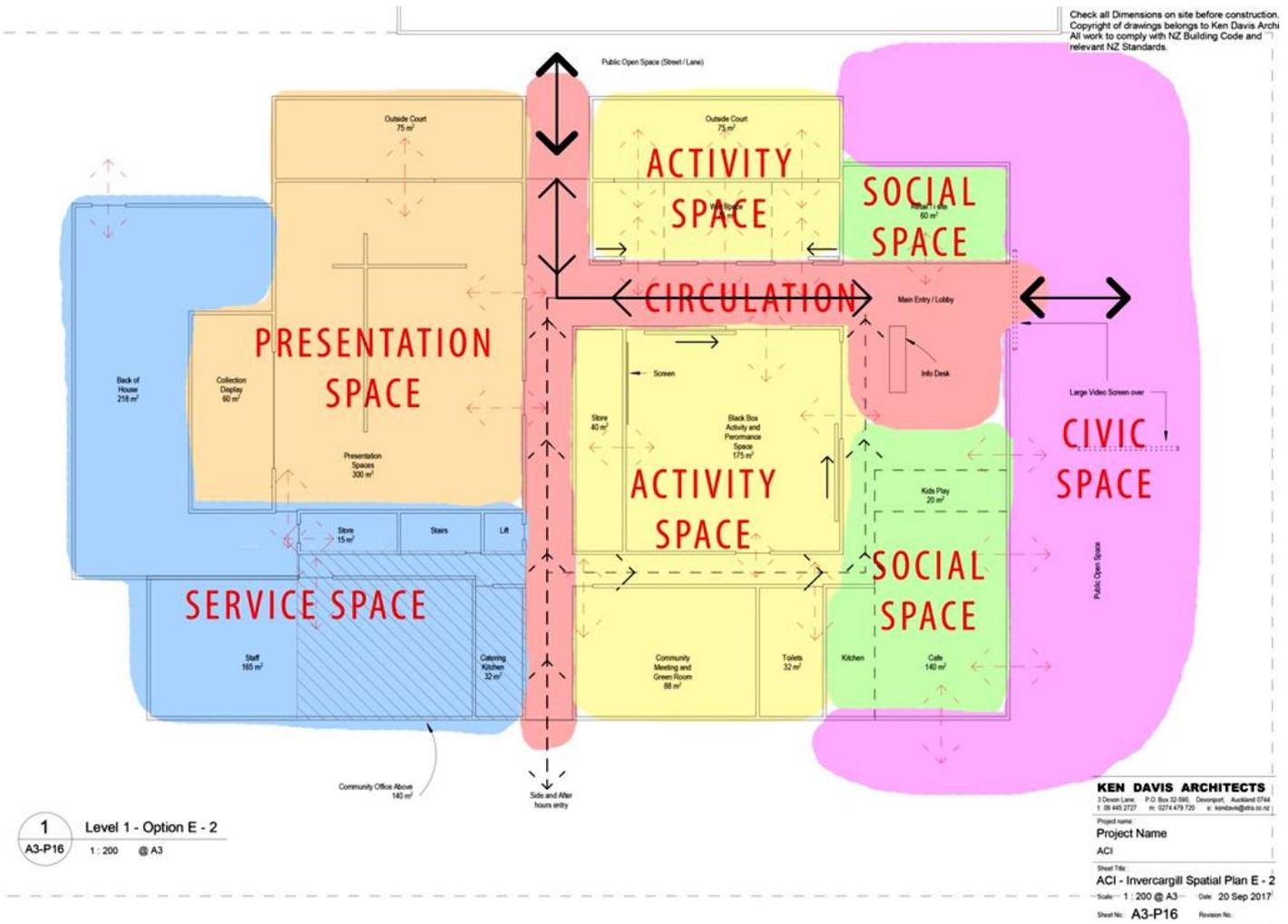
- LED screen technologies are cost effective (CAPEX & OPEX)
- It will provide excellent opportunities for partnerships with the likes of SIT and Spark etc
- It will 'hardwire' in a platform for ongoing low cost and highly interactive programming
- It would be a signature iconic element of the proposition – and for Invercargill nationally
- An associated large (2,5 x 3.5m) indoor screen will allow a commissionable product for FIT visitors
- It can carry the very best creative content from anywhere in the world, at a fraction of the cost of an exhibition
- With it the ACI will rejuvenate and activate (and keep refreshing) the CBD like nothing else
- It can be used as a platform for revenue generation (through a purpose-based approach)
- It will be a platform for community (including sports) programming
- It will provide a platform for interactive 'gaming' and 'physical challenge' programming

Indicative design scheme

Indicative plans (see SM&A, page 17) have been developed to provide an outline of the recommended sizes and adjacencies etc of the facilities required, in line with the functional requirements sought. They are not:

- Site specific (but are of an appropriate footprint for and adaptable to the sites in consideration)
- The final architectural scheme (they would inform the brief once the site and ICC funding has been confirmed)

A detailed schedule of the spaces required (identifying functions, dimensions, adjacencies) for the ACI has been developed (see SM&A, page 15), based on the general plan below.



The following space estimates have been used to establish CAPEX and OPEX costs:

Interior space (including 1st floor)	2,068 m²
Exterior Civic Space	300 m²

8. Location

Since the 2016 Urbanism Plus report some sites became unavailable or deemed unsuitable and new sites have become available for consideration. The sites considered in the research for this report are:

1. **The Wachner Place site** – as per the Urbanism Plus report
2. **An SIT site on Don Street** – this site was not identified as an option by Urbanism Plus. SIT has indicated it will cover the costs of demolishing the current building, in favour of building a multiple storey SIT facility – with the ground floor devoted to an *Invercargill Centre for Art and Moving Image* [ICAM]. The proposal is premised on SIT owning and operating ICAM as part of its campus and programmes.
3. **The Tay/Dee/Esk/Kelvin block [TDEK block]** has been identified as a development site, with a possible mix of retail, public and residential buildings/spaces.



The sites considered

(The white arrows indicate sightlines, to assess likely ability to serve as a high profile CBD 'beacon')

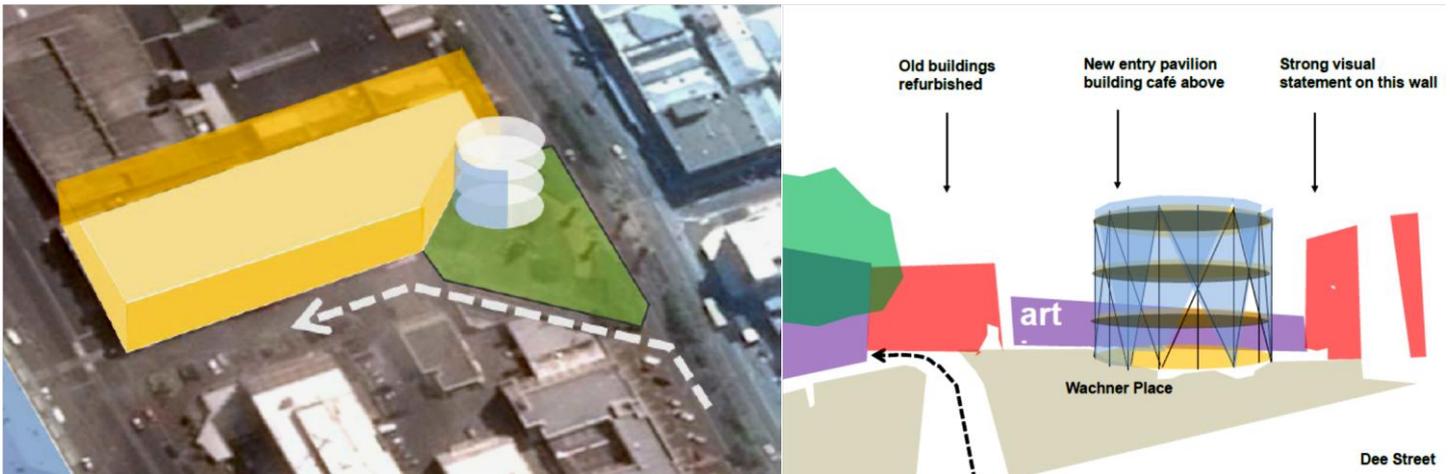
Note: an assessment of these sites is provided (SM&A, page 21).

7.1 The recommended site

Based on the assessment undertaken there is compelling evidence that the Wachner Place site has numerous advantages over other potential sites, in that it:

- Is an excellent site for the development of a public arts and creativity social hub
- Provides the basis for an ACI that will have a transformational impact, in line with the SoRDS prioritisation of investment in arts infrastructure
- Is a critical and well located section of outdoor civic space (in a CBD that has little provision of such space) that is in urgent need of development

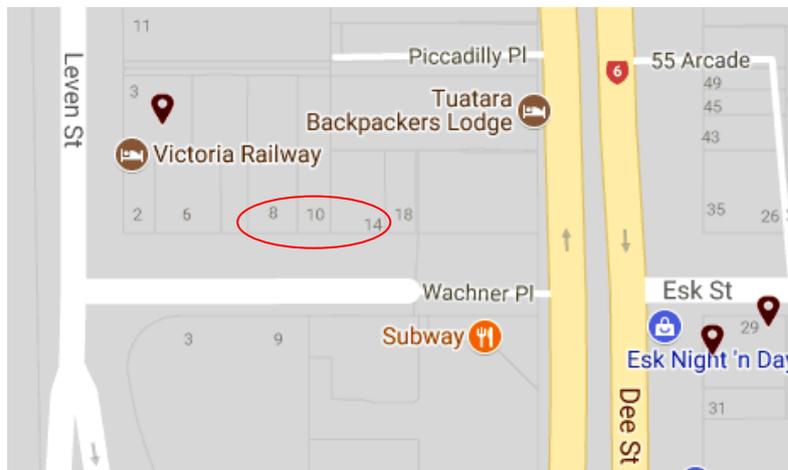
The recommendations in the Urbanism Plus report relating to a one way ‘slip road’ down Lower Esk Street and a ‘signature element’ in the forecourt’, addressing Esk Street are supported – with the proviso that the latter is seen as being expressed in digital rather than purely architectural form



Urbanism Plus site development recommendation (note this diagram incorrectly incorporates the Railway Hotel in the site)

Heritage issues (and opportunities)

In line with Council Heritage guidelines, consideration must also be given to the retention of the façades (and/or aspects of the fabric) of some of the buildings along Lower Esk Street, as part of the development of this section as a ‘shared street’. The individual entrances to these buildings may be usefully articulated within the overall design of a multipurpose and multi-entrance facility.



There is no Heritage NZ listed buildings (brown markers) affected.
3 facades are protected under ICC heritage rules (red oval)

The properties at 8, 10, 12-16 and 18 Esk Street West are all protected by the District Plan's heritage provisions¹⁶. They are identified as 'Sites of Local Significance' and any activity that affects the façade of these buildings (such as attaching signage, alteration or addition to the façade, demolition) requires resource consent¹⁷ (see SM&A, page 36).



8 Esk Street West (c1934) - the former Southland Health Building, designed by CJ Brodrick and TP Royds in Art Deco style

The Heritage guidelines report also notes that “a number of streetscape elements were noted as detracting from the heritage character of the Central City. These include The Dee Street obelisks and the grey ‘concrete’ streetscape of Wachner Place”. An innovative response to heritage considerations means that a carefully considered ACI development on this site offers Invercargill a rare opportunity to address a number of issues in a way that will deliver significant value.



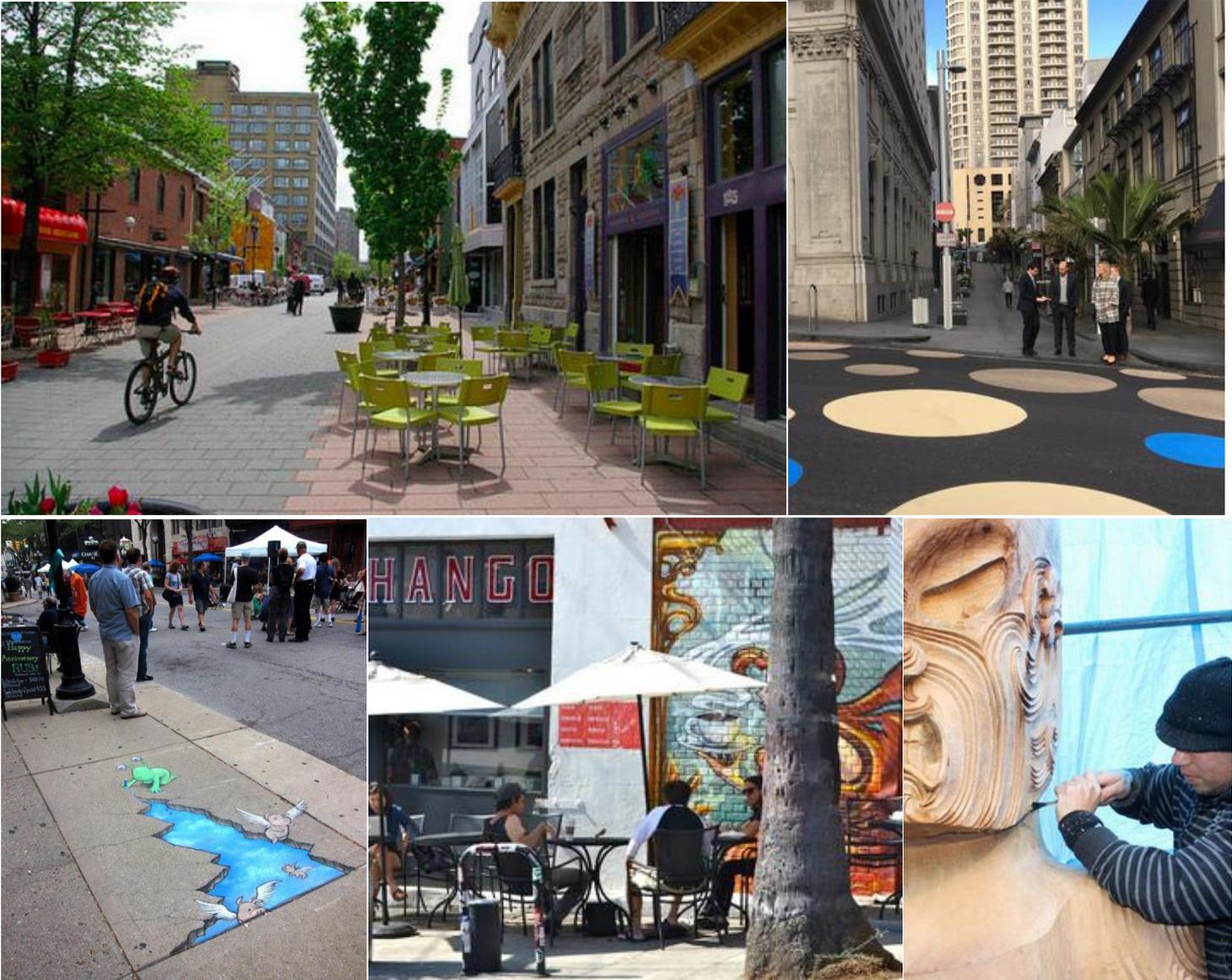
The Wachner Place site is currently empty and ‘cold’ in terms of look & feel and use
It is on a key axis across from Dee Street and Esk Street

¹⁶ *Invercargill City: Central City Area Heritage Buildings Re-Assessment 2016* A report prepared for Invercargill City Council by Dr Andrea Farminer & Robin Miller

¹⁷ Depending on the historic uses of the different properties, the National Environmental Standard for Contaminants in Soil may also apply.



The site is visible right along Esk Street and Dee Street, in both directions. A large digital 'façade' would lend itself to small repeater LED elements at the SIT arcade/ micro-park site in Central Esk Street and on the H&J Smith skybridge - allowing the activation of Esk as the key retail & social axis



A 'shared (vehicle and pedestrian) space' with a mix of uses, heritage/new building and potential multiple entrances to the ACI facilities would be well suited to leveraging the value of investment for Invercargill

9. Financial

This section outlines the CAPEX and OPEX costs of the recommended approach

9.1 CAPEX Cost Estimates

The Building Construction Cost estimates are summarised in the table below, based on the attached concept plans dated 20 September 2017 and using a construction cost rate of \$4000/m² + GST + fees. This rate is based on a range of \$4000/m² + GST + fees advised in September 2017 by Quantity Surveyor Glenn Brown for work to this scale and type of civic project. In addition a table of comparable cultural facilities and their cost per m² is provided below.

project	budget	m2	\$ per m2
Toitū Otago Settlers Museum Stage 1	\$8.6m	3000m2	\$2,867 ¹⁸
Te Uru, Titirangi	\$8.5m	1500m2	\$5,600
Tauranga Art Gallery	\$4.5m	1215m2	\$3,703 ¹⁹
Te Papa storage report (2012)	-	-	Estimated at \$4,040 ²⁰
Unspecified current museum project ²¹	-	-	\$4,840

construction/base fit-out²² costs of New Zealand collection/exhibition museums 2005-2014

The ACI

The estimates for the construction of the ACI are as follows:

	m2	Price per m2	Cost (000s)
<i>ACI</i>			
Demolition and site preparation	Provided by ICC		1,200
Construction	Building 2,068	4,000	8,272
	Civic space 300	1,500	450
Professional fees @ 15% ²³			1,488.2
Value management	<i>One VM workshop at Developed design</i>		25
FFE (including 15% fees)			800
TOTAL			12,935.2

Note: the cost estimate does not take into account the costs incurred by heritage requirements (façades etc). These will need to be assessed following confirmation of the project and location.

¹⁸ This price was achieved through an expert museum project manager ensuring all possible re-use of existing fit-out to leveraging savings– resulting in an estimated 20% saving (without this per m² rate would be approximately \$3,600).

¹⁹ This was a refit of an existing structure but effectively became a new build

²⁰ This rate was for construction over the 2010-2030 period

²¹ Ministry for Culture and Heritage and relates to a 2015 gallery/ collection store/ cafe extension

²² Includes plant for stable environment, surface coverings etc but exclude chattels

²³ There is an allowance for 15% of the project budget for Architect, Structural Engineer, Building Services Engineer (Electrical, Mechanical (ie HVAC), Plumbing and Drainage and Fire), Quantity Surveyor, Resource Consent Planner, Project Manager

CAPEX Escalation – Glenn Brown estimates construction cost inflation at 8 % per annum as at September 2017. He notes that “whilst this is higher than inflation we do have busy market, pressure on subs etc. Southland region might be closer to 6 %”. Assuming a 7% year on year increase the CAPEX costs would rise to:

	Increase by 7% (000s)	Cost (000s)
2017-18		12,935.2
2018-19	905.4	13,840.6
2019-20	968.8	14809.4
2020-21	1,036.6	15,846.6
2021-22	1,109.2	16,955.8

The ACI CAPEX cost is estimated at \$16 million (based on construction in 2020-21)

Collection storage

As noted elsewhere it is not proposed to incorporate a full collection storage facility as part of the ACI, because:

- The SRHC proposal for a regional collection store is seen as a better solution than a piecemeal approach
- The recommended people-centric ACI model and CBD space limitations mean the use of 1000m² of a prime 2000m² site for collection storage would not be strategic.

Based on this no CAPEX allocation is recommended as part of the ACI development. However, should the regional collection store not eventuate for any reason, the report outlines the requirements and cost of establishing a dedicated art storage facility in association with by located separately from the ACI at some future date (option 2 below).

Option 1: no change (except storage for IPAG collections at Don St)

In this option the art collections currently stored at SMAG would remain there in the mid-term, pending the decision to go ahead with a Regional Southland Collection Store. This would mean:

- **IPAG:** The majority of the collection will be stored as the ICC Library/Archive store. An additional 50m² space would be need to be found and the costs met by the Trust and/or ICC
- **Southland Art Foundation:** The collection would continue to be stored at SMAG

Option 2: a dedicated stand-alone art collection store

A purpose-built or refitted building would be purchased or rented to house the art collections of SMAG, IPAG and the SAF. The costs for this are provided (SM&A page 22)

Option 3: Art stored in the Regional Collection Storage facility

This is the recommended mid to long term solution. It is being developed as a capital project by the SHRC. The overriding principle should be that all collections are stored in a single facility. It makes no sense to separate ‘art’ from ‘cultural’ collections, nor is it possible (or useful) to draw a line between these categories.

9.2 Operational expenditure and revenue

This section outlines the projected annual operational costs and operational revenue, based on the facility specified and on nationwide comparators.

Operational expenditure		
		000s
Staffing costs		600.0
Programmes (exhibition, events, workshops etc)		130.0
Marketing & comms		40.0
Collection costs		10.0
Office costs		50.0
Other operating costs		40.0
Building costs		50.0
Retail stock		25.0
Technology		20.0
Insurances		7.0
Occupancy costs		30.0
Training & travel		18.0
Depreciation		30.0
TOTAL		1,050.0
Operational revenue		
ICC grant		685.00
Operational revenue		145.0
Sponsorship		40.0
Retail		70.0
Grants		50.0
Rental income		25.0
Donations		5.0
Other revenue		30.0
TOTAL		1,050.0
Surplus (deficit)		nil

	Expressions Whirinaki Upper Hutt	Te Uru, (Waitakere) Auckland	Tauranga Art Gallery, Tauranga	Southland Museum & Art Gallery	ACI Invercargill
<i>REVENUE</i>					
Council grant (000s)	622.5	619.9	981.5 ²⁴	1,745 ²⁵	685.00
Council grant as % of revenue	64%	66.5%	75%	71.5%	65% ²⁶
\$ subsidy per resident	15.5	5.2 ²⁷	7.3	18.2 ²⁸	13.1 ²⁹
TOTAL	970	928	1,310	2,433	1,050
<i>EXPENDITURE</i>					
Employment costs (000s)	479.2	572.6	829.7	1,200	600.00
Employment costs as % expenditure	51%	60%	55%	51%	57%
TOTAL	935	950	1,510	2,395	1,050

Comparison with local and national institutions

This provides the OPEX cost and revenue of similar art galleries, and the Southland Museum & Art Gallery as a local comparison.

Each organisation is subject to some vagaries in term of the size of its ratepayer catchment etc.

Across all NZ art galleries and museums a subsidy per person of under \$15 is seen as representing high value

²⁴ This is described as local and central government grants

²⁵ Includes 1,109,940 from Southland Regional Heritage Committee heritage rate and 634,40 from ICC grant

²⁶ This ratio should trend down within 5 years –see page 37

²⁷ As one of Auckland's regional art galleries it is difficult to assess this (based on the population of 2 local boards – Waitakere Ranges and Henderson Massey)

²⁸ Based on Southland population

²⁹ Based on Invercargill population

9.3 OPEX trends over first 5-10 years of operation

The ACI should be set up with a socially focused entrepreneurial ethos that seeks to leverage value through its operation, so that:

- The set up and opening of the ACI provides the highest opportunity to attract support and leverage 3rd party revenue
- The ACI develops a high level of win-win partnerships with community organisations and businesses

Noting this, the OPEX figures outlined should be regarded as a baseline and both expenditure and revenue should be expected to increase through the first period of operation – on the basis that the ICC contribution should reduce as a percentage of OPEX. By year 6 it should be 62-63% of an increased revenue total, and reviewed at that time. It would be wrong, however, to expect this trend to continue indefinitely. By year 7 the ACI should be operating in a way that demonstrates the right ongoing level of ICC funding to ensure its operation delivers a high value (ie the right mix of social, cultural, reputational, economic value) return on investment. Consideration should be given to CAPEX fundraising being undertaken in a way that supports concurrent or future OPEX (see ACI Foundation below).

The transition to the opening of the ACI

The ACI will replace IPAG³⁰ and SMAG as Invercargill's public CBD arts centre/gallery consideration. The decision to progress towards the construction and opening of the ACI should be seen as a strategic step change in Invercargill's provision of arts and creativity experiences. To ensure success it will be critical that ICC:

- Recruits the right director to lead the development – to play a key role in guiding concept, design briefing, the establishment of a fundraising Foundation and fronting the project.
- Reallocates funding³¹ for personnel /exhibition activities from IPAG to the ACI director. It will be important to build impact in the lead up to and opening of the ACI, to ensure clarity in relation to fundraising and community engagement/buy-in programmes that will be critical to success

An ACI Foundation should be set up to raise a share of the CAPEX funds (see SM&A page 26). Ideally this will negotiate a relationship that sees Council underwrite the full value of donations based on 3 payments over as many years in return for 5 (or 10 at the high levels) years name association³². The Foundation should consider opportunities to:

- Bundle CAPEX and OPEX contributions
- Renew ongoing funding from donors after the 3, 5 or 10 year end point of giving/naming association

³⁰ The IPAG Strategic Plan is highly aligned to the ACI. The exceptions (underlined) relate to the collections
The IPAG **PURPOSE** - *People are comfortable with art [so that] people are bolder and they grow – as individuals and as a community* ; The IPAG **VISION** - *Embrace what art can be* ; The IPAG **MISSION** (*We are a collection-based arts incubator which works with artists, communities, organisations and supporters to facilitate and produce high quality arts experiences*)

The IPAG **VALUES** - (**People first:** We will build a community of confident art explorers; **Commitment to quality:** We are focused on supporting and stimulating great creative thinking, creative production and creative experience; **Relentlessly curious:** We really care about exploring what art can be and what art can do to make a difference, taking risks where warranted; **Future-focussed sustainable leadership:** We work in an integrated way, with leadership in the wider community; **Our collection is a core foundation: We are committed to sharing, preserving, and growing the scope of the collection**)

³¹ \$184,000 in 2017/18 year

³² This was the basis on which the Dowse Foundation raised \$2 million for the \$6.25m extension of the Dowse Art Museum in 2005-2007. Money was held by Trustee Executors (at no administration cost)

10. Funding sources

The project cost is set at \$16 million (in 2020-21). This is seen as a realistic financial target, and funding is likely to be achievable, as per the assumptions outlined below:

SOURCE	AMOUNT	NOTES
Invercargill City Council	\$6.5m	A provisional allocation of this amount has been made
Ministry for Culture & Heritage	\$5.3m	The project is eligible under the Regional Culture & Heritage fund. If successful the contribution would be at this level. Note: the contribution is normally 1/3 of the total project
Trusts	\$3.2m	There are a number of Trusts from whom funding can be sought ³³ . This total is achievable given the high level of support for the Centre and the breadth of its activities.
Fundraising	\$1m	The assumptions are outlined below
TOTAL	\$16m	

An outline of funding sources and a suggested structure for the CI Foundation fundraising is provided (SM&A, page 31)

11. Project Timeline

The timeline needs to allow adequate time for the vagaries of fundraising and the process of getting the right contractor.

KEY STREAMS OF ACTIVITY	COMMENTS
Project set-up & planning	Recruitment of Director, establishment of Foundation,
Funding	Applications to public funders, launch of Foundation fundraising
Siting, environmental & consents	Heritage, environmental and resource consenting
Procurement of design team	A limited design completion is recommended
Design	<ul style="list-style-type: none"> • Concept design (value management & review) • Developed design (value management & review) • Final design
Tender	Procurements of principal contractor. Ideally this is done before final design, so the contractor can contribute to the value management & review of developed design
Construction	
Opening	Ideally timed to occur in the summer months
Signature project	12-18 months after opening ACI should plan a major 'signature' projects with a regional and national reach

³³ Details are outlined in Appendix 5, SM&A page 31

task	2018		2019		2020		2021		2022		2023
Project set up & planning	Project team/ACI director appointed Project brief developed to meet funder criteria				Value management ³⁴						
Funding	Confirmation of Council LTP \$	Application to public funders & Foundation launched	Fundraising programme		MCH funding confirmed ³⁵						
Siting, environmental, consents	Site tested & consents lodged		Consenting & permitting								
Design		Concept design	Preliminary design	Developed Design	Final design						
Tender		Design procurement		Main contractor procurement window							
Construction						demolition	Construction window				
Open									Opening		
'Signature project'											Signature Project ³⁶
CAPEX ³⁷	ICC 200,000 ³⁸		ICC 1.3m (fees)		ICC 1.2m	6.5m ICC 1.8m	6.5m ICC 1.8m				
OPEX	160,000 ³⁹	200,000	200,000		350,000 ⁴⁰		727,000 ⁴¹		737,900		

³⁴ A facilitated review of the design is recommended at this point, with the main contractor on board – to maximise functionality/reduce cost

³⁵ The Ministry for Culture & Heritage are a 'funder of last resort' so will confirm when other funds have been secured

³⁶ The opening should attract a high level of attendance, profile and 'activation', but investment in a signature project should be scheduled 12-18 months later

³⁷ This is the ICC contribution only

³⁸ Fees for further site analysis, heritage assessment, design procurement

³⁹ To appoint director with small establishment budget

⁴⁰ Recruiting leadership team and some staff to develop operational partnerships, programmes etc

⁴¹ First year of full OPEX grant from ICC (note: this is based on 1.5% CPI increase from the 2017-18 OPEX in report - \$685,000)

12. The regional arts, culture & heritage context

This section provides an additional outline of options to develop the ACI within an integrated arts and culture/heritage sector. This would include:

- The ACI
- SMAG
- The Invercargill Public Library
- The proposed SRHC Southland Regional Collection Store and service
- Collection Trusts (IPAG, Southland Art Foundation etc)

In this respect it is noted that the SRHC Regional Collection Storage project objectives include:

1. A co-ordinated regional approach to heritage collection management
2. Museums will have a complete, backed up record of their collections
3. Each item will be photographed or scanned to provide a visual record
4. Museum collections will be marked/labelled so they can be readily identified
5. Museum collections will be packed in a way that protects and preserves them
6. Cataloguing will increase the longevity of collections by reducing handling

The SRHC approach has a great deal of merit, building on the heritage rate across the three Councils to look at a region-wide solution. In relation to the future home of the art collections (in association to the ACI) the key principles and considerations include

- Collection items should be kept together in a holistic way. In the case of 'art', it is an arbitrary matter to distinguish between:
 - A painting by noted landscape artist and a work by a self taught painter of their farmhouse
 - A contemporary carving and Taonga Tuku Iho (ancestral taonga handed down through generations)
- 'Art' and other collection items will be used by both ACI and museum
- When local people gift collections to the City or region they should be seen holistically as a collection rather than distributed to different stores based on their media or type

Using the SRHC thinking as a basis for more integrated regional planning and operation, there is value in considering a more comprehensive approach to working towards increased integrated effort with a view to delivering more-than-the-sum-of-the-parts outcomes across the sector. This would be achieved by an overarching strategic and business planning framework that moved incrementally towards a greater level of integration.

Shared functions	3 year targets	5 year targets	10 year targets
	ACI / SMAG / SRHC project / Invercargill Library & Archives		
Tangible collections (acquisition, de-accession, care and storage)	Business planning includes aligned initiatives with other organisations	Collaborative business planning includes cross- sector shared initiatives	A fully integrated 'ecosystem' defines integrated outcomes- focused business planning
Creative commons ⁴² ; digital knowledge, collections, information & resources			
Exhibitions, creative activities and events			
Organisational culture			

⁴² the range of digital content and creative works available online for others to build upon and to share legally

12.1 Alignment of strategic and business planning

As part of developing the ACI proposal, options assessed as being of value are:

1. ACI & Central Library alignment options assessed

As noted in this report there are potentially significant advantages in seeing how these might interrelate in terms of their strategic and operational futures

2. ACI and SMAG Strategic Plans aligned

A high level basis for considering interrelated 'purpose' is provided in this report

3. Regional cultural & heritage Governance reviewed/aligned

In this scenario consideration should be given to the regional governance role (currently the SMAG Board) moving to the Regional Heritage Committee/Store and Southland Museum becoming an ICC managed entity (with advisory group rather than Board)

4. Strategic & Business Plans aligned across the sector

To ensure coordinated more-than-the-sum-of-the-parts operations consideration should be given to the entities working towards aligned plans (including shared services and staff as appropriate) to deliver the highest level of synergy and value

These are mapped in an integrated timeframe on the next page to outline a potential approach over a 5-8 year period.

	2018	2019	2020	2021	2022	2023	2024
Invercargill Library							
ACI	ICC CAPEX & OPEX funding confirmed	Fundraising completed	Construction commenced	Construction completed	*Open (summer probably the best time to open)		
	Fundraising commenced	Briefing & procurement		Open (or 2022)*			
Southland Museum		Development options assessed (for Southland Museum as people-centred experience model)	Art collections relocated to stand alone temporary or permanent store (or move delayed til 2022)	Preferred development option confirmed CAPEX funding confirmed	All collections relocated to Regional store Fundraising commenced	Fundraising completed Briefing & procurement Construction commenced	Construction completed New development open
Regional Collections	Pilot project results in: <ul style="list-style-type: none"> All Southland collections catalogued, imaged, digitised and backed up Single Museums of Southland portal for searches Criteria frameworks for culling Facility requirements confirmed		3 Councils' CAPEX and OPEX funding confirmed Fundraising commenced	Fundraising completed Briefing & procurement Construction commenced	Construction completed Relocation of collections Open to public (by apptmnt)		

1. Alignment options

2. Strat Plans aligned

4. Strategic /Business Plans

3. Governance reviewed/aligned

Incremental movement towards a more integrated regional sector model

September 2017

Rejuvenating the CBD

a transformative arts centre for Invercargill

SUPPORT MATERIAL & APPENDICES

Contents

i	Introduction	1
ii	A consideration of the wider context	1
iii	Purpose-based programming	6
iv	Leadership roles and organisational structure	8
v	Space(s) definition	10
vi	The space budget	15
vii	Indicative plans	17
viii	Location analysis	20
ix	Collection store CAPEX	22
x	Assessment of value	23
xi	ACI Foundation fundraising	25
APPENDICES		
1	<i>Art in the Heart</i> community consultation	26
2	Iwi Māori views	27
3	Urbanism Plus workshop with ICC & SoRDS 2016	28
4	First Retail Invercargill Centre City Retail Strategy 2016	39
5	Funding sources	30
6	Exemplars	34
7	ICC Centre City Heritage Reassessment 2017	36
8	Consultation	37

NOTE: this volume supports the report
Rejuvenating the CBD; a transformational art centre for Invercargill

i. Introduction

This document relates to the report *Rejuvenating the CBD; a transformative Arts Centre for Invercargill* September 2017. It is a collation of support material and appendices.

ii. A consideration of the wider context

As noted in the report, an assessment of the local context - in terms of the CBD and the wider Invercargill and Southland proposition - has been seen as critical in preparing the ACI proposal. It is important to see the development of a new cultural facility in the context of existing infrastructure, programmes and activities.

Arts, culture & heritage

Te Ao Māori – Māori world view

Consultation with iwi representatives undertaken as part of this review indicated a strong desire for distinctly Māori conceptual and physical elements, within the building and beyond its walls. (Further feedback from Iwi is provided in Appendix 2, page 27). Key points were:

- Ngāi Tahu Kaumatua Michael Skerret points out that “Before colonisation the whole landscape was a Māori cultural landscape – but today we’re almost invisible. Invercargill needs more cultural flavour – like what we see in the new Christchurch.”
- Implicit in the discussion was an idea of the ACI as a living space and as an ‘activity’ as much as it being seen as a ‘building’. Dean Whaanga, in summing up the kōrero at a Hui at Murihiku marae noted that the ACI should work in a way whereby - “we give something to the house, it gives something to us - so we build the mana and mauri of the whare. It (and we) stand stronger”
- There was also a hope that the ACI expresses – outwardly and in its layout and detailing – a sense of a Māori way of seeing and living in the world. The opportunity is not to simply designate Māori features, spaces or programmes within a traditional idea of facility so much as to adopt a Māori world view as an overarching frame for all spaces. This is strongly recommended as a key factor in progressing each stage of the facility planning and development.

The art collections

In considering an ACI that puts people at its heart, the role, location, ownership and care of art collections are key questions. The collections in question are:

- The art collections held by the Southland Museum and Art Gallery
- The Collection of the IPAG Trust
- The collection of the Southland Arts Foundation (stored by SMAG¹)

The assumption in the SoRDS Action Plan is that a new Art Gallery facility will house publicly owned art collections. As noted elsewhere the SRHC is investigating options of the region’s collections being considered in a more integrated and holistic way – with a primary focus on a single integrated Regional Heritage Collection Store. As part of the ACI report it has been seen as essential to test the issue where and how collections are best located and optimally used, as this will have a significant impact on:

- Achieving a holistic specialist collection storage solution for the region

¹ Storage, insurance, care is provided by SMAG at no cost – and SMAG exhibit the items by agreement

- The conceptual, professional and programming model for the ACI
- The optimum ability for the ACI to play a significant role in rejuvenation the CBD

Southland Arts Project research report

This 2011 report² identified that there was “a strong and broad based case that can be made for supporting the arts, at professional and community levels” and that “both are important and we need to ensure a balance between art as something we watch other people do, and art as something we do ourselves”.

The report’s assessment of the potential benefits of the arts included:

- A means of building and strengthening connections in communities
- Contributing to regional pride and regional brand identity
- Improving education outcomes
- Playing an important role in rejuvenation of towns
- Improving liveability and making towns and regions better places to live and work
- Contributing economically, through visitors to arts events and attractions , jobs and product sales
- Assisting economic growth – the creative industries as enablers in the wider economy

The report noted:

- The majority of arts in Southland occur at the amateur/hobbyist level. The exceptions to this are in the visual and craft/object art sectors, where there are a small percentage of participants that earn part or all of their income from their art.
- There is little formal organisation structure beyond clubs, societies and trusts, very few of which have a region-wide role. The lack of structure is the main reason for sectors not having a means of communicating across the region or between sectors, and for duplication of resource in some events and activities”.
- Southland has natural advantages in its geography and some iconic resources and practices such as stone, flax fibre, historic facades and heritage buildings, oyster shell and mutton birding.
- There are ‘hot spots’ of vibrant and diverse arts activity and some dynamic organisations across the region
- There is a range of nationally successful events, awards and competitions, as well as nationally, and internationally successful artists and competition winners
- The local film industry is growing, and has been boosted by some locally shot internationally distributed feature films
- The Southern Institute of Technology (SIT) is an important, and willing, partner in developing a thriving arts sector in Southland
- The role of the three local funding Trusts has been and will be pivotal in the development of the arts in the region

The growing importance of digital technologies

In assessing changing community needs and preferences, technology (and the way people creatively interact with it) is a critical factor. Technology is fundamentally reshaping the way we work, communicate, identify and explore the world creatively – from interactivity and social media to BYOD (bring your own device) learning and contemporary arts practice.

² Janette Malcolm & Sarah Hannan - Southland Art Strategy Project research report



left: interactive gaming technologies **centre:** BYOD learning
right: *Digital Marae* an early work by Lisa Reihana, NZ's Venice Biennale representative 2017

These changes are highly relevant to arts and creative practice and social engagement. Given the SoRDS integrated 'people and growth' drivers the ACI project should consider its relationship with SIT, the City Library and schools etc and ensure its conceptual and operating model is conceived and resourced in an appropriate way. Key issues are:

- Internationally public libraries are signs of the change that is coming – simply because their customers are redefining the library operating model through technology-based use. These changes in user preferences and behaviours will be a critical factor in developing the ACI
- As the region's collections are incrementally digitised there will be growing digital access to them – meaning an increasing value to researchers and students through digital platforms
- The dual trends of digital technologies and shared co-working spaces and activities are driving change in the way commercial spaces, galleries and libraries are designed and structured.



BizDoJo (co-working spaces), New Inc, New York and a public library 'makerspace'

In discussing the need for an arts centre in Invercargill to have a point of difference SIT's Kathryn McCully³ notes:

- The increasingly significant role of digital technologies in people's creative study and practice, including gaming, animation, television production, business start ups and film.
- The nature of digital technologies means that 'creative practice' increasingly overlaps with 'commercial practice'. This is a significant shift from the idea when the separation of the 'arts' from 'commerce' was seen as a core principle.
- Museums such as ACMI (with ACMIX) and the New Museum (New Inc.) have established centres which aim to bring creatives together in cooperative working spaces

³ Presentation on a possible *Invercargill Centre for Arts & Motion* [ICAM]

Equally it is important to stress the value of an 'AND' rather than an 'EITHER/OR' approach. The traditional 'arts' remain fundamentally important – but they should be seen within a changing context of creative practice. As change continues, there is (comparatively) little to be gained by a sole focus on either a traditional collection-centric 'art' approach or a digital or moving image approach.

The educational context

To deliver optimal value it is critical that the ACI model is aligned to the New Zealand curriculum⁴, and related pathways into tertiary study and employment. Noting the SoRDS focus on retaining and attracting additional people and the *Art in the Heart* report this should be relevant across a range of areas:

- **Arts:** defined in 4 areas - Dance / Drama / Music –sound arts /Visual arts.
- **Technology:** defined as “Intervention by design: the use of practical and intellectual resources to develop products and systems (technological outcomes) that expand human possibilities by addressing needs and realising opportunities. Adaptation and innovation are at the heart of technological practice”.
- **Digital:** In 2017⁵ Education Minister Nikki Kaye announced the Government would spend \$40m on raising teachers' digital technologies skills to deliver to pupils from years 1-10.

The Southern Institute of Technology

The ACI should be closely aligned with courses SIT offers⁶, and the employment pathways these have the potential to lead to⁷. Kathryn McCully's ICAM presentation paper noted that:

- Many emerging professionals are trained in Invercargill but there are challenges to overcome with regard to graduates seeing a career pathway within the local economy.
- SIT internship programmes place students in a diversity of workplaces where they have the opportunity to test their skills, create valuable industry networks and demonstrate their ability to add value to the local and national economy.
- The creation of pathways and the building of strong community networks are necessary for these emerging professionals to start to see themselves as part of the community's future.

SIT CEO Penny Simmonds notes that⁸:

- Creative digital media offer the best employment outcomes in New Zealand.
- A key factor in SIT's attractiveness to students is the ability to 'get their hands on' digital equipment, so an ACI that significantly added to this is of high value.
- SIT should be involved as an ACI partner, noting both the benefits of a strong digital focus and the costs of provision thereof.
- Maximising the efficacy and value of a SIT/ACI partnership is more critical than the physical colocation with and operational oversight by SIT (though relative proximity will be of value).

⁴ <http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum>

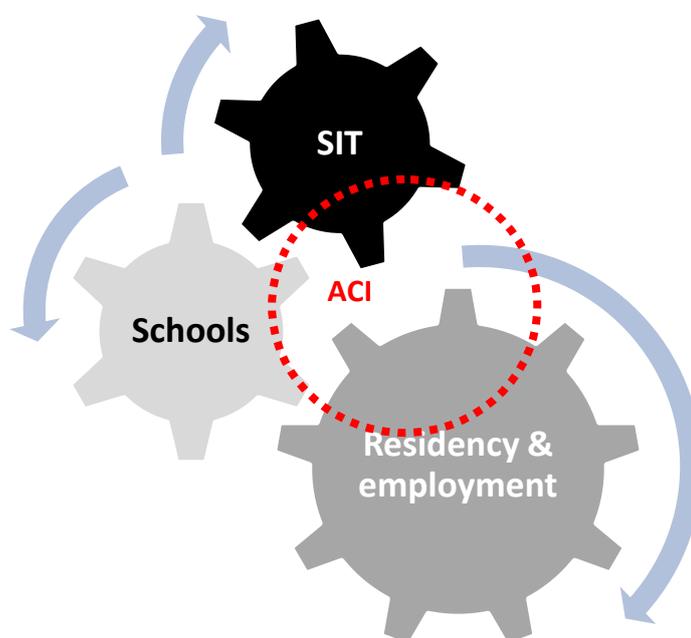
⁵ <https://www.stuff.co.nz/national/education/94163443/shake-up-for-school-curriculum-revealed> "Robotics, artificial intelligence and advances in connectivity are all revolutionising our world, including our businesses, industry and community. Our curriculum needs to keep pace with this fast-changing world. The new curriculum content sets out what students need to learn to become not just fluent users, but also skilled creators, of digital innovations and inventions."

⁶ Bachelor of visual arts, Graduate Diploma in Visual media, Diploma in digital photography, Certificate in applied arts, Certificate in interior décor, Vocational pathways Creative Industries (digital technology), Art for leisure

⁷ "These courses could lead to careers in fields such as photography, teaching, tourism, screen printing, jewellery, graphic design, illustration, textiles, visual merchandising, interior design, self-employment and much, much more"
<https://www.sit.ac.nz>

⁸ Conversation with the author, 3 August 2017

There is a significant opportunity, through such a SIT/ACI partnership - and high level conversations with SIT at all stages of the development of an ACI - to ensure a purpose-built cultural facility fully responds to these challenges and opportunities. The relationship with current and future students, and the importance of the tertiary education market to Invercargill's economy and brand, is seen as a key consideration.



With the right approach an ACI will be central to the future growth and vitality of the city

Promoting the city – the new Invercargill brand

Launched in 2017, the new brand 'Dream Big – Invercargill' is seen as 'a catalyst for change' - "The new brand will provide a real asset for our southernmost city. Invercargill is a place with huge potential and the branding offers a timely opportunity to help invigorate a community seeking a stronger identity and who are keen for a bit of a lift".



The ACI will be a signal expression of Invercargill as *"A Place Where Anything is Possible"*

While city brands inevitably change over time, it is seen as a high priority that an ACI facility and operation is designed in a way that directly supports Invercargill's story being told in a compelling way.

iii. Purpose based programming

This approach is based on thinking about the impact or outcome being sought and the audience the ACI is working with or seeking to engage. Based on this, a number of possible product or experience types are assessed, to identify the one that is best suited to resulting in the impact sought

Who? <i>With/for</i> ⁹	Why? <i>Impact/outcome</i>	What? <i>Product/experience type</i>
School & Kura Kaupapa students	Works skills developed	Exhibition
SIT students	Increased social cohesion between previously unconnected people	Participative creative project
Seniors/kaumatua & kuia	X% of participants feel ownership of Centre	Social media initiative
New residents	Scholarship awarded	Event
Creative hobbyists	X% increase in FIT visitors visiting	Regional artist(s) project
Artists ¹⁰	Increase in confidence in expressing a point of view	Web project
Children	Increased confidence in skills levels	Instructional
Child-led family & whanau groups	% increase in school & Kura Kaupapa use of the facility	Expo / Market
FIT ¹¹ visitors	X works exhibited/published/distributed	(Inter) national artist(s) project
Bus tour visitors	X people involved in face to face contact & mentoring	Co-creative creative project
Groups at risk	X connections made between local & international programs/people	Physical challenge
Community groups	Enterprise product/business propositions developed	Skill sharing & mentoring
Existing & potential volunteers	X schools are connected through one project	Creative 'make and take' activity
Emerging entrepreneurs	X people learn Y new skills learned	Enterprise Start-up master classes

A hypothetical example of how the table might be populated

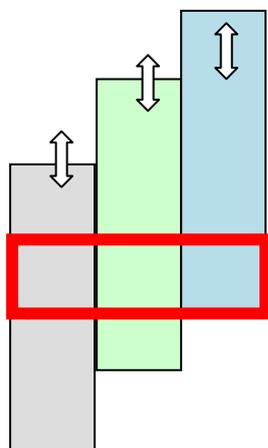
These 3 'pick lists' are used like a vertical slide rule (moving each column up or down to generate a single 'who'/'why'/'what' proposition). This will ensure that the WHAT (ie the exhibition/

⁹ Described for the purposes of this table by **demographic groups** (ie age, ethnicity, geographical origin etc). As the model is developed these categories should be supplemented by thinking about **psychographic groups** (ie groups defined by shared lifestyle, recreational and experience preferences, being sought – eg: people who like to buy things, people who like to make things, music lovers etc)

¹⁰ 'Artist' includes painter, animator, sculptor, writer, filmmaker, ceramist, designer, jeweller etc (covers solo or group projects)

¹¹ Fully Independent travellers (organising their own itinerary rather than being part of an organised group)

event/ activity) is developed in response to who it is for and what impacts/outcomes – relevant to that target group – are sought. This approach marks a shift from thinking about WHAT the programme is *about* (content, topic, artist, media etc) to considering first what *outcomes* are sought and for *which groups*.



If, for example there was a focus on identifying how best an ACI programme could ‘activate creative moments’ for multigenerational whanau & family groups, the analysis of approaches (which might include conversations with a focus group) might consider the options below before deciding that a ‘participative creative project’ was the most likely to result in the objectives.

Purpose-based programme development

The sample below shows how programme development with/for a specific audience group might be discussed by the ACI team.

Who?	Why?	What?
	Creative initiative proposed from community	Exhibition
	Increase in confidence in expressing a point of view to others	Event
	Increased confidence in skills levels	Social media initiative
	People with complementary skills are connected	Participative play project
Multi-generational family / whanau groups	Increased social cohesion between previously unconnected people	Participative creative project
	X people involved in face to face contact & mentoring	Creative workshop

iv. Leadership roles & organisational structure

In order to successfully develop and operate the ACI the key roles will be:

Director

Role focus: Strategic leadership and business management to ensure ACI develops as a purpose-based generator of value

- **Leadership** – a social entrepreneurial ‘business building’ ethos that drives multiple bottomline value with and for Invercargill and its communities
- **Strategic programme development** – playing a leading role in ensuring the ACI team works in a co-leadership way that understands how WHAT it does answers WHY it exists
- **Team building** – ensuring the team culture builds in line with the purpose, mission and values

Engagement & business

Role focus: How to build value around what ACI is and does

- **Profile** – comms, marketing, website
- **People & partnerships** – audiences, funders, community organisations, businesses
- **Revenue** – ensuring ACI programme is aligned to revenue requirements

Programme & activation

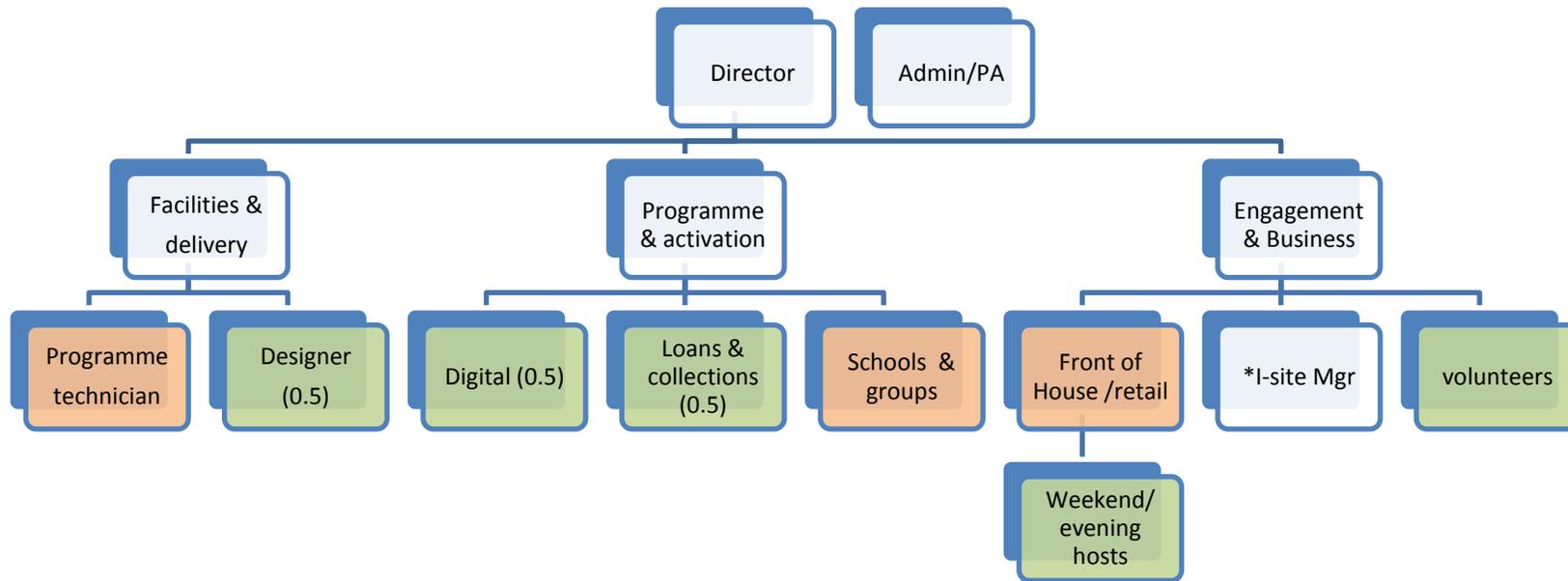
Role focus: Developing people-centric programmes to activate the ACI

- **Programmes** – activities, exhibitions, events (onsite + offsite + online)
- **Partnerships** – artists, SIT, community organisations, collections, other museums and art galleries (touring programmes) etc
- **Community capacity building** – learning, mentoring, training programmes

Facilities & delivery

Role focus: Operating the facility and delivering the projects

- **Facilities** – building, IT and digital systems, design and fabrication
- **Project management & delivery** - effectively cost, plan and deliver projects
- **Systems & procedures** – ensuring ACI systems and processes are compliant/purpose-fit



Indicative organisational structure & staff roles

Note: **green** = 1.0 FTE roles that might be shared across organisations, and **orange** = roles that would lend themselves to collaborative / collegial practice

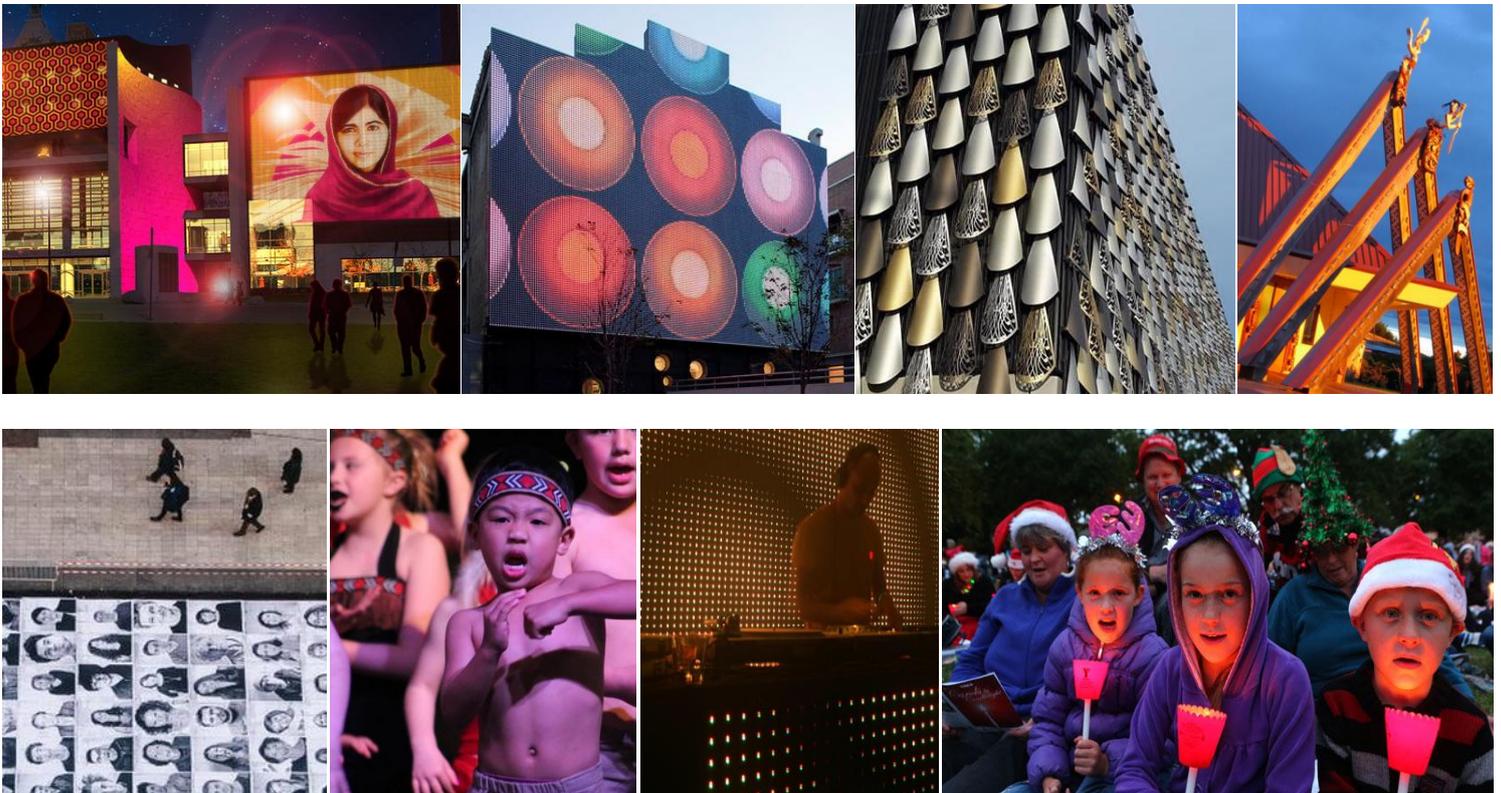
*note the employment costs of the I-site management are not included in the OPEX calculations as this will be cost neutral to ICC

v. Space(s) definition

Exterior & Civic space(s)

The requirement is for:

- A high profile', 'active' façade which:
 - Serves as a CBD definer and beacon
 - Expresses a point-of-difference, including:
 - Contributing to the revitalisation of a clear sense of a Māori cultural landscape
 - A consideration of 'Southland(er)ness' – be that in terms of materiality, design 'attitude', aesthetic, form etc¹²
 - Is clearly visible along a number of strategic sightlines within the CBD
 - Is likely to become a signature promotional image and 'facebook' image
 - Can be refreshed regularly through the ACI's programming approach
 - Presents an attractive and 'active edge' to the CBD



- External public space suitable for:
 - Pōwhiri and other gatherings (ensuring that the design is appropriate in terms of tikanga Māori)
 - Community performance and participation (this might include a raised area that would serve as a stage for events)
 - An outside food & beverage offer
- A principal 'front door' entrance directly interfacing with core CBD or axes and sightline(s)
 - Orientation to this entrance should be clearly expressed, and reinforced through signage and other means to ensure people approaching the site from other directions are directed to approaching the ACI in this way

¹² The *Art in the Heart* report notes a range of ideas for unique identity could be grouped into the following: natural elements, natural resources, technology, location, heritage and culture, name and brand etc

- Consideration of further visual connections – to and into the building and its programmes - from various points externally (and vice versa)

Interior spaces

Community lounges space(s)

Reception and community social spaces designed to:

- Provide a quality of welcome and manaaki that is open and highly accessible – a place of laughter, information, warmth, activity and ease
 - Invoke a distinctive and unforgettable character with a clear point-of-difference
 - Serves as a ‘decompression’ zone - defining a clear sense of leaving one space (the outside world) and entering the ACI (and vice versa)
 - Not feel like a security point
 - Serve as an orientation and information point
 - Act as a central meeting point (“I’ll meet you at the ACI at lunchtime”)
 - Result in a desire to return to the ACI again
 - Provide direct access to washrooms (placed appropriately re tikanga and Health & Safety)
 - An entrance to (and possibly ‘overflow’ elements of) a café
- **I-site** – a CBD location is seen as having value by Venture Southland, ILT etc
 - **Retail** - which might include a showcase (providing opportunities for individuals, businesses, organisations and groups to showcase business innovations, tourism offers and trails, music, community events, artworks etc). This might be designed as a series of display cases and programmable digital screens
 - **Food & beverages** - A café is required and ideally this should be located in a position that activates both the community lounge and the external area facing the entrance Plaza. There is a requirement for a small catering kitchen for venue hire, functions and community uses.



Activity spaces

A series of activity spaces will be front and centre – with more traditional (and less activated) exhibition galleries further back in the facility.

- **Black box space(s)**

A ‘black box’ space has a black ceiling, black walls (full length removable black curtaining is recommended) and a dark floor. It has lighting rigging point in the ceiling and cable services in the ceiling, wall and floors.

The design of this space (or series of spaces) could include:

- Multifunctional theatre space – with lighting infrastructure, removable stepped ‘bleacher’ seating, associated green room and stage etc
- Smaller project spaces



Black box spaces

- **Wet space(s)**

Creativity can get messy and noisy, so a wash-down space with external access is required



Creating a relationship between indoor and secure outdoor spaces enhances learning environments and facilitates clean/dirty and wet/ dry creative activity – as well as places to eat lunch etc.



- **A creative workshop and hireable break out meeting/function spaces:** A considered approach to design and adjacency should provide a full size creative workshop with toilets, an adjacent courtyard and meeting rooms. This will ensure the ACI’s functionality for education, business sports and community groups and significant enhance the revenue performance of the building.

Presentation spaces

The activity space(s) will be used for presentation in a myriad of ways and artistic genre. The more formal gallery and collection spaces will be at the rear of the facility – often quieter, and requiring a higher level of climate control and security (for touring exhibition requirements etc)

- **‘White box’ space(s)**

The ‘white box’ is a traditional way of describing contemporary art spaces. This typically means white walls and ceiling and neutral flooring – to ensure nothing visually distracts from the artworks. The requirement is for a gallery space(s) for contemporary art/design/taonga etc. The design and fit out will:

- Allow for configuration as 1 large or 2 (or more) smaller spaces
- Provide an adjacency to similar spaces in the facility allowing overlapping and shared use as part of the programming schedule for the integrated centre
- Meet museum and touring exhibition standards
- Ensure there is a high level of fit-out and functionality in terms of technology



- **Collection resource gallery**

The ACI model offers opportunities to rethink the uses of the collections. Innovative ‘open storage’ is increasingly common in museums, as is a greater level of transparency between front of house and back of house functions.



This will allow a periodic changeover of ‘dense’ selections from the collection – installed on the walls, in drawers and in storage cabinets as a community resource. Selections might range from curriculum-

based artworks for school groups in one school term to community-curated installations and would include innovative interpretive and activity-based opportunities for users' 'creative moments'.

Note: The climate of the galleries, visible storage and transit store and should be maintained at:

- Temperature: managed within 18-24 degrees (target range is 19 – 21 degrees)
- Humidity: ideal range is 50-55% danger levels are below 45% and over 65%.
- Security: monitored alarm system with immediate response
- Light levels: lights should be off when no-one is in the store and between 50 and 150 lux at other times

- **Shared spaces, community meeting & activity rooms**

There is potential for a number of community organisation offices, shared workspaces and schedulable community meeting and activity rooms will be available for community use – for everything from student 'crit' sessions, youth activities, club meetings, creative activities, BYOD teaching sessions, business and civic meetings etc. These should be designed in a way that allows:

- afterhours access by programmable (and traceable) swipe cards
- access to tea & coffee facilities and toilets



Spaces should be designed with the utmost adaptability and flexibility



The conceptual approach to the arrangement of spaces within a multi-purpose and highly adaptive facility

vi. The space budget				
TYPE OF SPACE	SPACE	COMMENT	m2	subtotal
Public Spaces	Entry Foyer/Info Desk		100	
	Café/kitchen		140	
	Kids Play Area		20	
	Flexible 'Black box' Activity/Performance Space	Sub-dividable and theatre option	175	
	Store Room		40	
	Wet Space	Sub-dividable into 3 spaces	75	
	Wet Space Outside Court		75	
	Presentation Spaces	Flexible walls	300	
	Presentation Spaces - Outside Court		75	
	Collection Display	60 - 100m2	60	
	Store Room		15	
	Retail Space	i-site and Retail space	60	
	Toilets/Change	male, female, accessible	32	
Subtotal				1167
Community Office/Meeting	Large Meeting Space/Green Room (with toilet)	8 x 11m2 and sub-dividable	88	
Subtotal				88
Catering Kitchen			32	
Subtotal				32
Staff Offices	Manager	5 x 4 = 20m ²	20	
	Open Plan Office	6 people 15m2/person	90	
	1 x meeting room	5 x 4 = 20m ²	20	
	Staff Room	5 x 5 = 35m ²	25	
	Staff Toilets	2 x unisex	10	
Subtotal				165
Back of House	Covered Dock way	7 x 4 =28m2	28	
	Delivery Space	7 x 4 =28m2	28	
	Transit Store	7 x 4 =28m2	28	
	Clean Prep	7 x 4 =28m2	28	
	Collection Prep	10 x 4 = 40m2	40	
	Workshop (Dirty)	6 x 4 =24m2	24	
	Collection Store	6 x 7 = 42m ²	42	
Subtotal				218
Subtotal			1670	1670
Circulation Space	internal streets/corridors/stairs/lifts		258	258
Total Area			1928	1928

External spaces

As noted the civic outdoor spaces are seen as key to the success of an ACI. They are identified separately as the cost per m2 is lower than built space.

Public Exterior Spaces				
	Entry Court - Civic Space	100 - 300 people		300
Total				300

1st floor rentable/hireable community offices

The addition of upper level of rentable and hireable spaces will add to the CAPEX costs but will also add valuable revenue. This demand for this space was clearly signalled in the *Art in the Heart* report.

Community Offices				
	Hot Desk Space- 10 desks	10 people	50	
	3 x Shared Offices - 2 desks/office	6 people	50	
	1 Meeting room	20 people	40	
Total				140

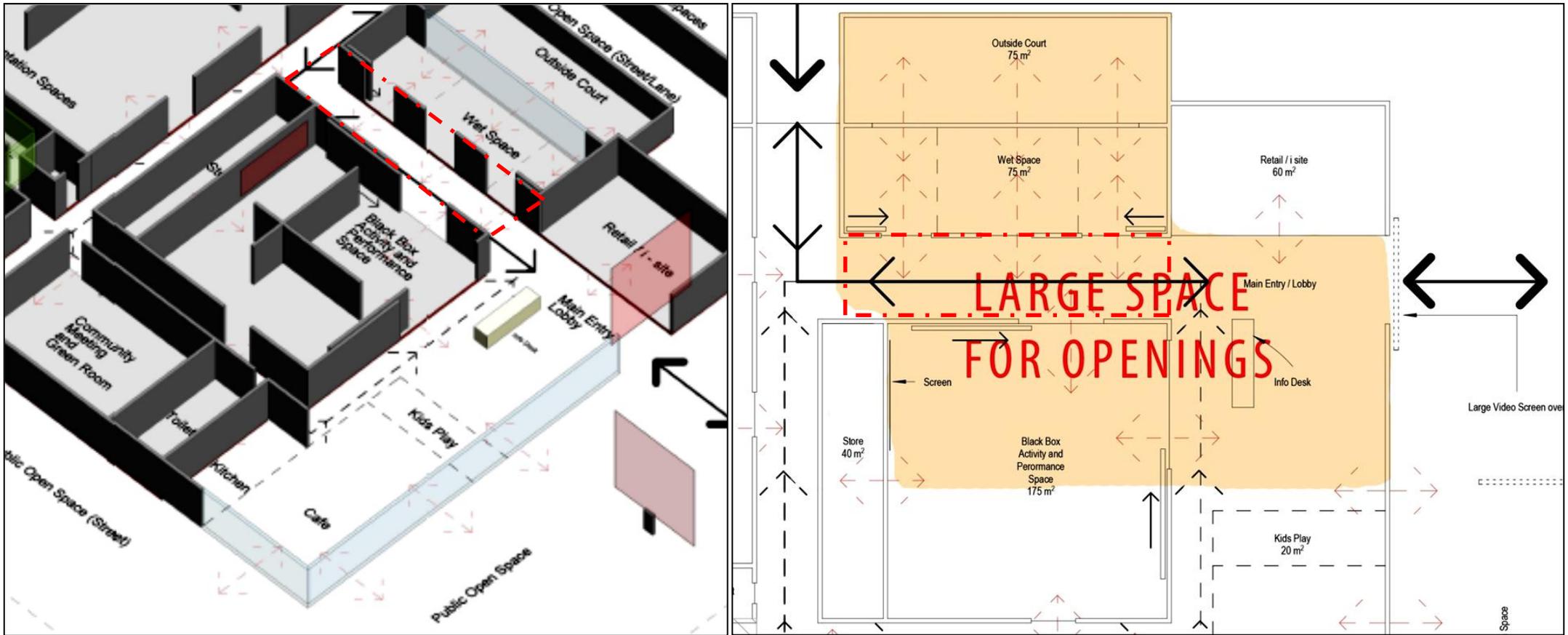
Note: all areas are approximate

Total space assumptions

Based on the space budget assumptions above, for the purposes of this report the CAPEX and OPEX costs are based on the following totals:

Interior space (including 1st floor)	2,068 m2
Exterior Civic Space	300 m2

vii. Indicative sketch plans



Adaptable and multifunctional spaces

2 further views showing different arrangements and use of key spaces

The red dotted lines are provided to show how these 2 images relate

viii. Location analysis

This section assesses the best location for the ACI.

Urbanism Plus study

The initial Urbanism Plus analysis of the options identified 5 development 'anchor sites':

- a. Wachner Place
- b. Don Street (this has now been developed)
- c. Cambridge Place Arcade site (now part of a larger development site)
- d. Tay Street (now Motorcycle Mecca)
- e. Leven Street (the old railway station)



Urbanism plus - Invercargill inner city; vibrant urban centres action plan 2016

The First Retail CBD strategy

This report noted that “a mid-block location in Esk Street would site the gallery in the heart of the city’s shopping area”. While seen as potentially beneficial in revitalising this precinct, non-retail uses can ‘break’ continuous shopping strips – lessening intensity and critical mass necessary for consumer appeal and convenience. It noted that the Wachner Place site “better supports commercial goals – placing the Gallery on Dee Street at the southern end of the City’s heart. This area has the greater benefit to CBD revitalisation as it enables future clustering of cultural; destinations – including City Archives – effective ‘bookends’ (sic) the main commercial area”.

2017 site assessment

Three available sites were tested in 2017 – the assessment is provided on the next page:

SITE	'BEACON'	ADJACENCIES	PUBLIC REALM	URBANISM PLUS (Aug 17)	SUMMARY
Wachner Place	<ul style="list-style-type: none"> • High profile site with potential to 'define' emerging Invercargill offer • Excellent sightlines from 3 -4 directions • Ability to activate Esk Street and 2 key blocks of Dee St 	<ul style="list-style-type: none"> • Outdoors civic space • Public Library on Dee St (possible access through service lane) • Near to SIT CBD campus & potential campervan parking & access to public carpark building • New ILT Hotel & Quest 	<ul style="list-style-type: none"> • Revitalise (underused) civic space • Publically owned and operated • Community ownership through regular use • Relationship to Library and carpark as a support to retail zone • Provides 'right location/right scale' shared space ' pop 	<ul style="list-style-type: none"> • State Highway & Esk St locations are <u>key</u> • Good and necessary civic space in urgent need of revitalisation • Shared street potential (Esk St W) • Carpark Building is key • Doesn't interrupt retail clustering – supports retail best 	<p>BEST OPTION</p> <ul style="list-style-type: none"> • Site has high potential to deliver CBD rejuvenation impacts • If Public Library is relocated to the TDEK block future synergy potential is somewhat lessened
TDEK development block	<ul style="list-style-type: none"> • Only corner is a high profile site with the potential to define a 'new Invercargill' offer • Ability to activate section of Esk St and 2 key blocks of Dee St 	<ul style="list-style-type: none"> • Potential adjacency to a new library & commercial/residential • Would undermine value of retail clustering • I-site function & parking requirements could be met 	<ul style="list-style-type: none"> • Potential to be designed as a key 'public realm' component of a mixed use community/ residential/ retail/ F&B precinct 	<ul style="list-style-type: none"> • Some potential, but not as strong as stand-alone 'beacon' site • The need to get 'go ahead' on so many variables & components is seen as a significant risk 	<p>SOME POTENTIAL</p> <ul style="list-style-type: none"> • Some potential if integrated effectively into an integrated mixed use development
SIT Don Street	<ul style="list-style-type: none"> • Low profile site with low impact on emerging Invercargill offer • Limited sightlines (except corner site) • Ability to activate Don Street (and to lesser extend Esk Street) 	<ul style="list-style-type: none"> • Adjacent to (and part of SIT) CBD campus • Centre Stage Theatre • F&B • I-site function & parking requirements inappropriate/ difficult to meet 	<ul style="list-style-type: none"> • Part of SIT Campus • SIT owned and operated. • This would limit community ownership and responsiveness of programming and use 	<ul style="list-style-type: none"> • Breaks up retail clustering which is already weak in Don Street • Wrong location, wrong aspect to CBD, low visibility 	<p>NOT SUPPORTED</p> <ul style="list-style-type: none"> • Low impact opportunity • Would not be transformative

The assessment of the 3 sites

ix. Collection Store CAPEX

A dedicated art collections store is not recommended until the SRHC proposal for a regional collection store is finalised. In the event a stand-alone dedicated art collection store is required in the future the CAPEX costs would be as follows:

	m2	Price per m2 (000s)	Cost (000s)
<i>ART COLLECTION STORE</i>			
Purchase of existing building			500 ¹³
Refit to standard	1,000	1.40	1,400
Professional fees @ 15%			285
FFE			539
TOTAL			2,724

Fit out costs assessment

- | | |
|---|---------|
| • Hydestor hanging mesh system (364 bays) | 259,720 |
| • Hydestor mobile system (240 bays) | 177,607 |
| • Tables (for viewing) | 1,673 |
| • General fitout | 100,000 |

TOTAL	\$539,000
--------------	------------------

¹³ Estimate only

x. Assessment of value

The development of an ACI of the type proposed, on the Wachner Place site, is likely to have a transformative impact in terms of:

WHAT IS NEEDED		WHAT THE PROPOSED ACI WILL DELIVER
SoRDS Action Plan		
SoRDS Action Plan	<i>Key challenges include improving the quality of life, growing enterprise, becoming more digital, retaining & attracting PEOPLE. To do this rejuvenation of the CBD is a top priority.</i>	The ACI will play a significant (in some respects a <u>defining</u>) role in meeting the objectives. It will directly & positively contribute to Invercargill’s USP and its profile and reputation across the region and nationally/internationally
Invercargill Centre City Retail Strategy - First Retail		
Attraction	<i>The City needs more people to visit & encourage greater frequency in order to boost commercial opportunities for retailers, food & beverage operators & tourism business</i>	Changing programmes and online publicity will mean the ACI is a primary, high profile and effective ‘teller & seller’ of a relevant and lively ‘Invercargill proposition’ – regionally and nationally
Relevance	<i>Promoting wider relevance attracts people into the City Centre. Ensuring civic-funded events directly benefit the CBD and prioritising future, arts, heritage, SIT and Library</i>	Engaging programmes will be at the heart of the ACI’s core business. It will activate the CBD in a way that other agencies cannot match
Experience	<i>Once people reach Invercargill the City’s offer must delight & encourage them to spend time/ money. Invercargill needs to become a destination of choice & win consumer advocacy</i>	The ACI will become a signifier and ongoing activator of the Invercargill CBD as a must visit (and must return) location. <u>It will be a ‘must do’ not just a ‘must see’ experience</u>
Digital visibility & wayfinding	<i>Visitors should be able to quickly interpret Invercargill’s proposition, navigate between destinations with ease, then leave feeling fulfilled and wanting to return</i>	The ACI will play a signature role in the city’s online and onsite ‘digital thumbprint’ and wayfinding
Place	<i>Public expectations/commercial needs have changed. Contemporary streetscapes & shopping /dining environments are vital to deliver appeal/destination value consumers are drawn to & businesses want to locate in</i>	As an active social hub with food and beverage services and social events and entertainment the ACI will attract customers and encourage other businesses to invest in the CBD
Occasion	<i>Council, property owners & tenants must work collaboratively to improve, activate and celebrate icon locations that will become gateways, attractors or icons</i>	The ACI will become an icon and attractor, and the provision of digital screen(s) will make it a ‘go to’ site and enable it to ‘tell & sell’ other iconic locations and experiences.
Art in the Heart		
A social hub	<ul style="list-style-type: none"> • a highly active centre where people could do arts activities themselves and see art being done – all the time. • Interactivity was a strong theme which highlighted a wish for participation in art • a centre which was highly accessible and inclusive, to the level that it was a unique point of difference • a social place for ‘hanging out in the company of strangers’ – a 	The conceptual and architectural approach suggested will: <ul style="list-style-type: none"> • facilitate and encourage people to gather, participate, watch and enjoy a wide range of art practice and ‘creative moments’ • be welcoming, inclusive and easy to approach and enter - with none of the formal barriers traditional art galleries can have (in their formality, emptiness, quietness and at times obtuse content) • encourage the community to pitch ideas, organise performances,

	<p><i>café with performances, covered outdoor options, markets, rooftop area</i></p> <ul style="list-style-type: none"> • <i>feel of local ownership – it’s ‘ours’ and it’s ‘for us’</i> 	<p>seek permission to contribute to etc</p> <ul style="list-style-type: none"> • generate a high level of community buy-in
Adaptable and flexible to changing uses and needs	<p><i>The building should be:</i></p> <ul style="list-style-type: none"> • <i>Adaptable, ultra-flexible internally</i> • <i>Accessible and able to evolve</i> • <i>Spacious, warm and friendly, welcoming</i> • <i>Offer visibility of working spaces</i> 	<p>The proposed facility is:</p> <ul style="list-style-type: none"> • Highly adaptive • Flexible – facilitating loud and quite, climate controlled and messy, high end and amateur content and programmes • Very ‘open’ allowing accessible and visible spaces throughout
An artistic anchor point	<p><i>A highly inclusive and accessible approach with high levels of collaboration that would make art more widely accessible.</i></p> <ul style="list-style-type: none"> • <i>Featuring, supporting and displaying local art (not exclusively in that there was also a wish to be challenged and exposed to new forms of art, and national and international art)</i> • <i>A local arts hub with wide participation of arts sectors, art classes, demonstrations and spaces and equipment for hire</i> 	<p>The ACI will:</p> <ul style="list-style-type: none"> • Be able to accommodate a wide range of projects and artforms by local artists (from 1 or 2 item displays to large exhibitions) • Be participative and change with the communities’ creative preferences • Be able to host professional touring exhibitions and national and international projects in climate and security compliant conditions
Highly collaborative approach	<ul style="list-style-type: none"> • <i>Be the local arts hub</i> • <i>Work with all Arts Sectors</i> • <i>Link To Local Events</i> • <i>Link To Other Southland Galleries</i> • <i>Inclusive to all groups</i> • <i>Focus on trade and craft with SIT</i> • <i>Include Maori/Polynesian/Indigenous art</i> • <i>Tell The Southland Story and local stories and legends</i> 	<p>The recommended ACI approach will:</p> <ul style="list-style-type: none"> • Work across artforms and art organisations • Provide a base for a host of local events and a strategic satellite for others • Be culturally inclusive • Be distinctively Southland and defiantly Invercargill! • Be highly aligned with SIT and educational objectives at all levels • Assist in attracting students and retaining graduates
Collections access, use and diversity	<p><i>The need for professional storage, management and the wish to see exhibitions from the collection, including the possibility of these travelling to other locations. Access to the collections, in particular for student research and artists was also mentioned. It was noted that the collections are limited in terms of media and the ACI should embrace a wider diversity of arts, including:</i></p> <ul style="list-style-type: none"> • <i>Multi Media, Multi Cultural, Interactive</i> • <i>Animation, augmented and virtual reality, moving images</i> • <i>New communication technologies</i> 	<p>The ACI model will not be a collection-centric arts organisation <u>but will:</u></p> <ul style="list-style-type: none"> • Facilitate high levels of public access to publicly owned art collections in a host of ways • Expand the range of artforms beyond traditional 2D and 3D fine art media to new media, interactive and participative art and art and craft from Māori, Pacific and other cultures • Work closely with the Regional Collection Storage project to initiate innovative online programmes and access to Southland’s art collections

xi. ACI Foundation fundraising

The indicative fundraising target and approach has been developed using the following model:

DONATION LEVEL	NUMBER ¹⁴	VALUE
\$120,000	2	\$240,000
\$60,000	3	\$180,000
\$30,000	6	\$180,000
\$15,000	6	\$90,000
\$12,000	10	\$120,000
\$9,000	10	\$90,000
\$4,500	10	\$45,000
\$500	100	\$50,000
\$100 ¹⁵	200	\$20,000
TOTAL	351	\$1,015,000

Philanthropists and Donors

There is likely to be opportunities under both models to source funds – for both CAPEX and OPEX - from private givers. This may be undermined by the public/private nature of the strategic coalition model, but specific public good aspects of the overall programme (such as creativity scholarships and awards etc) will attract support.

- National:
 - People involved in the arts
 - People involved in the creative industries
 - People with links to Invercargill & Southland
- Invercargill, Southland, Queenstown:
 - Businesses
 - Local philanthropists
 - Local families and individuals

Naming rights opportunities are valuable as benefits for donors. Examples in the ACI would include:

CONTRIBUTION	AREA
10 years naming association	
\$120,000	<ul style="list-style-type: none"> • Civic plaza and screen
\$60,000	<ul style="list-style-type: none"> • White box • Black box • Foyer
\$30,000	<ul style="list-style-type: none"> • Creative workshop • Main circulation gallery • Visible storage gallery
5 years naming association	
\$15,000	<ul style="list-style-type: none"> • Large community room • Courtyard • Green room
\$15,000	<ul style="list-style-type: none"> • Smaller meeting room • Window exhibition spaces

¹⁴ This includes individuals, trusts, businesses, funding agencies etc

¹⁵ This might be a 'buy a brick' type opportunity

APPENDIX 1: The *Art in the Heart* Community consultation

The *Art in the heart* report forms a foundation document for the ACI proposition as it develops. The key themes that emerged were:

- a social hub in the city, for everyone
 - a highly active centre where people could do arts activities themselves and see art being done – all the time. A strong theme throughout many of the outcomes was ‘interactive’ which in this particular area highlights peoples wish for participation in art
 - a centre which was highly accessible and inclusive, to the level that it was a unique point of difference
 - a social place for ‘hanging out in the company of strangers’ – a café with performances, covered outdoor options, markets, rooftop area
 - feel of local ownership – it’s ‘ours’ and it’s ‘for us’
- an artistic anchor point
 - Featuring, supporting and displaying local art came out strongly, as well as;
 - A wish to be challenged and exposed to new forms of art, and national and international art.
 - A local arts hub with wide participation of arts sectors, art classes, demonstrations and spaces and equipment for hire
 - High levels of collaboration and actions that would make art more widely accessible
 - A lot of interest in street art and outdoor sculptures.
- improved capability of the arts sectors
 - The main paths identified to improve capability were audience development, education, collaboration, innovation, a local focus and the provision of resources and support
 - Collaboration was seen as important in providing opportunities for artists, but also in helping other institutions and organisations to develop. Education activities were highlighted across a very broad spectrum of activities and the need for a local focus came up again.
- a dedicated home for Invercargill Art Collections
 - The need for professional storage, proper management of the collections and the wish to see exhibitions from the collection, including the possibility of these travelling to other locations.
 - Access to the collections, in particular for student research and artists was also mentioned.
 - There was some debate and questioning during some workshops about whether all art in the public collections should be considered together, or whether some works, particularly historical works, would more appropriately remain located at other venues

APPENDIX 2: Iwi Māori views

During a hui at Murihiku marae and in conversation with Michael Skerret, Ngai Tahu kaumatua and the SMAG trustees and iwi representatives the following perspectives were shared:

People should be at the heart of the ACI model:

- Activated the community, by the community – ‘a stronger me, a stronger we, a stronger me’
- Place to get inspiration from (lower population level than many centres, not higher calibre artists)
- Generating income through sales and other opportunities for Iwi Māori

The architecture and placemaking design should be appropriate and Māori-friendly;

- It should express a Māori cultural landscape (“Pre-Pākeha the whole of Southland was a Māori cultural landscape, now we are invisible”)
- It should be tika (correct) in terms of tikanga and customs
- It should prioritise the exercise of Manaakitanga by Tangata Whenua and the experience of Manaakitanga by visitors as a primary idea
- It should be locally relevant and authentic
- It should reflect Ngai Tahu and tauiwi (residents and visitors of other cultures)
- The tall figures at Queenstown airport were seen as properly expressing a sense of a Marae Atea and this should be considered in relation to the civic plaza in front of the ACI
- Inside it should be visually rich, exciting, hands on – a place where people are engaged and connected

By comparison the current Art Gallery (SMAG) was seen as:

- Not Maori-friendly
- Not inclusive
- Taonga ARE artworks, but are currently hidden away in the dark

Art Galleries and Museums have been successful when:

- They are focused on community-building
- *Mōtatau* exhibition – welcomed families; provided manaaki; runaka at entrance; there was a sense of ‘us’; trips out to marae
- *Matariki* – all the people on the street, a living space, doing things, Friday nights, kids learning, activities, people doing stuff - weaving, carving, drawing
- The Japanese artist Yasoi Kusama’s ‘dots’ project at Dunedin Public Art Gallery - inclusive, “all ages had the same ability to engage equally”

Michael Skerret

Space should be:

- A place where Māori feel at home
- Warm, safe
- People-centric – a place where people *want* to come
- Spaces for artists
- Connection TO/WITH people is key – makes others feel welcome. Work off each other; creates an ease of being there
- Not a ‘formal’ art gallery
- Commercial activity is good
- A starting point for journeys out to marae is good
- Technology is key

APPENDIX 3: Invercargill City Council Workshop with SoRDS. Wednesday 17 August 2016

Presentation by Kobus Mentz, Urbanism Plus

Kobus Mentz explained that as this is a concise workshop, he will take everyone through the thread before opening the floor for discussion. The main points from his presentation included the following:

Anchor Points

- **First priorities** – art gallery, hotel in inner city, right turn into Esk Street from Dee and two-way Dee, and motorcycle museum.
- **Second priorities** – anchor retail in Cambridge Place or Wachner Place:
 - Some second priorities could move to first priorities, so we need to remain flexible.
 - We may rename the anchor points to something else, e.g. attracter retail or retail precinct or fashion hub.
 - The museum is a little less pressing now, as the art gallery will do more for us in way of profile.
 - The localities for an art gallery are not that visible, but we need an optimum site.
 - The i-site is worth considering in town.
 - Prospect of the motorcycle museum opening in one of the museum locations.

Ordering Principles

- Moving the art gallery is the highest priority.
- Could potentially move the museum if we can find a favourable location with high visibility.
- Art gallery/museum combination is too large for key sites.
- Retail should also be considered as an attracter.
- Preference for anchor points to be located on Esk, Tay and Dee Streets.
- Motorcycle museum on Tay Street will bring a strong new dynamic.
- Poor access to Esk and Don Street.
- Art House cinema could be combined with art gallery (or retail if in Cambridge Place).

Improving Inner City Vitality (and sites considered)

Mr Kobus Mentz displayed maps, photos and artists impressions of Tay, Leven, Wachner, Lower Esk and Cambridge Place. Main points included:

- Current vitality versus proposed vitality (i.e. cold, lukewarm and hot energy).
- Sites considered for museum and art gallery.
- Tay Street block reviewed.
- Relocating art gallery on Lower Esk Street, with an entry onto Wachner Place, several stories high with a viewing platform and café, and an entry building (i.e. pavilion that appears to stand alone).
- Gifting the clock to the museum, running “best in the land” competition for a pavilion, and replacing the backpackers sign with something else.

Mr Kobus Mentz displayed maps and photos of Cambridge Place and surrounding area. Main points included:

- Opening up area with public space (covered or enclosed in some way).
- Creating arcade.
- Multilevel building next to retail precinct for displaced car parking.

Key Anchor Location Options

Suggested four site options for the museum, retail anchor, art gallery, motorcycle museum and hotel. However, we are still to do due diligence as is dependent on noise issues, money and earthquake strengthening.

Recommendations

Undertake due diligence of:

- An art gallery in Wachner Place (with a viewing area and pavilion in the front).
- Cambridge Place for speciality retail and parking.
- Right turn into Esk and two-way in Don.
- Look at museum in Wachner Place and art gallery in Cambridge Place as an alternative if due diligence fails.

APPENDIX 4: First Retail - Invercargill City Centre Retail Strategy

Invercargill needs ‘...catalysts for wider renewal and investment. It is anticipated more CBD property owners will improve buildings and new businesses would look favourably at locating in Invercargill based on the City’s enhanced destination value and appeal”

Key pillars

Invercargill’s opportunities and challenges were assessed and aligned with pillars that mapped consumer expectations and journeys along with imperatives necessary for commercial success:

Attraction

The City needs more people to visit and encourage greater frequency in order to boost commercial opportunities for retailers, food & beverage operators and tourism businesses.

- **Relevance:** *Promoting wider relevance attracts people into the City Centre. Ensuring civic-funded events directly benefit the CBD and prioritising future, arts, heritage, SIT and Librray locations to better activate the City Centre is fundamental to developing a place for all the community to enjoy and benefit from*

Experience

Once people reach Invercargill the City’s offer must delight and encourage them to spend time and money. Invercargill needs to become a destination of choice and win consumer’s advocacy.

- **Digital visibility & wayfinding:** *Visitors should be able to quickly interpret Invercargill’s proposition, navigate between destinations with ease, then leave feeling fulfilled and wanting to return.*

Place

Public expectations and commercial needs have changed. Contemporary streetscapes along with modern shopping and dining environments are vital in delivering the appeal and destination value consumers are drawn to and businesses want to locate in.

- **Occasion:** *Council, property owners and building tenants must work collaboratively to improve, activate and celebrate icon locations that will become gateways, attractors or icons for the CBD*

Performance

Invercargill’s commercial culture must encourage new concepts to flourish and support growth for existing businesses by interpreting opportunity, driving performance and managing risk.

- **City proposition:** *Working collaboratively*

Arts & Heritage

Attracting new and diverse audiences, an ACI is seen as one of the missing links in the City’s wider proposition and future offer. It will also deliver significant regeneration potential.

The focus on an ACI in Invercargill’s CBD reflects success similar projects have delivered to comparable cities, but also helps realise opportunities to integrate SIT courses and activities within the planned multi-functional development. The combined facility would be unique nationally.

A mid-block location in Esk Street would site the gallery in the heart of the city’s shopping area. While beneficial in revitalising this precinct, non-retail uses can ‘break’ continuous shopping strips – lessening intensity and critical mass necessary for consumer appeal and convenience.

The second location better supports commercial goals – placing the Gallery on Dee Street at the southern end of the City’s heart. This area has the greater benefit to CBD revitalisation as it enables future clustering of cultural; destinations – including City Archives – effective ‘bookends’ (sic) the main commercial area.

Esk Street

Vision: Invercargill’s primary shopping strip where a careful balance of popular local, national and international brands sit successfully alongside contemporary cafes – delivering a unique and compelling customer experience.

Ideally: new or significantly improved commercial spaces enabling retail and hospitality businesses to deliver modern shopping and dining experience that reflect the standards expected by consumers and achieved in other major cities

APPENDIX 5: Funding sources

Ministry for Culture and Heritage Manatū Taonga

Regional Heritage and Culture Fund (RCHF)

To be eligible for consideration the primary function of a building will be to:

- Provide a performing arts venue for high quality and/or professional performing arts; and/or
- Provide an arts, culture and heritage exhibition venue (e.g. art galleries, museums, whare taonga); and/or
- House collections of demonstrated importance to the region (eg art galleries, museums, whare taonga, heritage buildings or buildings at heritage sites where collections will be housed and exhibited)

Council would be eligible for funding under this recently announced fund. RCHF replaces the Regional Museums Policy for Capital Construction Projects. The RCHF will benefit a wider range of cultural organisations throughout New Zealand: in the broader art gallery and museums sector (including iwi museums/whare taonga), the performing arts, and the heritage sector. The RCHF's focus will be on **capital projects outside the main centres** of Auckland, Wellington, and Christchurch. The fund is less focused on 'collections of national significance' and positive towards projects that support tourism outcomes.

NZ Lotteries Commission

Lottery Environment and Heritage

Lottery Environment and Heritage grants are available for projects that will help protect, conserve or care for our natural, cultural and physical heritage, or allow us to better understand and access these resources. Invercargill would be eligible in relation to:

- **cultural heritage** projects conserve, protect and/or promote collections and stories that are important to our cultural heritage and identity

Lottery Significant Projects

This fund provides grants to purchase, create or improve community assets that have regional or national significance. It provides grants to support projects with a total cost of \$3 million or more.

Eligible projects will:

- be for a community purpose for public use in New Zealand
- have a total cost of \$3 million or more, and
- show how the finished project will provide regional or national benefits or outcomes in:
 - the arts, culture or heritage
 - sport or recreation
 - conservation or the environment
 - economic development, and/or
 - visitor services and tourism.

Lottery Community Facilities

A community purpose, as stated in section 277 of the Gambling Act 2003, is one that will contribute to the building of strong sustainable communities by encouraging or enabling:

- community self-reliance, capacity building, and stability; or
- opportunities for social, recreational, civil or cultural participation, and reducing or overcoming barriers to such participation; or
- community and environmental health; or
- development and preservation of New Zealand's arts, culture, heritage, and national identity; or
- sports and recreation.

Redevelopments and extensions to an existing community building

The redevelopment or an extension to an existing community building in order to improve accessibility, broaden the range of uses of a building, or enable improved capacity to respond to community needs.

Professional fees

Architectural and quantity surveying costs anticipated in the development of the project may be funded by the Committee, as part of the overall budget for the project.

Project management costs

Project management costs including project manager fees or salary (if undertaken by a suitably qualified independent professional project manager), and project administration costs can be funded by the Committee as part of the overall project budget.

Community Trust of Southland

The Trust supports both large and small community groups, throughout our region, who work in various sectors, and our grants range from a few hundred dollars to thousands for a wide range of purposes aligned with the Trust Strategic Plan 2016-2018. The Trust's vision of having '**A Thriving Southland**' is underpinned by four pillars:

pillars	ACI
Health, Wellbeing and Active Lifestyles	✓
Education	✓
Arts, Heritage and Culture	✓
Community Development & Community Economic Development	✓
With a strong focus on: <ul style="list-style-type: none"> • people, • partnerships, • participation, and • places 	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓

The Trust's interests in innovative new solutions, transformative ideas or new approaches that will help create positive change in the Trust's region align with the ACI project. It is noted that while the Trust has a very strong history of supporting facilities, going forward facilities will be a lesser priority for the Trust. That said, the ACI should be framed as purpose-based infrastructure designed to have will have a focus on delivering social outcomes.

The ACI aligns with what the Trust looks for when considering applications, particularly:

- Project alignment with Community Trust current priorities
- A clear understanding of the identified need, gap or opportunity supported by relevant evidence
- Awareness of current and future trends in community demographics
- Degree to which the project complements other existing initiatives e.g. local or regional context
- Level of community benefit - projects which are for the exclusive benefit of a limited number of people will be a lower priority
- Applicant commitment to the project
- Credibility and capability of the organisation and ability to deliver
- Strength of community support

- Demonstrated connections, consultation and/or partnerships e.g. with communities, between organisations, across levels within sectors or across sectors

Any application will need to address these criteria:

- Demonstrated need for funding and provision of a comprehensive and realistic budget
- Extent to which alternative and complementary funding sources have been explored and secured
- Ongoing viability and sustainability of the project in the long term
- Extent to which the project demonstrates value for money i.e. extent of community benefit relative to level of grant funding sought
- Extent of understanding of the likely outcomes and community benefit (i.e. who, how many and likely changes) and how this will be measured
- Project responsibility
- Risks associated with project

Invercargill Licencing Trust

The Invercargill Licensing Trust and ILT Foundation provide donations of approximately \$10 million annually to over 500 organisations. The ACI proposition should ensure it aligns with the ILT objectives of:

- **Promotion of the Southern Region**

As a high profile, exciting and regularly changing venue the ACI will deliver value in promoting Invercargill and the southern region of New Zealand as a tourist, events and conference destination – a key focus of ILT.

- **Sport and Recreation**

The ACI (people-focused, participation-first) approach aligns closely with the wellbeing outcomes currently supported through ILT's support of multiple sporting codes that benefit thousands of young Southlanders.

- **The Local Economy**

The rejuvenation of the CBD will have a direct impact on the brand, story, experience and commercial success of the Invercargill CBD, and within this the ILT hotels and hospitality establishments.

APPENDIX 6: Exemplars

Relevant organisations which each provide one or more elements that have been integrated into the ACI proposal.

Yerba Buena Centre of the Arts, California <https://www.ybca.org/>

- **Vision:** We generate culture that moves people.

YBCA believes that culture is an essential catalyst for change. Therefore, it's the responsibility of arts institutions to spur and support societal movement. Our mission is fulfilled through five key platforms:

1. *The presentation of leading edge contemporary art*
2. *The incubation of game changing creative ideas*
3. *A commitment to inquiry, and asking the urgent questions of our time*
4. *Convenings that bridge people, communities, and sectors*
5. *Civic coalitions that create lasting change and policy shift*

AS220 <https://as220.org>

- **Our Vision:** AS220 envisions a just world where all people can realize their full creative potential.

AS220 is an artist-run organization committed to providing an unjuried and uncensored forum for the arts. AS220 offers artists opportunities to live, work, exhibit and/or perform in its facilities, which include several rotating gallery spaces, a performance stage, a black-box theater, a print shop, a darkroom and media arts lab, a fabrication and electronics lab, a dance studio, a youth program focusing on youth under state care and in the juvenile detention facilities, four dozen affordable live/work studios for artists, and a bar and restaurant. AS220 was founded on the principle that freedom of expression is crucial for the development of strong communities and individual spirits.

Manitou Art Center <http://www.manitouartcenter.org/makerspace.html>

- **Our vision:** We are dedicated to creating an environment in which artists, tinkerers, collaborators and you can flourish in our community.

Music, theatre, pottery, printmaking, and other loud, slightly dangerous and intensely messy events happen here daily. Locals and tourists alike flock to our galleries, studios, exhibition space, classrooms and delicious café. Our spacious facilities can also accommodate events, conferences and offices. Experiences are unlimited – how will you enjoy the MAC? The Manitou Art Center is a laboratory for the arts. We revolutionize and facilitate creativity. Skill-sharing, fabricating, meeting, exploring, experiencing, designing, building and making – The Manitou Art Center can turn your idea into a reality! We collaborate with artists, arts organizations and other talented people to create a place where you can put your mind to work and make your artistic risk-taker, the doer and the maker of things!

TheNewDowse Lower Hutt (this vision remained in place until 2009)

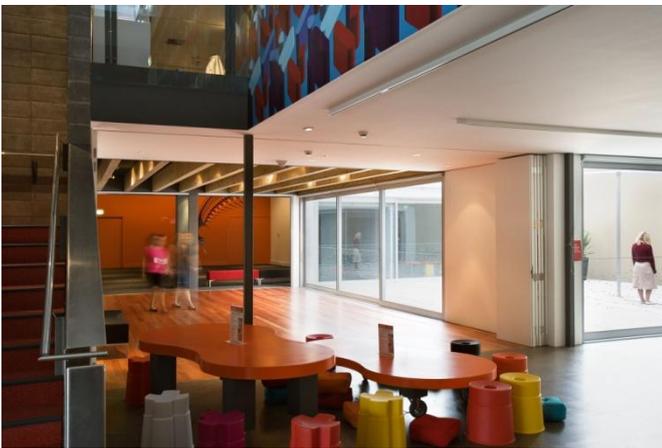
- **Our purpose:** Stimulate creativity / stir it up
- **Our mission:** Innovations in creativity that drive human progress & understanding – culturally, socially, spiritually, and economically (a new sector model)

Exploratorium <https://www.exploratorium.edu/>

Our mission is to create inquiry-based experiences that transform learning worldwide. Our vision is a world where people think for themselves and can confidently ask questions, question answers, and understand the world around them. We value lifelong learning and teaching, curiosity and inquiry, our community, iteration and evidence, integrity and authenticity, sustainability, and inclusion and respect.



AS220 (above) and Yerba Buena Center for the Arts (below)



TheNewDowse (Lower Hutt) - highly flexible, multi-configurable indoor/outdoor spaces

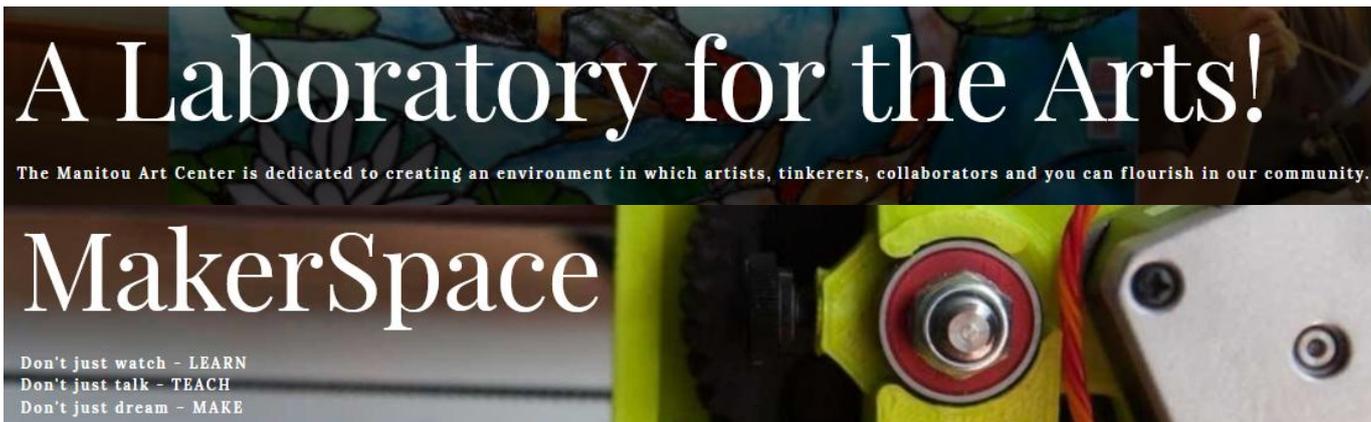


A Laboratory for the Arts!

The Manito Art Center is dedicated to creating an environment in which artists, tinkerers, collaborators and you can flourish in our community.

MakerSpace

Don't just watch - LEARN
Don't just talk - TEACH
Don't just dream - MAKE



Manitou Art Center (above) and /Museum Hack¹⁶ a 'disruptive' tour group company (below left) and Yakima¹⁷ (below right) respond to the shift towards participative, social co-creative preferences.



San Francisco's Exploratorium is focused on hands-on participative science and creative technology (rather than art) learning experiences. It's a long running and highly successful example of a radically people-centric model

¹⁶Our un-highlights tour puts an alternative spin on the museum, featuring other sides to the highlights we love, as well as some of the strangest, wildest, sexiest stories hidden throughout the museum. Each Museum Hack tour is customized based on the audience. Because we have small groups, the guides can modify the agenda based on your experience. We promise you will have an active, fun, engaging session. 110% satisfaction guaranteed. <https://museumhack.com>

¹⁷ The aspiration of the Yakima Maker Space Gallery is to promote the missing "A" in S.T.E.M. Education, by promoting artists that showcase the intersection of making, technology and fine arts through and their process. <http://www.yakimamakerspace.org/event-2587082?CalendarViewType=1&SelectedDate=6/4/2017>
<https://museumhack.com/pr/>

APPENDIX 7: Central City Area Heritage Buildings Re-Assessment 2016

A report prepared for Invercargill City Council by Dr Andrea Farminer & Robin Miller defines Tier 1 Buildings and structures as “those included on included on the New Zealand Heritage List/Rārangi Kōrero” and Tier 2 as “Buildings and structures assessed as worthy of inclusion on the Proposed Invercargill City District Plan list of Sites of Local Significance”

Former Southland Health	8 Esk Street West	Invercargill	Lot 4 DP 3130 Lot 2 DP 4200	2	124	<p>Description: Large, two-storey brick and reinforced concrete building with rendered façade, designed by CJ Brodrick & TP Royds in Art Deco style and constructed c.1934 for the Southland Frozen Meat & Produce Co Ltd. With later, c.1950-52 extension to the west. In good-fair condition.</p> <p>Significance: Good streetscape and architectural value for its quality Art Deco detailing and character, and association with Invercargill architect, CJ Brodrick. Some group streetscape value with the other mid-century East Street West buildings.</p> <p>→ Protection: Yes. Esk Street West frontage as a minimum.</p>
Lombard House	10 Esk Street West	Invercargill	Lot 5 DP 3130	2	125	<p>Description: Two-storey, reinforced concrete building (rebuilt c.1956) with tiled cladding, designed by Smith and Rice Architects in International style for the NZ Shipping Co. Ltd. In fair condition.</p> <p>Significance: Good streetscape and architectural value for its quality International style character and tile cladding. Some group streetscape value with the other mid-century East Street West buildings.</p> <p>→ Protection: Yes. Esk Street West frontage as a minimum</p>
Former Southern Cross Buildings	12-16 Esk Street West	Invercargill	Part Section 12 Block I Town of Invercargill	2	127	<p>Description: Two-storey, rendered brick building in Classical Victorian design; constructed c.1887 and became the offices of the Southern Cross News. In fair condition.</p> <p>Significance: Good streetscape, architectural and historic values from its typical Victorian classical commercial frontage and long association with the Southern Cross newspaper.</p> <p>→ Protection: Yes. Esk Street West frontage .</p>
Former McKillop Ltd	18 Esk Street West	Invercargill	Lot 1 DP 4409 Lot 1 DP 10278	-	128	<p>Description: Two-storey, rendered brick building of uncertain date but remodelled c.1956 for McKillop Ltd in mid-twentieth century design. In fair condition.</p> <p>Significance: Low streetscape and architectural value as a fairly ordinary example of its period and makes little real contribution to the Esk Street West area group apart from the McKillop sign.</p> <p>→ Protection: No. remove from list.</p>

Lots 8, 10, 12-16 Esk Street West are listed as Tier 2 properties Lot 18 was removed from the list as part of this reassessment of sites.

APPENDIX 8: Consultation

The following people were consulted in the preparation of this report:

Clients

Cameron McIntosh, ICC
Janette Malcolm, consultant

Invercargill City Council *(if not listed elsewhere)*

Cr Rebecca Amundsen
Russell Pearson, Roding Manager
Marianne Foster, Libraries
Robin Pagan, Parks
Melissa Short, Corporate Services
Christine North, Environmental and Planning
Christine Edgley, Resource Management
Note: *There were 2 workshops with the Mayor and Councillors*

Arts Centre working group

Ari Edgecombe, SMAG
Dave Kennedy, IPAG
Kari Graber, ICC
Sarah Brown, IPAG
John McCulloch

SoRDS

Sarah Hannan
Sarah Brown

Venture Southland

Angela Newell
Bobbi Brown
Rhiannon Suter

HW Richardson Ltd

Scott O' Donnell
Joc O'Donnell

Iwi

Michael Skerret, Ngai Tahu (by phone)
Note: *a workshop was held at Murihiku marae to discuss the ACI and SMAG (see also SMAG - iwi representatives)*

IPAG

Trustees

Southland Arts Foundation

Joan Kiernan (by phone)

Arts Murihiku

Paul Duffy and Lisa Tou-McNaughton

Southland Arts Society

Marion Miller, President & committee

SRH Advisory Committee

Paul Duffy, Chair
Cr Bronwyn Reid
Cr Rebecca Amundsen
Lloyd Esler, SMAG
Paul Horner SMAG
Jim Geddes & David Luoni, Eastern Southland Art Gallery

SIT

Peter Heenan, Chair
Penny Simmons, CEO
Kathryn McCully, Programme Manager Visual Art, Film & Animation
Rachel Mann,

Southland Museum and Art Gallery

The Board
Paul Horner, Director
The staff
Note: *There were 4 workshops - with Staff and Board (x2), The Board, and Iwi representatives (by conference call)*

ILT

Alan Dennis, Chair
Chris Ramsay, Marketing & sales manager

Community Trust of Southland

Denis Woods, Interim GM
Dianne Williams, Grants manager

Urbanism plus

Kobus Menz
Wayne Bredemeijer

First Retail

Chris Wilkinson

Consultants

Tim Christie, Branding consultant
Ken Gorbey, Museum consultant
Glenn Brown, QS consultant