



AGENDA

Community Services Committee Meeting Tuesday, 13 October 2020

Date Tuesday, 13 October 2020

Time following the Infrastructure Committee

Location Council Chamber
District Council Building
King George Place
Timaru

File Reference 1379382

Timaru District Council

Notice is hereby given that a meeting of the Community Services Committee will be held in the Council Chamber, District Council Building, King George Place, Timaru, on Tuesday 13 October 2020, at the conclusion of the Infrastructure Committee meeting.

Community Services Committee Members

Clrs Richard Lyon (Chairperson), Stu Piddington (Deputy Chairperson), Allan Booth, Peter Burt, Barbara Gilchrist, Gavin Oliver, Paddy O'Reilly, Sally Parker, Steve Wills and the Mayor Nigel Bowen

Quorum – no less than 2 members

Local Authorities (Members' Interests) Act 1968

Committee members are reminded that if you have a pecuniary interest in any item on the agenda, then you must declare this interest and refrain from discussing or voting on this item, and are advised to withdraw from the meeting table.

Symon Leggett

Group Manager People and Digital

Order Of Business

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- 1 Apologies**
- 2 Identification of Items of Urgent Business**
- 3 Identification of Matters of a Minor Nature**
- 4 Declaration of Conflicts of Interest**
- 5 Chairperson's Report**

6 Confirmation of Minutes

6.1 Minutes of the Community Services Committee Meeting held on 1 September 2020

Author: Jo Doyle, Governance Advisor

Recommendation

That the Minutes of the Community Services Committee Meeting held on 1 September 2020 be confirmed as a true and correct record of that meeting.

Attachments

- 1. Minutes of the Community Services Committee Meeting held on 1 September 2020**



MINUTES

Community Services Committee Meeting Tuesday, 1 September 2020

Ref: 1379382

**Minutes of Timaru District Council
Community Services Committee Meeting
Held in the Council Chamber, District Council Building, King George Place, Timaru
on Tuesday, 1 September 2020 at 10.20am**

Present: Cr Richard Lyon (Chairperson), Cr Stu Piddington (Deputy Chairperson), Cr Allan Booth, Cr Peter Burt, Cr Barbara Gilchrist, Cr Gavin Oliver, Cr Paddy O'Reilly, Cr Sally Parker, Cr Steve Wills, Mayor Nigel Bowen

In Attendance: **Community Board Representatives**
Temuka Community Board – Stephanie McCullough
Geraldine Community Board – McGregor Simpson

Council Officers
Acting Group Manager Community Services (Symon Leggett), Chief Executive (Bede Carran), Parks and Recreation Manager (Bill Steans), Governance Advisor (Jo Doyle)

1 Apologies

Resolution 2020/18

Moved: Cr Richard Lyon

Seconded: Cr Paddy O'Reilly

That the apology received from Ross Munro be accepted.

Carried

2 Identification of Items of Urgent Business

There were no urgent business items.

3 Identification of Matters of a Minor Nature

There were no minor nature items.

4 Declaration of Conflicts of Interest

There were no declarations of conflicts of interest.

5 Chairperson's Report

The Chairperson has attend various meetings, and spent time with Acting Group Manager Community Services and the Parks and Recreation Manager.

6 Confirmation of Minutes**6.1 Minutes of the Community Services Committee Meeting held on 21 July 2020****Resolution 2020/19**

Moved: Cr Peter Burt

Seconded: Cr Barbara Gilchrist

That the Minutes of the Community Services Committee Meeting held on 21 July 2020 be confirmed as a true and correct record of that meeting.

Carried

7 Reports**7.1 Award Acknowledgement**

Bill Steans, the Parks and Recreation Manager was recognised for a significant achievement, being made a Fellow of the Royal New Zealand Institute of Horticulture in their 2020 awards.

A presentation was made of an engraved medallion and Council celebrated Bills 33 years with Timaru District Council.

8 Consideration of Urgent Business Items

There were no urgent business items.

9 Consideration of Minor Nature Matters

There were no minor nature items.

The Meeting closed at 10.29am.

.....
Chairperson

7 Reports

7.1 Aigantighe Art Gallery House Project - Interim Progress Report September 2020

Author: Hamish Pettengell, Exhibition Curator/Project Manager

Authoriser: Symon Leggett, Group Manager People and Digital

Recommendation

That the Community Services Committee make the following recommendations to Council:

- Proceed with the House Gallery Project as agreed in the 2018-28 Long Term Plan and subject to meeting the subsidy funding milestones defined in the feasibility study; and
- Approve the use of depreciation funds to the House Gallery Project and an additional budget of \$100,000 be included in the draft Long Term Plan 2021 – 2031 to meet a 1/3 of the project cost; and
- Approve the project team to prepare applications for subsidy funding as outlined in the feasibility study and required for the House Gallery Project; and
- That Council progress the inclusion in the Long Term Plan 2021-2031 (for consultation) options 4, 5 and 6 of the feasibility study for the 1978/1995 extensions of the Aigantighe Art Gallery; and
- Proceed with concept designs and rough order costings for the 1978/1995 extensions of the Aigantighe Art Gallery for the purpose of preparing and as applicable consulting on the Long Term Plan 2021-2031.

Purpose of Report

- 1 The purpose of this report is to present the Community Services Committee with an interim progress report on the project to undertake strengthening of the Historic House component of the Aigantighe Art Gallery (House Gallery) and inform the Long Term Plan consultation options.

Assessment of Significance

- 2 Any decisions by the Council to advance the House Gallery Project is in keeping with the decisions of the Long Term Plan 2018-28 and the Annual Plan 2020/21 and not considered to be a significant decision in terms of the Council's Policy on Determining Significance.
- 3 The recommendation to consult through the Long Term Plan 2021-2031 the options for the 1978/1995 extensions of the Aigantighe Art Gallery is also seen as appropriate in terms of the Council's Policy on Determining Significance.

Background

Below is a high level overview of the projects progress to date:

- 4 Following the Building (Earthquake-prone Buildings) Amendment Act 2016 an initial seismic assessment (ISA) of the House Gallery found the building structure was 10% of New Building Standards (NBS) and is of very high seismic risk relative to a new building.

- 5 March 2017, due to the outcomes of the seismic assessment the Timaru District Council decided to close the House Gallery to ensure public and staff safety. All artworks displayed in the House Gallery were placed in storage.
- 6 May 2017, a detailed seismic assessment (DSA) was undertaken of the 1978 and 1995 extension of the Gallery. The findings of the DSA found the 1978 extension was 60% of NBS and is of medium seismic risk. The 1995 extension was found to be 80% of NBS and is of low seismic risk.
- 7 The DSA report highlighted issues with the seismic gap between the hexagonal gallery and the original House Gallery, plane loading of the main gallery and bracing of the hexagonal gallery structure.
- 8 August 2017, a design features report for the House Gallery was completed and a rough order of costs was provided based on this report.
- 9 In 2018 through the Long Term Plan process, the Council allocated \$600k in the 2019/2020 financial year to complete the strengthening of the House Gallery.
- 10 August 2019, the Gallery presented to Council an indicative project plan for the House Gallery Project and a terms of information for a Governance Group to provide oversight of the House Gallery Project.
- 11 August 2019, a draft detailed design for the House Gallery was completed. But due to the evolving complexities of the project and following further investigations, the decision was made not to progress with the draft detailed design as proposed. The Gallery believes it is prudent to undertake a new and more specialist approach to the project.
- 12 August 2019, a geotechnical investigation of the site was undertaken to confirm the foundation bearing capacities. This included consideration of the topographic features of the site, and suitable testing of the ground conditions. The results from the investigation were positive overall.
- 13 September 2019, the Gallery engaged Ian Bowman (a specialist heritage architect, historian and chairperson of International Council on Monuments and Sites, New Zealand) to draft a Heritage Assessment for the House Gallery - a compulsory requirement for the resource consent needed to undertake the House Gallery works.
- 14 October/November 2019, entered into discussions with the recommended Architect and Structural Engineer to ascertain their availability, but due to their existing workloads and the pending summer holiday period they were unable to commence until early 2020.
- 15 On 20 February 2020 the Project Team provided a tour of the House Gallery for councillors. In attendance was Mayor Bowen, Councillor Booth, Councillor Gilchrist and Councillor Piddington. The tour provided an opportunity to discuss the project and highlight some of the complexities facing the project. This resulted in a robust discussion about the project, its scope and potential costs. The tour also highlighted some of the issues with the 1978 and 1995 gallery extensions. Some of these issues include:
 - The design of the roof in the 1978 extension has issues with water ingress and needs replacement.
 - A lack of storage for the permanent collection.
 - Limited temperature and humidity control in the storage areas, impacting on the long term preservation of the collection.
 - Limited temperature and humidity control in the exhibition spaces that is not fit for purpose and limits exhibition loans.
 - The public bathroom has no disability access and does not meet current building standards.

- The loading bay has restricted access and hinders Gallery operations.
 - No dedicated workshop to prepare exhibitions.
 - No dedicated workshop for the care and conservation of the collection.
 - The entrance provides restrictive access.
 - No dedicated education/community space for the delivery of educational and public programmes.
 - Minor structural issues have been observed in the 1978 extension and associated saturated soils around the foundations that requires further investigation.
- 16 Overall the 1978 and 1995 gallery extensions hinders Gallery operations and no longer meets the needs of the community.
- 17 As a result of the tour it was suggested a more holistic approach should be considered for the project. An approach that considers the Gallery as a whole and not just the strengthening of the House Gallery as agreed in the 2018 - 2028 Long Term Plan.
- 18 Following the tour on February 21, 2020, the Timaru District Council Chief Executive implemented a pause on the procurement for the project.

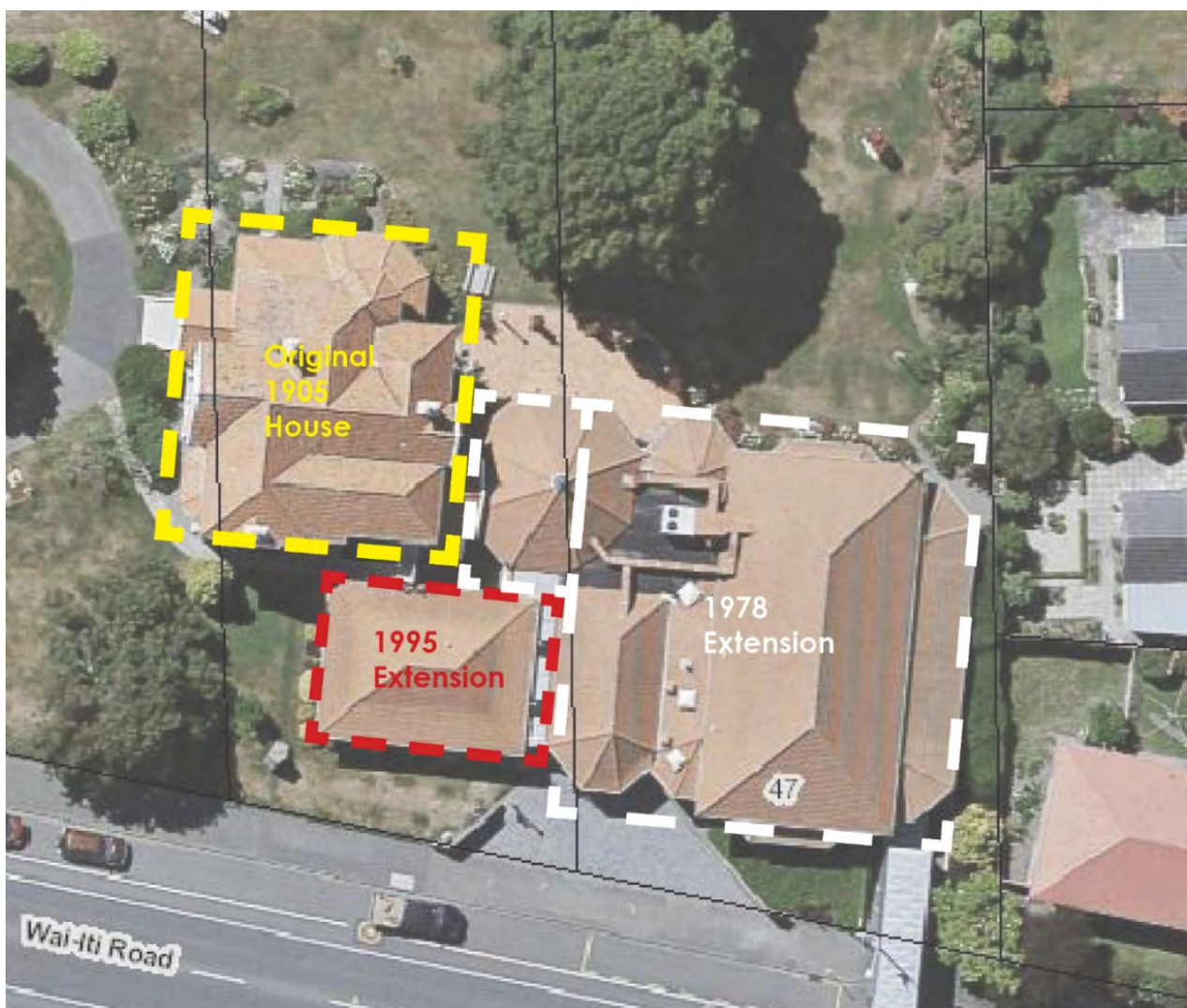


Fig. 1 Aerial view of the Aigantighe Art Gallery

Feasibility Study

- 19 Due to the pause on procurement, discussions with key stakeholders and the identified issues with the 1978 and 1995 extensions, Giblin Group was engaged to undertake a feasibility study of the Gallery facility.
- 20 The purpose of the feasibility study was to investigate a number of key areas including the strengthening options and costs of the House Gallery; an assessment of the overall suitability of the current facility to deliver operations; feasible options to improve service delivery; and the social and economic impacts of the project. The feasibility study is a global investigation of the Gallery facility that helps inform decisions around the House Gallery Project and future options to address the issues facing the 1978 and 1995 Gallery extensions.
- 21 A feasibility study has been received from Giblin Group and states the project to earthquake-strengthen and restore the House Gallery is found to be feasible based on the information supplied by the Aigantighe Art Gallery and Timaru District Council. Also subject to the successful implementation of a funding strategy and the appointment of qualified professionals to form a design/project team.
- 22 The feasibility study also noted that the Gallery stakeholders were overwhelmingly supportive of the Aigantighe Art Gallery remaining onsite with restoration of the House Gallery of the highest importance, followed by improvements to the 1978 gallery and 1995 storage extensions.
- 23 The feasibility study confirms that the Heritage Hub provides temporary exhibition space for the Art Gallery and Museum.
- 24 The draft feasibility study is provided in **Attachment 1** for the Council's reference.

Architectural Design

- 25 To inform the feasibility study the Gallery engaged architect, Andrew Irving of Irving Smith Architects (ISA) and Ian Bowman (Heritage Advisor) on a time/cost basis to visit the site for a design-scoping workshop.
- 26 On 17 July 2020 Andrew Irving and Ian Bowman were onsite and met with the project team. As a result, the architect has produced separate scoping documents for the House Gallery and the 1978/1995 extensions.
- 27 One of the key findings from the scoping document for the House Gallery is the House building is in good condition for its age and well-constructed. It is therefore feasible to undertake the proposed earthquake strengthening and restoration works.
- 28 For the scoping document for the 1978/1995 extensions, the Gallery provided a brief outline of future facility requirements and a schedule of spaces. The schedule of spaces showed the Gallery has a current floor area of 723.56m². Based on the future needs of the Gallery and comparative institutions it is estimated the Gallery will need an estimated floor area of 1200-1300m². This information was used to test if the current site could be expanded to accommodate the future needs of the Gallery and the community
- 29 One of the key findings from the scoping documents for the 1978/1995 extensions is the Gallery's space requirements can be met within the constraints of the current site with the addition of a partial second level. A floor area of an estimated 1230 - 1330 square metres can be achieved with the inclusion of the House Gallery and without encroaching further into the garden at the North, or going closer to the eastern neighbouring property
- 30 The scoping document assumed a new building would replace the 1978/1995 and retaining the House Gallery. Further investigations are required to ascertain if the existing 1978 extension can

be retained and retrofitted into a new building to meet the Gallery's future needs. This option would be explored through the development of concept designs for the 1978/1995 extensions.

- 31 The future gallery requirements and schedule of spaces is provided in **Attachment 2** for the Council's reference.
- 32 The scoping documents for the House Gallery and the 1978/1995 extensions received from Irving Smith Architects are provided in **Attachment 3** for the Council's reference.

Structural Design

- 33 Due to prior commitments the structural engineer, Dunning Thornton Consultants, (as recommended by the Heritage Advisor), were unable to attend the design-scoping workshop held on 17 July 2020 with the Project Team. However, the structural engineer has completed a desktop study of existing project documentation and the seismic strengthening options for the House Gallery. With feedback from the architect, it has been recommended that it's feasible to review and revise the existing plans and produce suitable documents for the project.

Options

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

35 A summary of the possible options that have been analysed with indicative project costs are as follows:

	Option	Option Discussion	Indicative project cost (for planning purposes only)
1	Do nothing	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> • It does not address the issues or fulfil the identified needs of the Gallery, its users and staff or allow for the future needs of the community. • The issues around the House Gallery building structure are serious, and if nothing is done, the house would fall into ruin and would still need to be addressed. 	
2	Demolish House - maintain extension as is	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> • It does not address the issues or fulfil the identified needs of the Gallery, its users and staff, or allow for the future needs of the community to be met. • Stakeholders have stated they want the House Gallery to remain and vocally submitted to Council on their views. • The House Gallery is a heritage listed building and Heritage New Zealand are an affected party, who may oppose demolishing the House Gallery. • The original family who gifted the House may also oppose demolishing the House Gallery. 	
3	Earthquake Strengthen and restore House only - maintain extension as is	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> • It does not address the issues or fulfil the identified needs of the Gallery, its users and staff or allow for the future needs of the community to be met. 	\$3.0 -3.3m

		<ul style="list-style-type: none"> Would not address the identified issues with the 1978 extension and these would still need to be addressed in the near future. 	
4	Earthquake strengthen and restore House - maintain extension as is and develop an offsite storage facility	<p>This option is seen as feasible</p> <ul style="list-style-type: none"> This option would address the issues with the House Gallery and the current lack of collection storage. The extension would still require refurbishment to fulfil some of the identified needs of the Gallery, and its users. The identified issues with the 1978 extension would still need to be addressed in the near future. 	<p>\$3.0 -3.3m (House Gallery)</p> <p>Further cost investigations are required for the development of an offsite storage facility</p>
5	Earthquake strengthen and restore House with a partial refurbishment of the extension to address public amenities and workspaces and develop offsite storage facility	<p>This option is seen as feasible</p> <ul style="list-style-type: none"> This option would address the issues with the House, the current lack of storage and would partially meet some of the identified needs of the Gallery, and its users. This option would not fully meet the identified future needs of the Gallery, the community and its users 	<p>\$3.0 -3.3m (House Gallery)</p> <p>Further cost investigations are required for the development of an offsite storage facility and refurbishment of the extension</p>
6	Earthquake strengthen and restore House – full redevelopment of the extension to include spaces for education creativity and more exhibition space. Consider developing offsite storage facility	<p>This option is seen as feasible</p> <ul style="list-style-type: none"> This option would fully meet the identified needs of the Gallery, its users and staff or allow for the future needs of the community. Consider developing offsite storage facility to enable greater capacity of the site 	<p>\$3.0 -3.3m (House Gallery)</p> <p>\$5.5-\$6 .5m (Rebuild of the 1978 and 1995 extensions)</p>
7	Demolish existing buildings. Build new purpose-built gallery on the current site	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> Stakeholders have stated they want the House to remain and vocally submitted to Council on their views. 	

		<ul style="list-style-type: none"> • The House Gallery is a heritage listed building and Heritage New Zealand are an affected party, who may oppose demolishing the House Gallery. • The original family who gifted the House may also oppose demolishing the House Gallery. • The House Gallery is in good condition for its age and demolishing the existing buildings is not a sustainable design approach. • The cost of this option would be similar to option 6 and would deliver minimal savings. • The House Gallery provides a point of difference and is a tourist attraction in its own right. 	
8	Purpose built new art gallery in CBD and repurpose the current site	<p>This option has been discounted for the following reasons:</p> <ul style="list-style-type: none"> • Stakeholders have stated they want the Gallery to remain on the current site. • The cost of purchasing a suitable site could be prohibitive and escalate project costs. • The House Gallery is a heritage listed building and Heritage New Zealand are an affected party, who may oppose demolishing the House Gallery. • The original family who gifted the House may also oppose repurposing the current site. • The Trust Deed restricts Council to either use the site as an Art Gallery or a green space for quiet reflection. 	The costs would be similar to Option 6.

36 The three options identified as being feasible are 4, 5 and 6. The options have also been analysed utilising the Treasury options framework applying the Gallery and project objectives, and confirming options 4, 5 and 6 as the most feasible.

Preferred Option

- 37 Overall the preferred option is to earthquake strengthen and restore the House Gallery with a full redevelopment of the extension, because it fully addresses current issues and future needs of the Art Gallery and the community.
- 38 All three feasible options identified in the feasibility study include the earthquake strengthening and restoration of the House Gallery. Also through the feasibility study stakeholder engagement, the House Gallery Project was identified as the priority. In addition the Council has already made provision for these works in the Long-Term Plan 2018-28. For these reasons it is recommended the House Gallery Project proceed immediately/ unimpeded, while the community's view on upgrading or replacing the extension buildings is sought through the next Long-Term Plan consultation round in 2021.

Estimated Capital Expenditure

- 39 Due to the limited availability of the Architect and Structural Engineer, the freeze on all procurement and the Covid-19 lockdown the Gallery has been unable to deliver a concept design and rough order of cost by mid-2020 as reported to Council on 26 November 2019.
- 40 Through the scoping documents delivered by the architect for the feasibility study it is recommended a project budget in the range of \$2.0 - \$2.3 million as a construction cost for the House Gallery Project. This cost excludes GST, consultancy fees, staff time and costs, consent and development contribution costs, network connections and upgrades (if required), legal fees and finance costs, fit-out costs, contingency, landscaping and site works. It is estimated the total project cost would in the range of \$3.0 - \$3.3 as an indicative cost.
- 41 For the 1978 and 1995 extension buildings it is recommended a project budget in the range of \$5.5 - \$6.5 million as a construction cost for a rebuild of the existing buildings, this excludes GST, consultancy fees, staff time and costs, consent and development contribution costs, network connections and upgrades (if required), legal fees and finance costs, fit-out costs, landscaping and site works. It is estimated the total project cost would in the range of \$7.8 - \$8.2 million as an indicative cost.
- 42 These costs are provided for planning purposes only. Preliminary or concept designs for the project need to be completed and costs verified by an experienced cost construction (QS) professional before the project costs can be confirmed.
- 43 Also some aspects of the project may result in more than one concept design and cost estimate, in order to confirm which design approach to engage.

Financial and Funding Implications

44 The funding is broken down into funding and subsidy funding outlining the different components.

Funding

45 In the current 2020/21 financial year; Aigantighe Art Gallery has an allocated capital budget of \$600,000. It is recommended the full capital budget is allocated to the project.

46 August 13 2019, Council accepted and endorsed the recommendations for any capital funding unused from another Community Services project, being the Timaru Library, to be transferred to the Aigantighe project. Due to a revised scope and project variations it is projected there will be no capital funding available for transfer to the House Gallery Project.

47 Currently the House Gallery has a depreciation reserves value of \$360,000, of which \$300,000 could be applied to the House Gallery Project and would help assist the Council achieve it's 1/3 contribution.

Subsidy Funding

48 The feasibility study provides two high level subsidy funding strategies, one for the House Gallery and one for the 1978/95 extensions. The funding strategy is based on 1/3 central government, 1/3 local government and 1/3 community funding and shows subsidy funding for the House Gallery Project and 1978/95 extensions is feasible with a 1/3 contribution from Timaru District Council.

49 It is recommended Council approve the use of existing depreciation funds of \$300,000 and approve the contribution of an additional \$100,000 in the draft Long Term Plan 2021- 2031 to meet the 1/3 contribution.

50 Below is an outline of the proposed capital and subsidy funding for the House Gallery Project

Source	Amount	Comment
Local Government		
Timaru District Council	\$1,000,000	\$600,000 allocated in the 2018-2028 Long Term Plan, \$300,000 from depreciation, \$100,000 contribution.
Central Government		
Ministry for Culture and Heritage Lottery Grants Environment and Heritage Committee	\$1,200,000	Ministry for Culture and Heritage application due mid-2021 Lottery Grants Environment and Heritage Committee application due early 2021
Community		
Community Trusts Private Trusts Gaming trusts Corporates Private individuals Community fundraising	\$1,000,000	Applications due 2021

Total	\$3,200,000	
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- 51 The first identified funding application for the House Gallery Project is Lottery Grants - Environment and Heritage Fund for \$500,000. This fund opens 6 January 2021, closes 3 March 2021 and a decision meeting held on 2 June 2021. To be successful with an application to Lottery Grants, a resource consent for the House Gallery Project will be required. To meet this timeframe a resource consent application would need to be lodged by early December 2020 and the project would need to proceed immediately. If a funding application is not submitted within these timeframes, the next funding round would open in mid-2021, with a decision made in early 2022.
- 52 The feasibility study has also identified the Ministry for Culture and Heritage Regional Museums Policy for Capital Construction Projects could open in mid-2021. To support an application to the Ministry it is imperative the Gallery submit applications to Central and Community funders to show community support for the project. Also the Ministry is a fund of last resort and the project needs to show it has exhausted all options before applying.
- 53 If the Council is to proceed with a project to refurbish the 1978/95 extension, the Council would need to budget a \$2 - \$2.3m in the draft Long Term Plan 2021- 2031 to meet its 1/3 contribution. But this is subject to community consultation and the scope of the project endorsed in the Long Term Plan 2021- 2031.

Consultation

- 54 The Gallery has undertaken extensive consultation throughout the lifecycle of the project, including the Long Term Plan 2018- 2028. Also through the feasibility study process a range of stakeholders were engaged including the Civic Trust, South Canterbury Art Society, Friends of the Aigantighe Art Gallery, South Canterbury Museum, Council representatives of the Governance Group, and members of the Grant family.

Relevant Legislation, Council Policy and Plans

- 55 The Aigantighe Art Gallery Strengthening Project aligns with community needs and is consistent with the Council's policies and plans, including the Timaru District Council Long Term Plan 2018- 2028 and the Building (Earthquake-prone Buildings) Amendment Act 2016.

Conclusion

- 56 The House Gallery Project has been signalled in Council's long term planning for a number of years and extensive explorative works have been completed to date. Notably through the feasibility study it has found the House Gallery Project is feasible subject to the successful implementation of a funding strategy and the appointment of qualified professionals to form a design/project team.
- 57 Overall the House Gallery is an iconic heritage building that is integral to the community's identity and to the operations of the Aigantighe Art Gallery. The House Gallery Project will enable the Gallery to meet growing community needs; it will engage, stimulate and inspire the community; and it will ensure the sustainable and future success of the Aigantighe Art Gallery.

Attachments

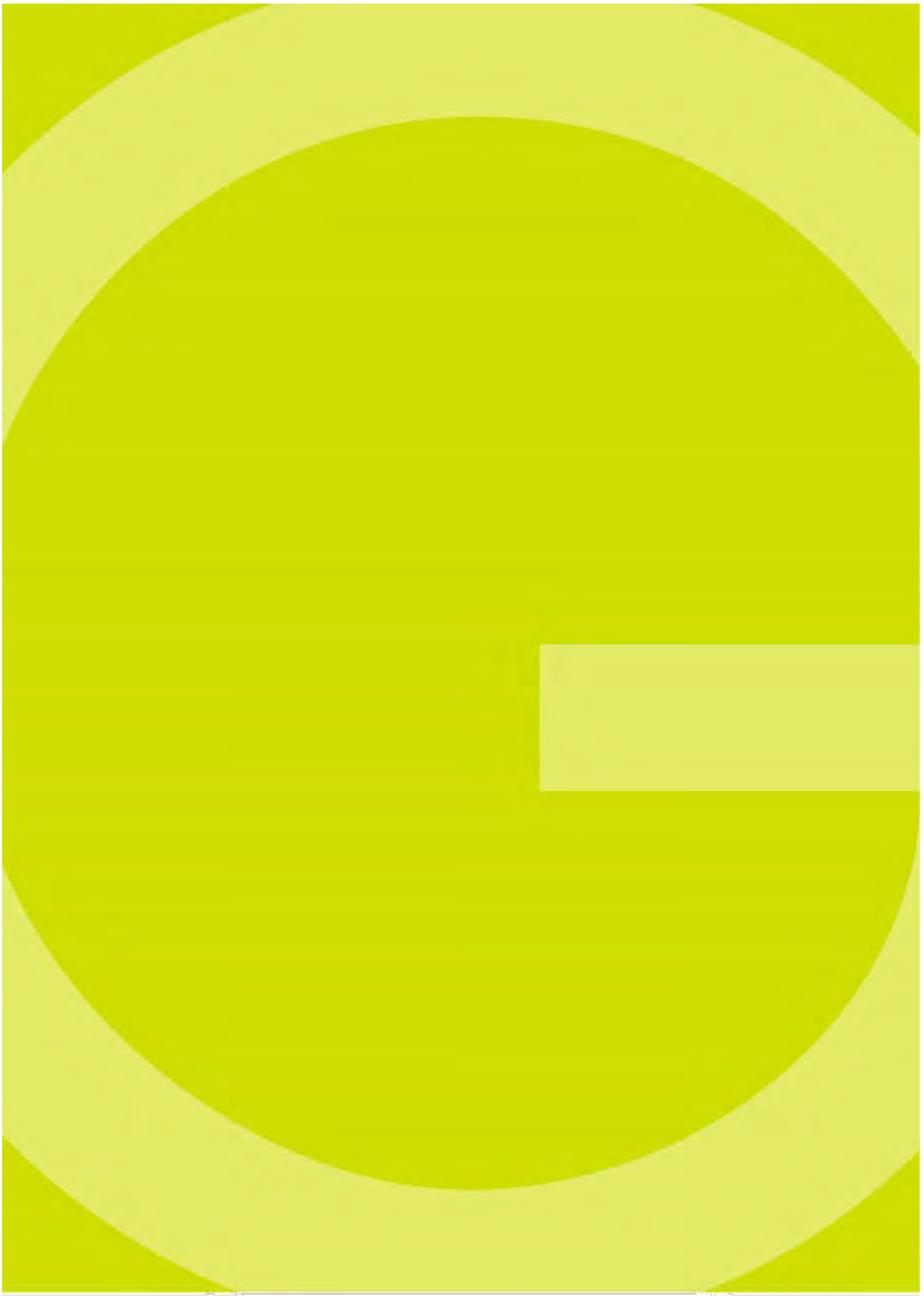
- 1. Aigantighe Art Gallery Earthquake Strengthening Draft Feasibility Study - September 2020**
- 2. Aigantighe Art Gallery - Future Facility Requirements**
- 3. Irving Smith Architects Scoping Documents**

Timaru District Council
Feasibility Study

Aigantighe Art Gallery Earthquake
Strengthening and Redevelopment Project
August 2020
Draft



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Report prepared by Christine Ennis and Jenni Giblin

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1.0 Executive Summary

1.1 Introduction

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

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

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

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

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

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

In 1978, a large modern wing was added to the Aigantighe House Gallery. This was designed by Ronald Dohig and provided a foyer, reception area, office, collection storage, loading bay, and an expansive main gallery space. The 1978 component of the Gallery remains open to the public. However, issues of insufficient space have been identified in the extension, particularly with the loading bay, back of house working functionality and efficiency and storage of equipment and furniture. Other identified issues include the roof is in need of replacement, the HVAC system is not fit for purpose, and the public amenities do not meet current building code.

Furthermore, an additional storeroom and office was added to the Gallery in 1995, which is the Gallery's current painting and works on paper store and that is now at full capacity meaning further storage space is required for a Collection, which is continuing to grow in the number of items held.

Preliminary scoping designs with preliminary rough order cost estimates have been prepared by Irving Smith Architects (ISA) of Nelson. They are experienced in heritage building redevelopment and have

had the input of structural engineers, Dunning Thornton Consultants on the earthquake strengthening options for the Historic House Gallery. Their findings are summarised in Section 1.3.

1.2 Proposed Activities

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

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

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

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

1.3 Stakeholder Engagement

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

Stakeholders spoken to were overwhelmingly supportive of the Aigantighe Art Gallery remaining on site with an upgrade to the Gallery to address the issues it faces. Restoration of the Historic House Gallery is of the highest importance for most stakeholders, followed by improvements to the 1978 gallery and 1995 storage extensions.

Key points that were raised with regard to the Historic House Gallery is that it is part of Timaru's heritage, a significant landmark and focus for the arts in the district. Many stakeholders felt the priority

for the project is to get the building earthquake strengthened and open again to the public. People and tourists come to see the house as much as to see the art. People come to enjoy the gardens. Timaru has a unique community asset in the house and gardens, something that exists nowhere else in regional New Zealand.

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

Members of the Grant Family, who originally donated the Historic House building and site to the Timaru community have also been approached for comment. It is acknowledged that the 1956 Deed of Gift of the property imposes restrictions on the building footprint on the site and the activities allowed there. These discussions with the family are ongoing.

1.3 Key Findings

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

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

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

1. The Historic House building is in good condition for its age and well-constructed. It is therefore feasible to undertake the proposed earthquake strengthening and restoration works.
2. The existing strengthening scheme proposed by Structex can be reviewed and revised by Dunning Thornton, which will save time and money.
3. It is possible to fit the space requirements (as specified to the architect) on the site on the footprint of the current extension buildings. ISA has proposed a new build (two storey) to replace the existing buildings, however this is only one suggestion and further investigation would offer insight as to what extent the current building area could be used as part of redeveloping the Gallery.
4. The new build option suggests an upper level link access to the Historic House which may remove the need for a lift in the heritage building.

5. The architect is recommending a Design Team is established with appropriately experienced team members. The Design Team should consist of the Architect, Heritage Architect and Structural Engineer as the core and bring in other professional expertise as required and appropriate.
6. ISA are not cost professionals and the estimates they have given are for planning purposes only until verified by an experienced cost construction (QS) professional. The estimated costs are:
 - For the Historic House works, the cost will be in the order of \$8,000-\$10,000 per square metre so a budget range of \$2.0 - \$2.3 million, excluding GST.
 - For the New Gallery works, the cost will be in the order of \$5 - \$6,000 per square metre so a budget range of \$5.5-\$6.5 million, excluding GST.

The above are construction budgets only and exclude:

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

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

- Success of the funding strategy. A high-level funding strategy is included as Section 12 of this report and while it requires more detailed research and conversations with identified funders, it is believed from Giblin Group's previous funding experience that the funding of this project is feasible. Resourcing of the fundraising effort also needs to be carefully considered.
- Appointment of qualified professionals to form a design/project team and appointment of an project manager to manage the project.

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

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

An operational budget should be developed for the redeveloped facility to understand ongoing costs and consider operational funding for the future. A Business Plan would be recommended and this can be used to inform the Gallery's future Asset Management Plan.

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

1.4 Next Steps and Recommendations

The next steps for the project include the following:

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

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

2.0 Objectives and Scope

2.1 Objectives of Feasibility Study

The feasibility study objectives for the Aigantighe Gallery are:

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

2.2 Scope and Limitations

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

Giblin Group has prepared this document for the sole use of the Client named above and for a specific purpose, as expressly stated in the document. No other party should rely on this document without the prior written consent of Giblin Group or Timaru District Council. Giblin Group undertakes no duty, nor accepts any responsibility, to any third party who may rely upon or use this document.

3.0 Recommendations

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

1. Long Term Plan (LTP) inclusion

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

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

2. Project Management

As per the recommendation of the architect, it is recommended that a Project Design Team is established for the project, a structural engineer review and revise the existing structural designs for the House Gallery and design options for the extension buildings are developed.

3. Review of space requirements for extension building

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

4. Review and Confirm Required External Funding to be raised

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

5. Additional Stakeholder Engagement

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

6. Operations Planning

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

7. Review and Confirm the Project Timeline

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

8. Community Engagement and Advocacy

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

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4.0 Background

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

4.1 Aigantighe Art Gallery Background

(Aigantighe, 2020)

Aigantighe (Scottish Gaelic for 'home of welcome' and pronounced Aig-an-tighe) is the name of the historic house that became the foundation of the Aigantighe Gallery in 1956. It was built in 1905 as the retirement home of Alexander Grant (1832-1921) and Helen Grant (1854-1955), who had emigrated from Scotland and farmed Gray's Hill Station in the Mackenzie Country. It was the wishes of Mrs Grant that Aigantighe become an art gallery. She lived in the house until her death in 1955, aged 101. Her wishes and the wishes of her daughter Jessie Wigley and Son James Grant to donate the house were followed and Aigantighe was donated to the people of Timaru that same year. The Aigantighe Art Gallery opened in August 1956 with a collection donated by the Grant family and the South Canterbury Arts Society (SCAS).



Figure 1: Historic House Gallery, Aigantighe Art Gallery

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

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

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

Critical structural weaknesses were identified in the following areas:

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

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

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

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

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

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



Figure 2: 1978 Front Entrance of the Aigantighe Art Gallery

4.2 Aigantighe Art Gallery Collection

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

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

The permanent collection is utilised regularly by the Gallery, which is committed to exhibiting 10 percent of the Collection per annum or 1/3 of exhibition per annum contain collection items. The Collection is also a rich resource for research, and items from the Aigantighe Art collection are regularly reproduced in national publications. The Collection is held in high regard by other institutions throughout New Zealand, with regular loans going to the Christchurch Art Gallery Te Puna o Waiwhetu, the Dunedin Public Art Gallery and the Auckland Art Gallery Toi o Tamaki. Recently this has included artworks by artists such as Louise Henderson, Jacqueline Fahey, and Colin McCahon.

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

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

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

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

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

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

The Gallery also has a collection of international artworks from 1650 to 1950. One of the earliest works in the collection is a landscape painting by Horatius De Hooch, dated c.1665. The Aigantighe also holds artworks from the Victorian and Edwardian periods, and European artists of the 19th Century - these include paintings by Robert Dowling, Thomas Kennington, Charles Napier Kennedy, George Charles Haité, Lucy Kemp-Welch, Giuseppe Gambogi, Henry John Yeend King, William Wontner and Lexden Pocock. The Permanent Collection also holds an internationally significant collection of Ukiyo-e Japanese prints, and a Shoji Hamada dish and stand.

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

4.3 Aigantighe Art Gallery Proposed Earthquake Strengthening Project

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

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

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

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

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

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



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

4.4 Current Situation

As mentioned, Aigantighe Art Gallery consists of three distinct buildings, separated by construction dates. The original building was constructed in 1905. The first extension block was constructed in 1978 and the last block constructed in 1995.

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

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

² The recommended

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

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

4.5 Gallery Current Activities

(Aigantighe, Visit, 2020)

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

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

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

4.6 Major Regional and National Partnerships

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

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

4.7 Gallery Users

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

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

Reasons for visiting the Gallery are many and varied including:

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

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

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

Table 1: Visitor Numbers to Aigantighe Gallery

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

5.0 Timaru District Council

5.1 Role in Project

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

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

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

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

5.2 Council's Vision, Strategic Priorities and Community Outcomes

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

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

Strategic Priorities

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

Community Outcomes

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

5.3 Relevant Policies and Strategies

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

Name and Aim/Vision of Strategy/Policy	Relevant principles/strategic goals
Long Term Plan 2018-28	Aigantighe House Gallery is noted in the LTP (Recreation and Leisure, Pg 76) as requiring earthquake strengthening to meet the new requirements of the Building (Earthquake-prone Buildings) Amendment Act 2016. The LTP states <i>"Planning, prioritising and funding this work is a major focus of Council over the next 10 years"</i> . The Council allocated \$600k in the LTP budget for the project
Annual Plan 2020/21	Options for the Aigantighe Art Gallery to be included in the next LTP The Council carried forward the \$600k in the LTP budget into Annual Plan 2020/21 for the project
Community Outcomes (from LTP):	The project relates particularly to: <ul style="list-style-type: none"> • A strong identity forged and promoted • High quality infrastructure to meet community and business needs • People enjoying a high quality of life
Timaru District Visitor Strategy – July 2019	Vision: <i>"The District will view the growth of the tourism sector, the quality of its visitor experiences and the social and economic benefits it generates with pride"</i> . The strategy notes the District has a variety of attractions, facilities and activities to offer to visitors and there needs to be a greater focus on delivering quality visitor experiences.
Timaru District 2045 Growth Management Strategy	The strategy notes (Pg 39 and 49) in terms of future planning, the impact of population growth, ageing and cultural diversity will result in changing demands for community services and their delivery and that, in particular, an

	ageing population will demand more passive facilities for recreation and leisure.
Timaru District Council Art Gallery Collection Policy (Appendix 7)	Speaks to “responsible stewardship” of the Collection much of which was gifted either by direct donation or as a monetary bequest. The policy notes that “ <i>The relationship between cultural activities and education, employment, and economic development is well recognised by Central and Local Government policy. The presence of a respected Art Gallery institution contributes to local identity, pride of place, and social cohesion. It acts as a focal point for the artistic life of the district, celebrates the diversity of local communities, and provides a quality learning and leisure activity. It is a strong feature of the District and helps to attract new residents to the region along with tourists.</i> ”

It is noted that Timaru District Council does not at this point in time have an Arts, Culture and Heritage Strategy to assist in guiding its actions in the arts, culture and heritage area of community development.

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

5.4 Annual Report and Financial Statements

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

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

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

In our opinion:

- *the financial statements on pages 109 to 113 and 117 to 166:*
 - *present fairly, in all material respects:*

³ Figures in parenthesis refer to the Group.

-
- the District Council and Group's financial position as at 30 June 2019;
 - the results of the operations and cash flows for the year ended on that date; and
 - o comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Reporting Standards;
 - the funding impact statement on page 114, presents fairly, in all material respects, the amount of funds produced from each source of funding and how the funds were applied as compared to the information included in the District Council's Long-term plan;
 - the activities and services statements on pages 36 to 105:
 - o presents fairly, in all material respects, the levels of service for each group of activities for the year ended 30 June 2019, including:
 - the levels of service achieved compared with the intended levels of service and whether any intended changes to levels of service were achieved;
 - the reasons for any significant variation between the levels of service achieved and the intended levels of service; and
 - o complies with generally accepted accounting practice in New Zealand; and
 - the statement about capital expenditure for each group of activities on pages 36 to 105, presents fairly, in all material respects, actual capital expenditure as compared to the budgeted capital expenditure included in the District Council's Long-term plan; and
 - the funding impact statement for each group of activities on pages 36 to 105, presents fairly, in all material respects, the amount of funds produced from each source of funding and how the funds were applied as compared to the information included in the District Council's Long-term plan.

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

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

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

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

5.5 Summary

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

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

-
- Building the cultural wealth of Timaru through the development, care and interpretation of a major art collection;
 - Making Timaru a great place to live and visit through the provision of a high quality and diverse exhibition programme and offering of creative activities;
 - Being a major landmark and component in the tapestry of Timaru's arts, culture and heritage;
 - Providing controlled access to the collection, to programmes and facilities that support art, heritage and education;
 - Providing ongoing access to a Category 2 heritage facility and, in doing so, its family story, Timaru District's history, and the wider New Zealand art history scene;
 - Enriching Timaru's opportunities for national and, in time, international cultural tourism promotion.

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

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

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

6.0 Project Proposal and Planning

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

6.1 Aims and Objectives of Project

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

6.2 Project Plan

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

6.3 Project Governance and Management

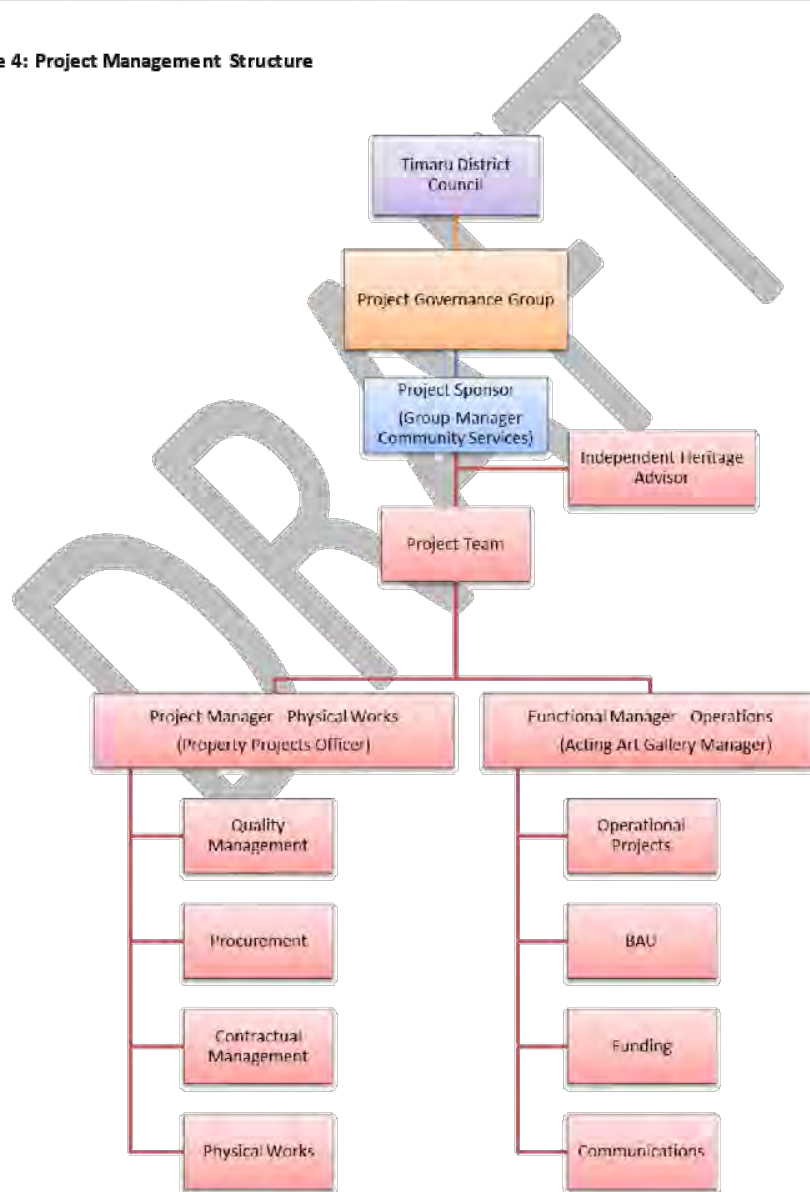
A Governance Group has been established to have oversight, guidance, monitoring and reporting on the delivery of the Aigantighe Art Gallery strengthening project. The Terms of reference (ToR) for the governance group are attached as *Appendix 10*. While the ToR mentions the earthquake strengthening of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

Table 2: Governance Group Members

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

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

Figure 4: Project Management Structure



6.4 Location of Facility

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

Figure 5: Location of Aigantighe



6.5 Consultation and Stakeholder Engagement

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

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

Stakeholders spoken to are listed in the following table.

Table 3 : List of Stakeholders

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

Comments were also received via email from the President of the Friends of Aigantighe Art Gallery, Mike ?

6.5.1 Topics Covered in Stakeholder Interviews

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

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

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

6.5.2 Current Issues for the Gallery

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

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

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

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

6.5.3 Needs of and Benefits for the Community

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

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

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

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

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

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

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

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

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

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

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

6.5.5 Most Important things to consider in an upgrade/redevelopment

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

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

6.5.6 Grant Family Conversations

The conditions of the Deed of Gift are a limiting factor in any redevelopment of the extension buildings in terms of the footprint on the site. The Deed also limits the activities that can take place on site.

Some stakeholders (not family) noted the Deed may have been appropriate in the 1950s but does not support the Gallery operations of the 2020s.

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

Several attempts were also made to speak with another granddaughter, Annabel Elworthy. These were also unsuccessful during the timeframe of developing the Feasibility Study but it is recommended to keep trying to speak with both Annabel and Michael.

6.5.7 Summary of Stakeholder Engagement

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

Stakeholders spoken to were overwhelmingly supportive of an upgrade(s) to the Aigantighe Art Gallery to address the issues it faces. Restoration of the Historic House Gallery is the most important thing for most stakeholders, followed by improvements to the 1978 gallery and 1995 storage extensions.

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

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

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

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

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

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

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

6.6 Design Brief

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

6.7 Architectural Plans

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

The key things to note from these are:

1. Conversations with structural engineers, Dunning Thornton (*Appendix 17*), suggest that the Historic House building is in good condition for its age and well-constructed. It is therefore feasible to undertake the proposed earthquake strengthening and restoration works.

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

The above are construction budgets only and exclude:

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

6.8 Site Investigation

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

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

6.9 Redevelopment Options

There are a number of potential options for redevelopment of the Aigantighe Art Gallery. Below is a summary of the options that have been considered:

Table 4: Options for Aigantighe Art Gallery Redevelopment

	Option	Option Discussion	Indicative costs (construction only)
1	Do nothing	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> It does not address the issues or fulfil the identified needs of the Gallery, its users and staff or allow for the future needs of the community The issues around the House Gallery building structure are serious, and if nothing is done, the house would fall into ruin and would still need to be addressed 	
2	Demolish House - maintain extension as is	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> It does not address the issues or fulfil the identified needs of the Gallery, its users and staff or allow for the future needs of the community Stakeholders have stated they want the House Gallery to remain. The House Gallery is a heritage listed building and Heritage New Zealand are an affected party, who may oppose demolishing the House Gallery The original family who gifted the House may also oppose demolishing the House Gallery 	
3	Earthquake Strengthen and restore House only - maintain extension as is	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> It does not address the issues or fulfil the identified needs of the Gallery, its 	\$2.0 -2.3m

		<p>users and staff or allow for the future needs of the community</p> <ul style="list-style-type: none"> • Would not address the identified issues with the 1978 extension and these would still need to be addressed in the near future 	
4	Earthquake strengthen and restore House - maintain extension as is and develop an offsite storage facility	<p>This option is seen as feasible</p> <ul style="list-style-type: none"> • This option would address the issues with the House Gallery and the current lack of collection storage • The extension would still require refurbishment to fulfil some of the identified needs of the Gallery, and its users • The identified issues with the 1978 extension would still need to be addressed in the near future. 	<p>\$2.0 -2.3m (House Gallery)</p> <p>Further cost investigations are required for the development of an offsite storage facility</p>
5	Earthquake strengthen and restore House with a partial refurbishment of the extension to address public amenities and workspaces and develop offsite storage facility	<p>This option is seen as feasible</p> <ul style="list-style-type: none"> • This option would address the issues with the House, the current lack of storage and would partially meet some of the identified needs of the Gallery, and its users. • This option would not fully meet the identified needs of the Gallery, the community and its users 	<p>\$2.0 -2.3m (House Gallery)</p> <p>Further cost investigations are required for the development of an offsite storage facility and refurbishment of the extension</p>
6	Earthquake strengthen and restore House - full redevelopment of the extension to include spaces for education creativity and more exhibition space. Consider developing offsite storage facility	<p>This option is seen as feasible</p> <ul style="list-style-type: none"> • This option would fully meet the identified needs of the Gallery, its users and staff or allow for the future needs of the community. • Consider developing offsite storage facility to enable greater capacity of the site 	<p>\$2.0 -2.3m (House Gallery)</p> <p>\$5.5-\$6 .5m (Rebuild of the 1978 and 1995 extensions)</p>

7	Demolish existing buildings. Build new purpose-built gallery on the current site	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> Stakeholders have stated they want the House to remain The House Gallery is a heritage listed building and Heritage New Zealand are an effected party, who may oppose demolishing the House Gallery The original family who gifted the House may also oppose demolishing the House Gallery The House Gallery is in good condition for its age and demolishing the existing buildings is not a sustainable design approach The cost of this option would be similar to option 6 and would deliver minimal savings The House Gallery provides a point of difference and is a tourist attraction in its own right. 	
8	Purpose built new art gallery in CBD and repurpose the current site	<p>This option has been eliminated for the following reasons:</p> <ul style="list-style-type: none"> Stakeholders have stated they want the gallery to remain on the current site The cost of purchasing a site could be prohibitive and escalate project costs The House Gallery is a heritage listed building and Heritage New Zealand are an effected party, who may oppose demolishing the House Gallery The original family who gifted the House may also oppose repurposing the current site The Trust Deed may prohibits repurposing the current site 	

The three feasible options are options 4, 5 and 6. The options have also been analysed using the Treasury options framework using the Gallery and project objectives and confirms options 4, 5 and 6 are feasible in achieving the project's objectives.

The options of spreading the Gallery's operations over two or more sites, as in having exhibition space in the CBD or storage somewhere offsite would see a need for more staff resource and could challenge

the efficiency of the Gallery's operations. It will also diminish the profile of the Gallery in terms of its physical presence in the community and for visitors. The advantages presented by its current site and location as a visitor destination should not be underestimated.

Options for offsite storage were investigated in the Storage Options Feasibility Study prepared in 2015 (Appendix 19). Also, it has been indicated that potentially the Gallery could share an offsite facility with the South Canterbury Museum, but this option needs further investigation.

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

The Council is also undertaking a project to refurbish the Theatre Royal and develop a Museum exhibition space in the CBD. This combined project known as the Cultural/Heritage Hub is independent of the Aigantighe Art Gallery's project. But it is understood the Cultural/Heritage Hub will have a temporary exhibition/community space, which would be available for the Gallery to use infrequently for large travelling/community exhibitions. This facility is seen as complementary to the Gallery operations.

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

6.10 Preferred Option

The costs of the options above are indicative only and further investigation, especially of the options to upgrade the extension buildings is required to ascertain a more accurate cost. It is recommended that the community's view on upgrading or replacing the extension buildings is sought through the next Long-Term Plan consultation round in 2021.

In terms of the stakeholder feedback, restoration and earthquake strengthening of the Historic House is the imperative. Council accepted this also by making provision for it in the Long-Term Plan 2018-28. The funds allocated in that plan will almost provide the one third required when applying to central government funds. It should be noted that all the costs above are for construction only.

6.11 Consents

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

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

6.12 Project Budget

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

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

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

6.13 Timeline

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

6.14 Project Risks

Museum and gallery developments often generate much publicity, mainly due to public expectations around cost, and the perception that such developments only benefit a small section of the community. This has highlighted some of the difficulties and challenges that can be anticipated for a development of this nature, including: a lack of clear goals and expectations; catering to the local audience while also trying to be a tourist "destination" facility; delivering some sustainability in operational funding; and the fact that market analysis for facilities and services of this nature is unlikely to accurately determine how a development will automatically translate into increased visitor numbers.

The benefits to the local and regional community of such projects have been well researched and documented (see Section 12) and most developments, while controversial at the time of being proposed, become such a valued facility once they are up and running that it is difficult to imagine not having it as part of community life.

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

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

- Capital cost increases due to materials' price increases or delays;
- ☒ Tendered price for construction higher than projected;

- ❑ Detailed design not meeting the required needs;
- ❑ Quality of construction works;
- ❑ Problems with contractors;
- ❑ Property loss/damage during construction;
- ❑ Lack of public support for ongoing programme of events;
- ❑ Change in political support; and
- ❑ Negative media reports.

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

Table 5: Project Risk Register

Risk	Impact (H/M/L)	Likelihood (H/M/L)	Risk management approach
Inconsistent expectations—user groups and other stakeholders	High	Medium	Undertake communication planning and keep stakeholders and the public well-informed on progress.
Costs exceed budgeted income	High	Medium	Maintain appropriate level of contingency. Clearly establish the project scope when establishing capital budgets.
Insufficient external funding	High	Medium	Allow sufficient time and flexibility in funding model to secure necessary level of external project funds.
Regulatory changes	High	Low	Regulatory changes could increase costs. Ensure all building regulations are known and abided by.
Construction cost inflation	High	Medium	Due recognition to be made within the budget for the possible impact of construction costs exceeding general inflation. Maintain appropriate level of contingency.
Construction risks associated with refurbishing historic building.	Medium	Medium	Allow sufficient contingency to allow for construction requirements of heritage building and keep Heritage NZ aware of plans and any proposed changes.

Scope creep	High	Low	Project scope is clearly defined and agreed before final commitment is made to construction.
Late project delivery	Medium	Low	Establish robust project management process and systems for project implementation to assess and manage delivery.

Table 6: Operational Risk Register

Risk	Impact (H/M/L)	Likelihood (H/M/L)	Risk management approach
Revenue generated is lower than forecast	High	Medium	Set realistic and achievable targets based on the best available information.
The redeveloped facility does not meet users' needs	High	Low	Appropriate user engagement during planning. Ensure sufficient planning, peer review and manage stakeholder expectations through provision of information and ongoing communication.
Running costs exceed budget	Medium	Low	Ensure resource requirements are factored into project planning and reflect expected changes to service levels. Ensure sustainable elements are included in building design.
Insufficient resourcing – staff and equipment	Medium	Medium	Budget needs to include all resource requirements. Where possible negotiate in-kind support for provision of resources and maintenance.
Forecast visitor numbers are less than expected	Medium	Medium	Set realistic and achievable targets based on best available information (including national trends).
Proportion of residents visiting the Gallery declines	Medium	Low	Undertake stakeholder engagement to clearly identify what is required to maintain local resident visits.

6.15 Ongoing Operations/Proposed Activities

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

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

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

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

- Develop and maintain Timaru's art assets, including the collection;
- ☐ Provide access and information for a wide range of the public, including schools and other educational providers;
- ☐ Provide a locally relevant programme of quality and diverse exhibitions, forums and events;
- ☐ Add value to the community through prudent and well-informed management and stewardship of resources, and by providing advocacy on art and cultural matters;
- ☐ Maintain a significant heritage building to preserve its architectural significance;
- ☐ Offer free public access to the works on display;
- ☐ Provide publications and information to accompany the exhibitions.
- ☐ Support cultural tourism

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

7.0 Issues, Needs and Opportunities

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

7.1 Identified Needs

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

7.1.1 Community Space

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

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

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

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

7.1.2 Café

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

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

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

7.1.3 Access to the Collection

Several stakeholders said they would like to see more exhibition space to be able to see more of the Collection. The Gallery's exhibition schedule is broadly based on 1/3 regional, 1/3 national/international and 1/3 collection based with on average 10 percent of the Collection (being approximately 180 works) is on display in the House Gallery at any one time.

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

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

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

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

7.1.4 Public Amenities

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

7.2 Identified Issues

7.2.1 Earthquake Strengthening and Historic House Repairs/Upgrade

(Structex, 2016)

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

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

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

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

7.2.2 Seismic Gap with 1978 Extension

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

There is no statutory requirement for a seismic gap, but a structural requirement to limit the potential impact of the two separate, but adjoining buildings. Also, the eastern entrance is an integral entrance

from the main Gallery space in and out of the Historic House Gallery and is one of the main emergency egress pathways.

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

7.2.3 Storage Space

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

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

- Onsite - The dedicated storage space onsite is at capacity. There are some small spaces in the House Gallery⁶ that could possibly be used for general storage if conditions and security were improved. Two rooms in the House could be converted for less critical collections storage in the short-medium term.
- Off-site - If the TDC purchases or leases secure off-site storage that the Aigantighe could use for empty art crates and any other excess equipment that is only needed occasionally, then some rationalisation of storage within the Gallery could take place. If the leased premises were very secure with monitored alarms and fire suppression equipment and well-lined and dust proof, then some of the more stable sculptures could also be stored off site.

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

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

⁶ The House Gallery was open when this Feasibility Study was undertaken.

Figure 6: Current storage and back of house working conditions



7.3 Opportunities

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

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

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

7.4 Summary of Issues, Needs and Opportunities

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

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

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

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

8.0 Demographic trends

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

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

8.1 Population

(TDC, 2019a)

The estimated resident population of the Timaru District from the 2018 census was 46,296. The 2013 Census population was 43,929. Population projections⁷, based on a medium growth scenario, project the district's population to increase to 49,400 (+8.8 percent) by 2028, peaking in 2038 at 50,200. The rate of natural increase will become negative from around 2028 meaning there will be more deaths than births. This reflects the age makeup of the district's population which, like the rest of New Zealand, is ageing. Growth from 2028 will be reliant on net migration. Virtually all growth in future years is projected to be in age groups 65+, with the proportion of 65+ increasing from 20.1 percent in 2013 to 28.2 percent in 2028 and 32.9 percent in 2043.

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

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

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

Māori Population

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

⁷ Based on Statistics NZ Population Projections update.

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

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

8.2 Age and sex

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

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

8.3 Income

(TDC, 2019a)

Income In Timaru District: For those aged 15 or above, the median income is \$26,900 (NZ: \$28,500) 37.7 percent have an annual income of \$20,000 or less (NZ: 38.2 percent) 22.9 percent have an annual income of \$50,000 or more (NZ: 26.7 percent)

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

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

8.4 Economy

(TDC, 2019a)

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

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

8.5 Environment

(TDC, 2019a)

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

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

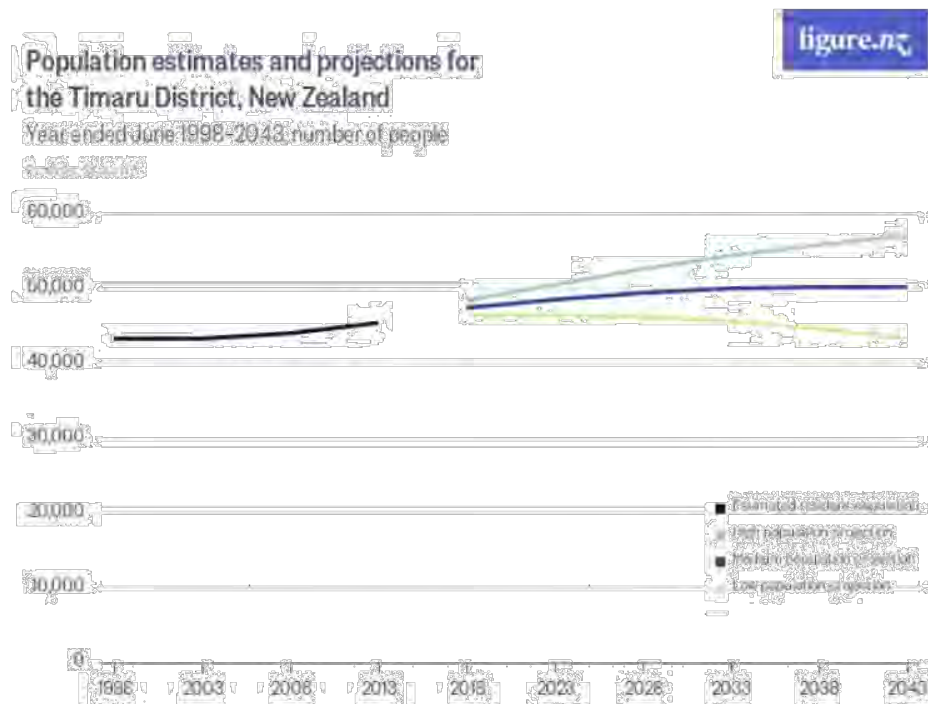
8.6 Population Growth and Projections

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

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

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

Figure 7: Population Estimates and Projections for Timaru District



Source (FigureNZ, 2020)

Table 7: Population Projections

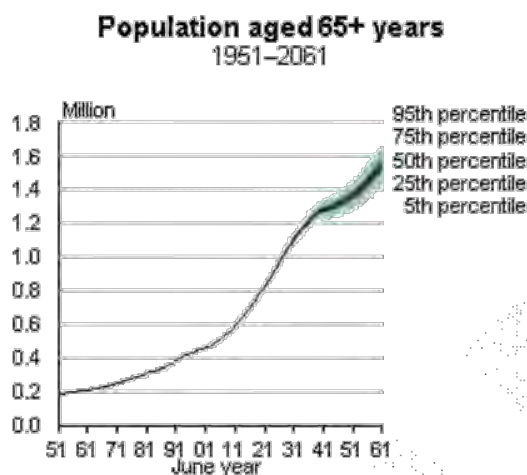
Year	2023	2028	2033	2038	2043
Number projected					
High	50,500	52,600	54,400	55,800	57,100
Medium	48,500	49,400	50,000	50,200	50,200
Low	46,400	46,200	45,600	44,600	44,600

8.7 Population Ageing

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

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

Figure 8: Population aged 65+ (New Zealand)



Source: Statistics New Zealand

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

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

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

8.8 Summary of Demographics and Trends

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

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

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

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

DRAFT

9.0 Arts Engagement and Trends in New Zealand and Canterbury

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

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

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

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

9.1 Arts Engagement in Canterbury

(Colmar Brunton, 2017a)

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

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

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

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

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

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

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

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

9.1.1 Expenditure

(Morris Hargreaves McIntyre, 2017)

In 2017, one-third (33 percent) of the New Zealand culture market⁸ had spent money on arts and culture activities in the previous four weeks, a significant decrease on the equivalent result of 39 percent in 2014 and 40 percent in 2011.

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

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

9.1.2 Membership

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

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

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

9.1.3 Volunteering

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

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

⁸ **Culture market:** New Zealand adults aged 16 years old and over who have attended at least one cultural activity within the past three years. The overall definition of the culture market is inclusive. It's defined in its broadest sense, from attending the opera or an art exhibition, to simply going to see a movie or popular music concert.

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

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

9.1.4 Donations

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

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

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

9.1.5 Further breakdown of donations market

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

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

Donation types in the past 12 months (2017):

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

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

9.2 Arts Engagement by Platform

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

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

Visual Arts

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

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

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

9.3 Accessibility

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

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

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

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

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

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

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

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

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

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10.0 Project Alignment with Regional and National Strategies and Policies

10.1 Venture Timaru

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

Vision Statement:

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

Values:

- Lifestyle: Fantastic and sustainable, second to none.
- Economy: Thriving and innovative, opportunities abound.
- Identity: Strong and enviable, reputation.
- Leadership: Inspiring, people focussed.

Key Objectives:

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

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

10.2 Creative New Zealand

Creative New Zealand⁹ encourages, promotes and supports the arts in New Zealand for the benefit of all New Zealanders through funding, capability building, an international programme and advocacy.

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

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

The Arts Council must uphold the principles of:

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

⁹ <http://www.creative-nz.govt.nz/about-creative-new-zealand/our-council>

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

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

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

Chief Executive Stephen Wainwright said *"We need to find effective ways to boost arts engagement in some regions and work together to put ideas into practice."*¹⁰

10.3 Creative NZ Discussion Document on Strategic Direction 2019-2020

(Creative NZ, 2019)

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

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

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

Outcomes:

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

Minister's priorities for Arts, Culture and Heritage:

Valuing who we are as a country:

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

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

¹⁰ <http://www.creativenz.govt.nz/news/art-makes-new-zealand-a-better-place-to-live-new-zealanders>

10.4 Ministry for Culture and Heritage

The Ministry for Culture and Heritage published a document outlining its strategic intentions for the period 2014–2018 (MCH, 2014). Cultural sector priorities include:

- Fostering inclusive New Zealand identity;
- Supporting Māori cultural aspirations;
- Front foot transformative technology;
- Improving cultural asset sustainability;
- Measuring and maximising public value

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

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

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

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

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

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

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

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

10.5 Aotearoa NZ Tourism Strategy

(MBIE, 2020)

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

Vision:

Enrich New Zealand – Aotearoa through sustainable tourism growth.

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

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

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

10.6 Summary of Alignment with National Strategies

Section 11 covers national strategies and plans with which the Aigantighe Art Gallery project has alignment giving it a very strong strategic case in terms of positioning as an arts, tourism and economic development project for Timaru and the wider district. Beyond this, it will also contribute to the cultural and historical storytelling of area.

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

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

11.0 Project Benefits

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

11.1 Social and Health Benefits

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

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

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

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

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

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

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

11.2 Cultural Benefits

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

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

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

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

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

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

11.3 Economic Benefits

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

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

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

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

The World Economic Forum released its Future of Jobs report¹¹, where it lists the top ten skills required for jobs in 2020. The report asked chief human resources and strategy officers from leading global employers what the current shifts in the work environment (e.g. advanced robotics, artificial intelligence, advanced materials, biotechnology) mean specifically for employment, skills and recruitment across industries and geographies. Creativity is now rated the 3rd most valued skill, up from number 10 in 2015. With the avalanche of new products, new technologies and new ways of working, workers are going to have to become more creative in order to benefit from these changes.

¹¹<https://www.weforum.org/agenda/2016/01/the-10-skills-you-need-to-thrive-in-the-fourth-industrial-revolution/>

11.4 Environmental Benefits

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

Throughout history, the arts have played a major role in recording and reflecting the state of human society and the natural world in which society exists. The integration of art into the urban fabric of the city also has the ability to enrich and enhance the overall physical amenity, making it more interesting and attractive. Public art can transform and enliven public spaces contributing several benefits from the purely aesthetic to economic and social benefits such as; tourism, links with the city's heritage, and an appreciation of different cultures. Buildings and places that reflect local identity, link the past with the present and have an outlook to the future are important in public spaces. A clear sense of identity leads to better use of a space and invokes a sense of ownership and pride. *"Positive images of places are created by local government agencies ... which are designed to encourage the locals to feel good about their home towns and the quality of life that can be had there"*¹² (Ministry for the Environment, 2000).

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

11.5 Summary of Community Benefits

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

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

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

¹² Thorns, 2002, p 145. Referenced from Ministry for the Environment "3 Findings" Document, MFE website <http://www.mfe.govt.nz/publications/urban/value-urban-design-full-report-jun05/html/page6.html>

12.0 Funding Strategy

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

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

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

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

12.1 Local Government Support

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

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

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

12.2 Central Government Support

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

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

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

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

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

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

It should be noted that the fund is consistently over-subscribed and there could be a number of other significant arts, culture and heritage developments in the pipeline nationally with which the Gallery may be in competition. To be successful, it will be crucial to get political support for the project. As such, lobbying is a necessary step for a successful application. Successful applicants can be found on the Ministry's website¹³.

There is no formal application form for applying for funding through the RCHF. However, to be considered, an applicant must demonstrate the project's alignment to the fund's key purpose and an ability to meet the criteria¹⁴. A summary of these has been provided below.

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

Fund purpose

Government has an interest in ensuring communities have access to a broad range of arts, culture and heritage facilities. The fund's main focus is on improving existing building stock and adding new buildings to New Zealand's network of arts, cultural and heritage facilities¹⁵.

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

¹³ <https://mch.govt.nz/RegionalCultureHeritageFund>

¹⁴ As set out in the Policy document "Regional Culture and Heritage Fund for Capital Projects: Policy, Criteria and Applicant Checklist".

¹⁵ Those that are located that are located outside of Auckland, Wellington and Christchurch

Key criteria

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

An application should demonstrate how the new Gallery building will:

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

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

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

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

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

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

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

Projects must be able to demonstrate how the proposed construction aligns with the principles of good urban design protocol as set out in the Ministry for the Environment's New Zealand Urban Design Protocol¹⁶.

12.3 Lottery Grants

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

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

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

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

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

12.3.1 Lottery Community Facilities Fund (CFF)

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

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

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

It will be important that the application also demonstrates:

¹⁶ The Protocol was published in March 2005 and can be obtained from the Ministry for the Environment: www.mfe.govt.nz

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

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

12.3.2 Lottery Environment and Heritage Fund (EHF)

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

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

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

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

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

12.4 Corporate partnerships

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

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

Naming Rights

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

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

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

12.5 Trust Funding/Philanthropy

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

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

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

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

12.5.1 Rātā Foundation – Community Foundation

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

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

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

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

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

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

Rātā supports operating costs and/or project costs.

12.5.2 Private Trusts

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

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

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

Perpetual Guardian Trust¹⁷ administers private trusts and Public Trust¹⁸ also administers a number of smaller private trusts.

¹⁷ <https://www.perpetualguardian.co.nz/philanthropy/grants-and-scholarships>

¹⁸ <https://www.publictrust.co.nz/grants/how-do-i-find-one>

Examples of private trusts are:

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

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

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

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

12.5.3 Gaming Trusts

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

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

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

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

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

12.6 Community Fundraising

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

- Educate the community on the need for the redevelopment;

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

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

The Friends of the Aigantighe already fundraiseregularly for the Gallery – it is one of their stated roles - so they would be a good group to lead the community fundraising activities and are keen to do so.

As a charitable entity, donations made to the Friends may be eligible for a tax rebate of one-third of the donation made for any gift of \$5 or more.

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

12.7 Community Engagement

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

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

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

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

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

12.8 High Level Funding Analysis Summary

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

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

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

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

12.9 Funding Summary

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

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

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

Funding Stream	Target	Timeframe	Comments
Local Government			
Timaru District Council - LTP	\$1,000,000	3 years – first 3 years of LTP	TDC to contribute one third of the total project funding. Have used upper estimate of total. \$600k has been allocated in the 2020/21 financial year. Seeking an additional \$400k in the 2021-31 LTP.
Total	\$1,000,000		
Lottery Grants			
Environment and Heritage Fund	\$500,000	Dates have not yet been announced for 2021 funding rounds. First round is likely to	Recommend that an application is made towards earthquake strengthening and/or roof.

Funding Stream	Target	Timeframe	Comments
		be open January-March.	The application target will depend on quotes for these elements. Of note, the Council will need to demonstrate that 1/3 funding has been secured and that resource consent (if required) has been approved.
Total	\$500,000		
Central Government			
Ministry for Culture and Heritage; Regional Culture and Heritage Fund	\$770,000	The next application round expected to open in March/April 2021.	Suggest that an application is made for the balance of funding needed to complete the project once other funding sources have been investigated and exhausted. Up to one third of the total amount can be applied for. This is a fund of last resort so the Council will need to show that all funding avenues have been exhausted prior to applying. An EOI is recommended as the first step.
Total	\$770,000		
Community Trusts			
Rata Foundation	\$100,000	Applications may be made at any time online. Only one grant per financial year is allowable. With requests for grants over \$20k, the timeframe for a funding decision is four months once all the information has been submitted.	Few grants are given over \$100k. A grant to Aigantighe Art Gallery would most likely be considered under the "Participate" theme and should focus on how the redevelopment will encourage more people to visit and be engaged with the Gallery.
Total	\$100,000		
Philanthropic Trusts			

Funding Stream	Target	Timeframe	Comments
JD Stout Trust	\$65,000	Applications open annually 3 rd - 31 st August in 2020.	Forrester Gallery, Oamaru received \$65k from the Stout Trust towards its upgrade.
Total	\$65,000		
Philanthropists			
Arts philanthropists	\$75,000		Will need to research any arts philanthropist in the Timaru/South Canterbury area and make personal approaches.
Total	\$75,000		
Community Fundraising			
Fundraisers	\$50,000		Fundraising events to be defined, e.g. a art auction/dinner
	\$50,000		
FUNDING TARGET	\$3,200,000		
TOTAL BUDGET	\$2,000,000 - \$2,300,000		
BUFFER	\$1,100,000 - \$800,000		Buffer recommended because not all applications will be successful

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

Funding Stream	Target	Timeframe	Comments
Local Government			
Timaru District Council - LTP	\$2,166,666	3 years – first 3 years of LTP	TDC to contribute one third of the total project funding. Have used upper estimate of total.
Total	\$2,166,666		
Lottery Grants			
Environment and Heritage Fund	\$500,000	Dates have not yet been announced for 2021 funding rounds. First round is likely to be open January-March.	Recommend that an application is made towards climate control and storage elements. The application target will depend on quotes for these elements. Of note, the Council will need to demonstrate that 1/3 funding has been secured and that resource consent (if required) has been approved.

Funding Stream	Target	Timeframe	Comments
Community Facilities Fund	\$600,000	Next funding round 6 January to 3 March 2021. Decisions made 2 June 2021.	Recommend that an application is for any "community" space within the Gallery, i.e. spaces used for multi-purposes, education, meetings, functions, creative activities.
Total	\$1,100,000		
Central Government			
Ministry for Culture and Heritage; Regional Culture and Heritage Fund	\$2,166,666	The next application round expected to open in March/April 2021.	<p>Suggest that an application is made for the balance of funding needed to complete the project once other funding sources have been investigated and exhausted. Up to one third of the total amount can be applied for.</p> <p>This is a fund of last resort so the Trust will need to show that all funding avenues have been exhausted prior to applying.</p> <p>An EOI is recommended as a first step of the process.</p>
Total	\$2,166,666		
Community Trusts			
Rata Foundation	\$100,000	Applications may be made at any time online. Only one grant per financial year is allowable. With requests for grants over \$20k, the timeframe for a funding decision is four months once all the information has been submitted.	Few grants are given over \$100k. A grant to Aigantighe Art Gallery would most likely be considered under the "Participate" theme and should focus on how the redevelopment will encourage more people to visit and be engaged with the Gallery.
Total	\$100,000		
Corporate Sponsors			
Naming Rights – Main Gallery	\$50,000		Recommend sponsorship period is for five years and the funds are paid over that time.
Naming Rights – Education/Community Space	\$30,000		

Funding Stream	Target	Timeframe	Comments
Naming Rights – Foyer space	\$20,000		
Total	\$100,000		
Private Trusts			
Private Trusts and individuals	\$50,000	Applications open annually 3 rd - 31 st August in 2020.	Forrester Gallery, Oamaru received \$65k from the Stout Trust towards its upgrade.
Total	\$50,000		
Gaming Trusts			
Pub Charity Ltd	\$20,000	Applications are monthly for most gaming trusts.	Wait to apply to gaming trusts when close to construction commencing.
The Southern Trust	\$20,000		
Trust Aoraki Ltd	\$20,000		
Total	\$60,000		
Community Fundraising			
Fundraisers	\$50,000		Fundraising events to be defined, e.g. an art auction/dinner
	\$50,000		
FUNDING TARGET	\$5,698,332		
TOTAL BUDGET	\$5,500,000 - \$6,500,000		
BUFFER/(SHORTFALL)	\$198,332 (\$801,668)		Buffer recommended because not all applications will be successful

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

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

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

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

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

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

12.10 Funding Risks and Challenges

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

Table 10: Potential Funding Risks and Mitigating Strategies

Potential Funding Risk	Mitigating Strategy
<p>Pressured funding environment – Depleted funds and/or highly subscribed funds due to the impact of Covid-19.</p>	<ul style="list-style-type: none"> Diversified and proactive approach to fundraising – exhaust all funding avenues. The range of funds available for this project reduces this risk to some degree but a funding buffer should still be built into funding targets for the project. Focus applications on project eligibility. Align the project to the fund's purpose and priorities. Build relationships with key funding bodies.
<p>Under-resourcing the implementation of the fundraising campaign causing opportunities to be missed.</p> <p>Applications and approaches take research, planning and time to execute.</p>	<ul style="list-style-type: none"> Have a dedicated person to oversee the fundraising. Provide for sufficient time to prepare applications and supporting documentation
<p>Unforeseen external factors unrelated to the project such as regulatory changes, natural disasters and economic conditions, could change the funds offered by central government and/or put pressure on existing funding sources. New Zealand has a finite pool of money available and a limited number of corporate sponsors to approach. Contestable funds are routinely oversubscribed. Any change will put pressure on an already tight funding environment.</p>	<p>The range of funds available for this project reduces this risk to some degree but a funding buffer should still be built into funding targets for the project.</p>
<p>Unsuccessful applications/insufficient funds secured</p>	<ul style="list-style-type: none"> Build relationships with key funding bodies. Regularly engage in advance of submitting an application and right through the application process. Contact prior to

Despite the best efforts of all involved, there is no guarantee that applications/approaches will be successful.	<p>submitting an application presents a valuable opportunity to draw attention to the significance and nature of the project and gain feedback in order to increase the chances of funding success.</p> <ul style="list-style-type: none"> ▪ Focus applications on project eligibility. Align the project to the fund's purpose or priorities. ▪ Provide all supporting material required and have resource consent confirmed prior to making applications. ▪ Pursue all available funding options to demonstrate to funders that funding avenues are being/have been exhausted.
Community and stakeholder support is critical to attracting investment from government funds, trusts, philanthropists and corporates. It is essential the profile of the facility is raised to ensure funders can leverage their support with the community.	The Aigantighe Art Gallery project has a positive profile in the community. A Communications Plan has been developed to maximise community support.
Tangata Whenua participation: Tangata whenua participation in any significant civic project is essential. Funders are particularly keen to see demonstration of partnerships/engagement with iwi.	Early engagement with Tangata Whenua is essential, ensuring they are fully engaged on all parts of the journey.

12.11 Recommended Next Steps for Funding

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

13.0 Analysis

13.1 Needs Analysis

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

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

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

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

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

13.2 Existing Similar Facilities

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

13.2.1 Local Art Galleries

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

Examples are:

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

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

13.2.2 South Canterbury Museum

(Museum, 2020)

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

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

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

Figure 9: South Canterbury Museum and Archives



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

13.2.3 Other South Island Galleries

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

Forrester Gallery

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

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

The Forrester Gallery is funded by Waitaki District Council.

Ashburton Art Gallery

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

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

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

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

Christchurch Art Gallery Te Puna o Waiwhetū

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

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

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

13.2.4 Summary of Similar Facilities

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

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

13.3 SWOT Analysis

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

Table 11: SWOT Analysis

	Positive	Negative
Internal and Existing	Strengths	Weaknesses
	<ul style="list-style-type: none"> Support from user groups and the Friends group in particular. Free entry ensures accessibility for all. Gallery has strong reputation and a Collection of significance. Strategic alignment to district and national strategies. Support from Timaru District Council to work through a good project management process. Site – the Gallery setting in a beautiful garden. Historic heritage building is a landmark for the community and a destination for visitors. Project process is robust with expertise used for professional advice. 	<ul style="list-style-type: none"> Have rough estimates of cost only at this point. Will need designs and a QS. There is limited resourcing available for the fundraising process and management of the sponsor/funder relationships. As a Council facility, it operates within a process-oriented environment that could mean slow decision-making and implementation leading to increased costs, missed opportunities etc. Limitations of the Deed of Gift dictates how any extension to the Gallery could be developed on the site. Heritage building classification will also impose limitations on how the Historic House Gallery can be upgraded.
External, and yet to be realised	Opportunities	Threats
	<ul style="list-style-type: none"> Collaborations Travelling exhibitions Education Creative space Strengthen the profile of the arts in Timaru Cultural tourism offering – focus is on domestic tourism with Covid-19 and the Gallery is in a good position to capitalise on this. 	<ul style="list-style-type: none"> Covid-19 economy Political instability at local, national, international level may alter focus on arts and culture funding. Fundraising may not meet required targets, resulting in a compromised end product which will be detrimental to the public perception of the project Other projects competing for funding as the Aigantighe Gallery Project – e.g. \$5.2M Cultural Hub project. There may be a lack of community support (particularly for fundraising) if they do not feel sufficiently engaged with the project or informed about progress. An unforeseen disaster e.g. earthquake, fire. Construction programme extensions or variations causing increased costs.

14.0 Summary and Next Steps

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

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

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

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

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

The next steps for the project include the following:

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

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

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

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

15.0 Appendices

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

16.0 References

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Aigantighe Art Gallery – Future Facility Requirements





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Introduction

Today the Aigantighe Art Gallery is a public art gallery that continues to collect, exhibit, preserve, research and educate visitors about local, national and international arts – it is a vibrant cultural landmark that inspires, engages and at times challenges the communities of the South Canterbury Region and its visitors.

The vision of the Gallery is:

The Gallery is a responsive art museum that inspires, engages and challenges its diverse audiences through quality art experiences.

The Gallery's objectives are as follows:

Excellence

- Be recognised for excellence in its collection, exhibitions, educational programmes and other activities - through the professionalism and leadership demonstrated by Timaru District Council, staff, volunteers and stakeholders.

Accessibility

- Ensure art and culture is accessible to all members of the community through its exhibitions, programmes, outreach, and other mission-driven activities.

Relevance

- Communicate the relevance of art and culture to the community and be recognised as an irreplaceable part of cultural life of the South Canterbury region.

Collaboration

- Build an organisational culture that embraces collaboration based on the belief that, together, we can become stronger, and achieve more.

Accountability

- Be conscientious and prudent in the use of resources and demonstrate credibility by embracing transparency and accountability.

Responsiveness

- Recognise the Art Gallery's role as a cultural resource to the South Canterbury region and be responsive to the needs of the community it serves within the framework of its vision.

Growth



-
- Be proactive in developing, preserving and conserving its Collections. Develop staff, programmes, facilities, and the continual expansion of the Art Gallery's presence in the community.

Project Context

Following the Building (Earthquake-prone Buildings) Amendment Act 2016 the Timaru District Council undertook a seismic assessment of the Aigantighe Art Gallery. The assessment found the Historic House Gallery structure was less than 34% of New Building Code or a grade E structure and is of very high seismic risk relative to a new building. The assessment identified the following critical structural weaknesses with the Historic House Gallery compared to a new build:

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

Following the outcomes of the seismic assessment the Timaru District Council made the decision to close the Historic House Gallery to ensure public and staff safety. All artworks displayed in the House Gallery were placed in storage.

In 2018, a detailed seismic assessment was completed by Structex to inform a detailed design. Also in 2018 through the Long Term Plan, process the Council allocated \$600k in the 2019/2020 financial year to complete the strengthening of the Historic House Gallery.

Site

Aigantighe Art Gallery is located at 47-53 Wai-iti Road, Timaru. The Site is owned by the Timaru District Council and has the following legal description Lots 1-3 DP1717 & Lot 31 Pt32 DP1493.

The site is zoned Recreation 2 and the land use is Established. It is comprised of two adjoined large buildings: the heritage building (a Historic Places Trust Category B listed home) was built in 1905. A 1978 wing with a foyer, main gallery and office was added to the historic building, further additions of an office and small art store were added in 1995.



Building Conditions

The 2 Level 1905 Heritage Building is constructed using a double brick cavity wall construction. The external walls are clad with a smooth plaster render patterned with incisions and false window surrounds to imitate stone blocks. The internal walls are presumed to be single skin masonry. The foundations are mostly of concrete with some masonry members, and the floors are timber joists with floorboards. The roof is clad in Marseilles clay tiles (without sarking). The 1978 extension is constructed using concrete pad foundations and block work walls. The roof construction is a mix of timber trusses with a concrete tile and butynol roofing. The 1995 extension is constructed using a polystyrene construction systems with an exterior rockcote render.

The existing mix of buildings is not constructed to a level that will support the proposed function of the facility without some significant alterations. In the Heritage Building there is limited access into the building and the second level; no temperature and humidity control; lack of fire protection; limited ability to display artworks for exhibitions; the Marseilles clay roof tiles have reached the end of their life; existing heritage features of the building require conservation. In the 1978 extension there is a lack of work areas for the care of the collection; restrictive access into the building; an inadequate loading bay; no dedicated workshop for exhibition development; butynol roofing in need of replacing; no disability bathrooms; the existing block work is poorly insulated, and the current environmental systems provide minimal control of both temperature and humidity. In the 1995 extension, the collection store is at full capacity and the polystyrene construction systems is not ideal for collection storage.

Building Elements

The Heritage Building has a currently floor area of 228.49m² (119.4m² ground and 109.09m² upstairs). The 1978 and 1995 extensions has a total floor area of 487m² (289.27m² exhibition space, 90.7m² storage, 107.03 office and utility space)

The facility currently has a total area of 715.49m². It is envisaged the Gallery will require a future gross building area of 1200 - 1300m² to meet the increase needs of the community and the growing collection. Approximately 440m² of space would be required for exhibitions, 250m² of space required for collection storage and the remaining 542m² of public and technical spaces.

In the Schedule of Spaces is a summary of the current spaces with a comparison of the future needs for the Aigantighe Art Gallery.

Exhibition Spaces



Gallery Spaces

Future exhibition spaces will need to be multi-purpose and flexible spaces to accommodate semi-permanent exhibitions, including national tour exhibitions, in-house curated exhibitions and community exhibitions.

Gallery walls will need to be flexible and have the ability to be easily repaired and replaced. In the Heritage Building it is envisaged temporary walls will be fixed to the interior walls to protect the heritage of the building and provide flexibility.

Lighting

The lighting systems in the exhibition spaces should be low energy LED or other contemporary technologies that have minimal power draw and maintenance, with spare parts readily available.

Electricity

The exhibition spaces would require an in-ceiling and an in-floor electrical grid with both two-phase and three-phase power.

Lift

Any design will need to consider goods/materials and people movements throughout the facility and determine the requirements for lifts particularly heavy and/or large exhibits.

Collection Storage

Collection

The Aigantighe Art Gallery Collection comprises of a diverse range of collection items, including glazed and unglazed artworks, works on paper, photographs, sculptures in a range of materials and social history items associated with the Heritage Building.

Currently 1299 (76% of the collection) collection items are stored in Storeroom A; 212 (11.7% of the collection) collection items are stored in Storeroom B; and 223 (12.3% of the collection) collection items are stored offsite.

On average the collection has grown by 2% per annum over the last twelve years. However it is forecast this percentage will increase, with an additional 278 artworks (or an additional 15%) expected in the near future and the annual means to purchase works increases.

The facility needs to be able to store the diverse collection to international standards and have the ability to accommodate exponential growth of the collection in the future.



Movement

The facility should provide suitable movement of collection items to assist in mitigating risks. This will include the layout of storage areas and design features, such as double doors.

Shelving

The storage of the collection requires a combination of static and mechanical-assisted shelving and large map draws.

Static shelving is required for glazed art works and fragile collection items that are affected by movement.

Mechanical-assisted shelving is required for heavy loading collections. This type of shelving also provides the most economical use of space and has been shown to be the most effective in seismic events.

All existing shelving currently used in the Gallery should be assessed and considered for future use.

Public and Technical Spaces

Workshop/Education Space

A flexible workshop/education space for public programs, community events and educational programmes is required. Will require a small kitchenette and storage for furniture and materials.

Reception, Shop and Information

A multi-purpose area is imagined, providing a welcoming space to the building with provision for visitor information, visitor lockers, a small retail area and the ability to hold events and public programmes

Cafeteria

Provision should be made for services of a small cafeteria, however the initial design will only require a space for plating of pre-prepared food for functions and events. A full business case is required.

Toilets

Public toilets will be required, with disability access, incorporating a 'parent's room' and a space for first aid facilities. It is envisaged that staff will have separate toilets with a shower.



Offices

An open-planned office with a small kitchenette is required, with separate staff access.

Technical Spaces

A workspace space for cataloguing, packing and conservation of the collection is required. A separate area without windows or external light is required for digitisation.

Exterior

Any future designs will need to utilise and integrate the existing car parking spaces, building entrances, landscaping and other outdoor areas. Also there will be a need for some cover at the entrance points to protect arriving visitors, particularly school groups from the weather.

Schedule of Spaces

	Space	Current m2	Future Needs m2	Notes
Public Spaces	Public Entry/Foyer/Reception/Circulation/Retail	117	70	Currently a shared exhibition/foyer/circulation space/include lockers
	Education Space/Community Space	0	70	78m2 the average room size as per the School Property Guide (SPG) for Years 1 to 8. Seating for 24pax with access to the exterior gardens and a kitchen
	Function Space	8.48	120	Multi-purpose foyer and function space
	Kitchen		12	Basic kitchen to service functions. Kitchen could be linked to the Café and community space
	Collection Viewing/Research Library /Meeting Room	0	30	The library was previously in the House Gallery
	Toilets	12.6	20	As per building code
	Public Lift	0	5	As per building code
	Café	0	5	Basic hole in the wall (business case required)
	Circulation	0	0	
	Sub Total	138.08	332	



Staff Spaces	Contained staff room and kitchen	8.48	10	Currently shared staff and public kitchen. Separate exhibition and public space
	Toilets with shower	0	10	
	Staff Offices and Resource Area	30	35	Currently 4 full time FTE's and three part-time Front of House staff
	Circulation	0	0	
	Sub Total	38.48	55	
Technical Spaces				
	Loading Dock	14	40	Require large storage area with a roller door for access into the building
	Inward/Outward Goods Store			
	Quarantine Area	0	10	
	Workshop/Dirty Space/Materials Store	0	30	Storage of exhibition materials and tools. Require ventilation and dirty sink
	Workshop/Clean Space/Matting Room	7	30	Storage of packing materials
	Storage/Exhibition Furniture	8	20	Temporary walls, plinths, standard frames and lighting
	Goods Lift	0	15	As per building code. Required for Upper Gallery and large crates
	Plant Room(s)		10	HVAC, Electrical, Services, etc
	Circulation	0	0	
	Sub Total	29	155	
Collection Storage				
	Sculpture and Large Collection Objects	19	80	Require a storeroom with 16c and 30% humidity for metal works
	Works on Paper/Archives	71	130	Require an environment with 18c and 55% humidity
	Glazed works			
	Unglazed works			
	Cool Store	0	0	Freezer for fumigation of works
	Collection Workrooms		30	For the packing and processing of collection artworks
	Circulation	0	0	
	Sub Total	90	240	



Exhibition Space	Large Exhibition Space	171	180	
	Medium Exhibition Space	117	120	
	House Gallery	140	140	
	Circulation	0	0	
	Sub Total	428	440	
	Total	723.56	1222	

Environmental Control

The facility should provide a suitable environment for long-term preservation of the existing collections, requiring two interior environmental conditions with a combination of passive and non-passive temperature and humidity control.

The public areas and staff areas should meet user comfort. Storage areas and spaces where collection items may be worked on or viewed by the public should meet more stringent environmental criteria. The storage areas should provide close control of both temperature and humidity to accepted museum/gallery standards. These are generally recognised as:

- 21 Degrees Celsius with a 1 degree variation
- 55% Relative Humidity with a 5% variation

Specific collections such as the photographic and sculpture collections have more specific storage requirements with lower temperature and humidity levels.

Some allowance for small seasonal variation is acceptable to reduce operating costs. Avoiding significant short term variation in temperature or humidity is the most important consideration in avoiding rapid degradation of collection items.

Storage spaces are effectively closed spaces. Close environmental control over storage conditions can be more easily achieved with careful attention to the building fabric, and instituting procedures that limit access by staff to storage areas.

To achieve the Environmental Control conditions for the storage of the collection, the following approaches should be considered:



-
- The completed storage areas should be highly insulated, with vapour control and some thermal mass evident to assist with temperature stability.
 - Close control of temperature is most easily achieved, and control of temperature goes some way to controlling humidity within the exhibition environment.
 - Close control of humidity is complex and expensive to achieve. The question of what humidity conditions are acceptable and which collection items require closely controlled humidity requires careful consideration at the earliest stages of the design process.

Security

In addition to an alarm system, there will be a need for security, CCTV cameras throughout, Cardex control to staff and collection areas and safety lighting both inside and outside the facility.

Fire Protection

Fire protection should be provided throughout the facility through an extensive sprinkler systems and sensors

Information Technology

Fibre-optic cable will be required throughout the facility, including in the ceiling and roof grids. The office and meeting rooms will need to be networked and the building will need to have wireless capability with the provision for public WiFi.

Environmentally Sustainable Design

Any future project to the facility should incorporate as many environmentally sustainable design features as practicable within the fabric of the facility. This approach to design and construction can significantly reduce the life-cycle costs of any redevelopment and enhance the quality of its internal environment. Design approaches may extend to material selections and approaches to waste management and recycling during construction. Consideration should be given to:

- Incorporation of thermal mass



- Incorporation of double glazing and high insulation values
- Extensive natural lighting and ventilation
- Reduced energy use for lighting, heating and ventilation

Building Materials

Building materials incorporated in the design of the future facility should be robust, hard wearing, sustainable, low maintenance and have low emission levels in all areas, including walls and flooring.

Consideration should also be given to acoustic properties in relevant areas of the facility.

Particular attention should be given to low maintenance materials, sensible weather-tight design, and the use of true flashings, rather than exposed sealants.

Appendix

Comparative Projects

Project	Year	Area	Cost
Blenheim Library and Art Gallery	2020	Exhibition Space 199m ²	
		Collection Storage 121m ²	
		Reception 74m ²	
		Event Space 156m ²	
		Multi Purpose Space 54m ²	
		Workshop 34m ²	



		Loading Bay 47m2	
		Transit Store / Packing Room 48m2	
		Staff office 28m2	
		761 m2 total	\$20m
Suter Art Gallery	2016	1700m2	\$12m (2016)
Tauranga Art Gallery	2007	1300m2 (700m2 exhibitions)	\$7.5m
MTG (Napier)	2013		\$18m
Govett Brewster Art Gallery	2015	Govett Brewster Art Gallery 2,128m2 Len Lye Centre 1,758m2 Total 3,886m2	\$17.5 million last two years, including \$6 million to renovate and quake-proof the Govett-Brewster
Ashburton Art Gallery	2015	1100m2 (Art Gallery only) Total building 2700m2	\$9.7m



Aigantighe Historic House Gallery

Stage 1 Scoping Document – Strengthening Only.

1.0 ISA Overview

Thank you for the opportunity to assemble this scoping document and attached preliminary fee offer. Irving Smith Architects are pleased to be involved in this exciting combination of Heritage, Public and Seismic design project. We feel we have a suitable range of experience to bring to the Aigantighe House development.

Irving Smith Architects (ISA) demonstrates an ongoing commitment to innovative, sustainable and research based design, backed up by national and international award and publication recognition, ongoing research with both the Universities of Canterbury and Auckland, and regular invitations to lecture on our work, including World Architecture Festivals in Barcelona 2011 and Singapore in 2013 and 2014.

ISA have secured in excess of 40 New Zealand Institute of Architecture Awards for work around NZ, including NZIA New Zealand Awards for Public Architecture in 2012, 2013 and 2018, and nomination as a finalist for the 2013 NZIA New Zealand Architectural Medal (the highest award in NZ architecture). Our national architecture awards for public work have been praised for their innovation and community understanding.

ISA have developed a broad skillset in seismic design implementation. Key to this is ongoing experience developing timber seismic systems that reduce damage during seismic events and allow more immediate re-occupation. Recognition received for innovative timber seismic design includes NZ's highest Residential, Commercial and Engineering timber design awards. New Zealand Property Council awards for excellence, received in 2011 and 2013 include a Best in Category and nomination as a Supreme Finalist for adaptive reuse. We have been awarded as Category Winners at the 2017 World Architecture Festival in Berlin.

Recent works have included extensive experience in heritage refurbishment and strengthening works, including State Cinemas, Nelson, Nelsons Trafalgar centre, the Mayfair Theatre, Kaikoura, Nelson Cathedral, and notably the recently completed Nelson School of Music Refurbishment, recognised with an Award of Distinction at the UNESCO Asia Pacific Cultural Heritage Awards Programme in 2019.

Beyond our expertise in public and seismic design, ISA have experience in Master planning and Tertiary design, assembled from extensive work on the campus at Nelson Marlborough Institute of Technology (NMIT) and a broad variety of multilevel Commercial Development. ISA ongoing work includes Cultural, Urban, Civic and Residential work throughout New Zealand and overseas, including ongoing seismic structural projects in Auckland, Rotorua, Nelson, and Tasman.

2.0 Project Overview

This document deals with works to the existing two-level heritage building only.

In completing this brief report, we have:

- Attended site with TDC staff to assess the building
- Familiarised ourselves with the Existing Heritage Assessment
- Reviewed Project scoping Documents prepared by Paula Ryan
- Reviewed pre-existing Structural and Fire Designs for the building

2.1 Building Status

Aigantighe House is located at 47-53 Wai-iti Road, Timaru. The Site is owned by the Timaru District Council and has the following legal description Lots 1-3 DP1717 & Lot 31 Pt32 DP1493.

It has the following Heritage Classification:

- | | | |
|--------------------------------|--------------------|------------|
| • Timaru District Council Plan | (Map 38, No. 12) | Category B |
| • Heritage NZ | (List number 3512) | Category 2 |

The 2 Level Heritage Building was first constructed in 1905. Subsequent additions were completed in 1978 and 1995 respectively to realise the complex as it is today.

Prior Seismic Investigations by Structex have assessed the areas of the Gallery as follows:

- | | |
|------------------------|-------------------------|
| • 1905 2 Level Gallery | Seismically prone |
| • 1978 Extension | In excess of 60% of NBS |
| • 1995 Extension | In excess of 80% of NBS |

Consequently the 2 Level Heritage Gallery is Closed to the Public.

The 2 Level Heritage Gallery comprises a total of approximately 230 square metres. (approximately 120sq.m. at Ground Floor and 110sq.m. above)

3.0 Project Scope:

Following our time on site and reviewing documents, we have assembled the following as a bullet point summary of the works required for this project. In attempting to keep this document relatively brief, we acknowledge this is not a detailed scoping document.

3.1 Seismic Upgrade

The existing building is seismically prone.

One project fundamental is to seismically strengthen the existing building to enable it to reopen safely for staff and visitors.

The extent of strengthening is difficult to assess. We suggest that we aim for 67% of the New Building Standard (NBS) as a minimum, and aim to achieve as far in excess of 67% as we feasibly can, within reasonable limits of budget and building intervention.

Dunning Thornton will be key in advising what a realistic objective is in this regard.

A preliminary strengthening scheme has been prepared by Structex Engineers. There is concern, however, that this design does not pay due attention to the Heritage Features of the Building. Of particular concern:

- Ensuring adequate connection to foundations
- Securing external and internal brickwork
- Not compromising the brick cavity external walls with structure
- Retaining the existing chimneys & fireplaces
- A suitable solution to secure the Marseille tiled roof
- A suitable solution to retain the existing staircase and leadlight windows
- Sensitive incorporation of floor, ceiling, or roof-plane structural diaphragms, maintaining heritage fabric as far as possible.

We suggest assembling a Project Core design team, including Dunning Thornton Consultants Ltd, to review and revise the existing strengthening scheme, and produce suitable documents to consent and procure these works.

Dunning Thornton have reviewed the existing Structural design and Documents. Their initial comments and offer of service for preliminary works are appended to this document.

3.2 Seismic Separation

The 1905 Building is not separate seismically from the subsequent 1978 Addition. This separation is required to reduce the risk of seismic damage to both structures.

Resolving a suitable structural separation would form a core part of Dunning Thornton's role.

3.3 Repair Building Fabric

Review of documents and site inspection suggests that the building fabric requires some attention:

- Marseille / tiled roof condition
- Size and Condition of Gutters, flashings, and downpipes (particularly internal gutters)
- Suitable repair and retain the existing stained-glass windows throughout
- Detailed review and attention to the external walls and subfloor ventilation

Our expectation/recommendation, following similar experience at the Nelson School of Music, is that the existing clay tiles will require removal and replacement with a similar alternate. This work could allow a ply diaphragm to be installed at roof level to assist with seismic strengthening. In-turn this allows careful consideration of internal gutters, and in general will improve the weathertightness of the building.

3.4 Remove Non-Heritage Additions

Site attendance revealed that the existing building is remarkably close to original condition. There are a series of external interventions that require attention during any works on site.

- Remove fire escape door, stair, and signage
- Replace PVC water downpipes and spouting with more authentic metal components
- Remove existing tinted window glazing, and replace with suitable resistant clear glazing
- Remove Perspex covering to Stained Glass Windows and install more suitable protection

3.5 Reinstate Heritage Features

Generally, the existing house is in excellent condition, and a series of notable features are evident in the timber floors and detailing, stained glass works and decorative plaster ceilings. We have noted the following significant items that require reinstatement or protection as part of the wider project.

- Reinstate Ceiling Roses and Lighting
- Repair and reinstate plaster ceilings if and where possible.
- Reinstate Fires and Fire surrounds.
- Research and reinstate wall coverings, finishes, details, and wall papers
- Reinstate the original Kitchen area
- Reinstate removed French doors to the ground floor area
- Retain and protect the existing central stair (also note fire considerations)
- Reinstate the upper level bathroom
- Repaint the interior to best suit the gallery function
- Repaint the exterior with suitable heritage palette

3.6 Improve Accessibility

The existing building has a relatively high floor level relative the adjacent site and the new buildings adjacent. There is no capacity for non-ambulant building users to access the top floor. To address this, we would address the following areas:

- Suitable provision of accessible carparking and accessible pathway to the building
- Suitable accessible connection between the existing building and 1978 extension
- Incorporation of a suitable elevator to the existing building, with minimal impact on Heritage fabric
- Provision of staff carparking if practicable
- Provision of alternate transport options (Bikes, scooters, e charging etc)

We are interested, as part of the stage 2 works in investigating an upper level access from the adjacent Gallery. If this were feasible, and acceptable to the Heritage Architect, it may remove the need for a lift as part of this development.

3.7 Update Building Services

To operate as a contemporary gallery space, existing building services will need attention. In summary we believe the following will need to be reworked, or introduced to the building:

- Review and update wired services (Electrical, Data and Security installations)
- Include Wi-Fi throughout
- Review and update general and display lighting systems
- Incorporate plumbing services to kitchen and bathroom area
- Introduce HVAC systems suitable for the gallery function

These systems will need to be installed with due regard to the Heritage Fabric. This will cause some complexity, particularly for HVAC and lighting systems.

Where feasible services should appear as part of the heritage fabric, or as far as practical be concealed or recessed.

We understand that achieving the International Standards of 21 degrees Celsius (Temperature) and 55% Relative Humidity (Humidity) will be the project minimum objective. Experience suggests it will be difficult to control humidity within the existing building to the degree required. The HVAC system will need careful consideration and might focus on temperature control, with limited humidity control.

Given the complexity of this work we also suggest a multi-disciplinary consultant, who can provide all of the required expertise in house, would simplify this process.

We are aware that the following Services are available on site, without specific research into capacities and condition:

- Power (Located near existing tear drop parking)

- Water (Located near existing tear drop parking)
- Stormwater connection (lower corner of site)
- Sewer (reticulated in the street)

3.8 Fire Protection

Similarly, to sustain the Gallery refit a sprinkler type fire protection system has been requested. Incorporating this within the heritage fabric will require careful planning and co-ordination. To this end, we suggest including the sprinkler designer and installer as part of the wider design team.

Fire design will require careful consideration of the existing building fabric, and a way to retain the existing central access stair without undue or unsightly alteration. Ceiling removal and reinstatement may be required throughout. Limiting building occupancy, especially upper level occupancy might form an important aspect of this design aspect.

3.9 Improve Display Capability

Fundamental to all these works is ensuring that Aigantighe House operates as a successful gallery. This will require successful resolution of:

- Display Lighting
- Display systems for art that do not compromise heritage features
- Display wall overlay of the existing
- Successful incorporation of signage and interpretive material
- Incorporation of Digital Technologies
- Suitable access and work areas for display installation and furniture

4.0 Sketch Designs

We have assembled some simple existing floor plans and site information from the materials provided.

To illustrate the scope of proposed works we have prepared some initial hand annotated sketch plans on these base plans. These initial sketches are attached to this document as Appendix 1.1.

5.0 Project Consenting

We imagine works to the heritage building will require Consents or Approvals as follows:

5.1 Archaeological Authority

The site predates the 1905 construction of the existing building and will meet the heritage NZ definition of an Archaeological Site.

We will require an Archaeological Authority to cover all works on site. This requires application to heritage NZ, and suitable input from:

- Heritage Architect and Historical Research (The existing Heritage Assessment may provide this information)
- Archaeologist
- Consultation with Affected Iwi and the Landowner where relevant.

Once received an Archaeological Authority has a duration of 5 years.

5.2 Resource Consent

We understand that the works will require Resource Consent, that at least covers the following:

- The Building is a defined heritage Structure, and works will require Heritage NZ approval and Heritage Architect oversight.
- The Gallery use is established, but occurs within a residential zone and there is limited on-site carparking provided.

Works will also need to carefully cover the requirements of the original gifting family, which can be defined and satisfied at this stage.

We will require Resource Consent to cover all works on site. This requires application to Timaru District Council, and suitable input from:

- Heritage Architect and Historical Research
- Resource Management Consultant
- Site Surveyor and landscape Consultant
- Architect and Engineer

Once received Resource Consent has a duration of 5 years unless a longer term is requested.

5.3 Building Consent

The works will require Building Consent prior to commencement. This will require input from both the core and wider design team. The documents produced for consent would also be used for contract procurement.

Application for Building Consent will be made to the Timaru District Council. Building Consent has a limited duration and should be applied for immediately prior to commencing works.

6.0 Project Procurement

Heritage Refurbishment works are complex and carry high levels of construction use. They are best completed by a contractor experienced in Heritage works, particularly the seismic strengthening component.

We anticipate there will be a desire to involve local contractors as far as possible in this process. Certainly, we have attempted this in similar works completed in the Nelson region. We would advocate for a specialist Heritage contractor for any complex seismic works that are required as structural design and documentation advances. The use of an experienced contractor for these works, particularly if they are brought into the team at an early stage reduces construction and financial risk, by drawing on their expertise as design, documentation and pricing are underway.

Similarly, we would advocate for a non-standard contractor procurement approach if possible. Attempting to secure Early Contractor involvement in setting and maintaining a realistic budget, in lieu of a more standard Tender Process for contractor procurement may have the advantage of:

- Reducing construction risk by involving the contractor in site investigations
- Reducing Financial Risk by setting realistic budgets with the Contractor

We have attempted this approach in two recent projects of a similar nature; Nelson Hospice, and Nelson's Trafalgar Centre, and have achieved more than satisfactory outcomes in terms of quality, timeframe, and budget.

This approach relies on a suitable level of input from a suitable Quantity Surveyor during the design stages, and throughout the construction phase.

7.0 Project Budget (& exclusions)

We have been asked to comment on a likely project budget.

Irving Smith Architects are not cost professionals, and this estimate should be used for planning purposes only, until verified by an experienced Construction Cost professional.

We would expect that the scope and complexity of works defined following documents review and site visit will be in the order of \$8-10,000 per square metre, a Budget range in the order of \$2.0 - \$2.3 million, excluding GST.

This is a construction budget, it would exclude:

- Consultancy Fees
- Staff time and costs
- Consent and Development Contribution Costs
- Network Connections and Upgrades (if required)
- Legal Fees and Finance Costs
- Fitout costs for Furniture, Fittings and Equipment
- Landscaping and Siteworks costs

8.0 Design Team

Heritage Refurbishment to a Listed Building is a complex undertaking. To achieve the required design outcomes, document these successfully, and complete the associated Resource and Building Consent process, we recommend a design team as follows. Where we can recommend appropriately experienced team members, or locally based consultants with suitable skillsets, these have been noted.

As noted above, we are suggesting establishing a core design team, consisting of Architect, Heritage Architect and Structural Engineer, which can address the most pressing project design issues. Members of a wider team of design disciplines are defined also.

8.1 Core Team – Architecture, Structure and Heritage

Structural Engineer

Dunning Thornton (Project Engineer Alistair Cattnach)

Dunning Thornton are a widely experienced Structural Engineering Consultancy, across a range of project types and scales. They are well qualified to provide innovative, and heritage appropriate solutions for this project.

Irving Smith Architects have Collaborated with Dunning Thornton in a number of projects, including the Nelson School of Music Refurbishment, Nelson Cathedral, Wakatu Incorporation Headquarters Development and the new SCION Hub, Rotorua.

We have asked Alistair Cattnach to review and make comment on the existing Structural Scheme for the building. In summary, the existing scheme is an effective solution but requires some rework to minimise impact on the existing Heritage fabric and enable the retention as much reusable existing heritage fabric as possible. His comments, including an offer of service for preliminary works are attached to this document as Appendix 2.2

Heritage Architecture

Ian Bowman Architect and Conservator

Ian is already aware of the building. He has prepared a Heritage Assessment, which with minor additional work can act as a Building Condition Report.

Ian would be tasked with preparing the following additional Documents

- Assessment of Environmental Effects, which would accompany any Resource Consent Application for the Building

- Heritage Protection Plan, which defines how works to the building should be undertaken to minimise risk to the Heritage Structure
- Heritage Specification, defining the replacement and reconstruction of retained or reworked heritage fabric.

We would also expect that Irving Smith Architects will prepare a series of Heritage drawings in association with Ian Bowman, that define and describe required Heritage works.

A Copy of Ian Bowman's Existing Heritage Assessment is attached to this document as Appendix 2.1

8.2 Wider Team

Archaeologist

TBC (In association with Heritage NZ and Heritage Architect)

Progressing the works will require may require involvement of an Archaeologist, in association with the Heritage Architect. The age of the site suggests it has been in constant occupation since 1900 or earlier. This will require application to Heritage NZ for an Archaeological Authority for all works on site, and ongoing involvement from the Archaeologist throughout any inground works.

HVAC / Air Conditioning

E Cubed Building Workshop (Proposed)

Lighting & Electrical

E Cubed provide a multidisciplinary service across all building services:

Security & Data Civil Design

They have a wide range of experience across a range of Heritage & building types and have suitable specific Heritage Experience.

ISA have collaborated with E Cubed on a variety of new and refurbishment projects, including the Nelson School of Music Refurbishment, and the new SCION Hub, Rotorua.

Geotechnical Engineering

Davis Ogilvie (Local branch)

Geotechnical Engineering to the extent it is currently required has been completed and completed reporting is to hand.

Site Survey & Civil Design	<p>Davis Ogilvie (Local branch) (Proposed)</p> <p>Survey work on site could be readily completed by the local branch of Davis Ogilvie, who are familiar with site following geotechnical works.</p>
Resource Management	<p>Davis Ogilvie (Local branch) (Proposed)</p> <p>The Local Branch of Davis Ogilvie have a town planning capability, and access to experienced colleagues nationally. This would allow Resource Management to be completed locally, with ready access to the Timaru District Council as required.</p>
Fire Design - Compliance	<p>BCD Consultants (Proposed)</p> <p>BCD would provide fire design and reporting services for the project.</p> <p>ISA have a long association with this organisation, across a series of projects, including the Nelson School of Music Refurbishment.</p> <p>BCD have confirmed their availability</p>
Fire Design - Technical	<p>FFP - South Canterbury</p> <p>We suggest nominating and involving FFP as nominated Sprinkler installer for the required works to the Heritage Building. This allows detailed design and co-ordination of the system at an earlier stage of the process than a traditional approach.</p>
Quantity Surveyor	<p>Rider Levett Bucknall Ltd (RLB) (proposed)</p> <p>Rider Levell are an International Construction Cost Consultant. They can provide project estimation services, cost control and advice during design and construction phases of the project.</p> <p>ISA have a long association with this organisation, across a series of projects. RLB have confirmed their availability if required.</p>
Landscape Design	<p>TBC</p> <p>The works may require Landscape design and assessment. We recommend a suitably qualified locally based consultant be used for these works. This package of works can be defined at a later date.</p>

9.0 Next Steps

We would define the next required steps as follows:

- 1 Engage the core design team consultancy to develop an agreed concept design
- 2 Arrange fee quote for, and undertake a preliminary estimate of cost
- 3 Further investigate requirements for obtaining the Archaeological Authority and Resource Consent.

Our first act, if so engaged, would be to attend site with Alistair Cattnach. This will enable ISA to complete a detailed building measure and assessment, and for Alistair to review the building prior to commencing his rework of the structural system.

ISA would publish a set of record drawings for the building, for use by the design team in developing their design and reporting.

10.0 Conclusion

WE have enjoyed the opportunity to attend site and review the project to date. Aigantighe House is an important Heritage building, and we are excited by the challenges of this Heritage project.

Our conversations with Dunning Thornton suggest that the building is in good condition for its age, and well-constructed. On this basis, we understand that the proposed works are feasible, and that the structural works required are in the same order of magnitude as the existing strengthening scheme.

We look forward to your advice on this matter, please feel free to contact me with any queries or concerns.



Andrew Irving
Irving Smith Architects Ltd

11.0 Appendices

1.1 Architects Drawings

- Existing Site Plan
- Site Photos
- Existing Floor Plans 1:200 (Lower and Upper)
- Existing Floor Plans 1:100 (Lower and Upper)
- Heritage Development Option 1
- Heritage Development Option 2

2.1 Heritage Assessment (Jan Bowman)

2.2 Structural Retrofit Options (Dunning Thornton)

Fee Offer and SFA (Dunning Thornton)

2.3 Fee Offer (ISA)



Aigantighe Historic House Gallery

Stage 2 Scoping Document – New Gallery Works

1.0 ISA Overview

Thank you for the opportunity to assemble this scoping document and attached preliminary fee offer. Irving Smith Architects are pleased to be involved in this exciting gallery project. We feel we have a suitable range of experience to bring to the Aigantighe House development, included in the Stage 1 scoping document; we will not repeat that information here.

2.0 Project Overview

This document deals with works to replace the existing gallery Extension to the Heritage Building only.

In completing this brief report, we have:

- Attended site with TDC staff to assess the building and discuss the required scope
- Familiarised ourselves with the Existing Heritage Assessment
- Reviewed Project Space Schedule prepared by Hamish Pettengell

2.1 Building Status

Aigantighe Art Gallery is located at 47-53 Wai-iti Road, Timaru. The Site is owned by the Timaru District Council and has the following legal description Lots 1-3 DP1717 & Lot 31 Pt32 DP1493. The building comprises of a 2 level historic house built in 1905, a large extension built in comprising of an entry and foyer, large gallery space and office and workspace. A further extension with an office and small art store was added in 1995.

The historic house has the following Heritage Classification:

- | | | |
|--------------------------------|--------------------|------------|
| • Timaru District Council Plan | (Map 38, No. 12) | Category B |
| • Heritage NZ | (List number 3512) | Category 2 |

Prior Seismic Investigations by Structex have assessed the areas of the Gallery as follows:

- | | |
|------------------------|-------------------------|
| • 1905 2 Level Gallery | Seismically prone |
| • 1978 Extension | In excess of 60% of NBS |
| • 1995 Extension | In excess of 80% of NBS |

Consequently the 2 Level Heritage Gallery is Closed to the Public. The more recent spaces remain operational. The 1978 & 1995 Gallery comprises a total of approximately 480 square metres of ground floor space.

3.0 Project Scope:

Following our time on site and reviewing the space schedule, we have assembled the following as a bullet point summary of the works required for this project. In attempting to keep this document relatively brief, we acknowledge this is not a detailed scoping document.

It is immediately apparent that the 1978 and 1995 extensions limit gallery operations and the existing footprint of the 1978 and 1995 extensions will not support the space schedule we have received. This document assumes a new gallery replaces the existing.

We are aware also that the deed of gift restricts the extent of site that is available for use. We have shown this extent and attempted to work within it on the attached sketches.

The project requires provision of the following Spaces. These are defined in the Schedule of Spaces, prepared by Hamish Pettengell, and attached to this document as Appendix 1.0

3.1 Public Spaces: 290-300m²

- Entry, Exhibition, Circulation and Function area of approximately 180-190m².

We see this as incorporating building entry, and upper level mezzanine space open to the entry, to provide a multi-use central circulation, function and display area.

- Education / Community Space – 70m²

- Library, meeting, research Space

For economy we are assuming this could be located within The Heritage House Gallery

- Kitchen/Café space at 15-20m²

We are assuming these can share resource, the café is a simple 'hole in the Wall' arrangement, and that the café might service public outdoor space at the street, to activate the gallery street edge

- Toilets: approximately 20m²

These spaces can be split between upper and lower levels

3.2 Staff Spaces 50-60m²

- Staff offices – approximately 30-40m²

- Staff room and Kitchen – approximately 10m²

- Staff Facilities / Shower – approximately 10m²

We assume these spaces can all be located at an upper level.

3.3 Technical Spaces 140m²

- Loading Dock – Approximately 40m², with ready access to improved truck / vehicle access
We are suggesting a landscaped drive on drive off truck access way adjacent Wai-iti Road to simplify access and loading.
- Quarantine and Workshop spaces at 70m²
- Plantroom estimated at 10m²
- Goods Lift
- Exhibition Furniture Storage at 20m²

We assume that these spaces generally need to be at ground floor level. Although the exhibition furniture might be feasible at the upper level

3.4 Collection Storage 240m²

- Sculpture and large Objects at 80m² (with 16 degree / 30% Humidity preferred)
- Works on paper, Glazed and Unglazed works at 130m² (with 18 degree and 55% humidity preferred)
- Collection Workrooms at 30m² – associated with storage.

We understand that these spaces are best located at ground floor level. However, to achieve the space required in the area available we have located storage on the upper level in the attached sketches. We acknowledge that if more site could be used, this space would be preferable at ground floor level.

3.5 Exhibition Space 300m²

- Large Exhibition Space at 180m²
- Medium Exhibition Space at 120m²
- Heritage House Gallery – areas unchanged

We understand that these spaces can split between upper and lower levels. We have assumed there is some benefit in the opportunity to open an upper gallery to that below. We also believe there is some benefit to being able to open the gallery space (and classroom space) to the gardens to the North.

3.6 Circulation

We understand that most circulation could occur in the shared entry / function area, and within the gallery's themselves. Well-designed technical and storage spaces will interconnect, minimising additional circulation.

We have taken account of the need for:

- Elevator Access – potentially both a passenger and goods lift
- Stair access – existing to heritage gallery
- Public Stair adjacent Galleries
- A possible staff stair interconnecting upper and lower floor spaces.

In our initial investigation, there is considerable benefit in forming both a ground floor and upper floor connection to the existing Heritage Gallery.

Primarily, this removes the need to install a lift within the heritage building.

Secondly, it provides a second means of egress from the upper level of the Heritage Gallery, potentially simplifying the fire design and improving our ability to maintain the existing Kauri Stair with minimal alteration.

3.7 Outdoor Area

We also suggest that a series of considered outdoor area will enhance the development as proposed.

Northern paved terrace, as an interface between foyer, Gallery and classroom and the existing garden beyond.

Sculpture Court on the street edge, in the cloister formed between the existing heritage House, new Foyer, street edge and large tree to the west. This space could incorporate accessible pathway from the tear drop parking area and be directly accessible from the foyer and café to activate the street edge.

Importantly, removing the storage space to form the sculpture court opens the street view toward the Heritage House Gallery.

Both outdoor spaces provide overflow for the central circulation and event space for large events (assuming good weather).

4.0 Total Development

We calculate that this yields an overall Build Floor area in the range of 1000-1100 square metres.

With the addition of the 2 Level Heritage Gallery comprises a total of approximately 230 square metres (approximately 125sq.m. at Ground Floor and 105sq.m. above) this would deliver a facility of an estimated 1230-1330 square metres.

The initial sketch plans we have assembled show approximately 650 square metres at Ground Floor level. However the Gallery space requirements can be met within the constraints of the current site with the addition of a partial second level. This achieves the new space area needs without encroaching further into the garden at the North, or going closer to the eastern neighbouring property.

Close attention will need to be paid at the next stages of design to the Timaru District Council Daylight recession planes as they affect the adjacent Eastern neighbour, and overall height requirements in this zone.

5.0 Sketch Designs.

We have assembled some simple existing floor plans and site information from the materials provided. To illustrate the scope of proposed works we have prepared some initial hand annotated sketch plans on these base plans. These initial sketches are attached as Appendix 2.0

6.0 Project Consenting

We advise that Consenting and Archaeology requirements will apply as for Stage 1

7.0 Project Procurement

We anticipate there will be a desire to involve local contractors as far as possible in this process. Certainly, we have attempted this in similar works completed in the Nelson region.

In this instance, as an entirely new built development, albeit adjacent the heritage building we would suggest that local contractors and a more traditional tendered procurement approach would be appropriate. The relationship between heritage project and New Gallery, if both stages were to proceed at the same time it might be complex for two separate contractors to complete entirely separate building contracts while adjacent.

We would still advocate for the involvement of the project QS throughout the design and procurement phases to ensure accurate project estimation, and good financial practice.

8.0 Project Budget (& exclusions)

We have been asked to comment on a likely project budget.

Irving Smith Architects are not cost professionals, and this estimate should be used for planning purposes only, until verified by an experienced Construction Cost professional.

We would expect that the scope and complexity of works defined following documents review and site visit will be in the order of \$5-6,000 per square metre. Applied across the required floor area, this gives a Budget range in the order of \$5.5 – \$6.5 million, excluding GST.

This is a construction budget, it would exclude:

- Consultancy Fees
- Staff time and costs
- Consent and Development Contribution Costs
- Network Connections and Upgrades (if required)
- Legal Fees and Finance Costs
- Fitout costs for Furniture, Fittings and Equipment
- Landscaping and Siteworks costs

9.0 Design Team

We would suggest similar design team and roles to the Stage 1 scoping document.

If both projects move forward simultaneously ISA would undertake to allocate consultancy roles to avoid duplication between the two project stages.

As noted for the stage 1 works, if design of Stage 1 and Stage 2 proceed simultaneously we suggest establishing a core design team, consisting of Architect, Heritage Architect and Structural Engineer, which can address the most pressing project design issues. Members of a wider team of design disciplines are defined in the Stage 1 document also.

10.0 Next Steps


We would define the next required steps as follows:

- 1 Engage the core design team consultancy to develop an agreed concept design
- 2 Arrange fee quote for, and undertake a preliminary estimate of cost at completion of this phase
- 3 Further investigate requirements for obtaining the Archaeological Authority and Resource Consent with this enlarged scope of work.

Our first act, if so engaged, would be to combine a visit for stage 1 works with a review of these initial sketches, and development of design brief to act as the basis for this new Gallery development.

11.0 Conclusion

Thank you for the opportunity to review the preliminaries of this project. We look forward to your advice on this matter, please feel free to contact me with any queries or concerns



Andrew Irving
Irving Smith Architects Ltd

12.0 Appendices

1.0 Schedule of Spaces

2.0 Architects Drawings

- Existing Site Plan
- Site Photos
- Existing Floor Plans 1-200 (Lower and Upper)
- Assessment of Development Area 1-200
- Concept Plan – Ground Floor – 1-200
- Concept Plan – Upper Floor – 1-200

3.0 Fee Offer (ISA)

7.2 Progress Report Temuka Pool Upgrade

Author: Ashley Harper, Senior Programme Delivery Manager
Lili Delwaide, Programme Delivery Manager

Authoriser: Symon Leggett, Group Manager People and Digital

Recommendation

That this report be received and noted.

Purpose of Report

- 1 The purpose of this report is to inform the Committee on the progress of the Temuka Pool Upgrade project.

Assessment of Significance

- 2 This matter is not significant in terms of the Significance and Engagement policy.

Discussion

- 3 A progress report is attached for the Temuka Pool Upgrade project.
- 4 The 2020/21 budget for the project is \$1,304,000.
- 5 The attached progress report covers all aspects of the project up until the 1st of October, 2020, unless indicated otherwise.
- 6 The progress report includes an overview of the project and its context as well as a detailed update on latest progress and current status.

Attachments

1. Temuka Pool Upgrade Progress Report September 2020

KEY PROJECT

Temuka Swimming Pool Upgrade

Progress report – Issue 1 – September 2020



OVERVIEW

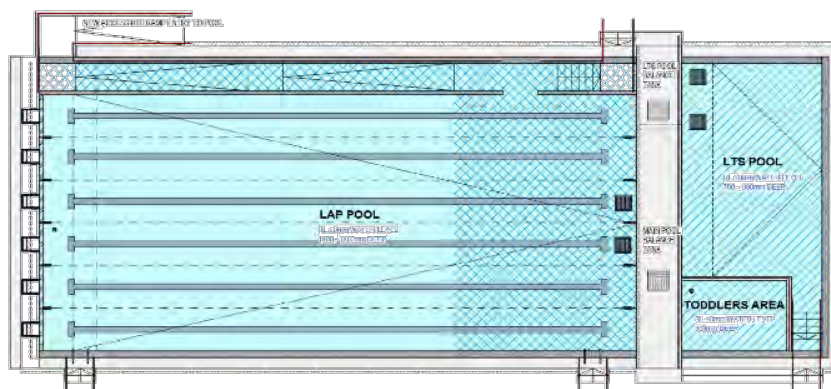
The replacement of the Temuka swimming pool filtration system was budgeted for 2017/18. However, preliminary investigations revealed that the swimming pool would require significant upgrades shortly after. Therefore, following approval from the Temuka Community Board and the Community Development Standing Committee, the project scope was revised to include additional upgrades. The Temuka Swim Club were consulted and a public meeting was also held, as part of this process.

Ultimately, the project includes the following:

- The upgraded pool will have an access ramp;
- The 25m pool will include 6 swimming lanes and will be specified to competition standards;
- No modification will be made to the existing toddler pool;
- A learners pool will be on site with water depth progressively increasing from 70cm to 90cm;
- The technology used provides a 20-year warranty;

PROJECT UPDATE

- The project has been impacted by COVID-19, delaying significantly the procurement of materials from Italy.
- The filtration unit has been installed and all preparatory work on the swimming pool have been done to enable connection once the pool is in place.
- Shipment is expected to arrive in Temuka on October 2nd, 2020 and installation of the new pool will start immediately.



PROJECT RISKS

If there is any issue with the shipment, there is a significant risk that the pool may not be opened on time for this season. All measurements were fully verified and the programme includes some contingency to mitigate this risk.

PROJECT TIMELINE



PROJECT TEAM

Project Sponsor: Symon Leggett **Project Manager:** Craig Motley

\$1.3m

Total 2020/21 Annual
Plan Budget

\$600k

Spent as of
September 30, 2020

Materials procured
from Myrtha
(Italy) arrived in
NZ.

- 8 Consideration of Urgent Business Items**
- 9 Consideration of Minor Nature Matters**

10 Exclusion of the Public**Recommendation**

That the public be excluded from the following parts of the proceedings of this meeting on the grounds under section 48 of the Local Government Official Information and Meetings Act 1987 as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to each matter	Plain English Reason
11.1 - Donations and Loans Subcommittee Recommendations	s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons	To protect a person's privacy

11 Public Excluded Reports

11.1 Donations and Loans Subcommittee Recommendations

12 Readmittance of the Public