



STRATEGIC REVIEW  
REINVENTING THE SOUTHLAND MUSEUM

JUNE 2019

**Volume 2: support material and appendices**

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## 1. The recommended operating model; other considerations

This section provides additional material in support of the approach and outline of the operating model recommended in the review.

### 1.1 Strategic planning objectives and KPIs

Based on the purpose and mission the tables on the following pages are provided to provide a Project Board with a framework for developing a project-based strategic plan. It is formatted to allow the actions required in the next 12 months (and each year thereafter) - if the project is to be on track to meet the 2025 measures - to be developed as an annual plan.

#### **Our purpose;**

We activate touchpoints; people engage, connect and step up

#### **Our Mission**

We work with communities, organisations and individuals to develop and deliver learning and leisure experiences; which are relevant to Southlanders as people, and to Southland's places and stories; and which inspire, challenge and resonate with us as Southlanders, and captivate our visitors

#### **Our Values**

- People-centred – we have a genuine and generous care for the people, with work with and for
- Te Ao Māori (the world views of mana whenua) is central to the way we think and work
- We are collaborative and networked - as a team and with/in the wider world
- Co-leadership, co-learning, co-creation (we learn from you, you learn from us and each other)
- Sustainable thriving futures – our work is underpinned by rigour and focused on growing value

By 2025 the Museum will:

- Be a successful, much-loved, highly visited<sup>1</sup> people-centred learning & leisure visitor experience
- Have embedded Te Ao Māori at the centre of Southland(er)ness, and both at the centre of the Museum's mission and story
- Operate as part of integrated and seamless service delivery, with the ACI and RSC
- Have a digital strategy and plan that has created deeper collaboration, engagement, connection and interaction – onsite, offsite and online
- Be an innovative 'active laboratory' through social learning & leisure experiences
- Be an 'active' node; facilitating a real and virtual 'ecosystem' –of partnerships, collaborations and interactions with and between communities, agencies, locations, museums and visitor experiences
- Be a sustainable organisation, delivering multiple bottom-line value for Southland and Southlanders
- Have positively impacted on a new and positive sense of Invercargill and Southland - locally and nationally

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<sup>1</sup> Onsite, offsite, online

**Performance (including programme outcomes, financial etc)**

OBJECTIVE	INITIATIVE	2019-20 annual plan	2025 MEASUREMENT
The Museum is a sustainable operation which has the financial resources to continue to meet its programme goals	<ul style="list-style-type: none"> <li>Fundraising strategy and plan in place to raise the required CAPEX</li> </ul>		<ul style="list-style-type: none"> <li>SDC, ICC, GDC funding secured at no less than 33% of total project budget</li> <li>MCH and PGF negotiations in train at targeted levels before 2020 election</li> <li>Philanthropy &amp; sponsorship targets reached</li> </ul>
	<ul style="list-style-type: none"> <li>Visitation and operational revenue plan outlining post-opening targets and KPIs required for sustainable operation in place</li> </ul>		<ul style="list-style-type: none"> <li>Post-opening metrics exceed KPIs               <ul style="list-style-type: none"> <li>Key visitor segments attendance</li> <li>75% 'excellent or very good' visitor satisfaction</li> <li>Revenue all non-funder sources up by 50% on 2017</li> <li>Revenue from visitors up by 300% in 2017</li> </ul> </li> </ul>
	<ul style="list-style-type: none"> <li>Visitor experience and supporting resources plan, based on and tested against targeted audience research, in place</li> </ul>		<ul style="list-style-type: none"> <li>Long-term and changing visitor experience assets in place, on time, under budget</li> <li>Educational resources and programmes in place</li> </ul>
	<ul style="list-style-type: none"> <li>Operational design and resourcing models ensure regional service delivery at agreed levels</li> </ul>		<ul style="list-style-type: none"> <li>Annual targets agreed with SHRC, ICC, SDC, GDC (are met or exceeded)</li> <li>Targets set for SM visitors going to regional sites and met or exceeded</li> </ul>
	<ul style="list-style-type: none"> <li>Collection engagement strategy and plan in place to maximise levels of access, engagement, contribution and interest</li> </ul>		<ul style="list-style-type: none"> <li>50% increase in digital hits on 2017 levels</li> <li>Collection items and related knowledge featured in at last 10 schools-based programmes annually</li> <li>30% increase in community contribution to knowledge held about collections</li> <li>New acquisitions in relation to community interests and endeavours plan KPIs met</li> </ul>
	<ul style="list-style-type: none"> <li>Audience development and sustainable programme strategy and plan is in place to ensure value of opening is maximised and audiences are developed into the future</li> </ul>		<ul style="list-style-type: none"> <li>Opening functions and projects</li> <li>Mayor signature project of national interest scheduled within 18 months or opening</li> </ul>

### Customer relationships (partners, audiences, stakeholders)

OBJECTIVE	INITIATIVE	2019-20 annual plan	2025 MEASUREMENT
The Museum develops and maintains the understandings of and relationships with others required for sustainable success	<ul style="list-style-type: none"> <li>Partnership with Mana Whenua</li> </ul>		<ul style="list-style-type: none"> <li>MOU/Partnership agreement with Mana Whenua in place</li> <li>Any conflicts managed promptly and good faith maintained at all times</li> </ul>
	<ul style="list-style-type: none"> <li>Partnership plan in place to ensure the Museum achieves high-level endorsement and support from key regional and national agencies</li> </ul>		<ul style="list-style-type: none"> <li>Operational MOUs in place with at least 4 entities (in addition to Local Government)</li> <li>At least 3 multi-year high value commercial relationships in place</li> </ul>
	<ul style="list-style-type: none"> <li>Joint venture and partnership models investigated and progressed</li> </ul>		<ul style="list-style-type: none"> <li>Models developed, tested and either in place, in progress or deferred</li> </ul>
	<ul style="list-style-type: none"> <li>Audience and non-audience research strategy and plan in place</li> </ul>		<ul style="list-style-type: none"> <li>Redeveloped facility and programme based on detailed understanding of target audiences' preferences</li> <li>Community/audience research project at least once annually</li> <li>Barriers to engagement understood and mitigated where possible and worthwhile</li> </ul>
	<ul style="list-style-type: none"> <li>Prioritised ecosystem plan in place with relevant 'purpose, content and location' entities, to leverage value of shared purpose, proximity geographically and/or related content</li> </ul>		<ul style="list-style-type: none"> <li>Review of the 2020 ecosystem mapping and prioritising completed, ecosystem plan updated</li> <li>MOU in place with Museums of Southland</li> <li>MOUs in place with at least 10 ecosystem organisations</li> </ul>
	<ul style="list-style-type: none"> <li>Foundation and Friends strategy and plan in place</li> </ul>		<ul style="list-style-type: none"> <li>Foundation has met CAPEX targets and is moving on to future projects</li> <li>Friends organisation operating in a cost-neutral way in terms of SMAG bottom-line</li> </ul>

### Organisational capability (Governance, staff)

OBJECTIVE	INITIATIVE	2019-20 annual plan	2025 MEASUREMENT
The Museum's Governance and staff resources are fit for purpose	<ul style="list-style-type: none"> <li>Effective governance model and development plan in place</li> </ul>		<ul style="list-style-type: none"> <li>Subject to review outcome</li> <li>Governance professional development plan targets met</li> </ul>
	<ul style="list-style-type: none"> <li>Professional skills-based Project Board model and personnel in place (subject to Governance model decision)</li> </ul>		<ul style="list-style-type: none"> <li>Successful delivery of the redevelopment project</li> <li>Project director and lead roles in agreed areas recruited and KPIs met</li> </ul>
	<ul style="list-style-type: none"> <li>A staffing plan to incrementally meet the Museum's strategic and operational requirements is in place</li> </ul>		<ul style="list-style-type: none"> <li>Staff roles aligned as part of project team phase and to the post-opening operating model</li> <li>Full complement of operational staff recruited, trained and inducted ahead of the opening</li> <li>A professional development plan focused on building collective team skills base is in place and resourced; with targets met annually</li> <li>Museum rates in high upper quartile as a 'best place to work'</li> </ul>
	<ul style="list-style-type: none"> <li>A targeted volunteer strategy and plan is developed to directly support the museum meet its goals and to increase opportunities for community engagement and capability-building</li> </ul>		<ul style="list-style-type: none"> <li>MOUs in place with at least 3 volunteer organisations and associations</li> <li>No fewer than 12 inhouse volunteers in place across all teams</li> <li>No fewer than 12 in-community volunteers in place</li> <li>Induction and training programming place and all volunteers inducted into it or 'graduates' of it</li> </ul>

### Operational methods (facilities, equipment, systems etc)

OBJECTIVE	INITIATIVE	2019-20 annual plan	2025 MEASUREMENT
The Museum's facilities, policies, systems and processes are fit-for-purpose, lean, effective and user-friendly	<ul style="list-style-type: none"> <li>A facilities project development and management plan are in place</li> </ul>		<ul style="list-style-type: none"> <li>Redeveloped facility on time and on/under budget</li> <li>Effective and appropriate collection storage achieved</li> <li>A long-term collection storage solution is funded and either open and underway</li> <li>All annual maintenance and renewal items achieved</li> </ul>
	<ul style="list-style-type: none"> <li>Te Ao Māori strategy and plan developed with mana whenua</li> </ul>		<ul style="list-style-type: none"> <li>Te Ao Māori KPIs met</li> <li>SM has Te Ao Māori personnel/capability required to deliver on goals</li> </ul>
	<ul style="list-style-type: none"> <li>Collections relocation plan in place, including a collection inventory database with records standards established</li> </ul>		<ul style="list-style-type: none"> <li>All collections have been relocated by 2023</li> <li>Museum has a detailed database inventory of no less than 90% of its collection</li> <li>The 30% of items of the highest significance are identified and housed approximately and on a conservation schedule if required</li> </ul>
	<ul style="list-style-type: none"> <li>Professional policies and systems are maintained</li> </ul>		<ul style="list-style-type: none"> <li>All policies required for effective and compliant operation are in place, and a cycle of regular review is instigated</li> <li>All systems are functional, and a cycle of regular review is instigated</li> <li>All compliance issues mitigated within legal timeframe</li> <li>MOU and partnership management methodologies are in place; with any issues managed successfully</li> </ul>
	<ul style="list-style-type: none"> <li>A digital strategy and plan are in place, to maximise the impact and limit to CAPEX and OPEX costs of development, maintenance and renewal</li> </ul>		<ul style="list-style-type: none"> <li>Digital plan KPIs met or exceeded</li> <li>Digital personnel/capability in place to meet goals</li> <li>One signature digital initiative is delivered, with high public uptake</li> <li>Museum has approved basis of counting digital visits/users and sets a national record on a per capita basis</li> </ul>
	<ul style="list-style-type: none"> <li>Strategic planning is maintained</li> </ul>		<ul style="list-style-type: none"> <li>2019-2025 plan reviewed annually</li> <li>2026-2031 Strategic Plan in place</li> </ul>

Strategic communications			
OBJECTIVE	INITIATIVE	2019-20 annual plan	2024 MEASUREMENT
The Museum has a clear value proposition that is effectively communicated, well understood, and positively regarded by its key stakeholders	<ul style="list-style-type: none"> <li>A brand and communications strategy and plan are in place to ensure the story and proposition (including the assessment of a brand name for the initiative) are clear, and compellingly communicated, to target stakeholders and audiences</li> </ul>		<ul style="list-style-type: none"> <li>70% of surveyed stakeholders and audiences understand and like the brand story and experience proposition</li> <li>70% of social media posts echo the brand story in a positive way</li> <li>The Museum is on the itinerary of at least 60% of visitors to Southland</li> <li>The Museum is a recognised icon of the Southland experience (as per a survey of region-wide visitor economy operators, visitors, airline staff etc)</li> <li>Key personnel are invited to speak nationally and internationally on at least 4 relevant platforms</li> <li>Regional, national and international digital engagement drives positive brand awareness and engagement</li> <li>Organisations is nominated for at least 5 awards for excellence and wins at least 2</li> <li>Museums Aotearoa conference is scheduled at SM, focused on key themes and foci of the redevelopment strategy/purpose</li> <li>Purpose-based brand stories appear on at least 10 high profile media platforms across at least 4 subject areas (eg arts, business, Māori, heritage, community developmental etc)</li> </ul>
	<ul style="list-style-type: none"> <li>The opening and launch of the experience – including incremental openings or launches - is managed as part of an overall brand launch strategy that leverages maximum impact, prolife and visitation</li> </ul>		<ul style="list-style-type: none"> <li>The opening strategy results in the purpose-based brand story being featured on/in high profile media platforms - in Southland (at least 10) and nationally (at least 6)</li> </ul>

## 1.2 Regional Museum support services

### The Regional Collections Store project

The author is currently leading an assessment of the optimal approach to the storage of regional collection, due late 2019. This assessment is likely to impact on the recommended model for the SM in some way or another. There are a range of options but the most likely appear, at this stage, to be 1) a regionally owned and operated facility or 2). a SM owned and operated facility with regional service provision. The focus of the assessment will be to deliver something workable and cost effective, which is either fully integrated with SM or directly aligned in key ways.

### The current situation

Across Southland museums are facing a set of challenges that are familiar nationwide. These include:

- Many volunteer staff who are ageing, forcing some small museums to simply close down with no plan for what happens to the collections, knowledge or memories. This trend is likely to increase in coming decades
- A lack of OPEX funding to sustain the existing museums – both in terms of long-running museums and more recent facilities which had significant CAPEX support with little ongoing allocation of OPEX funding
- Uninsured collections stored in buildings that are not fit-for-purpose

Within the sector there is a call for a regional approach that better supports museums in their locations. The opportunity to have differentiated but highly aligned centres-of-energy and excellence in the ACI (and with it the Library & Archives), a redeveloped Southland Museum and a regional collection facility offers significant opportunities for Invercargill and Southland. As noted above, a strategic focus should be focused on ensuring the whole is greater than the sum of the parts, avoiding the common tendency for organisations to operate in isolation from each other.

### SMAG's regional service

While it is charged with delivering a regional service and being a Southland-wide museum there are many who feel that SMAG has often failed to meet either expectation fully. The decision by the Board to enter into a management contract with ICC is often identified as a cause of this, partly due to the lack of a director with museum-sector skills being hired to lead. Notwithstanding the readiness of staff to assist other museums and to make display furniture available on a case-by-case basis, there is no Regional Museums Strategy or Plan in place within SMAG's operational model. Indeed, in lieu of this, in recent years it has been the SRHC that has taken a leadership position in terms of creating a regional museums support staff member and service. The historical failure of SMAG to deliver a regional service reflects its resourcing level, its internal operational model - which results in a small staff being alternately deployed on changing (mainly art) temporary exhibitions and undertaking other business, leaving little time to devote to regional support - and a lack of prioritising regional services as core business. Addressing these three factors – resources, prioritising and planning - might improve the frequency and quality of regional services. But it is clear, and brought into focus by the work of the SRHC

in recent years, that there are a series of (current and impending) systemic issues relating to Southland's regional museums sector.

### **The Southland Regional Heritage Committee**

SRHC's purpose is to establish and implement a collaborative strategy to preserve the regional heritage of Murihiku/Southland. It currently does this by funding practical 'hands on' support to Southland's small mainly volunteer run museums and heritage groups via the Southland Roving Museums Officer (RMO). The RMO, Johanna Massey, supports heritage groups with collection management, displays and museum redevelopments. The SRHC also allocates contestable grants to our region's museums and heritage groups via the Southland Heritage Fund. The SHRC is extending its strategic direction to advance solutions to three major heritage issues:

- **Moving to online digital records - Digital** records open up heritage to the world providing instant public access. Southland's museums haven't had the resources to keep up with this revolution. Only one small museum collection has been fully digitised, the remainder are partially digitised or not at all. Some collections remain uncatalogued. The SRHC is going to help heritage groups address this by leading a long-term project to:
  - Digitally catalogue Southland's public heritage collections
  - Photograph each item to provide a visual record and
  - Where appropriate share collections online via a searchable website. A 'one stop shop' website will function as a regional heritage database with 24/7 public access from anywhere in the world

This work will be co-ordinated via a regional strategy using common software and protocols. A key goal of the strategy will be to establish a regional Collection Policy to help guide what our museums collect, keep and let go.

- **Preserving collections by proper packing** - Not all heritage collections are packed in a way that protects and preserves them. The cataloguing project provides the opportunity to do this work.
- **Addressing insufficient storage spaces** - Right across the region Southland's museums do not have enough space to safely store their collections. This lack of space is putting collections at risk as are fluctuating climates in the majority of museum store rooms. Heritage collections are best preserved in a clean, stable environment with controlled temperature and humidity with limited exposure to light. The majority of our smaller museums do not have control of the temperature and humidity in their store rooms.

The solution is to build more heritage storage space with climate control. This could be done at each museum but a regional storage facility may be a more strategic and cost-effective solution.

### **Dual centres of expertise working collaboratively**

As outlined above, the current configuration and operating model of the Southland Museum has resulted in:

- a less than optimum visitor experience (while the museum is loved by many, there are also many locals who feel it is a 'rainy day only' option, failing to meet a 21<sup>st</sup> Century visitor experience standards - and others who simply don't visit)

- a less than ideal outcome in relations to collection care, research, cataloguing, digitisation etc (staff have commented on the need to keep rotated off exhibitions and back to collections, reducing the resource available to the latter)

While more funding and a bigger staff might address this, there is likely to be greater value in assessing how these two functions – collections-centred museology and people-centred experience design – might develop if each developed its own sense of purpose and skills and the two worked collaboratively to provide regional support to museums across Southland.

## A Regional Museums Strategy and Plan

This approach would allow a more planned approach to regional museums if:

- Governance and/or a MOU ensured collaborative effort
- The operation of SM is closely integrated with the *Museums of Southland* strategy and work programme<sup>2</sup> - acknowledging that SM working as a 'active hub' is a key element in supporting the wider regional network
- SRHC funding was based around an annual plan made up of projects with clear KPIs - across both the Southland Museum and RKSC – with benefits balanced across the 3 Council territories.

This might include:

- Projects which involved both Southland Museum and RCS support staff working together on a single project or projects that were either entirely collections (RCS) or entirely visitor-experience based (Southland Museum)
- Professional development programmes (available to some or all regional museums)
- An agreed number of touring programmes
- etc

Southland Museum	RCS
<b>Visitor-centred skills</b>	<b>Collections-centred skills</b>
Concept development Comms and marketing Digital thinking and technologies Interpretation Partnerships Revenue Touring exhibitions	Collection identification Collection care Cataloguing Digitisation Conservation Storage Packing
<b>Shared skills</b>	
Strategic planning Annual planning Te Ao Māori Legal and financial MOUs HR & compliance	

Two complementary skillsets working collaboratively may have advantages in terms of regional services

<sup>2</sup> <https://www.facebook.com/projectarksouthland/>

## 1.3 Best practice examples

### People-centred museums

In *Creating the Visitor-centred museum*<sup>3</sup> the authors assess the key characteristics of a range of museums and art galleries in the USA and Europe. It's worth noting that while all share a focus on putting visitors at the centre of their model, this is manifest in a range of ways. There is no one 'right' way of being visitor-centric – success will depend on context, clarity of purpose & mission, target audiences, content (eg: collections or not) and subject scope etc. Examples include:

- **Engaging through audience immersion** – including City Museum, St Louis which is an audacious child-centred facility based on the idea of 'active play' and the Minnesota History Center where the director is focused on the importance of play and the emotional responses of stories as a vital means of connecting with visitors of all ages



**Non-collections based:** City Museum, St Louis (above left) **Collections-based:** Glasgow 'Open Museum' storage facility (above right) and Minnesota Historical Center's lounge and resource areas in exhibition galleries (below)



<sup>3</sup> Samis & Michaelson; published by Routledge, New York 2017

- **Reinvigorating traditional museums** – including the Oakland Museum of California where the director’s focus is on including a diverse public, resulting in a significant thinking of the museum’s structure, operations and culture (see page 14) and the Denver Art Museum’s Discovery Library – which includes lounges and makerspaces in the galleries
- **Creating social change** – including Kelvingrove in Glasgow which was redeveloped as a user-centric ‘creative commons’ (which has been very popular with users but controversial amongst traditional groups) and the related Open Museum – an ‘open storage’ facility - at Nithill (which serves as an exemplar of what the SRHC are investigating for Southland)
- **Taking a critical stance on museum practice** – including the Museum of Contemporary Art in Denver which is based on a mantra of ‘experience over objects’

### Intergenerational and children-focused benchmarks

Notwithstanding the need for a balanced approach to audience, Ken Gorbey correctly identified the need to prioritise attractiveness to locals, and to build on being a place that welcomes families and prioritises learning, discovery and fun. Investing in young audiences is key to sustaining ongoing interaction with cultural organisations. Learning programmes will continue to be developed in line with the organisational vision. Discovery-based learning and STEAM<sup>4</sup> learning will be looked at in line with the strategic direction and community and educator provider feedback. Useful international examples, some of which display ‘hybrid’ models creating new value, include:

- Play environments are something the organisation would like to look at – both inside and outside the museum <http://www.bostonchildrensmuseum.org/power-of-play>
- City Museum, St Louis – the whole museum environment is a playground <https://www.citymuseum.org/>
- Otago Museum’s new Tūhara Science Discover Centre was mentioned frequently as an exemplar [www.otagomuseum.nz/whats-on/do/tuhura](http://www.otagomuseum.nz/whats-on/do/tuhura)
- Pambata Children's Museum which provides an interactive learning environment, working with children from disadvantaged families <https://www.museopambata.org/about.html>
- A school within a museum <https://www.edutopia.org/article/when-your-school-is-a-museum-beth-hawkins>
- Community recreational and wellness spaces within museums <https://umfa.utah.edu/art-wellness>  
<https://www.childrensmuseum.org/exhibits/basketball>
- *Scoop; Wonderful World of Ice-Cream* experiential sensory environments and event activations using sophisticated marketing <https://www.kingscross.co.uk/press/2018/06/14/scoop-the-wonderful-world-of-ice-cream-opens-this-summer-at-kings-cross>

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<sup>4</sup> Science, Technology, Engineering, Art and Mathematics (STEAM thinking inserts the Arts/creative thinking into the traditional STEM model)

## 1.4 A digital strategy

“The museum experience I envision for 2050 isn’t confined within the walls of a building. **It is ubiquitous, distributed, and integrated into daily life.** I think AI will play a major part, with AI devices drawing heavily on the vast collective museum databases. You think some kids are dinosaur-obsessed now? Wait until they can spend their playtime helping a curator at her latest paleo dig in Outer Mongolia, or even 3D printing the most recently catalogued species. **Museums could be some of the best places to match students with mentors,** to give them hands-on projects, and to **get them started on a path of original research and publication...**” Elizabeth Merritt, Center for the future of museums<sup>5</sup>

It is rare for Museums to have a digital strategy – but they are critical to planning and success. A digital strategy results in deeper engagement, connectivity and use – onsite, offsite and online is imperative in the 21<sup>st</sup> Century. An approach similar to that recommended by the British Arts Council<sup>6</sup> is recommended, to ensure a purposeful and sustainable strategic approach. This should consider:

- What is your organisation’s purpose?
- Where are you today in terms of your digital practice?
- Given this starting point, how can digital help you better deliver your organisational mission eg: your creative and cultural output; improving the experience for your audiences; or making your organisation more sustainable by opening up new revenue streams?
- What are the principles and commitments that underpin your approach to digital? Eg: putting audiences at the centre of everything, embedding digital throughout your organisation.
- What skills and capabilities do you need to develop in your organisation?
- Who is responsible for your digital policy? How will it be reviewed and renewed, and when?
- What will success look like?

In a reinvented SM (and ACI & RCS as appropriate) this may see a focus on:

- **Culture** – develop an organisational mindset where digital is at the core of the way we think, across all of our work
- **Audiences** –use digital to understand our audiences better, build deeper engagement with existing audiences and respond to interests of new audiences
- **Content development** –establish a digital content strategy that expands the scope and impact of our work in the museum, offsite and online
- **Resources** –invest in staff training and digital infrastructure that allows us to operate in ways that make us purposeful and align with our values

These objectives should be underpinned by a such of principles, such as:

- **People-centred** – always aware of user preferences and values
- **Joined-up, networked, collaborative** – linking as much as possible with existing networks, platforms, content and devices

<sup>5</sup> Elizabeth Merritt [www.miscmagazine.com/elizabeth-merritt-future-museums](http://www.miscmagazine.com/elizabeth-merritt-future-museums)

<sup>6</sup> Arts Council of England *Digital Policy and Plan guidelines* [https://www.artscouncil.org.uk/sites/default/files/download-file/Digital\\_Policy\\_Plan\\_guidelines.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Digital_Policy_Plan_guidelines.pdf)

- **Innovative & experimental** – success will involve taking a strategic approach to risk, balancing successes with limited failures
- **Sustainable** – the right balance between digital thinking and digital and analog technologies
- **Accessible and safe** – the approach should be accessible across relevant platforms and devices, and manage digital safety and privacy at all times.

	Digital technologies	Analog technologies
Digital thinking	<ul style="list-style-type: none"> <li>• Online interaction between schools Southland and Canada (for example), facilitated by Museum</li> <li>• A short video of a kaumatua’s story on GPS-based app to connect it with its home landscape</li> </ul>	<ul style="list-style-type: none"> <li>• Visitor as a co-creative participant in experience creation</li> <li>• Visitor-generated interpretation (labels, blackboard etc)</li> <li>• Museum project activates Southland families’ stories and histories</li> </ul>
Analog thinking	<ul style="list-style-type: none"> <li>• Interpretation of object on touchscreen</li> <li>• A kaumatua’s story of taonga is played on an LED touchscreen in a gallery, with a map of where the taonga is from</li> </ul>	<ul style="list-style-type: none"> <li>• Interpretation of object on a ‘lift-lid’ label</li> <li>• Museum curates an exhibition of Southland family histories</li> </ul>

Examples of digital/analog thinking and digital/analog technology solutions

Digital approaches might include:

- **Minecraft** - technology is opening up the educative potential of museums. The Museum of London created an interactive Minecraft map of the Great Fire of 1666. It became an innovative and phenomenally popular online resource. Furthermore, it engaged children through a medium with which they were confident and adept<sup>7</sup>.
- **Wikipedia** - Museums are coordinating local researchers, writers, historians and students to incrementally update information about their regions and areas of interest. In a recent article *The Future of Wikimedia and Why New Zealand Museums Should Pay Attention* Susan Tolich<sup>8</sup> notes that “The goals that the Wikimedia foundation are working towards are too similar to that of the GLAM sector for it to be ignored. More importantly the challenges they are facing are too similar for us not to be combating them together”.
- **‘Story telling’ and ‘story making’** - A ‘digital-thinking’ approach can be expressed in terms of how information is generated, shared and distributed. A ‘story telling’ approach is based on the museum developing ‘content’ (everything from its brand to exhibitions, interpretation, the website etc). ‘Story making’ involves allowing or facilitating the community/audience to become the storytellers. While this occurs already on social media platforms, “the difference with story making – versus a generic Facebook post about a brand – is that marketers actively solicit, curate and redistribute the stories made by their audience<sup>9</sup>”

<sup>7</sup> Elizabeth Merritt <https://blooloo.com/features/future-proofing-museums-elizabeth-merritt/>

<sup>8</sup> *Tauhere | Connections* vol. 4 Oct 2018

<sup>9</sup> [www.thismoment.com/content-marketing-blog/storytelling-or-storymaking/](http://www.thismoment.com/content-marketing-blog/storytelling-or-storymaking/)

## 1.5 Foundation fundraising

The indicative fundraising target and approach has been developed using the following model: This includes philanthropy, cash and in-kind partnership and sponsorships

Donation level	Number <sup>10</sup>	Value
\$500,000	1	\$500,000
\$250,000	3	\$750,000
\$120,000	4	\$480,000
\$60,000	10	\$600,000
\$30,000	10	\$300,000
\$15,000	20	\$300,000
\$12,000	20	\$240,000
\$9,000	20	\$180,000
\$4,500	40	\$180,000
\$500	50	\$25,000
\$100 <sup>11</sup>	500	\$50,000
<b>TOTAL</b>		<b>\$4,005,000</b>

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

Contribution	Area
Potential naming association in perpetuity	
\$500,000	<ul style="list-style-type: none"> <li>Overall relationship with the museum</li> </ul>
10 years naming association	
\$250,000	<ul style="list-style-type: none"> <li>The signature gallery, the Social/events centre, the foyer, the Discovery Centre</li> </ul>
\$120,000	<ul style="list-style-type: none"> <li>the Black Box, larger galleries, outdoor areas</li> </ul>
5 years naming association	
\$60,000	<ul style="list-style-type: none"> <li>The education suite, smaller galleries</li> </ul>
\$30,000	<ul style="list-style-type: none"> <li>Feature spaces, vestibules, meeting rooms etc</li> </ul>

In considering naming rights in association with fundraising the following guidelines are recommended:

- In general naming rights should be for fixed period. This has two advantages
  - it guards against corporate names existing in perpetuity long after the companies no longer exist (Wellington's Michael Fowler Centre is an example)
  - it provides a possibility for the museum to develop OPEX funding relationships with renewing or new partners
- In special cases the naming association may be in perpetuity
- Naming recognition should sit under the naming system in the museum – for example “the Deep South Experience’ proudly supported by X, rather than ‘The X Deep South experience’

<sup>10</sup> This includes individuals, trusts, businesses, funding agencies etc

<sup>11</sup> This might be a ‘buy a brick’ type opportunity

In some cases, signature spaces or experiences might be shared by two or three named supporters

## Fundraising; an integrated projects view

When the ACI report was completed and signed off in 2017 the relationship between it and the in-development proposal for a regional collection store was as follows:

- **ACI:** build 2020-21
- **Southland Museum redevelopment:** 2027-28
- **Regional Collection store:** tbc

The decision in April 2018 to close SMAG triggered an understandable sense of loss among many in the community, and an urgency to open a redeveloped SM. Since that time a new Government has seen the continuation of the funding sources available to the ACI (including Lotteries and the Ministry for Culture and Heritage) on a similar criteria basis. In addition to these, the new Government has launched the Provincial Growth Fund, for regional development projects.

Based on the strategic multiple bottom-line approach recommended in this report, there is potential to package the elements - as part of an integrated whole - across a number of these funding platforms. Initial assessment suggests the following approach is the most likely to maximise investment in Southland.

	MCH	PGF	Lotteries		
			Community facilities	Significant projects	Environment & Heritage
ACI	✓	✓	✓	✓	X
SM	✓	✓	✓	✓	X
RCS	?	X	✓	✓	✓
Joint?	all	ACI + SM	all	all	X

Key aspects of the proposed approach mean that the redevelopment is well aligned to key funding streams. These include:

- The triple focus on the visitor and retail economy, community identity and pride and Invercargill and Southland's liveability and attractiveness
- The rethinking of the museum, in partnership with mana whenua, within a Te Ao Māori paradigm
- The focus on developing win-win-win partnerships with other parties to deliver social, cultural, economic and environmental outcomes
- The focus on increasing commissionable products for paying visitors, with the ability to add additional guest nights in support of new and existing investment in the travel, tourism, accommodation, food and beverage, retail sectors
- The purpose's focus on engaging people in ways that result in connection, learning and 'stepping up'

- The focus on positively impacting on the city's - and region's – brand and reputation, assisting in retaining and attracting talent and investment
- The generation of new jobs in the service and hospitality sector

## 1.6 Locating the I-Site

The Invercargill I-Site has been recognised as a strategic asset. It is estimated that 95% of migrants who move to Southland have been visitors to the region first, with visitors often using the I-Site network during their travels to look for information and advice. The location, design, welcome and narrative of the Invercargill I-site is therefore critical. The Venture Southland website notes that Communities are healthier, happier and more productive when newcomers are welcomed, and participate fully in society and the local economy".<sup>12</sup> The development of the ACI and the new SM provide an ideal opportunity to develop I-Site services, with the support of the Ministry of Business, Innovation and Employment, that will contribute to making Southland the most welcoming place possible. With the development of the Southland Museum and the ACI there is an option of locations for:

**A single-site facility** at either:

- The Southland Museum (as a one-stop visitor destination), or;
- The ACI (as part of the city centre)

**A two-site facility** at either:

- A principal I-site (in partnership with DOC) at the new Southland Museum and a smaller satellite I-site as part of the foyer of the ACI, or;
- A principal I-site at the ACI (ensuring an increasingly likelihood of visitors come to the city centre) and a smaller satellite I-site (in partnership with DOC) and the new Southland Museum

Craig Wilson of Quality Tourism Developments Ltd<sup>13</sup> notes that "The idea of two visitor centres may sound expensive, as they are making bigger losses than ever before. But the idea of a visitor precinct will appeal with strategically placed nodes around a central hub". In Invercargill's case this would include the ACI in the city centre and a museum/visitor attraction with café that provides a weather-proof attraction open year-round. For example, the Oamaru historic precinct has a very successful penguin attraction by the harbour (with less successful heritage attractions elsewhere in the precinct) with an I-Site back on the main street of the town. The cafés and Scott's Brewery are providing reasons for visitors to stay longer and spend more within the precinct. Steampunk has been the catalyst for giving the whole precinct the critical mass to retain visitors from afternoon to evening (when the penguin viewing occurs).

<sup>12</sup> <http://venturesouthland.co.nz/projects/growing-southlands-population>

<sup>13</sup> Personal correspondence with the author, September 2018



- **ACI:** combined with arts, creative workshops, an after-dark ‘place to be, things to do’ and a ‘what’s on this week’ locals-and-visitors focus

## 1.7 Working with the business sector

Businesses that are seeking mutual value through such partnerships (not a financial return, necessarily, but a return on their social investment) are seeking or open to long-term, multi-faceted, value-driven partnerships with not-for-profits. For a new SM to fail to organise operate in a way that leverages this advantage would be to undermine the value of the investment the community will make in it. New Zealand businesses are often more focused on environmental goals than their Australian equivalents and typically less concerned with social issues. But there is growing interest in the overlap between environmental and social issues, as these examples of companies involved in the New Zealand *Sustainable Business Network*<sup>14</sup> show:

- **Fonterra** has conducted a feasibility study of how it could displace all of the coal use at its Edendale manufacturing site in Southland with electricity. This has provided the technical insight and a pathway to make the transition possible.
- **NZ Landcare Trust** is an independent, non-government organisation that promotes and delivers rural, community-driven catchment management initiatives at a national level.
- **Quigley and Watts**, working with Taylor Baines Ltd and the Ministry for Primary Industries’ Aquaculture Unit, has undertaken a programme to bring social and community effects to the forefront of decision making.

Successful partnerships are first and foremost business relationships. Success relies on a strategic approach to building a value proposition – based on investment by and benefits to each organisation. For a not-for-profit, community-owned entity benefits can include:

- Increased brand exposure and awareness
- Increasing the range of services you offer
- Reducing costs
- Increased brand reach and credibility

To be successful in facilitating and growing partnerships a not-for-profit, community-owned organisation needs to:

- Have a clear purpose - underpinning a strong brand and allowing strategic agility
- Demonstrate it delivers impacts that matter to others
- Be able to engage a partner’s employees in meaningful ways
- Focus on the local
- Know its partners and what matters to them

‘Future of business/work’ commentators are increasingly focusing on a shift to interconnected ecosystem thinking as the 2020s approach. “Businesses must also look beyond today’s situation and understand at a more fundamental level what will separate the winners from the losers in the next decade. We see five new imperatives of competition that will come to the forefront for many businesses:

<sup>14</sup><https://sustainable.org.nz/>

- Increasing the rate of organizational learning
- Leveraging multicompany ecosystems
- Spanning both the physical and the digital world
- Imagining and harnessing new ideas

## 1.8 Aligning with the ACI

The SM and ACI will both share a single-minded people-focused model. So, while the content expertise will be specific in each case (through concept developers for exhibitions, events, online projects etc and in which collection items are used) in all other respects the staffing model for SM outlined above is congruent with the ACI staffing requirements. Based on this a single CEO and staff is recommended to operate the two facilities. It would make no sense to duplicate the same skills across two entities. Successful examples include:

- Hutt City Museums, a division of the Hutt City Council, operates the Dowse Art Museum and Petone Settlers Museum under a single CEO
- Dunedin City Council, a single Council entity runs Toitū, Otago Settlers Museum and the Dunedin Public Art Gallery. A single CEO is currently managing both teams

The ACI and SM are likely to:

- Be developed in close time proximity
- Have similar business drivers
- Require similar leadership and staff attitudes, skills and capabilities (see table below)
- Offer a collective opportunity to leverage city centre rejuvenation and a greater activation of Queens Park as a leisure and recreation asset

Key skills	ACI	SM
Experience	✓	✓
Operations	✓	✓
Engagement	✓	✓
Brand & comms	✓	✓
Corporate Services	✓	✓
Visitor Services	✓	✓
Collections use	✓	✓

A matrix approach to staffing should be used to assess synergies and overlaps

### Brand and multiple facilities

In the event a single-staff model exists across a future SM and ACI it will be important to assess the relative value of the three approaches to constructing and presenting the brand story of an organisation that has multiple trading arms or products and services – the **branded house** approach, the **house of brands** approach and the **hybrid** approach.

1. **The Branded house model:** In this approach *the company is the brand*. All products and services are clearly identified as subsets of the primary brand. Google is a good example of the branded house approach, as is Apple.
2. **The House of brands model:** In this approach the branding focus is *on multiple sub-brands*. Proctor & Gamble (P&G) is a good example. Under P&G there are dozens of brands, including Pampers, Duracell and Gillette. However, P&G places very little prominence on itself, and the P&G brand adds little real credibility to any of its products.
3. **The Hybrid (or House blend) model:** This is an architecture based on the development of *sub-brands with the added credibility of the existing parent brand*. Coca-Cola is a notable example of this model. In the accommodation sector Accor is a good example of this approach though in key respects it is a mix of 'House of brands' and 'Hybrid'.

The recommended approach for the SM and ACI is the House of brands model, with:

- A clear SM brand
- A clear ACI brand

In addition, it will be important for the [parent entity to have a 'name' which represents it as a single integrated entity – for applications to government, funders etc (eg: Museum of New Zealand Te Papa Tongarewa is the formal 'name' and Te Papa is the 'brand').

**Brand extensions** are sub-branded products, service and experiences that form part of a brand proposition. For Apple, for example, this covers the 'i' range of products, all of which are understood as being Apple products and all of which reinforce Apple's brand story in their respective market segment. There are opportunities to progress this idea within the SM and ACI brands – such as a [SM-brand] *citizens scientists club* and an [ACI-brand] *afterschool creative stretch class* etc.

## The RCS

Depending on the outcome of the feasibility study, the RCS name and brand will either be:

- A brand extension of the SM, or;

A distinct 'name' of its own (in this case a 'brand' is seen as less critical)

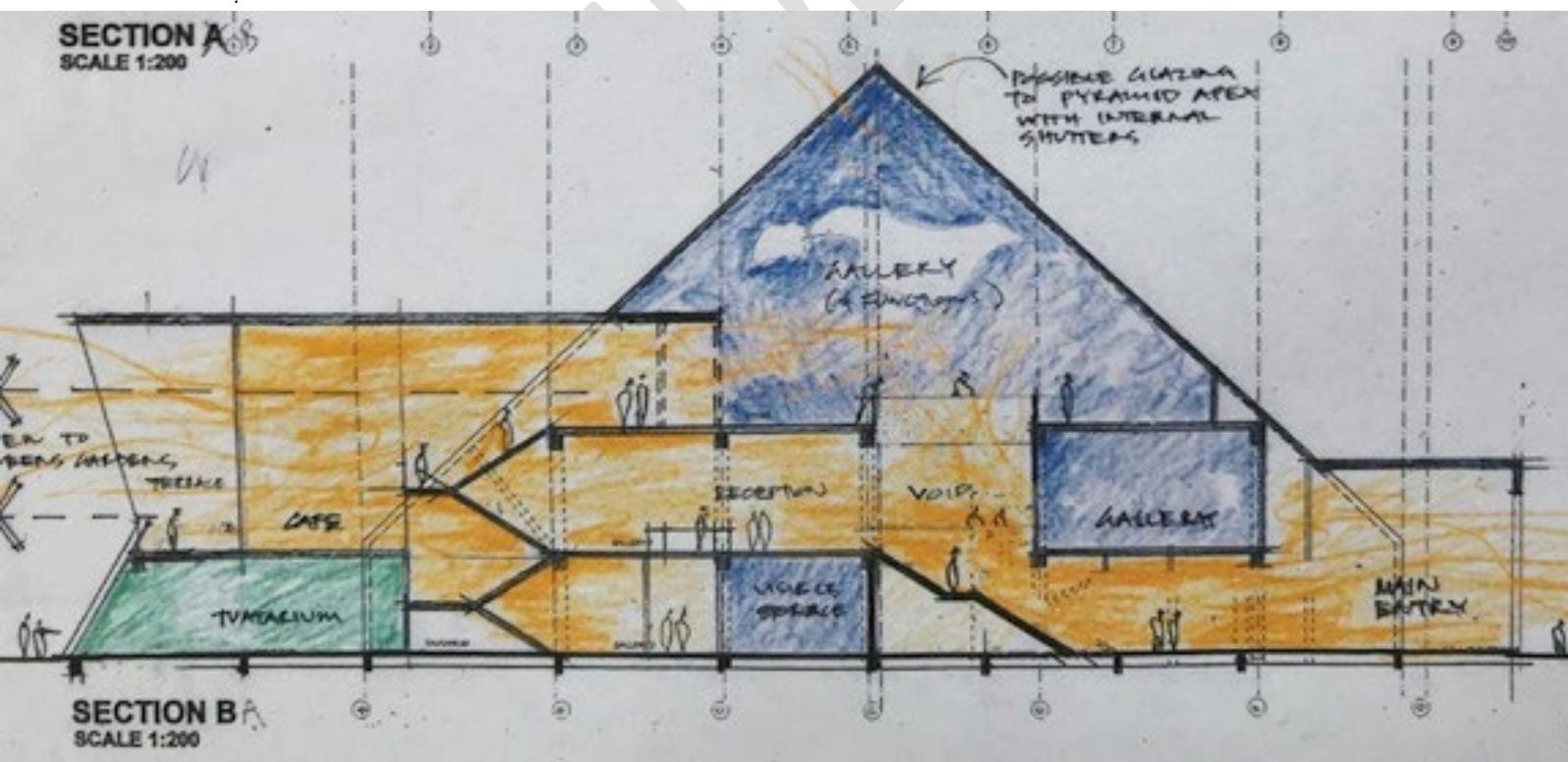
## 2. The facility

This section includes additional information related to the building and the calculations used to develop the recommended option.

### 2.1 Indicative plans

The plans are developed to provide indicative arrangement of spaces within the structural envelope – principally to test the spatial assumptions. The set of plans provided on the following pages are based on a ground floor café with access to the Park. This is seen as having the advantage of allowing ease of access from both the city and park sides of the building. While maintaining a secure point of entry that can be overseen by staff. They are not intended as the final plans – these will come once an architect has been procured and the full brief is developed. The brief for the design brief should include a consideration of issues such as ensuring:

- A dramatic 'active end' into a 'deep south deep time' experience is achieved (this is well outlined in the Ken Gorbey 2015 reports)
- An appropriate cultural and zoological separation exists between the Tuatarium and other activities in adjacent (to each side and above)
- The professional standards required for the exhibition and collection spaces are achieved
- A food and beverage sector expert is fully involved in briefing the size, adjacency, all-hour access and other relevant considerations in terms of a successful café/catering opportunity
- The facility is designed to be flexible, to change with the people, it exists to serve
- The full range of revenue-generating opportunities are identified, protected and leveraged



An alternative scheme - a section showing visitors moving up to a first-floor reception, café and expansive views into Queens Park on arrival

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 All work to comply with NZ Building Code and relevant NZ Standards.



- Key**
- Cafe
  - Cafe Kitchen
  - Public Circulatory Space
  - Gallery Spaces
  - Public Vertical Circulation
  - Services
  - Goods and Loading
  - Museum Staff Areas
  - Education

**GROUND FLOOR**



CONCEPT C  
 DRAFT

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Project name:  
 Southland Museum and Art Gallery  
 108 Gala St, Queens Park, Invercargill 9810

Sheet Title:  
 PLAN - Proposed Ground Floor

Scale: 1:250 @ A3 Date: 5 MAY 2017  
 Sheet No: A110 Revision No:

1 Proposed Ground Floor  
 A110 1:250 @ A3



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- Key**
- Cafe
  - Cafe Kitchen
  - Public Circulatory Space
  - Gallery Spaces
  - Public Vertical Circulation
  - Services
  - Goods and Loading
  - Museum Staff Areas
  - Education

FIRST FLOOR

**CONCEPT C  
DRAFT**

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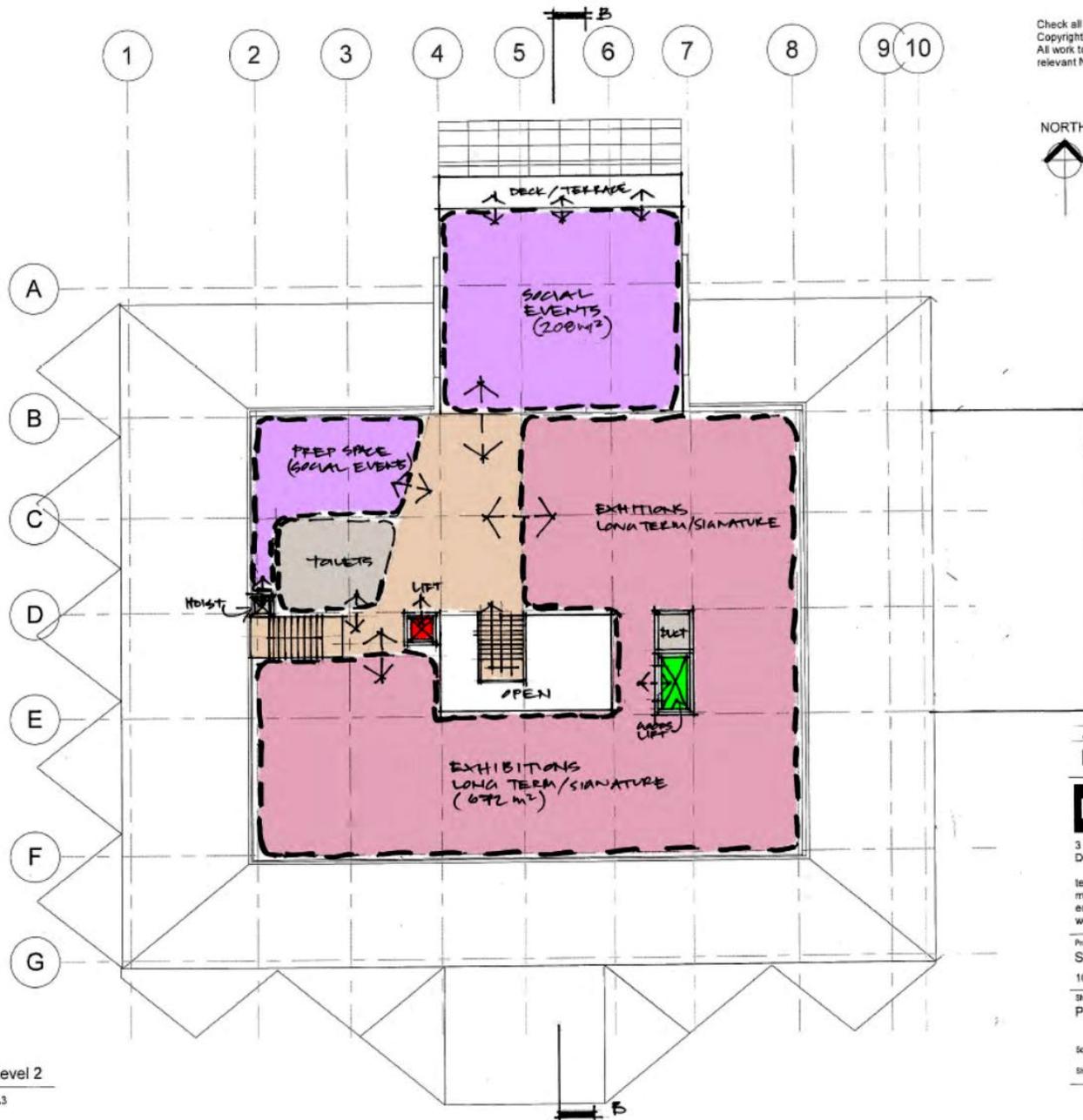
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Project name:  
 Southland Museum and Art Gallery  
 108 Gaia St, Queens Park, Invercargill 9810

Sheet Title:  
 PLAN - Proposed Level 1

Scale: 1:250 @ A3      Date: 15 MAY 2019  
 Sheet No.: A111      Revision No.:



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- Key**
- Cafe
  - Cafe Kitchen
  - Public Circulatory Space
  - Gallery Spaces
  - Public Vertical Circulation
  - Services
  - Goods and Loading
  - Museum Staff Areas
  - Education
  - Social Events

**SECOND FLOOR**

**CONCEPT C**  
**DRAFT**

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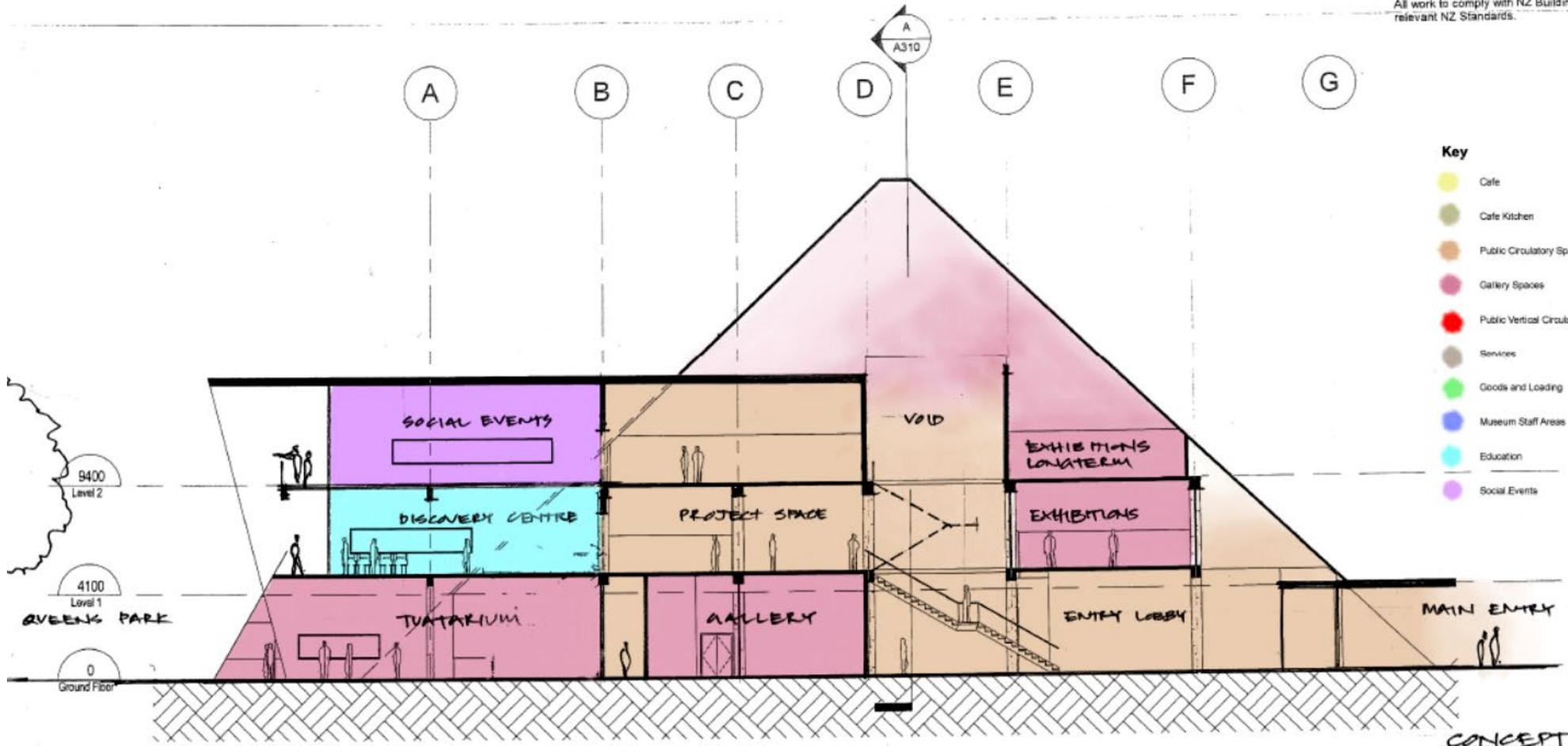
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 Southland Museum and Art Gallery  
 108 Gala St, Queens Park, Invercargill 9810

Sheet Title:  
 PLAN - Proposed Level 2

Scale: 1: 250 @ A3 Date: 5 MAY 2019  
 Sheet No.: A112 Revision No.:

1 Proposed Level 2  
 A112 1: 250 @ A3

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CONCEPT C  
DRAFT

ELEVATION



TIM WALKER ASSOCIATES

## 2.2 Space budget

The space budget for the recommended redevelopment approach is provided in two forms, the first by functional type and the second by location.

### 2.2.1 Space budget by functional space

<b>PROPOSED Option</b>				
<b>Type of Space</b>	<b>Modified Museum Building</b>	<b>Floor Area m2</b>	<b>Subtotal Area (m<sup>2</sup>)</b>	<b>Total</b>
<b>Public Space</b>				
	Main Entry Lobby	207		
	Reception	18		
	i- site/shop	68		
	Café	196		
	Kitchen	51		
	Black box	170		
	Green room	30		
	Large meeting	70		
	small meeting	25		
	Public Toilets	33		
	Corridors	53		
			<b>921</b>	
<b>Education</b>				
	Education	105	<b>105</b>	
<b>Exhibition Space</b>				
	Gallery 1	130		
	Gallery 2	90		
	Project Space	339		
			<b>559</b>	
<b>Tuatarium</b>				
	Tuatarium	288		
			<b>288</b>	
<b>Back of House</b>	Back of House (Transit Store/Collection Prep/Clean etc)	348		
	Workshop,	77		

	unload	90		
	truck dock	100		
			<b>615</b>	
General				
	Passenger and Good Lifts	15		
	Food Hoist	3		
	HVAC Plant Room/Ducts	35		
			<b>53</b>	
Exterior Space				
	Parking	exlcuded		
	Terrace/outdoor seating	exlcuded		
	Other	exlcuded	<b>0</b>	
				<b>2541</b>
Education				
	Discovery Centre	208		
			<b>208</b>	
Exhibition Space				
	Exhibition 1	464		
	Exhibition 2	119		
	Project Space	102	<b>685</b>	
Staff	Offices	251		
			<b>251</b>	
General				
	Public Toilets	33		
	Void/Atrium	63		
	Passenger and Good Lifts	15		
	Food Hoist	3		
	HVAC Duct	5		
	Circulation - Stairs/Corridors	50	<b>169</b>	
				<b>1313</b>
Gallery				
	Permanent Exhibition	672	<b>672</b>	
Social Events				
	Social Event space	208		
	preparation space (social events)	82	<b>290</b>	
General				
	Passenger and Good Lifts	15		
	Food Hoist	3		
	Circulation - Stairs/Corridors	142		
	Toilets	42		
	Void/Atrium	64	<b>266</b>	
				<b>1228</b>
<b>Total</b>				<b>5082</b>

## 2.2.2 Space budget by location

<b>EXISTING BUILDING (additional space assumptions at foot of table)</b>						
<b>Location</b>	<b>Type of Space</b>	<b>Existing Museum Building</b>	<b>Floor Area m2</b>	<b>Subtotal m2</b>		<b>Total</b>
<b>GROUND FLOOR</b>						
	<b>Public Space</b>					
		Main Foyer	22			
		North Foyer	27			
		Reception	7.8			
		i- site	57.8			
		Waiting Area/Social Space	254			
		Momento Shop	39.5			
		Café - Pyramid Cafe	17			
		Kitchen	12			
		Theatre	67			
		Public Toilets	71			
		Cloaks	9.1			
				<b>584.2</b>		
	<b>Education</b>					
		Education Centre	54	<b>54</b>		
	<b>Exhibition Space</b>					
		Gallery 1	90.5			
		Gallery 2	201.8			
		Gallery 3 (Gallipoli Experience)	104.4			
		Gallery 4 (Community Gallery)	120			
		Gallery 5 (Ex. Children Gallery)	99.3			

		Gallery 6 (Maori Gallery)	91.2			
		Gallery 7 (Speedway Display)	17.6			
		Projection Space	22.3	<b>747.1</b>		
	Tuatarium					
		Display	130.5			
		Public Viewing	41.5			
		Office	13	<b>185</b>		
	Staff Offices					
		Director office	25			
		General Manager office	21.4			
		Office	15.1			
		Workroom	108.8			
		Staff Toilets	6.4			
		Staff Kitchen	8.4	<b>185.1</b>		
	Back of House					
		Workshop	79.6			
		Storage	140.8			
		Dark Room	25			
				<b>245.4</b>		
	General					
		Circulation - Stairs/Corridors	111			
		Lifts	7.8			
		Machine Plant Rooms	22.4			
		Heating	17			
		HVAC Plant Room	37	<b>195.2</b>		
	Exterior Space					
		Parking	exlcuded			
		Terrace/outdoor seating	exlcuded			

		Other	exlcuded	0		
	<b>Subtotal Existing Ground Floor</b>				<b>2196</b>	
	Variation in floor area between existing and proposed					
		Additional Floor Area proposed -Truck Dock/Unload	190			
		Additional Floor Area proposed -Tuatarium	192			
		Removal of Education Room	-54			
		Scaling variation	-68			
		SLOPE/Measurement variation	85		<b>345</b>	
<b>Total Ground Floor</b>						<b>2541</b>
<b>FIRST FLOOR / Level 1</b>						
	Education					
		Observatory	54		<b>54</b>	
	Exhibition Space					
		Gallery 8 (Whales Whaling and the Antarctic Gallery)	134			
		Gallery 9 (Southland History Gallery)	94.7			
		Gallery 10 Beyond the Roaring 40's Gallery)	452.9			
		Gallery 11 (Natural History Gallery)	122			
		Gallery 12 (Worlds Fastest Indian Gallery)	42.3			
		Gallery 13 (Victoriana Gallery)	86.3		<b>932.2</b>	
	Back of House					
		Archive Space	134.3			
		Office	28.8		<b>163.1</b>	
	General					

		Storage	77.6			
		Lifts	7.8			
		Circulation - Stairs/Corridors	127.3	<b>212.7</b>		
	<b>Existing First Floor Subtotal</b>				<b>1362</b>	
	Variation in floor area	Additional Floor Area proposed -Discovery Centre	104			
		Removal of Observatory	-54			
		Scaling variation	-154			
		SLOPE/Measurement variation	55		<b>-49</b>	
<b>Total First Floor/Level 1</b>						<b>1313</b>
<b>SECOND FLOOR / Level 2</b>						
	Collection Store					
		Collection Store	806.2	<b>806.2</b>		
	General					
		Lift	7.8			
		Circulation - Stairs/Corridors	61	<b>68.8</b>		
	<b>Subtotal Existing Second Floor</b>				<b>875</b>	
	Variation in floor area between existing and proposed					
		Additional Floor Area proposed Social Events space	104			
		Scaling variation	169			
		SLOPE/Measurement variation	80		<b>353</b>	
<b>Total Second Floor/Level 2</b>						<b>1228</b>
<b>TOTAL EXISTING BUILDING</b>					<b>4433</b>	

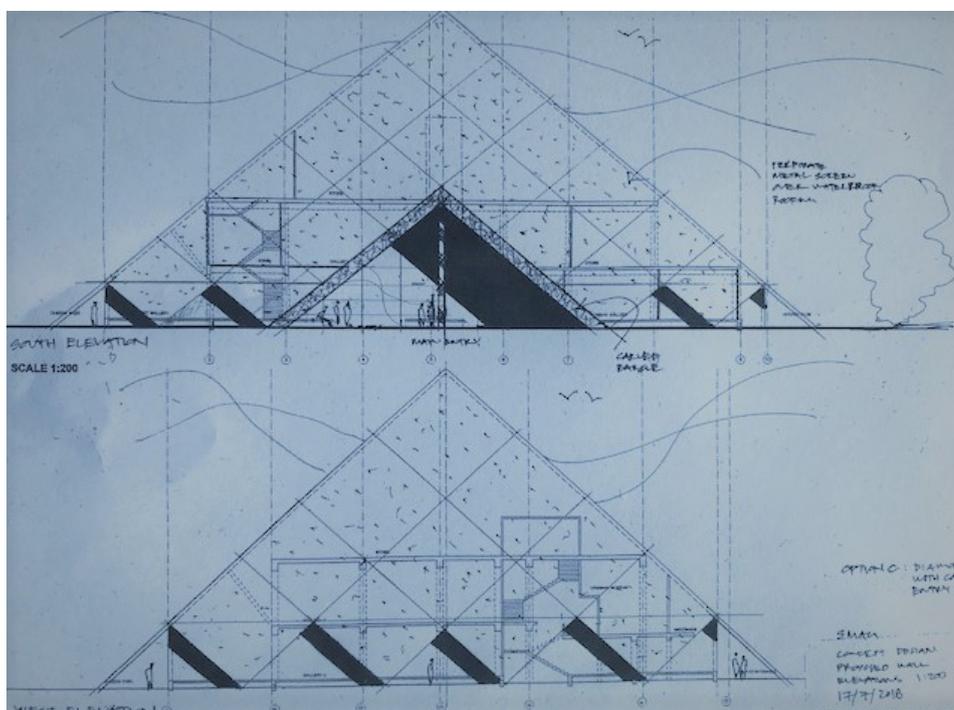
	<b>Additions/Removals/Scaling variations</b>	Additional Floor Area proposed	590			
		Removal of Observatory / Education	-108			
		Scaling variation	-53			
		SLOPE/Measurement variation	220		<b>649</b>	
<b>TOTAL PROPOSED BUILDING</b>						<b>5082</b>

CONFIDENTIAL

## 2.3 The 'pyramid'

The 2015 report assumed the retention of the pyramid, at the Board's request. It is important to consider the legacy issues and opportunities of the building's conception, Russell Beck's vision and ingenuity, the qualities of 'Southland(er)ness' it might enshrine and express, the highly popular open laser show and how this might present opportunities moving ahead. The pyramid might, from a 2019 perspective, seem like an anachronism and a conundrum to some.

Though it was a small sample across Southland, a significant majority of Southlander's consulted through the *Our Tale NZ* process favoured its retention. It is certainly an enigmatic structure and it is fair to say that the potential of this hasn't been activated or leveraged since Beck resigned as director. It is interesting to imagine what might have happened if he had stayed on for a longer tenure, and what if he were here today he might see as the potential of redevelopment in an age when technology allows for lightshows and such at a fraction of the cost he somehow raised to mount the massive productions on the museum roof in the 1990s.



Two indicative options for the south façade orientation to Deveron Street, with the entrance centred in the pyramid and new approaches to cladding<sup>15</sup>

On approach down Deveron Street from the city centre, while the pyramid initially acts as a significant 'beacon' it gets less and less enticing as you approach and enter. Inside, because it is built over the two buildings visitors experience, there is little or no sense of being inside a 'pyramid' structure. Its **promise** is distinctive, and has significant potential 'value' - but the current experience doesn't deliver on that promise or potential.

<sup>15</sup> options include a new 'diamond' pattern cladding, as well as a perforated outer screen over a new roof (and areas of glazing)



The approach from Deveron Street



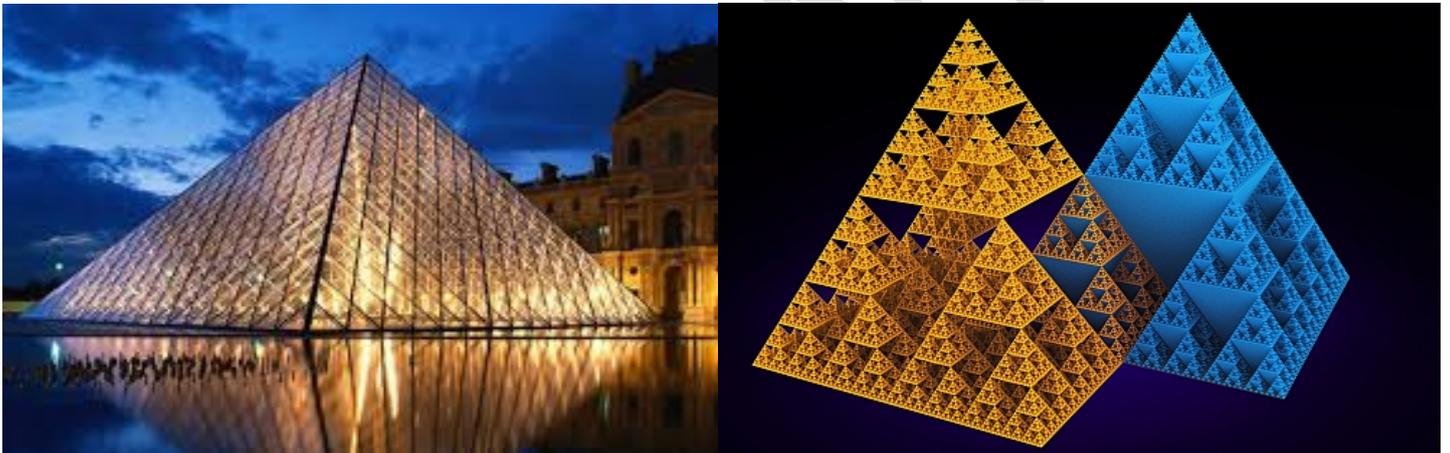
By building on the Russell Beck legacy, the pyramid provides an opportunity to assert a distinctively Southland version of the idea of Starchitecture<sup>16</sup> - a term applied to museum and art gallery designers like I.M. Pei, Frank Gehry and Zaha Hadid. Where starchitecture projects are typically grandiose and based on huge budgets, the modest yet visionary pyramid form in Queens Park has the currently unrealised potential to be an iconic structure housing a highly memorable experience. The pyramid form also has considerable potential to build on Beck's use of it as a night time 'spectacle' and event.

As such, both the exterior and interior have the potential to excite photography and social media posting – critical to marketing in a digital age and not true of all museum buildings and experiences.

<sup>16</sup> Starchitecture describes architects whose celebrity and critical acclaim have transformed them into idols of the architecture world and may even have given them some degree of fame amongst the general public. A key characteristic is that the starchitecture is almost always 'iconic' and highly visible within the site or context. Wikipedia



Iconic geometric structures are a common approach to important cultural buildings – Biosphere, Montreal & the New Tate, London



I.M. Pei's Louvre, Paris (above) the Seattle Public Library<sup>17</sup> (lower left) and Ulm Public Library (lower right) – and patterning options.



<sup>17</sup> Included on the American Institute of Architects' list of America's 150 favourite structures in 2007.

## 2.4 Initial option assessment – the long list

The table below outlines nine approaches (i-ix) that were initially assessed.

The options highlighted in blue were identified as having the greatest promise. These are [named options SM1-SM5](#) and further assessed in Volume 1 page 80.

Approach	Description	m2	CAPEX	Comments
<b>Scenario 1 - Do nothing</b>				
i	<ul style="list-style-type: none"> <li>Do Nothing - not an option</li> </ul>	0.00	\$0	<ul style="list-style-type: none"> <li>The 3 structures are all below 34% earthquake rating, leading to the museum's closure</li> </ul>
<b>Scenario 2 - Retain and Upgrade (including seismic) Pyramid building with proposed upper level extensions<sup>18</sup> PLUS</b>				
ii	<ul style="list-style-type: none"> <li>Temporary Collection Store + future move to Permanent Store.</li> </ul>	5,082	\$35.3m plus \$3.9m for 3-year lease and fit-out of store plus as-yet-undetermined regional facility (\$39.2 + undefined costs)	<ul style="list-style-type: none"> <li>Plus c. \$105,000 OPEX for move of collection</li> <li>Additional Opex for two movements of collection + risk of damage.</li> </ul>
iii	<p><b>SHORTLISTED as option SM1</b></p> <ul style="list-style-type: none"> <li>Permanent Regional Collection Store, Stage One</li> </ul>	5,082	\$35.3m plus \$4.4m to house collection (\$39.7m TOTAL COST)	<ul style="list-style-type: none"> <li>Plus c. \$52,500 OPEX for move of collection</li> <li>Includes cost of either buying and refitting a 1,600m2 storage facility or building one adjacent to SMAG</li> </ul>
iv	<p><b>SHORTLISTED as option SM2</b></p> <ul style="list-style-type: none"> <li>Temporary ICC Collection Storage within city.</li> </ul>	5,082	\$35.3 plus at least \$1.9m to house collection plus as-yet-undetermined regional facility (\$37.2m + undefined costs)	<ul style="list-style-type: none"> <li>Plus c. \$52,500 OPEX for move of collection</li> <li>Plus, ICC lease costs (tbc)</li> </ul>

<sup>18</sup> See page 84

Approach	Description	m2	CAPEX	Comments
v	<b>SHORTLISTED as option SM3</b> <ul style="list-style-type: none"> <li>Temporary relocation of collection to commercial storage facility</li> </ul>	5,082	\$35.3m plus \$2m (storage for 3 years) plus as-yet-undetermined regional facility (\$37.3m + undefined costs)	<ul style="list-style-type: none"> <li>Plus \$225,000 OPEX for move of collection</li> <li>Allows a fast commencement of SM redevelopment</li> <li>Cheaper than leasing and fitting out temporary store</li> <li>Defers Regional Collection Facility progress and limits critical ongoing work on collection</li> </ul>
<b>Scenario 3 - Demolish pyramid building PLUS</b>				
vi	<b>SHORTLISTED as option SM4</b> <ul style="list-style-type: none"> <li>relocate the Museum to an existing refurbished commercial building near the city centre</li> <li>Including Regional Collection Store, Stage One.</li> </ul>	4,600 plus 1,400 (collections)	\$ 44.7m (\$44.7m TOTAL COST)	<ul style="list-style-type: none"> <li>Includes estimated purchase price (and costs of making good the site as part of Queens Park).</li> <li>No income can be made from vacating the existing building/land</li> <li>Plus \$52,500 OPEX for move of collection</li> </ul>
vii	<b>SHORTLISTED as option SM4</b> <ul style="list-style-type: none"> <li>Replace with a new 2 level building of same floor area</li> <li>Regional Collection Store, Stage One.</li> </ul>	5,082	\$56.1m plus \$4.4m (\$60.5m TOTAL COST)	<ul style="list-style-type: none"> <li>Includes cost of either buying and refitting a 1,600m2 storage facility or building one adjacent to SMAG</li> <li>A new building would remove the intrinsic value of the pyramid as a distinctively Southland visitor experiences, for a greater cost</li> <li>Plus \$52,500 OPEX for move of collection</li> </ul>
<b>Scenario 4 - Build a new Museum on the Tennis Court, leave collection in pyramid for 10 years</b>				
viii	<ul style="list-style-type: none"> <li>Collections remain in pyramid for 10 years</li> <li>Develop pyramid for alternative use (eg: covered playground has been suggested)<sup>19</sup></li> </ul>	4,500	\$47m plus costs of refurbishing and fitting out and maintaining a large covered playground, plus collection storage facility (note: It is not possible to assess costs of a Regional collections Store at this stage)	<ul style="list-style-type: none"> <li>Allows a fast commencement of SM redevelopment and longer collection preparation time, which could reduce costs</li> <li>Loss of iconic and narrative value of pyramid as museum's home and strategic alignment with Deveron Street</li> <li>Additional cost and benefit of family-friendly (but expensive! and over-scaled?) covered playground with new CAPEX and OPEX costs</li> </ul>

<sup>19</sup> Paul Horner, ICC, 2019

Scenario 5: - Redevelop the Museum in pyramid with no extension and build proposed adjacent storage				
ix	<ul style="list-style-type: none"> <li>Original Upgrade (including seismic) of the Pyramid building (no additional space = <u>4432m2</u>)</li> <li>new 1,600m2 collection storage building as per Paul Horner proposal 4 April 2018 <sup>20</sup></li> </ul>	6,282	\$ 46.9m plus \$4.4m (\$51.3m + undefined costs)	<ul style="list-style-type: none"> <li>Plus \$20,000 OPEX to move collection</li> <li>Collection store is inappropriate on this site, because of high cost of a necessary 3 story building and the impact on Queens Park and CBD interface.</li> </ul>

<sup>20</sup> See Volume 2 page 42

## 2.5 Cost breakdown of shortlisted approaches

The table below provides a breakdown of the likely capital costs of each of the shortlisted options.

<b>SM1 – Retain and Upgrade (including seismic) Pyramid building with upper level extensions as per concept scheme of July 2018 PLUS build/fit-out 1,600m2 collection facility</b>				
<b>Activity</b>		<b>m2</b>	<b>\$/m2</b>	<b>Cost (ex GST)</b>
Seismic Upgrade Structure			sum	750,000.00
Replace Insulated Panel Roof		4,421	700	3,094,700.00
Decorative Perforated Roof Panels and additional structure		4,421	450	1,989,450.00
Building Upgrade and Extensions		5,082	3,000	15,246,000.00
Project Control Group costs (over 5 years)				1,000,000.00
Project team (over 5 years)				2,500,000.00
Collection project costs (over 5 years)				500,000.00
Exhibition fit-out	High	700	8,000	5,600,000.00
	Medium	350	5,600	1,960,000.00
	Base	350	4,000	1,400,000.00
Furniture Fittings and Equipment <sup>21</sup>				1,320,000.00
Build & fit-out 1 level collection store				4,355,000.00
<b>Total</b>				<b>\$39,741,500.00</b>

**SM1 is the recommended option**

<sup>21</sup> See indicative schedule page

<b>SM 2 and SM3 - Retain and Upgrade (including seismic) Pyramid building with upper level extensions as per concept scheme of July 2018</b>				
<b>Activity</b>		<b>m2</b>	<b>\$/m2</b>	<b>Cost (ex GST)</b>
Seismic Upgrade Structure			sum	750,000.00
Replace Insulated Panel Roof		4,421	700	3,094,700.00
Decorative Perforated Roof Panels and additional structure		4,421	450	1,989,450.00
Building Upgrade and Extensions		5,082	3000	15,246,000.00
Project personnel				4,000,000.00
Exhibition fit-out				8,960,000.00
Furniture Fittings and Equipment				1,320,000.00
<b>Total</b>				<b>\$35,360,150.00</b>

<b>SM4 - Demolish Pyramid building and relocate the Museum to an existing 6,000m<sup>2</sup><sup>22</sup> commercial building near the city centre</b>				
<b>Activity</b>		<b>Area m2</b>	<b>\$/m2</b>	<b>Cost (ex GST)</b>
Demolish Existing Pyramid Building		4,432	200	886,400.00
Make good Queens Park Reserve site		3,600	7,000	2,525,000.00
Purchase price of commercial building (estimate)				12,000,000.00
Upgrade/fit-out of visitor experience space		5,082	3,000	15,246,000.00
Project personnel				4,000,000.00
Exhibition fitout				8,960,000.00
Furniture Fittings and Equipment				1,320,000.00
Stage 1 collection facility fit-out/FFE*				2,250,000.00
<b>Total</b>				<b>\$44,787,400.00</b>

<sup>22</sup> \*The Farmers building has capacity to house 1,600m<sup>2</sup> of collections in addition to a visitor experience equivalent in size to the redeveloped pyramid

<b>SM5 - Demolish Pyramid building and replace with a new 2 level building providing the same area as the existing pyramid building</b>				
<b>Activity</b>		<b>Area m2</b>	<b>Cost \$/m2</b>	<b>Cost + GST</b>
Demolish Existing Pyramid Building		4,432	200	886,400.00
Building new 2 level Museum Building (same area as Pyramid)		4,812	6,000	28,872,000
Project team costs (5 years, over and above OPEX)				3,100,000.00
Exhibition fit-out				8,400,000.00
Project personnel				4,000,000.00
Exhibition fit-out				8,960,000.00
Furniture Fittings and Equipment				1,320,000.00
<b>Total</b>				<b>\$ 56,138,400.00</b>

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## 2.6 Collection Store CAPEX & relocation costs

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

	m2	\$ per m2	Purchase	Lease
Purchase of existing building			2,000,000 <sup>23</sup>	
Lease of existing building (5 years)	1,600			500,000 <sup>24</sup>
Refit to required standard	1,600	1,300	30,000	30,000
FFE			1,770,000 <sup>25</sup>	1,770,000
Professional fees @ 15%			454,500	229,500
<b>TOTAL</b>			<b>4,254,500</b>	<b>2,529,500</b>

### Storage systems fit-out assumptions

The assumptions below are approximate. They are based on an estimate of a mixed storage system for the range of items held by the museum from Hydestor, the leading museum storage systems provider in New Zealand – based on a generic rectangular 1600m2 space. The estimate's schedule of costs is included as appendix 3. It should be noted that due to the lack of precise information available on what is held within the collection, the quantum of any one type of storage system might be higher or lower than specified and costed – but the overall quantum and cost should not exceed that provided. Museum staff have assessed the need for all-new storage systems to be specified for the fit-out of the store, but there is likely to be cost savings available based on a judicious reuse of some existing systems.

Hydestor storage solution	Space allowance	cost
Plan cabinets	63 bays @ 2710 x 910mm	705,286.22
Hanging art	184 bays 1810mm x 600mm	289,215.06
Large item storage	184 bays @ 1810mm x 600mm	385,940.86
General storage	192 bays @ 1810x400mm	372,647.74
Rolled materials	various	17,086.58
<b>TOTAL</b>	<b>1,600m2</b>	<b>\$1,770,176.46</b>

<sup>23</sup> Estimate only, based on Invercargill City properties available on realestate.co.nz

<sup>24</sup> Estimate only, based on Invercargill City properties available on realestate.co.nz

<sup>25</sup> See assessment on this page based on Hyderstor estimate

## 2.7 Indicative fit-out schedule

Based on the recommended model of redevelopment an indicative fit-out schedule has been developed. It should be noted that key costs in terms of display and technological items are included in the \$3,500-\$10,00 per m2 exhibition fit-out costs.

item	unit		
<b>Workshop</b>			
Work benches (3)	1,300	3,900	
Drill		2,000	
Saws (2 assorted)		4,000	
Dust extractor		2,000	
Buzzer/planer		2,000	
Vices, tools (assorted)		1,500	
Spray booth <sup>26</sup>		19,500	
Miscellaneous		5,000	
			<b>39,900.00</b>
<b>Technology</b>			
Server	150-200,000 <sup>27</sup>	200,000-500,000	
Large internal LED screen (black box/theatre) (1) <sup>28</sup>	72,000	72,000	
3D scanner and printer		22,000	
3 level speaker system (20 units)	117.50	2,350	
Amplifier		1,500	
Cable		1,000	
Portable lectern		900	
Portable PA system		1,800	
Theatre Projector		2,500	
Photography studio		10,000	
Events room projector		1,500	
Electric projector screens (2)	1,000	2,000	
Wireless kit for screen (s)	800	1,600	
Miscellaneous		30,000	
			<b>349,150.00<sup>29</sup></b>
<b>Public furniture</b>			
Reception desk		10,000	
Servery (mobile)		5,000	
Lounging furniture <sup>30</sup>		20,000	
Ergonomic chairs (30)	650	19,500	
Gallery ottomans (12)	750	9,000	

<sup>26</sup> Egmont 2m Techno-dry Extractor / Exe-rated Fan at 2Hp (3phase) / Filtration Face 2.0x1.8m (WxH) /Dry Media Filtration /9m Discharge Stack with VD Cowl / Electrical Control Board /On-site Installation /Hazardous Zone Drawing & Dossier

<sup>27</sup> Range provided by Marc Simpson, Toulouse Ltd. Marc is the NZ expert in this area and recommended provider of IT-related lighting and exhibition services. This estimate is based on comparable regional museums in NZ.

<sup>28</sup> This large (2 x 3 m) screen will allow for a range of uses within what should be designed as a flat floor multipurpose space

<sup>29</sup> The upper range allows for a single unified system server, aimed at integrating all data from point-of-sales, facial recognition, tracking visitors etc (estimated at an additional \$300,000)

<sup>30</sup> Fletcher *Landscape* modular range; each item has a different cost

Low seating/bean bags (20)	\$150	3,000	
Meeting tables 1880x800mm (mobile/fold down) (20)	700	14,000	
Seats stackable (200)	200	40,000	
Couches			
Education tables (6)	700	4,200	
Education chairs (60)	200	12,000	
Digital Interactive Display Panel (2)	6,500	13,000	
Rubbish bins (6)	410	2,460	
			<b>157,160.00</b>
<b>Exhibition/presentation spaces</b>			
Bleacher seating (2)	17,500	35,000	
Relocatable walls (10)	1,500	15,000	
Temp exhibit plinths (10)	500	5,000	
			<b>55,000.00</b>
<b>Signage and wayfinding</b>			
Interior signage & wayfinding		50,000	
Exterior signage		100,000	
			<b>150,000.00</b>
<b>Staff</b>			
<b>Offices (allowing 30)</b>			
workstations (adjustable sit/stand)	850	25,500	
mobile	250	7,500	
Ergonomic chair	650	19,500	
Credenza	450	13,500	
PC	1,200	36,000	
Meeting tables 1880x800mm (mobile/fold down)	700	21,000	
Seats – stackable (	200	6,000	
Rubbish bins	30	900	
Coat hanger	150	4,500	
LED lamp	50	1,500	
<b>Meeting rooms</b>			
Meeting tables 1880x800mm (mobile/fold down) (4)	700	2,800	
Seats – stackable (25)	200	5,000	
Whiteboard (mobile) (2)	250	500	
<b>Staff room</b>			
Tables – 900 x 900mm (6)	500	3,000	
Seats – stackable (30)	200	6,000	
Low seating (10)	750	7,500	
Credenza (2)	450	900	
Rubbish bins (3)	30	90	
FOH and & volunteer lockers (24)	500 (3 tier)	3,000	
Fridge (1)	1500	1,500	
Microwave (1)	200	200	
Dishwasher (1)	1200	1,200	

Chilled water unit (1)	2000	2,000	
Staff toilets - 4 x unisex			
Paper towel dispensers	100	400	
Rubbish bins	30	120	
			<b>170,110.00</b>
<b>Back of house</b>			
Dockway			
Scissor lift JLG 1930ES <sup>31</sup>		21,700	
Dock hoist <sup>32</sup>		66,000	
Mercedes Benz long wheelbase van		80,000	
Ford Transit Tourneo 300SWB		55,000	
Workshop			
Work benches (3)	1,300	3,900	
Drill		2,000	
Saws (2 assorted)		4,000	
Dust extractor		2,000	
Buzzer/planer		2,000	
Vices, tools (assorted)		1,500	
Spray booth <sup>33</sup>		19,500	
Niederman extraction		5,000	
Pallet hoist		600	
Service rooms			
Shelving - 1800 x 600 x 1800 mm (10)	700	7,000	
Workstations - adjustable sit/stand (3)	850	2,550	
Mobile (3)	250	750	
Work bench – mobile (6)	500	3,000	
Ergonomic chair (3)	650	1,950	
Trolley (4)	500	2,000	
			<b>277,750.00</b>
		subtotal	<b>1,199,070.00</b>
		10% contingency	119,907.00

**TOTAL****\$1,318,977.00**

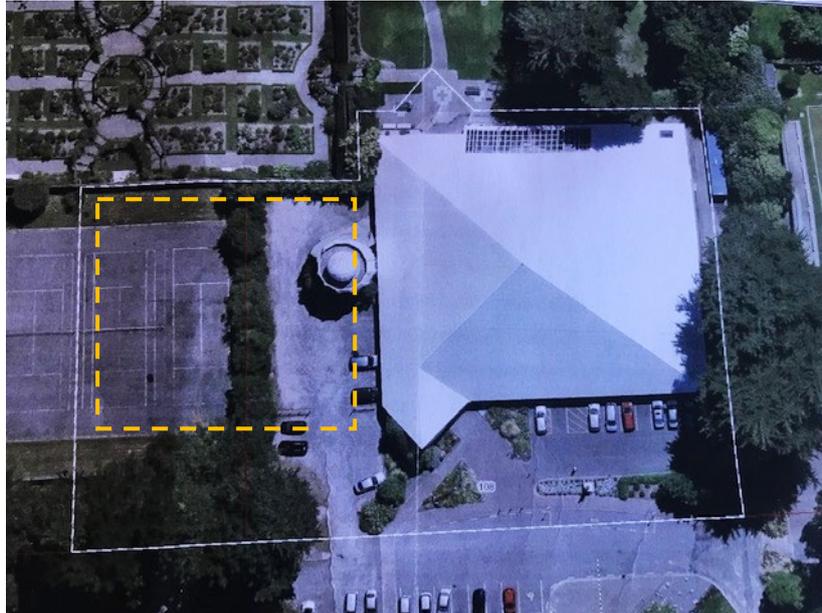
<sup>31</sup> Working Height: 7.72 m Platform Capacity - Unrestricted: 230 kg

<sup>32</sup> Cremer Lifts, based on a Safetec lift table - Platform size: L 2400 mm x W 1600 mm; Lifting capacity 1000 kg WLL; Compressed Height 200 mm; Travel: 1200 mm; Height Max. 1420 mm; Elevation time 27 seconds; Descent time Adjustable; Weight 520 kg. Specified model included handrails, full H&S provision and ability for person to remain on the platform during move

<sup>33</sup> Egmont 2m Techno-dry Extractor / Exe-rated Fan at 2Hp (3phase) / Filtration Face 2.0x1.8m (WxH) /Dry Media Filtration /9m Discharge Stack with VD Cowl / Electrical Control Board /On-site Installation /Hazardous Zone Drawing & Dossier

## 2.8 A new-build collection store adjacent to the Pyramid

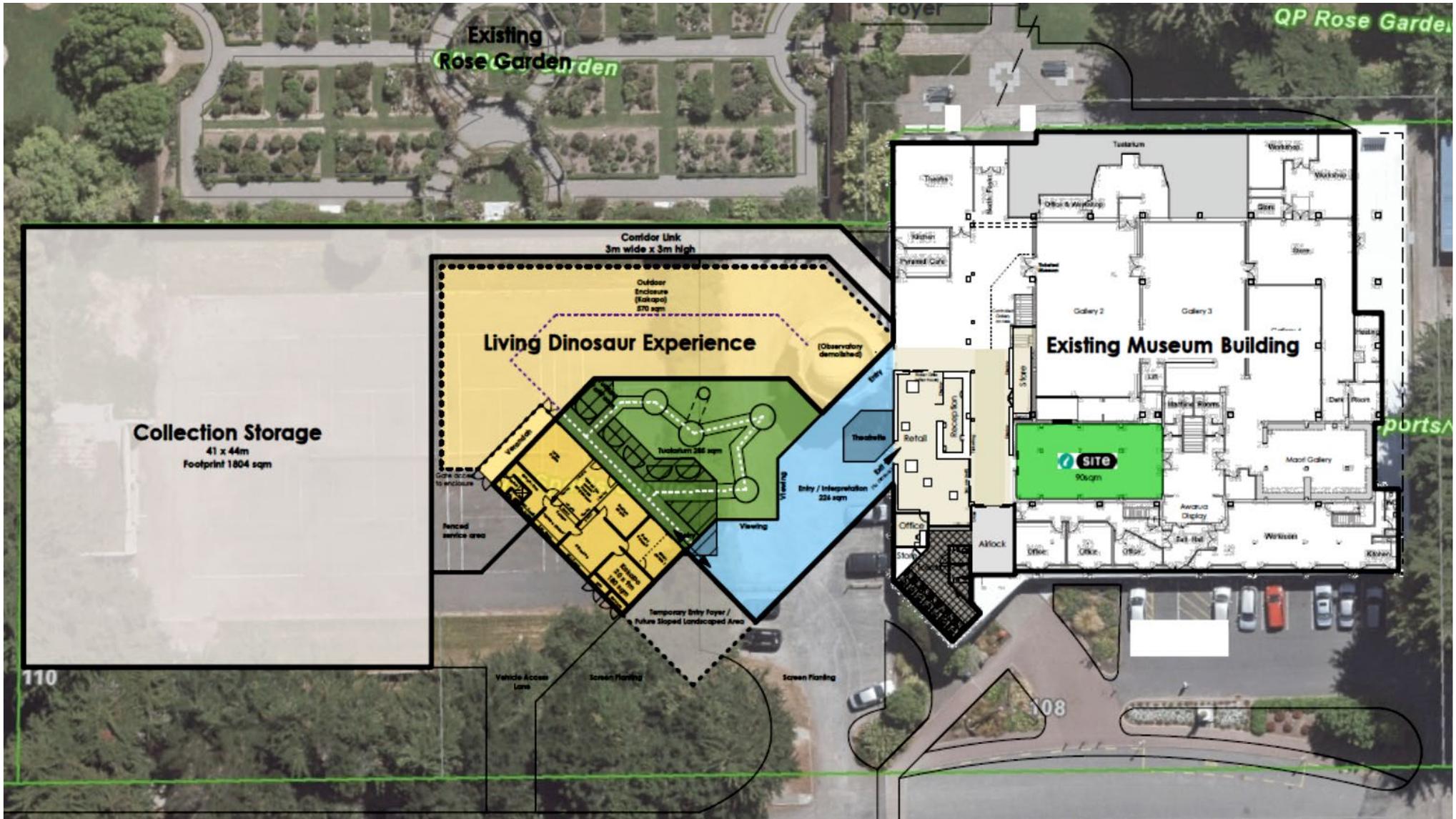
Museum management have expressed interest in a collection storage facility adjacent to, and contiguous with, the museum. One tentative scheme (previous page) wraps around a possible Living Dinosaurs facility, creating a long area of closed 'back of house' blank wall along the north-facing perimeter of the city's beautiful rose gardens. Assessing the notion of building a collections storage warehouse on Queens Park, next to the museum is an interesting test of the people-centred learning and leisure visitor experience model, in contrast to a collections-centred approach.



The white dotted line above shows the area of Queens Park that was given resource consent for museum use for the original Wixon McCoy plan. The yellow line defines an area approximately 40m x 40m (1,600m<sup>2</sup>). Depending on the scale required for a regional collection store this would mean a 2-3 level industrial warehouse building would be required. Ken Gorbey's report looked at a vertical structure adjacent to the pyramid, a la the Guggenheim 'tower' (see below) next to the iconic Frank Lloyd Wright art museum.



The Guggenheim and the 2009 Wixon McCoy proposal, with the new building as an active public 'pavilion' space



(indicative only) plan of Collection Storage, Living Dinosaurs and the pyramid on Queens Park site 2018

The Guggenheim/Manhattan context is very different from SMAG/Queens Park situation. If the Guggenheim was located within Central Park it is difficult to imagine the tower would have been the solution. Equally the focus of the Wixon McCoy scheme for SMAG is fundamentally different in nature – with the ‘tennis court’ building being high value and high cost infrastructure which would have occupied the park as a people centred ‘pavilion’.

Assuming a floor plate of 1,600m<sup>2</sup> per floor, the cost schedule for a tennis court facility is as follows:

Option	m2	approx. \$ per m <sup>2</sup> <sup>34</sup>	10% contingency	total
Single level industrial building	1,600	\$ 2,320	\$371,200	\$4,083,200
Two storey industrial building, lifts etc	3,200	\$ 2,920	\$934,000	\$10,278,000
Three storey industrial building, lifts etc	4,800	\$3,420	\$1,641,600	\$18,057,600

At the beginning of this report I have outlined the three interrelated issues are recommended to frame and guide a strategic investment approach:

- liveability and attractiveness
- community pride and identity
- economy.

In these terms it is difficult to identify a logical rationale for the construction of what would be a large multiple storey ‘warehouse’ structure on the tennis court. Without significant additional investment in the architectural finesse of a structure on this site offered by the 2009 scheme (which is unwarranted given the collection storage function), locating a ‘back of house’ solution to the museum operation in a high-value public amenity precinct is counter to city planning and placemaking logic and principles. In potentially confusing cost with value, the approach also risks:

- Taking the project back to the 2009 project, which is likely to be problematic in the minds of potential supporters.
- A higher cost per m<sup>2</sup> investment compared with other solutions to the storage issues of the museum and the Museums of Southland
- Undermining the presence, ‘ambiguous’ scale<sup>35</sup> and approachability of the pyramid
- Compromising approaches to the museum and the park from the CBD. While few locals might walk from the CBD to the museum / park it is in reality a short 15-minute walk. For the visitors who will stay in Invercargill in greater numbers this approach should be enhanced - with the museum seen as the city-edge of the park and the natural way of approaching it for many

<sup>34</sup> Glenn Brown April 2019: rates exclude/assume: 1) Flat site 2) shallow foundations 3) no siteworks outside external walls of building 3) no work to existing buildings 4) no allowance for interior fitout 5) fees / consent costs etc excluded 6) rates based on current market rates 7) contingency excluded 8) Upgrading services infrastructure to suit new building excluded 9) Rate is based on standard smoke / heat detectors no sprinklers or special fire systems 10) based on traditional competitive tender 11) sprinklers included. Note: no concept design has been undertaken to date

<sup>35</sup> By its nature, the pyramid form has a sense of ‘elemental’ form and scale that is different from conventional buildings. Most would struggle to assess how many stories it held for example.

- Impacting negatively on the Rose Gardens, and the attractiveness and after-hours access to a ground floor, rose garden-adjacent café as part of the SM

### Temporary commercial collection storage

Museums often use existing storage facilities for the temporary storage of collections during transition periods. Iron Mountain's Dakota Park in Christchurch<sup>36</sup> has been assessed as a possible temporary home for some or all of the SMAG collection, as it has worked in the past with museums. Based on a rough estimate (see pricing schedule appendix x), this option is likely to cost in the order of:

- The Vault (temperature controlled); 400 bays @ \$100 per bay = \$40,000 per month
- The Information centre (not temperature controlled); 200 bays @ \$35 per bay = \$7,000 per month

	cost		
	Vault	Information Centre	Total
12 months	480,000	84,000	\$564,000
24 months	960,000	168,000	\$1,128,000
36 months	1,520,000	252,000	\$1,772,000

### Collection relocation costs

The indicative<sup>37</sup> one-way costs of relocating the collection (per 100m<sup>3</sup> of volume) are as follows:

- SMAG to an Invercargill site: \$3,500
- SMAG to a Christchurch site: \$7,500

In lieu of any detailed analysis of the likely volume the following assumptions have been used to assess an indicative cost:

- the upper level collection store is 820m<sup>2</sup>. Allowing for circulation and works spaces, approximately 600m<sup>2</sup> of this is estimated as collection storage.
- There are other collection storage areas within the building (large objects, objects from long-term exhibition, photographs and archives etc).
- If the total m<sup>2</sup> of collection storage is 750m<sup>2</sup>, and palletted and packed boxes (minus any not-to-be-reused collection furniture) were on average 2m<sup>2</sup> in height when judiciously packed in a truck, then the volume could be up to 1,000 – 1,500m<sup>3</sup>.

Based on this relocation costs could be as high as:

- SMAG to an Invercargill site: \$35,000 – 52,500
- SMAG to a Christchurch site: \$75,000 - 112,500

<sup>36</sup> <https://www.ironmountain.co.nz/>

<sup>37</sup> Based on discussions with an Invercargill-based removal company May 2019

## Appendix 1 – *Our Tale NZ* consultation

An extensive process of region-wide community consultation has been commissioned as part of the review. Its findings will be tabulated and available shortly and will inform the process moving ahead. In addition, the review will draw on consultation undertaken by Ken Gorbey in 2012 and 2015, and on consultation the author has and will undertake with key stakeholder, including Councils, Ngāi Tahu, environmental, arts and cultural heritage agencies, funders and government agencies. The report will also recommend ongoing commitment to formal community and visitor report leading up to the redevelopment and once a new Southland Museum has opened.

### Our Tale NZ

The team coordinated a region-wide consultation programme receiving input from 510 Southlanders who:

- attended one of 14 workshops – total of 146 participants<sup>38</sup>
- completed a survey questionnaire - 71% of responses were via the survey - 51% online and 20% hard copy

The key themes that emerged about ‘our future museum’ were summarised as:

**Explore Identity** - Helping people know more of who they are through connection to the past, and through this, growing personal pride and courage were mentioned by a lot of participants as the reasons why the museum was important to them. This also explains the emphasis people put on the Southland Story when considering what they wanted in a future museum. Participants referred to:

- developing a sense of belonging through knowing ‘my history’, and then being able to take visitors and “show them who we are”.
- connecting through the history of physical objects in the collection and through oral histories
- The importance of having these stories at a very local level to promote connection, a sense of belonging, and the development of roots, especially for newcomers and hence improve well-being.

**Super Collaboration** - A vision of the museum being widely and deeply collaborative was a strong theme for many. It envisaged the museum being more outward looking and actively partnering and collaborating with a wide range of groups, organisations and individuals. Provincial museums represented at the workshops identified a number of ways they’d like to see collaboration take place between Southland museum and the regional museums. Other collaboration opportunities included:

- Teachers identified an opportunity for partnership, to calibrate learning with NCEA requirements in subjects like social sciences, history, classics
- Co-curation of exhibitions between the staff and the community
- Co-hosting exhibitions e.g. Top Art 2018 at Southland Girls High School
- Connecting with SIT
- Offering residencies, fellowships and work experience
- Appointing emeritus curators and working with academics
- Meaningful partnerships with the heritage community and research institutions e.g. universities for mutual benefit
- Promoting the involvement of volunteers including as museum guides and storytellers. Also, community participation opportunities e.g. bringing food for the tuatara

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<sup>38</sup> Workshop participation numbers were: Gore 8; Tokanui 5; Edendale 4; Otautau 4; Te Anau 8; Invercargill #1, 6; Invercargill # 2, 17; Invercargill #3, 13; SIT students 19; Bluff 5; Teachers 4;

Donovan Primary 28; Invercargill Youth Council 25. The Southland Youth Council provided views via video which is on our facebook page but didn’t do a formal workshop

- Outreach to heritage places e.g. cemeteries
- Creating and maintaining heritage trails in the region

**Gain knowledge and be inspired** - This theme was focused on people, adults and children, acquiring knowledge through the museum which would be 'somewhere to learn', a 'vault of knowledge' about:

- local historical events and important areas for the future e.g. conservation
- history and places that most people would be unlikely to visit e.g. sub Antarctic Islands
- what it was like to live in other times
- innovation, success, winners and heroes

There was enthusiasm for the museum as an exciting place to learn and get creative ideas - wowing the kids. Ideas for the ways that this knowledge gathering could be assisted included via high calibre exhibitions, access to super friendly, well informed specialist staff, guided tours, improved access to the collection and information including online and empathetic experiences. It would also be important technology was customised to promote accessibility for people with various disabilities.

**Feel the experience** - There were a number of aspects to the experience people wanted but a central theme was the ability to have as direct an experience as possible, using whatever technology or manner of presentation that would provide that. The new museum should:

- be the next best thing to being there
- simulate a sense of the history, with multi-sensory and tactile experiences
- provide a sense of discovery and the ability to find out how things worked – which might include a living heritage facility
- offer a walk-through experience of exhibitions rather than seeing them only behind glass
- 'the experience has to give people a sense of connection to the museum'

Specific comments included:

- The WWI exhibition had a hugely positive response from people largely for its realism and the chance it gave to feel they knew what it would have been like to be there.
- Living exhibits and some scary experiences would go down very well with children.

### **Interactivity**

People used words like dynamic, engaging, alive, active, fun, regular change and new things, digital and interactive (the most mentioned idea in the future museum question) BUT there was also a strong sense that this should not be all pervasive:

- Don't make it all noise and flashing lights and interactive
- Allow people to feel the "associated tranquillity of the park"
- Provide space for contemplation
- The location, being next to the park, was seen as a key part of the experience with many people suggesting that more could be made of this.

**Community Connection** - People wanted the museum to:

- Be a focal point for the community to gather, see and take pride in itself - a destination, open and inviting
- Be open and inviting and have a sense of feeling at home.
- have wide community participation and supporting a feeling of community.
- be for all ages – 'intergenerational fun' - including accommodating babies
- Be a place to meet people and have a family day out

- A multi-purpose facility with a shop, café, theatre, event centre, education centre for schools, I-site etc. –providing a range of activities in addition to museum exhibitions e.g. concerts, workshops, movies, performance and functions.

Late nights and variable hours were suggested as ways to enable particularly those from outside Invercargill to visit, and also those very engaged in sport during the daytime.

### Favourite things about the 'old' museum

preference	exhibitions	facilities	events
Strong	Tuatara (by far the strongest) War / the WW1 exhibit Art exhibitions The rocking boat The scary seal	Café (the strongest) shop	Films Treasure hunt
Loved	Natural History History (Roaring Forties / sub Antarctic islands) Maori and Taonga Victoriana	Building shape (pyramid) I-site Theatre Toilets	Music After hours events lectures Community events Holiday programme Open days
Liked	Touring Exhibitions Temporary Exhibitions (Community developed e.g. Dawn Raid) Science, Kids exhibitions, 3-D model Southland, Aquarium, Photos - Wearable Art	Free Wi-Fi	

#### Accessibility

- Location
- Parking

#### Services & Staff

- Quality of the staff – knowledgeable, approachable and friendly
- Quality of the exhibitions
- Education & classroom
- Community hub (information)

### The things we want in the 'new' museum

**Access** - must be Super accessible for all ages and abilities

**Children** - specific focus on catering for children, even a children's museum within the museum:

- child friendly exhibits with hands on discovery
- active education with exploratory exhibits and things for kids to research and figure out
- exploring new and future technologies to open minds
- video conferencing for schools
- more activity rooms (children having fun and not the 'don't touch/be quiet' of current museum) and treasure hunts throughout museum, questions changed monthly
- Holiday programmes and a playground that is also suitable for young children

The Dunedin museum was consistently mentioned as an excellent model to follow. A cautionary note was that the museum shouldn't become a 'circus or play school'. Youth reminded us that it was for youth and teens, and not just children.

- **Collections** - access to collection items (digital inventory, open storage, research access, connecting communities with collection, more interpretation of collection items)
- **Displays** - Lots of displays, more displays, displays from storage – possibly as type of ‘shop window’ or glassed in storage in centre of building
- **Exhibitions** - a mix of changing s, collection-based, permanent, touring, pop-up and local displays – and spaces for groups to tell their own story
- **Scary experiences** e.g. the seal and perhaps a shipwreck with a shark
- **Interactive exhibits /digital / technology** - this mentioned by about 70% of survey respondents with many seeing it as a way to attract children and youth to the museum. Most often it was just a statement – ‘more interactive’ without explanation. Also mentioned were earthquake simulation – working equipment – **virtual reality** – 4D like the Dunedin planetarium - audio visual holograms & robots and technology that can transport us to other places e.g. a rain forest, in ways which we can’t be now.

*But there were cautions expressed around not letting it become too pervasive and intrusive e.g. have some...but not so much as to ‘dumb down’ or just for sake of it ...the museum still has to be ‘for all’; don’t make technology the dominant focus; some interactive is good but loud ones like Te Papa are a distraction; not digital – tired of it and children are too. Do not do digital just for the sake of it. Want a closer connection with the objects; Make it succinct and simple. It should be experiential with touch, sound and smell for all ages, not just digital. Some SIT students sounded a note of caution saying “not too much technology.” Where it was considered a good use was to improve access within the museum e.g. those with disabilities, older age groups etc.*

There was also interest in:

- Films, public programmes and talks
- Performing arts, events and workshops
- Live restoration projects – demonstrations of local activities
- Living animals – in addition to the tuatara, butterflies, snakes, spiders, kunekune pigs, kakapo and seahorses were mentioned
- Cultural activities and evening activities including adult overnight stays
- Research facilities for the public
- Sensory tactile exhibitions for handicapped, feelings of fire, heat, smells and the
- City cultural trail, between facilities., and a museum trail around Southland

## The exhibitions we want

- **Story of Southland** – This received a lot more than any other exhibition theme, and it was usually mentioned in addition to existing exhibitions such as Natural History, Māori, sub Antarctic etc. Various specific aspects mentioned were:
  - Southland multicultural history
  - Southland identities / heroes /famous urban legends/ the Southern Odyssey
  - Stories of real-life people and local families from their perspective, to make history come alive
  - Unique Southland activities e.g. mutton birding, oystering
  - Southland settlements over the years
  - Southlands major events e.g. the great flood, Manapouri dam
  - The story of Invercargill told also ‘on location’ throughout the city
  - Aviation history
  - Technology throughout the development of Southland
  - Engineering history
  - Built heritage
  - Sawmilling
  - The history of Southland music

- Motorsport history in Southland
- Tragedies and the 'hard stories'
- Genealogy / whakapapa and the ability of people to research their genealogy
- Maori
- **Māori history** was the second most mentioned area after the Southland Story, which it is also part of. More specific mentions were made of:
  - first contact and Maori intermarriage
  - local biographies
  - The story of Murihiku Maori
  - Traditional Maori artefacts as well as some contemporary work
  - Titi Islands
  - signing of Te Tiriti on Ruapuke
  - The feats of Tuhawaiki
  - The story of Whenua Hou
  - Toheroa gathering and the creation myths

There was also a suggestion that Iwi be invited to tell their own stories.

- **Science** - Including a technology museum and innovation hub. Interactive, fun science – similar to Science Alive at the Dunedin museum (ten mentions)
- **History** - War history and 'war stuff' got several mentions from children – and this could have been because they liked the WW1 exhibition so much. Other mentions were a focus on famous people and biographies – even the royals got a mention, again from the children, oral histories, 'old stuff ...from the 70's - different rooms for different decades including kiwi popular culture - and just history in general. Victoriana – although it might be presented in a more accessible way but
- **Industry/Maritime - Shipwrecks** including the rocking boat; sailing and migration, maritime history including Stewart Island, whaling, transport, **coalmining** and gold mining, saltwater aquarium showing local unique marine environment; stories about historical seafarers e.g. Shackleton and Blake
- **Natural history - Fossils and dinosaurs** and real dinosaur bones (very strong interest). Other requests included Southlands conservation history up to present conservation work and the environment including Ulva Island and Fiordland biodiversity; birds, extinct animals, taxidermy, a plant collection, Gondwanaland and geology – 'Southland is the most diverse geological province in NZ'
- **Roaring 40s/sub Antarctic** – the seal was a big favourite as was the sub Antarctic area genera Opportunity for big scale digital presentation
- **Art** – there were calls for 'lots of art', local and international exhibitions, a public art space with art classes, community creative space, music and performance areas, design and photography exhibitions, art exhibitions that draw on the collection, and smaller community art galleries to cater for all the diverse Southland art groups<sup>39</sup>.
- **Multicultural** - Pasifika, cultural displays and Scots and English heritage. The recent *Dawn Raid* exhibition was specifically mentioned
- **Astronomy** - The observatory (a lot of people wanted it back), Space and Southlands role in space industry, planets, planetarium, southern skies, Arora Australis, projections of sky inside the pyramid
- **Other topics** - history of sport, archaeology, collection-based discovery centre, sculptures, motorbikes, Oreti speedway, pest control, wearable art and textiles, photography, old bicycles
- **The Collection** - more exhibitions from the collection

## The spaces we want

Discussion around spaces included the qualities required of certain spaces and the actual spaces themselves.

<sup>39</sup> Not everyone was aware of the ACI project. There were views for and against whether art should remain at the Museum rather than at a new specialist art gallery in the city centre

### Qualities of certain spaces

- Social spaces face the sun, indoor and outdoor flow
- Spaces need to be flexible and multi-use
- Spaces need to be bigger (several mentions)
- Good acoustics and sound proofing where required e.g. the theatre
- Education room to be larger, with sinks and toilet access
- Better signage and mapping, signage to encourage people to visit upstairs, Maori translation of gallery information, braille on all signs
- Slides instead of stairs!
- Access crossing
- Public transport / museum bus
- Bike hire – e bikes
- More seating throughout

### Specific Spaces

- Café - top of the list was a café (93 mentions) with several saying it must be a 'good one' and upgraded with good coffee. "A custom-built destination spot with indoor/outdoor flow and a play area" perhaps with iconic local food and independent access for evenings
- Exhibition spaces including community gallery
- An observatory facility – mentioned by quite a few people and planetarium
- Quiet reflection spaces
- Regional storage – but one person mentioned that regional storage should only be for precious artefacts and one local museum wanted their collection retained on site
- A gift shop, particularly selling local products
- Theatre/auditorium and conference facilities/video conferencing/meeting facilities<sup>40</sup>
- Community art space where people can go to create
- Dark rooms – to see galaxies and stars
- I – site
- Toilets
- Parking
- Electric car charging facility
- Sheltered bike stand
- Saltwater aquarium
- Lemonade fountain
- Trampoline and skate park, BMX track, roller coaster (inside), a maze and a mini golf course
- Slushy room

### The Building

From the survey forms, opinions on whether to keep the Pyramid building shape were diverse, but 63% of responses favoured keeping it, with 26% of those adding a rider that only if that was a practical option<sup>41</sup>

It's what's inside that is most important

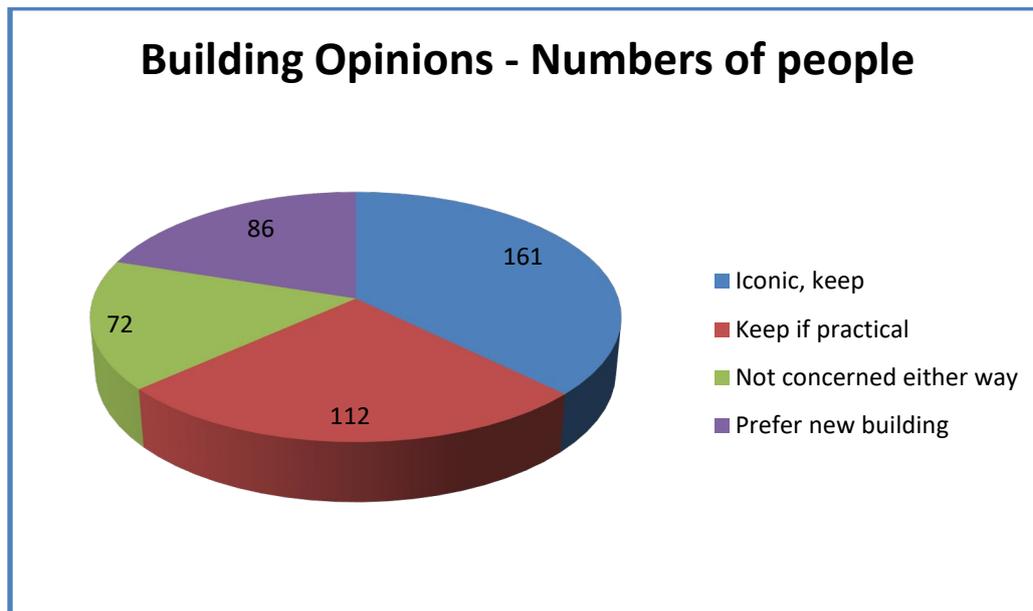
- What is inside is most important, the building is just a vehicle – need a building to service that need. The museum not the building needs to be iconic
- Need to suit exhibition and curator space requirements; building is just a vehicle. Whatever building it is, it must be fitted out and designed for modern museum practice. Has to be practical. Ask the experts.
- Storage facility is priority, need a practical space for storage

It must be affordable

- Decision should be based on what can be afforded
- Funding is important
- Nice to have pyramid shape represented in some way, but needs to be cost effective
- More cost effective to demolish. Suggest that 30% budget be construction and 70% for fit out

<sup>40</sup> Meeting facilities seen as essential to aid collaboration within the heritage sector as well as for general community purposes

<sup>41</sup> The number of responses adds up to 431 rather than the total of all surveys completed (364) because people often ticked more than one box



#### Location

- a lot of people mentioned the interface with Queens Park, the currently ideal location, that a lot more could be made of the location with inside/outside experiences, open more to the park (and north)

#### Tell the Story of the Pyramid

- Power in the story of the pyramid shape, it is Southlands shape. But this story needs to be told and connected to Southland and our heritage.
- Enlarge on the pyramid story. That symbolism makes a big difference – but possibly there are other ways to acknowledge Russell's vision?

#### Keep the pyramid but make changes

- If pyramid kept, it needs access to the top floor
- It's iconic, but outdated. Reference the past shape but modernise
- Keep the shape but change the material to something that looks fancy
- New building would be a waste, just improve this one
- Expand it a bit more for more exhibition space, make it functional not fancy
- A louvre glass pyramid?
- Be visible from the road properly. Good you can see it from a distance
- Open foyer, less chaotic
- Use the outside as a screen
- Pyramid shapes are intrinsically strong – good shapes for quakes?
- There is no internal pyramid experience
- Keep the pyramid shape as a façade on the front and build a regular cost-efficient building behind it

#### Ideas about a new building

- Need a distinctive building, point of difference, a landmark
- Needs to be fresh and modern, something that is timeless and won't date
- A contemporary, exciting space
- Needs to be attractive inside and out because it's a regional museum
- A building which almost disappears into the landscape

- Shape should be relatable to places you visit in Southland
- Inclusion of heritage in the redesign
- Important that the architectural design makes a statement and says something about Southland
- It should have a unique shape – ideas suggested by various submitters included a tuatara, waka, boat, shell, wave, Southland landmarks – heritage, natural history etc. Something memorable!
- It could be a square, a pentagon, an octagon, the shape of a wave
- Shouldn't have an edgy, weird shape just for the hell of it
- Incorporate local culture e.g. Kowhaiwhai/tartan
- Tall building with observation deck
- More glass and windows to see over Queens Park
- Future proofed, natural light, north facing, adaptable, environmentally friendly and sustainable
- Spend a lot of money – ATTRACTION
- Use local materials
- Use an industrial feel e.g. Corten steel
- Connection to the elements is needed. It should blend with nature, including Queens Park
- If we had capacity, a second smaller pyramid for art?
- Make it bigger with room to grow

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## Appendix 2: Hydestor collection storage systems initial cost estimate

Budget costing for Hydestor Mobile shelving - Quotation, 24 May 2019.

### Initial Scope and Estimated Investment:

#### AREA A - PLAN CABINETS

Hydestor Long span on a mechanically assisted mobile system to suit AO plan cabinets, with shelves above. An infill floor is included.

63 bays @ 2710mm wide by 910mm deep

126 x AO ten drawer Plan Cabinets (2 per bay)

To supply and install we quote: **\$705,286.22** plus GST.

#### AREA B - HANGING ART

Art hanging mesh on Hydestor mechanically assisted Art Storage Mobile Units – 378 bays

An infill floor is included

To supply and install we quote: **\$289,215.06** plus GST.

#### AREA C - LARGE ITEM STORAGE

Truck and trailer Hydestor mechanically assisted mobile with long span shelving

184 bays @ 1810 mm wide by 600mm deep

(Or 92 bays @ 1810mm wide by 1200mm deep)

Four storage levels per bay

An infill floor is also included

To supply and install we quote: **\$385,940.86** plus GST.

#### AREA D – GENERAL STORAGE

Hydestor long span shelving on mechanically assisted mobile with front retainer bars

192 bays @ 1810mm wide by 400mm deep

Six storage levels per bay

An infill floor is also included

To supply and install we quote: **\$372,647.74** plus GST.

#### AREA E1 and E2 – ROLLED MATERIAL

Rolled Material, static shelving – 36 roll rods included

One bay @ 1.8m wide, two bays @ 2.7m wide

Six levels with two roll holders each (12 rolls per bay) and canopy shelf at the top.

To supply and install we quote: **\$17,086.58** plus GST.

Price includes ALL freight, local delivery and installation charges.

Hydestor is 100% New Zealand owned and operated.

#### Finish:

Powder Coated Steel – Hydestor Standard: Off White

**Warranty:** Consistent with our desire to provide a superior service we offer a comprehensive 10-year warranty.

### Appendix 3: Iron Mountain Dakota Park Christchurch

Information provided to the consultant by Craig Walker, Business Development Executive

#### ***The Vault***

Climate Control – the Vault sits at 50% humidity and 19 deg C

Security - The entire facility is secure and only authorized staff have access. The public can never get access to any storage area unaccompanied. Access to the building is through a locked gate, buzz intercom into reception for access and full sign in is required for all people entering the site. The Vault is only accessed through other locked doors

Safety Controls – See brochure. But also, the sprinklers only activate in a 3 at a time cluster. So, enough heat directly underneath a particular area would activate them, not the whole building goes off at once. There are 46 cameras placed over the entire site. All staff or contractors working onsite are MOJ checked.

SMAG Access – We have various options depending on your needs. Separate reading rooms that items could be bought to or an area/table set up in the Vault for staff to catalogue items. Once we understand how many people, how often and how long we would formulate a plan. Any staff coming onsite to work would need to be inducted and MOJ vetted etc. (Currently the Christchurch City Council house their Archives on our site and they have their archives staff working in the Vault about 2 days per week)

Doors have a maximum opening of 1.5 meters W by 1.9 meters H

#### ***Pricing***

- Standard Iron Mountain storage carton level (size 400mm W x 310mm D x 250mm H) @ \$2.10 per carton
- Bay level – normally holds 48 IM cartons (size 2710mm W x 850mm D x 880mm H) – but you could store a number of odd shaped items in a full bay @ \$100 per bay
- On floor – Square meter rate @ \$53 per meter

***The Information Centre*** standard secure storage area – not temperature controlled

We mainly hold physical administration documents in cartons on 10-meter-high racking. We have roller door container access to this part of the building. Or we are also storing some larger Museum items on the floor

- Bay level – normally holds 98 cartons – but you could store a number of odd shaped items in a full bay (size 2710mm W x 1210mm D x 880 mm H) @ \$35.00 per bay
- On Floor (subject to available room) - Square meter rate @ \$13.00

Iron Mountain will also need to charge for initial lodging of items and time for staff. Our normal hourly labour rates:

- \$65 but we are prepared to discount this initial on boarding labour rate to \$40
- for a staff member and forklift would be \$100 but we are prepared to discount this initial on boarding rate to \$55

Standard Iron Mountain storage cartons are supplied in flat packs of 20 @ \$3.75 per carton

You would need to advise your insurers of the new location for Insurance cover for these items. Insurers of these sorts of items are very happy with the facilities and location etc. We can provide information and a tour for the Insurers.

If required we are happy for you to contact some of our existing customers that store these types of items with us, we can provide details on request

## Appendix 4: 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)

The Board and/or Councils 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.

### **The Provincial Growth Fund (PGF)**

The Provincial Growth Fund projects are assessed against a set of criteria. Projects must:

- lift the productivity of a region or regions
- contribute to the PGF objectives (see below)
- create additional value and avoid duplicating existing efforts
- have a link to the regional priorities and be supported by stakeholders, and
- be well managed, well-governed and have appropriate trade-offs between risk and reward.

The PGF can fund projects that support job creation, including in key sectors and regions, and that power up prosperity and productivity in one or more regions. The fund’s goal is to accelerate regional development, increase regional productivity, and contribute to more, better-paying jobs.

Each project should help achieve the PGF's objectives:

- Creating jobs, leading to sustainable economic growth
- Increasing social inclusion and participation
- Enabling Māori to realise aspirations in all aspects of the economy
- Encouraging environmental sustainability and helping New Zealand meet climate change commitments alongside productive use of land, water and other resources
- Improving resilience, particularly of critical infrastructure, and by diversifying our economy

We welcome applications for funding that fall into three main areas, or tiers: regionally-focused projects, sector-focused projects, and infrastructure-based projects. Applications can be made to any of the three areas, or to two or more where they are inter-connected. (For example, development of a new tourism attraction may be accompanied by improvements to the local road network and building local skills in tourism and hospitality).

## 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	SM
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"> <li>• people,</li> <li>• partnerships,</li> <li>• participation, and</li> <li>• places</li> </ul>	✓ ✓ ✓ ✓

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 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 SM should be framed as purpose-based infrastructure designed to have will have a focus on delivering social outcomes.

### SM 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

### A feasibility study will be needed 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 SM (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.

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## Appendix 4; Consultation

### Client

Toni Biddle (Chair) and the Board of Trustees,  
Southland Museum and Art Gallery  
4 Board workshops, 2 with iwi representatives

### ICC

Clare Hadley, CEO  
Deputy Mayor, Cr Rebecca Amundsen (Living  
Dinosaurs)  
Cameron McIntosh  
Paul Horner  
Mayor & Councillor workshop (2)

### SDC

Steve Ruru, CEO  
Mayor and Councillor workshop  
Bruce Halliday  
Kelly Tagg

### GDC

Steve Parry, CEO  
Jim Geddes

### Southland Mayoral Forum

Presentation and discussion of draft  
recommendations

### SMAG staff

Paul Horner, Manager (until 2018)  
David Luoni, Acting Manager (2018-19)  
3 all-staff workshops and online feedback on draft  
report

### Iwi

Michael Skerrett, Ngai Tahu  
Aimee Kaeo, Ngai Tahu Inc  
A hui was held with representatives of all rūnaka at  
Murihiku marae:

- Stewart Bull
- Riki Dallas
- Cyril Gilroy
- Peggy Peek
- Michael Skerrett
- Winsome Skerrett

### SRHC Advisory Committee

Paul Duffy, Chair  
Cr Bronwyn Reid  
Cr Rebecca Amundsen  
Lloyd Esler, SMAG

Paul Horner SMAG  
Bruce Halliday SDC  
Jim Geddes & David Luoni, Eastern Southland Art  
Gallery

### Russell Beck whanau

Ann Beck  
Andrew Beck

### Our Tale NZ working group<sup>42</sup>

Janette Malcolm (convener)  
Pauline Smith  
Rachael Egerton  
Cr Rebecca Amundsen  
Kelly Tagg  
Louise Evans  
Bonnie Mager  
Steve Broad  
Lyndall Ludlow  
Mary Napper  
Ari Edgecombe: SMAG  
David Dudfield: SMAG

### Friends of SMAG

Jan Widley  
Sandra Cooper  
Priscilla Gear

### Venture Southland

Angela Newell  
Bobbi Brown  
Rhiannon Suter  
Sarah Brown

### SIT

Penny Simmons, CEO

### ILT

Alan Dennis, Chair  
Chris Ramsay, CEO  
Lisa-Maree Fleck, ILT Foundation  
Acting ILT Marketing Manager

### Community Trust of Southland

Jackie Flutey, GM

### HW Richardson Ltd

Joc O'Donnell

<sup>42</sup> admin support provided by Southland Museum, especially Hayley Browne, and by Southland District Council, especially Shanin Brider.

**Heritage South**

Rachael Egerton, Chair  
 Tony Strang  
 Alison Broad

**Environmental sector group**

John McCarrol, DOC  
 Zane Moss, Fish and Game  
 Rachael Egerton, DOC  
 Alison Broad

**Sector leadership: Southland and Culture & Heritage**

Rob Phillips, Environment Southland  
 Brendan McDermott, Sport Southland  
 Marlene Campbell, Teacher, Enrich-ILT  
 Aaron Fleming, South Island DOC manager  
 Carla Forbes, Southland Chamber of Commerce  
 Ken Gorbey, Museum consultant

Jo Ricksen, Stewart Island Museum  
 Jo Massey, Southland Regional Museums officer  
 Helen McCurdy, Te Hiko  
 Judith Taylor, Te Papa regional liaison  
 Denis Mowbray, Gryphon consultants  
 Mike Fallows, Southland Times

**Technical expertise**

Craig Le Quesne, Chief Technology Officer, Te Papa  
 Brett Tompkins, Gibson Group  
 David Crossan, Gibson Group  
 Marc Simpson, Toulouse Lighting  
 Chris Hay, Locales  
 Patrick Hussey, Maui Studios  
 Glenn Brown, QS consultant  
 Craig Walker, Iron Mountain  
 Pip Sladen, Hydestor



Thanks to Southland Vehicle Sales KIA for the use of a car