The South Canterbury Museum

Redevelopment Project

Feasibility Study

FINAL DRAFT @ December 2014

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Cover image: *The existing South Canterbury Museum.* [1]

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[1] Image supplied by Philip Howe

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ABREVIATIONS USED

AAG - Aigantighe Art Gallery
ADBT - Aoraki Development Business & Tourism
BOH - Back of House (staff only area)
CAM - Commercial Accommodation Monitor
CBD - Central Business District
CTM&SC - Community Trust of Mid and South Canterbury
FF&E - Fixtures, Fittings and Equipment
FOH - Front of House (public area)
FT - Full Time
HVAC - Heating, Ventilation and Air Conditioning
LEH - Lottery Environment and Heritage
LEOTC - Learning Experiences outside the Classroom
LTP - Long Term Plan
MBIE - Ministry of Business, Innovation and Employment
MoE - Ministry of Education
NBS - New Building Standard
NCEA - National Certificate in Educational Achievement
NTMRAT - Ngai Tahu Maori Rock Art Trust
NZ - New Zealand
PT - Part Time
QV - Quotable Value
SC - South Canterbury
SCM - South Canterbury Museum
SH - State Highway
SQM - Square Metres
TDC - Timaru District Council
UV - Ultra Violet.
WOF – Warrant of Fitness

1. THE WRITER

Richard Arlidge (the author), is an independent art gallery museum consultant whose former positions include Director of the Left Bank Art Gallery in Greymouth (1992-95), Director of ARATOI, Wairarapa museum of art and history in Masterton (1998-2002) and Director of the Tauranga Art Gallery Toi Tauranga (2002-2009). Since 2010 Richard Arlidge has been consulting and advising on a range of art gallery and museum development projects.

Richard Arlidge visited South Canterbury Museum [SCM] and met with Philip Howe (Director) on 17th September 2014. The first draft of this report was discussed with Philip Howe, Sharon Taylor, (TDC Group Manager Community Services) and Peter Nixon, (CEO of TDC) on 3rd December 2014.

The opinions expressed in this study are those of the writer, based on the material provided by SCM and TDC and his experience in the design, development, project management and operation of museums and public art galleries in New Zealand.

2. EXECUTIVE SUMMARY

The SCM expansion/redevelopment Feasibility Study reviews the operations of the museum and the proposal and options for the expansion on the existing site or development on another site. The museum began in 1954 as a volunteer operation and has evolved to a professionally operated regional museum serving the wider South Canterbury region. The proposal to expand and redevelop the SCM has been under discussion for the past 6 years.

The TDC is the primary operational funder of the museum which reflects the local authority's commitment to the institution and the social and cultural memory embodied within it. The population of TDC is 44,000 (and rising) and South Canterbury economy is diverse and growing. The TDC has 22,262 rateable units with an income of $74.6m (2014-15) with the museum receiving $556,100 from the TDC being 0.75% of the income. The museum has generated an average of $116,816 per annum over the past 6 years.

The museum has received an average of 22,000 visitors over the past five years and delivers a range of long term and temporary exhibitions with associated education and public programmes on a limited budget.

The Pioneer Hall (constructed 1966) has reached the limit of its suitability as a museum building due to the difficulties of creating and maintaining a controlled environment within this space. There is a lack of adequate work spaces, fluctuating internal humidity and temperature and less than ideal exhibition spaces. The museum is seeking to expand to include a space to present touring exhibitions in the future. The current collection storage is at its limit and the question of an off-site storage facility comes into the discussion as the museum looks to plan for the next 20-30 years.

Further discussions regarding how best to expand or redevelop the museum will be triggered by this feasibility study. The options for redevelopment of the existing site are summarized as OPTION A (1-3) or OPTION B (4-5) being to retain the existing SCM building as a collection storage, research and exhibition development venue and construct a new museum building in the Timaru CBD.

OPTION A – expansion on the existing SCM site

1. Construct an extension of © 1000 sqm over two levels to the north east of the existing museum building that would incorporate a public entrance directly off Perth Street. Upgrade the existing Pioneer Hall section of the building to meet modern museum standards. The costing of this is © $10m.

2. Construct an extension of © 800-1000 sqm over two levels to the north of the existing building leaving the existing access from Perth Street in place and creating a second public entrance off the Church Road service lane car park. This extension would be sited on the existing lawn area between the SCM and the adjacent church. The existing car park would be expanded and the development would include a loading bay directly into the extension. The cost would be © $9m.

3. Remove the existing Pioneer Hall building and construct a new facility on this site retaining the existing collection storage areas. The cost would increase to © 12m but produce a much more functional building with a potentially longer life.

OPTION B – develop on a new site in the CBD

4. Construct a new specifically designed museum standard building of © 1500 sqm with better public access and closer to the CBD foot traffic and possibly incorporating other community and visitor attractions within the development. Retain the existing SCM building as off-site storage, research and exhibition development area.

5. Relocate to an existing building (not identified) in the CBD with better public access and higher foot traffic and redevelop this to become the new museum and possibly incorporating other community and visitor attractions within the development. Retain the existing SCM building as off-site storage, research and exhibition development area.

With the options presented above the capital cost will be in the vicinity of $10m which can be raised from a range of sources. A capital commitment from the TDC will be required to get the fundraising and project underway. A redeveloped museum will also require a greater level of operational funding from the TDC to be feasible and the commitment to © $800,000 per annum (1% of TDC rates income) from 2017/18 will need to be included in the TDC's 2015-2025 LTP before any capital fundraising can commence.

The museum is committed to delivering a wider range of exhibitions plus education and public programmes in a redeveloped facility. The possibility of constructing a natural history discovery world type of experience should be included in the planning. The new building would be designed to meet modern museum standards that will enable the museum to present a range of touring exhibitions and expand on the existing long term and short term exhibitions.

The investment in a redeveloped or new museum would act as attraction for people from North Otago and Mid-Canterbury districts (within 1 a hour drive of Timaru) and potentially attract more national and international visitors to Timaru.

A museum building is capable of being a piece of public architecture that can become the lightning rod for a community's hopes and aspirations: a building that has the ability to define a place and its people. As such it is a building that reflects the sum total of its built and natural environment, while being a building capable of responding to and remaining relevant to the changing character and requirements of the public.

3. FEASIBILITY STUDY OBJECTIVES

This Feasibility Study was commissioned by Philip Howe (Director of the SCM) in September 2014. The objectives identified were:

- Review the museum background and current levels of funding.
- Analyse and assess all the available evidence of the SCM and the context of the expansion proposal.
- Undertake a needs assessment of the present and future for the museum both on-site and off-site. Assess the viability of expanding on the existing site. Future off-site storage and whether its current location is the appropriate one to meet the future needs.
- Identify strengths and weaknesses of the project.
- Detail the requirements for a building to meet modern museum standards.
- The costings of a museum standard building.
- Capital funding sources.
- Future operational funding requirements.
- Make suggestions on how the project might proceed.
- Make an assessment of feasibility for the SCM's applications to Lottery Environment and Heritage, the New Zealand Government Regional Museums Fund, Community Trusts and any other potential funders.
- Costing for a stand-alone museum exhibition venue of © 1,500 sqm in the Timaru CBD that may also possibly incorporate other community facilities and visitor attractions such as Te Ana.

4. THE TIMARU DISTRICT

The Timaru District Council [TDC]
The population of the region administered by the TDC is 43,929 being an increase of 1,059 (or 2.5%) from the 2006 census. This figure is 1% of the total NZ population and the district is 24th in size out of 67 districts in NZ. The district covers 2,737 square kilometres with most people residing in Timaru and the satellite towns of Temuka, Geraldine and Pleasant Point.[2] The TDC has 22,462,000 rateable units generating an income of $74,625,000 in the 2014/15 financial year.[3]

Diversity
The 2013 census showed the South Canterbury District is less ethnically diverse than the country as a whole with 92.5% of residents identified themselves as European/Pākeha (74% nationally). A total of 3,132 people identified as Māori who usually live in TDC. This is an increase of 513 people, or 19.6 percent, since the 2006 census. The Māori population ranks 46th in size out of the 67 districts in New Zealand. Less than one percent of New Zealand's Māori population usually live in TDC.[4] People identifying as Māori make up 7.4% (14.9% nationally) of the population. Those of Asian ethnic group make up 2.3% and Pacific Peoples each accounted for just 1.1% (compared with a national 11.8% and 7.4% respectively).

Regional Economy
The district has a diverse economy led by agriculture which includes dairy, sheep and deer farming and land suitable for a range of grain and seed production. There are a number of manufacturing operations including Fonterra's Clandeboye dairy factory, McCain's food processing plant, DB Mainland Breweries, NZ Light Leathers, Alliance Group Smithfield plant, Silver Fern Farms Pareora plant and Barkers Fruit Processors. PrimePort provides a gateway for exports and imports.[5] The major sources of employment in the district are manufacturing, health care and social assistance, retail, agriculture, forestry, fishing and construction.[6] The region's economy had an increase of 3.4% of GDP in the 2013-14 year in what BERL describe as a well-balanced economy.[7] BERL forecasts to 2025 show that the district will continue to see healthy growth with GDP growth forecast at 3.1% per annum out to 2025.[8] The unemployment rate in the TDC in 2013 was 4.2% for people aged 15 years and over, compared with 7.1% for all of NZ.[9]

Transport Infrastructure

- State Highway One (SH 1) runs through the district.
- The South Island Main Trunk railway carries freight through the district.
- The Port of Timaru, PrimePort is a major import and export operation.
- Timaru Airport provides a direct link to Wellington operated by Air NZ.

5. REGIONAL INFRASTRUCTURE FOR TOURISM

[2] 2013 Census Results
[3] TDC LTP 2014-15
[4] Ibid
[5] TDC website
[6] 2013 Census
[7] www.southcanterbury.org.nz
[8] Timaru Industry Projects, www.southcanterbury.org.nz
[9] Statistics NZ - www.stats.govt.nz/Census/2013-census

Aoraki Development Business & Tourism [ADBT] is the economic development and tourism promotion services organisation for the TDC. ADBT delivers tourism promotion services and delivers visitor centre services and has the management contract for the South Canterbury Chamber of Commerce.

There were 2.8m international visitors to NZ in the year ending September 2014.[10] Timaru is not a recognised visitor destination amongst the many competing visitor focused towns and cities in the South Island. The major tourist route through the centre of South Island is Queenstown-Mt Cook-Tekapo-Geraldine-Christchurch which by-passes Timaru. The distance from Fairlie to Ashburton via Geraldine is 97 km and the distance from Fairlie to Ashburton via Timaru is 138 which adds 41km to the trip.

There is also significant national and international tourist traffic on SH 1 which passes through the city and the degree to which a lack of well marketed visitor attractions reduces the number of visitors stopping is questioned. Timaru has several benefits to offer the passing traveller which include easy access from SH 1, a wide range of retail and a range of accommodation options.

The number of international visitors to the SCM and AAG are not identified at this point. An ongoing analysis of visitors to both institutions is recommended.

What the international Visitor Guides say about Timaru…

> **Rough Guide** writes…*"The city isn't a vastly compelling place to stop, though it's enlivened by the new Te Ana Māori Rock Art Centre, the Aigantighe Art Gallery and the South Canterbury Museum".*[11]
>
> **Lonely Planet** writes… *"The port city of Timaru is a handy stopping-off point halfway between Christchurch and Dunedin. Many travellers prefer to kick on 85km further south to the smaller, more charming Oamaru, but Timaru has a few worthy attractions of its own",* [12] *and under the heading* ***Attractions, South Canterbury Museum,*** *"Historical and natural artefacts of the region are displayed here. Highlights include the Māori section and a replica of the aeroplane designed and flown by local pioneer aviator and inventor Richard Pearse. It's speculated that his mildly successful attempts at manned flight came before the Wright brothers' famous achievement in 1903."*[13]

Lonely Planet identifies the following attractions and activities in Timaru:

- SCM - free.
- Aigantighe Art Gallery - free.
- Te Anau Rock Art Centre – admission $20.
- Caroline Bay Park - free.
- Sacred Heart Cathedral - free.
- Timaru Botanic Gardens - free.
- Trevor Griffiths Rose Gardens - free.

[10] www.med.govt.nz/sectors-industries/tourism/tourism-research-data/international-travel/international-visitor-arrivals-commentary
[11] www.roughguides.com
[12] www.lonelyplanet.com
[13] Ibid.

- Caroline Bay Park - free.
- DB Mainland Brewery - Tours admission $10.

The other cultural institutions in Timaru are:

Aigantighe Art Gallery

The Aigantighe Art Gallery [AAG] was founded in 1956 and has developed a substantial public art collection. Located on Wai-iti Road in the suburb of Māori Hill the gallery presents a range of exhibitions and public programmes. The AAG is located 3 km from the SCM. Admission is free and the opening hours are Tuesday to Friday from 10am to 4pm and Saturdays and Sundays from 12 to 4pm. The gallery received operational funding of $502,600[14] from the TDC in 2014/15 financial year and will generate $36,100 of which $25,000 is lottery funding towards a capital expenditure project.

Te Ana Māori Rock Art Centre

Opened in December 2010 Te Ana is located in the historic Landing Services building at 2 George Street, in central Timaru. Te Ana provides visitors a rock art experience including the most significant collection of ancient Māori rock art in New Zealand. The exhibitions, which cover 200 sqm, were designed and developed by Story Inc.[15] Admission is $20 for adults. Visitor numbers at the Centre have not reached the level initially budgeted for. Timaru District Holdings has a 21% share in Te Ana.

Other Museums in the TDC:

- **Temuka Museum -** Open Monday-Thursday 8.30-5pm Friday 8.30-6pm and on Saturday from 10 am-1pm.
- **Geraldine Historical Society Museum -** Open weekdays 10am-3pm, Saturdays 10am-3pm and on Sundays from 12.30-3.30pm.
- **Geraldine Vintage Car & Machinery Museum -** Open weekends, $10 admission.
- **Pleasant Point Museum and Railway Society -** Open weekends by appointment.
- **SC Aviation Heritage Centre -** Open Sundays from 2-4pm. Gold Coin donation.

Wider Regional Pay-for Visitor Attractions identified are:

- **Mt Cook Village Edmund Hillary Alpine Centre -** $20 adult & $10 child.
- **Earth and Sky Tekapo -** $140 adult & $80 child.
- **Tekapo Springs Hot Pools -** $22 adult & $13 child.
- **Oamaru Blue Penguins Oamaru -** $10 - $28.

Further research on the regional visitor attractions identified could give an indication of the potential visitor market to a redeveloped and more widely marketed museum.

[14] Email from Tina Rogers, Group Manager Corporate Services, TDC, 7 November 2014.
[15] Story Inc. www.storyinc.co.nz

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6. THE EXISTING SOUTH CANTERBURY MUSEUM

Background

The museum is located at 16 Perth Street Timaru a site that was bequeathed to Timaru by T.D. Burnett in 1941. T.D Burnett was the local MP and run-holder of Mt Cook Station and his father Andrew Burnett had purchased the site in the 1860s.

The South Canterbury Historical Society was formed in 1941 and the museum opened in 1952 in a house on the present site. The Council owned the land and contributed towards the operating costs.

The octagonal Pioneer Hall was opened in 1966 following extensive community fundraising. In 1988 a deed was signed transferring the collections and operations form the Historical Society to the TDC and the museum became fully Council-operated with the commitment to ongoing operational funding from the TDC.

A three-floor collection wing was added to the building in 2000. This now houses the collections, loading bay and some staff work areas. The SCM building occupies a total of 1421 sqm over 3 floors.

The SCM serves the South Canterbury region and like other regional museums it began as a volunteer based operation with limited operational funding then evolved to became funded by the local authority. The museum sector in NZ has been constantly redeveloping and upgrading their facilities and expanding the range of services delivered.

Despite modest operational funding from the TDC and a building that does not meet all the requirements of a museum, the SCM has run an active programme of changing exhibitions and associated education and public programmes.[16]

The museum's stated aim is to collect, preserve, document and exhibit material relating to the nature and history of the South Canterbury region for the benefit of locals and visitors to the region. The benefits include:

- A location for local heritage items to be stored and preserved.
- A place that fosters a sense of local identity.
- A visitor attraction and tourist destination.
- An educational resource and centre for life-long learning.
- A research centre.
- A community facility.[17]

The current museum building

The hexagonal Pioneer Hall is not well insulated and fails to meet modern museum standards in a number of ways. This building may also not meet new building standards [NBS]. The collection wing (constructed 2000) to the south is insulated. The museum faces Perth Street and is accessed via 33 steps from Perth Street. The horizontal distance from the footpath to the front door is 16.8 metres with the vertical rise being 4.75m.

[16] SCMT Annual Report, 2012.
[17] The SCM Today , Strategic Plan 2008-2011, page 3.

Image above: *Public access to the museum via 33 steps from Perth Street.*

There is also access for motor vehicles via a narrow service lane off Church Street where there are 5 car parks for visitors who then walk 35 metres to the museum's front door. When schools visit the buses stop on Perth Street and the student climb the steps to the museum. The loading bay is accessed from the lane off Church Street. By way of comparison the Timaru Library is located on Sophia Street some 200 metres to the north. The entrance to the Library is a few metres from the footpath with 4 steps and a ramp for full disabled access.

The current SCM building is inadequate for the purposes and functions of a modern museum building for the following reasons:

- There are limitations on the size and scale of exhibitions.
- No space for short-term touring exhibitions.
- Difficult entry via 33 steps from Perth Street.
- No adequate workshop and lack of storage space.
- The staff working areas are overcrowded and inadequate.
- The exhibition spaces are interrupted and cannot be easily isolated during exhibition changes.
- The exhibitions on the mezzanine floor are cramped.
- The education space is inadequate.
- There is no dedicated function area.
- No catering kitchen.

- There is limited insulation in walls and ceiling of the Pioneer Hall, so temperatures tend to fluctuate with the seasons and changes in weather.
- The climate inside the building is controlled by a series of heat pumps so the buildings environment fluctuates.
- There is no sound-proofing between exhibition spaces, entrance and work spaces.
- The collection storage space is at capacity.
- The building's profile and the entrance are limiting. It does not externally announce itself as a public space or have sufficient opportunities for external signage to advertise current exhibitions and events.

The TDC is the owner of the land which has an area of 1,989 m^2.

South Canterbury Museum's Operational Performance

Table 1: *Income and expenditure for the past 6 years (2008-09 to 2013-14)*
**2013-14 from projected actual expenditure.*

	2008-9	**2009-10**	**2010-11**	**2011-12**	**2012-13**	**2013-14***
TDC Funding	495,039	454,458	479,845	480,022	503,014	556,100
SCM Generated	124,934	119,627	134,117	130,720	100,000	91,500
TOTAL	***$619,973***	***$574,085***	***$613,962***	***$610,742***	***$603,014***	***$647,600***

Operational funding Grants from TDC and income generated by SCM
The TDC operational grant to SCM has risen from $495,039 to $556,100 during the past 6 years. The income the SCM generated in the past 6 years fluctuates from a high of $134,000 to a low of $91,500 with an average of $116,816 over this period.

South Canterbury Museum Visitors
The SCM attracts on average 22,000 visits per annum. A breakdown of the past 6 years of visitors as reported in the SCM is summarised in the table below.[18]

Table 2: *Visitor numbers to SCM 2008-09 to 2013-14*

Year	**Visitors**
2008/09	25,265
2009/10	22,106
2010/11	21,143
2011/12	19,684
2012/13	21,599
2013/14	23,315
Average	***22,185***

Annual visitor numbers to the Aigantighe are similar to the SCM.

The Timaru Library

[18] Supplied by Philip Howe.

The Timaru Library is home to the TDC's Service Centre, Visitor Information Centre, newspaper reading room and free internet/wireless access point. The Timaru Library located at Sophia Street is some 200m north of the SCM receives on average (last 3 years) 370,000 visitors per annum.

Table 3: *Visitor numbers to Timaru Library* [19]

Year	Visitors
2009/10	402,829
2010/11	413,963
2011/12	386,787
2012/13	342,850
2013/14	382,731
Average	***385,832***

Exhibitions
The SCM programme of exhibitions from 2010 to 2014 is attached as appendix 4.

Publications
The publications researched, developed and published by the SCM are listed in appendix 5.

Public Programmes
The SCM maintains regular public programmes to support the public engagement with the exhibitions presented. See appendix 6.

Exhibitions toured
South Canterbury Museum has developed and toured the following exhibitions:

- Fire and Flood: Local SC disasters.
- Feeling for Daylight: The photography.

Education programmes
The numbers attending SCM education programmes average between 6-7,000 per annum, divided equally between on-site programmes at the museum and off-site programmes around the region. There is the potential to deliver greater reach and engagement to 8-9,000 per annum.[20]

Allied organisations:
Education Ministry – LEOTC contract for education programme.

The Friends of the South Canterbury Museum has 130 financial members.
The Museum has a community database of 800 people.

Policies and procedures

[19] Supplied by Philip Howe.
[20] Philip Howe, December 2014.

The Museum has developed a full range of policies and procedures in place to ensure the institution is operated in a professional manner. (National Services evaluation in 2012?).

SCM staffing

The current staffing complement comprises 6 F.T.E.s and a regular volunteer contribution.

The fulltime staff consists of:

- Museum Director.
- Curator of Social History.
- Curator of Documentary History.
- Museum Educators (1.5 FTE, funded by Ministry of Education).

Part-time staff include:

- Cleaner.
- Museum Technician.
- Five weekend supervisors on alternating roster.

Volunteers:

- There are 12 part-time volunteers working at the museum. Their contributed time is equal to between one and two fulltime positions each year.
- There have been a large number of temporary fulltime workers involved in specific projects. These have included Task Force Green positions, overseas museum interns, and various work experience students.

Collections

The Museum has over 60,000 items documented in its collections. These are divided into the following five main categories:

- natural history specimens.
- human history artefacts (ranging from early Māori artefacts to near-contemporary objects).
- photographs.
- archival documents.
- books.

The vast majority of items in the collection have been donated by the local community over a 70-year period. Some items are purchased and there is some field collection of natural history specimens. Although the collections have not been financially valued, it is likely that the total value is well in excess of one million dollars. Approximately 1,500 items are accessioned each year.[21] For a more detailed overview of the SCM collections, see appendix 1.

Exhibitions

- Most of the Museum's exhibition areas are long-term and portray various aspects of the natural and human heritage. The exhibitions are upgraded on average between 5 to 10 years.
- There are between four to six short-term exhibitions mounted each year in the small temporary exhibition area in the centre of the Pioneer Hall.
- The exhibition budget is low in comparison to some other institutions.

Reporting to TDC

[21] Email from Philip Howe, October 2014.

The SCM reports to the TDC every 12 months and makes one verbal presentation to TDC each year.[22] The TDC's ongoing commitment to the SCM is detailed in the 2012-22 LTP on page (?)

Comparable cultural institutions

As a stand-alone regional museum the SCM is part of a network of publically funded cultural institutions across NZ and could best be compared (bench-marked) with other regional city centres that have developed stand-alone museums such as Nelson (Nelson Provincial Museum & The Suter Art Gallery), Blenheim (Marlborough Museum & The Millennium Gallery) and Whanganui (Whanganui Regional Museum & The Sarjeant Gallery).

Another benchmarking comparison could be made combining the TDC's expenditure on the SCM and the AAG then comparing this with the level of expenditure with other provincial cities that have chosen to develop combined museums and art galleries such as Gisborne (Tairawhiti Museum and Art Gallery), Napier (MTG), Whakatāne (Whakatāne Library and Exhibition Centre), Invercargill (Southland Museum and Art Gallery), Porirua (Pataka), Hamilton (Waikato Museum), Masterton (Aratoi) and Palmerston North (Te Manawa) could be made.

Ultimately it is up to each community to decide the level of funding to be provided and the level of service delivered. The larger an institution's collection then the greater the cost of caring for this and the more space that is dedicated to storage.

The two locations option

There are a number of institutions that operate from two locations having off site storage and work areas separate from the exhibition venue.

- The Nelson Provincial Museum operates an exhibition venue in Trafalgar Street in Nelson city Town Acre 445 and the main storage and research facility is in the former museum at Isel Park in Stoke.
- The Whakatāne Library and Exhibition Centre is located in a new development in the CBD and the former museum building is a dedicated storage and research centre.
- Te Papa operates a large off-site collection store.

The capacity to effectively operate with the collection in an off-site storage facility is dependent on the level of staffing the institution has available.

In the case of the TDC the following questions could be asked:

- What level of service and reach does the community want from their museum?
- How does the museum fit within the overall visitor strategy for the TDC?
- What other long term exhibitions would be developed if more exhibition space was available?
- What touring exhibitions could be presented in Timaru if an appropriate venue was constructed and funded?

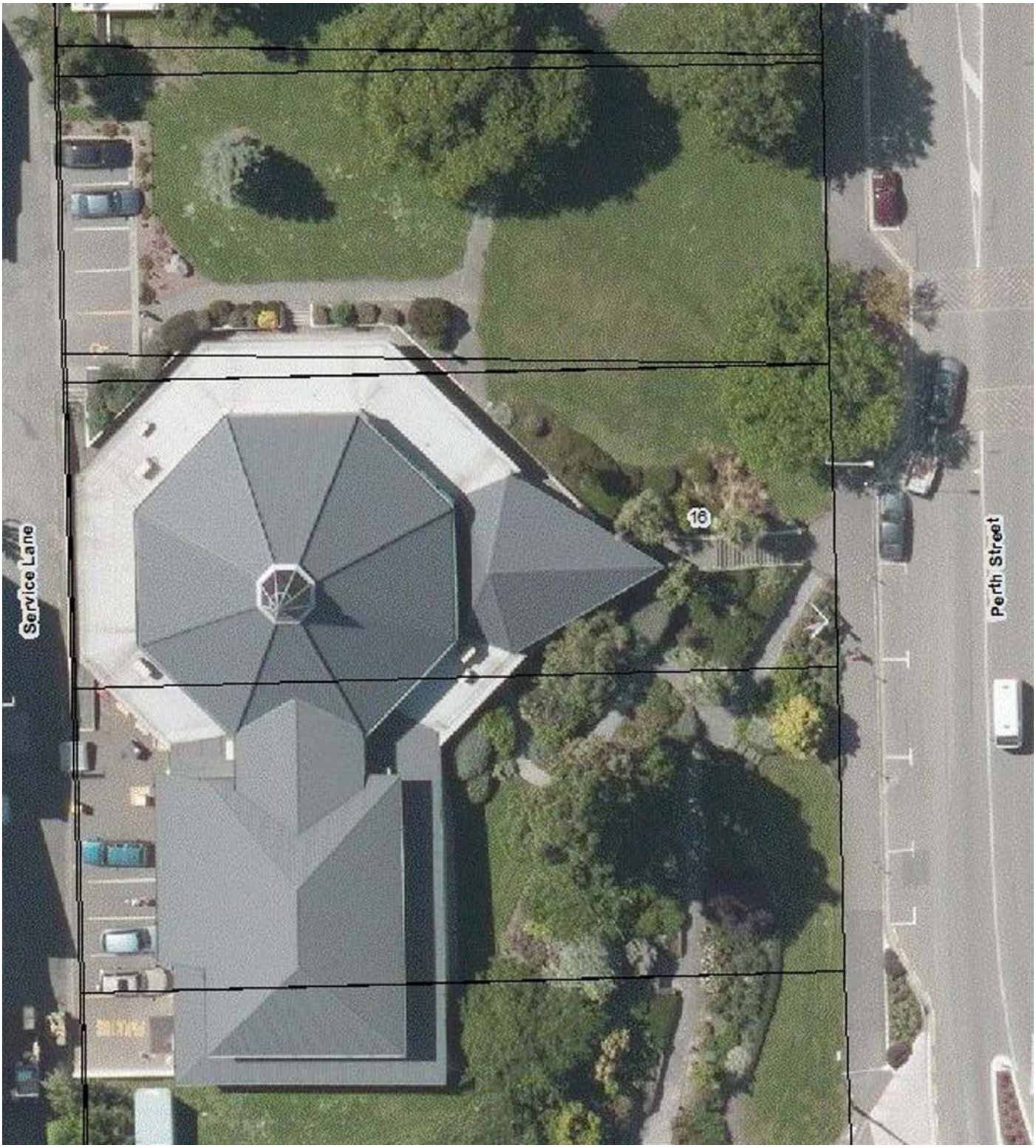

Image above: *an aerial photo of the existing SCM showing the potential for expansion on the grassed area to the north.*

7. THE REDEVELOPMENT OPTIONS

The museum has been operating in a substandard building with a relatively low level of operational funding for many years. The proposal for the redevelopment of the SCM has been under discussion for the past 6 years.[23]

The initial proposal from Director, Philip Howe was for an extension of © 1000 sqm from the front entrance of the Pioneer Hall over 2 (or possibly 3) levels to create a public entry off Perth Street. This would require the excavation and retaining of a large volume of material from in front of the current museum building. The resulting increase in space created would be utilized as follows:

***Table 4**: Existing and future sqm space and functional allocations in the SCM*

SPACE	EXISTING	ADDITION	NEW TOTAL
Foyer	0	50	50
Circulation etc	50	50	100
Exhibitions	550	300	850
Theatre	0	120	120
Education	115	120	235
Staff Workspaces	180	100	280
Collections storage	540	200	740
Plant room	0	60	60
TOTAL SQM	***1435***	***1000***	***2435***

The existing site

The debate about where best to site a community funded cultural facility is triggered with each extension or redevelopment proposal.

- Is the existing facility in the best position?
- What are the shortcomings of the current site?
- Is there space to expand in the future?
- What other items will be collected in the future?
- How will the CBD evolve in the future?
- Will off-site storage be required in the near future?
- What other Council storage (archives and art gallery) will be required into the future?
- Is there another use for this site?

With the decision to redevelop the existing site a number of assumptions and design options can be identified.

Advantages:

- The land and building is currently owned by the TDC.
- Cultural memory is embodied within this site and the land was donated/endowed for this purpose.
- The public are familiar with the location.

Disadvantages:

- The site/section has limited future expansion options.
- The site is not flat.

[23] SCM Strategic Plan 2008-2011.

- The existing Pioneer Hall is not fully insulated and environmental conditions fluctuate.
- The existing Pioneer Hall and collection store extension may not meet NBS.
- Lack of work spaces and good exhibition spaces.
- Poor public access via 33 steps or via a small car park and 35m walk.
- Off-site storage will be required in the future.
- No space for presenting touring exhibitions.
- No function space.

Redevelopment options

The redevelopment options are a further investment in the existing building and versus developing a purpose built exhibition venue in the CBD. The options for redevelopment of the museum are summarized as option A and option B as follows:

OPTION A – expansion on the existing SCM site

1. Construct an extension of © 1000 sqm over two levels to the north east of the existing SCM building that would incorporate a public entrance to the museum directly off Perth Street. Upgrade the existing Pioneer Hall to meet modern museum standards. The costing of this is © $10m.

2. Construct an extension of © 800 -1000 sqm over two levels to the north of the existing building leaving the existing stairs from Perth Street in place and creating a second public entrance off the Church Road service lane car park. This extension would be sited on the existing lawn area between the SCM and the adjacent Church. The existing car park would be expanded and the development would include a loading bay directly into the extension. Upgrade the existing Pioneer Hall to meet modern museum standards. Costing would be © $9m being lower than option 1 above as lower cost of foundations and lift access from Perth Street.

3. Remove the existing Pioneer Hall building and construct a new facility on this site retaining the existing collection storage areas. The cost would increase to © 12m but produce a much more functional building with a potentially longer life.

OPTION B – develop on a new site in the CBD

4. Construct a new specifically designed museum building of © 1500 sqm with better public access and closer to the CBD foot traffic and possibly incorporating other community and visitor attractions within the development. Retain the existing SCM building as off-site storage, research and exhibition development area.

5. Relocate to an existing building (not identified) with better public access and closer to the CBD foot traffic and redevelop this to become the new museum and possibly incorporating other community and visitor attractions within the development. Retain the existing SCM building as off-site storage, research and exhibition development area.

To move away from the existing site may mean short term loss of identity but would result in a more functional building that could be more easily expand in the future. A specifically designed public building may include other civic public functions.

The potential audience

Table 5: *Possible visitors within 1 hours drive of Timaru*

District	Population
Timaru	43,929
Waimate	7,536
Waitaki	20,829
McKenzie	4,158
Ashburton	31,041
TOTAL	***107,493***

The population of TDC combined with the surrounding districts of, Waimate, Waitaki, McKenzie and Ashburton gives a total of © 100,000 people that are within a © 1 hour drive of Timaru.
A redeveloped museum facility with a dedicated temporary exhibition space and a greater level of investment in exhibitions would be an attraction for day visitors to Timaru from the surrounding districts as well as national and international visitors.

National and international visitors
Ongoing research into the needs, habits and numbers of national and international visitors passing through Timaru would give an indication of the potential to attract this sector and the product they are interested in and the price they may be prepared to pay.

Touring exhibitions that could be presented.
Museums develop exhibitions and often seek to expand their audience and revenue by touring these shows. The AAG purchases touring art exhibitions with the main gallery at the AAG being the only space that can accommodate a touring show.

Exhibitions (present)

- **Selling The Dream: Classic NZ Tourism Posters** - see www.canterburymuseum.com
- **Canterbury Quakes** – Developed by Canterbury Museum.

Exhibitions (past)

- **DaVince Machines** - see http://discoverdavinci.com
- **Dead Precious!** - Developed and toured by Te Papa.
- **Returning Butterflies** – Developed by Royal Society and Landcare Research**.**
- **Hard on the Heels, Capturing the All Blacks** - Peter Bush.

Touring agencies

- Te Papa - a list of the exhibitions that Te Papa have developed and toured can be seen here

http://www.tepapa.govt.nz/WhatsOn/TouringExhibitions/PastTouringExhibitions/Pages/overview.aspx

- Exhibition Services - see **www.exhibitionservices.co.nz/exhibition-tours**

Facilities

The existing building does not meet modern museum standards for collection storage, exhibitions, security, staff work areas and provision of a dedicated education suite. The redevelopment proposed will meet all the requirements for exhibiting objects and art works on loan from collectors and other institutions and will provide full disabled access to all parts of the building for both staff and visitors.

The following environmental conditions and security measures are the standards for a museum building to ensure the longevity and security of collections held by the institution and goods held in trust from lenders of public and private collections. These requirements are summarized as:

- the control of humidity to between 50-55%.
- the control of temperature at 20 (+ / – 2) degrees celsius.
- the control of artificial light and atmosphere.
- the capacity to control any natural light.
- very low levels of ultra violet light while utilizing some natural light.
- minimum of thermal gain, meaning a very high level of insulation to limit the amount of solar energy gain and or heat loss and the ability to create a stable internal environment with the minimum of HVAC operation.
- a high level of externally monitored security during opening hours and after hours.
- the ability to prevent ram raids.
- sprinklers fitted throughout the building.
- heat and smoke alarms fitted throughout the building.
- the capacity to load and unload art works from vans and trucks in a secure environment out of the rain and sun.
- meet all the requirements of a public building, full disabled access etc.
- external overflow drainage for all interior plumbing.
- no internal guttering or internal drain pipes.
- sited on solid ground that will not result in liquefaction during earthquakes.
- solid foundations capable of withstanding earthquakes and shocks.
- insects and vermin proof - good seals and easy care surfaces.
- the capacity to expand to meet future expansion requirements.

Exhibition space requirements

Flexible exhibition spaces require:

- ideally a minimum of 4m high ceiling height.
- building services hidden in the ceiling cavity and walls.
- oblong exhibition spaces capable of being divided into smaller spaces.
- some smaller sound proofed spaces for the presentation of moving image.
- a minimum of interruptions within the exhibition spaces.
- a ceiling that creates the sense of a room while allowing access to services.
- a natural flow and sense of transition from one space to the next.

- good soundproofing in and between the spaces.
- ease of access from the loading bay and back of house (BOH) into the galleries.
- staff located in a central hub within the building linking the BOH with the FOH.
- power and data throughout the floor and ceiling.
- lighting track regularly placed throughout the galleries.

The following services are essential and need to be discreetly located:

- Smoke/heat sensors.
- Fire alarm sirens.
- Break glass fire alarms.
- Fire extinguishers.
- Sprinkler heads.
- Emergency lights.
- Emergency exit signs.
- Lighting track for adjustable light fittings.
- Working lights and house lights.
- Guiding lights for visitors.
- HVAC temperature and humidity sensors.
- HVAC outlets and return air ducts.
- Security cameras.
- PIR (movement) security sensors.
- Swipe card sensor pads on entry and exit doors.
- Power/data outlets in the ceiling and floor.
- Regular ceiling anchor points for hanging objects (rated for x kg).
- Speakers for sound system.
- Sound absorption panels throughout.
- Natural light windows with blinds.
- Window break glass sensors.
- Way finding signage.
- Lockable pocket slider doors creating the capacity for closing off each exhibition space.

For a full breakdown of spaces within a museum building and specific technical requirements see appendix 2.

8. CAPITAL COSTING

OPTION A COSTING - of an extension to the existing SCM building

Table 6: *Capital costing of an extension of © 1000 sqm to the existing SCM*

	Building Costs	**$**
1	Research and development costs	50,000
2	Land purchase	0
3	Archeology (if required)	0
4	Foundations (c)	100,000
5	Construction of 1000 sqm @ $4300 sqm	4,300,000
6	Refit Pioneer Hall 700 sqm @ © $2500 sqm	1,750,000
7	Utilities upgrades	50,000
8	Contingency @ 10 % (4-7 above)	620,000
9	Inflation adjustment @ 5% (4-8 above)	341,000
10	Consultants fees @ 20%	1,500,000
11	Consents and fees	30,000
12	Fixtures, Fittings and Equipment (est)	200,000
13	Post contract building adjustments	30,000
14	Landscaping and parking	20,000
	Sub Total	**$8,991,000**
	Institutional costs:	
15	Institutional representation	50,000
16	Secure temporary premises for 2 years	70,000
17	Relocation of collections	100,000
18	Opening long term exhibitions	500,000
19	Opening temporary exhibitions	30,000
	Sub Total	**$750,000**
	TOTAL	***$9,741,000***

Notes to table 6 above:

1. **Planning, research and development**

The cost of developing the design brief, business planning, operational planning, feasibility study, engineering and geotechnical reports, project proposal and project plan etc.

2. **Land costs**

- Land purchase.
- Surveyors fees.
- Legal fees.

3. **Archaeological research:**

Required if the site falls under the definitions within the Historic Places Act.

4. **Foundation costs:**

- Geotechnical engineering.
- Ground investigation - test drilling may impact on foundation costs.
- Foundation costs should considered separately from construction costs.
- The sloping nature of the existing SCM site could require greater expenditure.

5. **New building construction costs:**

- Demolition – may be a separate contract and cost.
- Construction of new building @ $4300 per sqm. The 2013/14 rate for Canterbury is $4250 - $4550 published by Rawlinsons Construction Handbook.[24] (The costs in Timaru may be

[24] Email from Cathy Giddens, QV, 6th November, 2014.

lower but this will depend on the impact of the CHCH rebuild and NBS being applied in the TDC). Note: Quotable Value [QV] NZ have purchased the Construction Handbook from Rawlinsons and are due to publish the 2014/15 rates for new building construction. Note that this is an average rate and covers base building work only.

6. Refurbishment of existing Pioneer building:
Retrofitting insulation and HVAC to the existing Pioneer Hall and linking this to the proposed extension options. This will possibly require increased structural engineering to bring the Pioneer Hall up to new building standards [NBS]. The rate of $2,500 sqm is an estimate by the writer only and may vary depending on the level of environmental control and refitting to the existing building.

7. Utilities:
The cost of upgrading power (new transformer?), water, drainage, phone/data to the building.

8. Contingency:
Allowance for negotiated adjustments to the construction contract @ 10% of contract price. Covers the potential for negotiated variations to the contract price.

9. Inflation factoring
An inflation adjustment factor over the time expected to take from project planning to the contract signing should be factored in. A current building cost inflation rate will be part of the 2014-15 QV guide.

10. Consultant Fees
Consultant's fees are often calculated as a percentage of the total cost of the project @ 15% to 20% (depending on the complexity and range of consultants required) of construction contract price. The higher rate of 20% should be used with museum projects. The consultants engaged are possibly:

- Architectural selectors.
- Architects.
- Structural Engineers.
- Geotechnical Engineers.
- Building Services (Fire) Engineers.
- Electrical Engineers.
- Mechanical (Environmental) Engineers.
- Hydraulic Engineer.
- Quantity Surveyor.
- Acoustics Design specialist.
- Security specialist.
- Landscape Architect.
- Museum Consultant.
- Project Manager.
- Archaeologist.

11. Local Authority costs:

- Resource Consent fees.
- Building Consent fees.
- Building impact/development fees.
- Parking.

12. Fitout and other costs:

Fixtures, Fitting and Equipment (FF&E). This includes reloadable light fittings and all equipment that will be required to operate the new building from IT systems to shelving and mobile display equipment. These are all items that are not part of the building construction contract. This figure is an estimate by the writer. A fully costed FF&E will need to be developed by SCM staff or museum consultant. The existing FF&E at the SCM will need to be evaluated and where appropriate existing equipment would be used.

13. Post Contract building adjustments:
A small allowance to resolve ideas/issues that arise during construction and are easier to leave out of the construction contract but may need to be completed before or as the building is occupied or opened. e.g. small sections of exhibition wall, internal signage, latching and locking, storage options, security additions etc.

14. Landscaping and parking:
May be from a separate budget if the local authority has budgeted for this.

Plus institutional costs…

15. Client cost:
Organizational representation in the development and construction process. Necessary to ensure that the contracting process does not result in shortcuts that undermine the quality and functionality of the building.

16. Temporary Premises: The scale of work being undertaken and retrofitting insulation and services to the existing Pioneer Hall will require the museum operation to relocate for a period of 18 – 24 months. The cost of renting a secure building to house staff, resources, collections and exhibitions under development. It would be advisable not to attempt to open a temporary premises as this would divert resources from being focused on the opening permanent and temporary exhibitions. Education programmes could continue.

17. Relocation of collections: The cost of packing and storing and then relocating back into the museum. Depending on the scale of the refit of the existing building then some of the collections may be able to remain on site but this raises a number of security and insurance issues. Estimate only at this stage.

18. Opening long term exhibitions:
The new long term exhibitions could be costed at $5000 per sqm [25]. With 500 sqm of long term exhibitions to be presented the question of what existing exhibitions would be retained and what new exhibitions will be developed has not been answered. An estimate of $500,000 has been included at this stage. A more accurate figure will be developed once the size and nature of the exhibits is developed and defined.

19. Opening temporary exhibitions:
If the upgraded building will present touring exhibitions the first exhibitions may involve a higher level of investment given the opportunity to draw a larger audience.

The institutional costs (15-19) need to be budgeted for in the museums future operational budget in the TDC's 2015-2025 LTP or included in the fundraising required.

Budgeting
Project management and value management decision made during a building construction process can lead to short-sighted decisions that are not necessarily in the long term interest of the

[25] Richard Arlidge estimate.

building and future sustainability of operational costs. In the case of a museum building there are a number of security and operational issues that cannot be compromised and short term cost cutting can lead to impaired and more expensive operational performance

There is the need to constantly find the balance between capital cost increases/reductions verses future operational cost efficiencies. The real cost of a public building is the long term operational cost. As a general rule the capital outlay on a museum building will be equal to the next 10 years operational costs.

Reporting
The above headings and estimates can be incorporated into a project reporting spreadsheet that is regularly updated with costs and fundraising being shown on the one page.

Post construction planning and budgeting
Set the commissioning period (which will begin once code compliance has been achieved and the staff take full possession of a secure building). This should be a minimum of six months due to the building needing to stabilize (moisture extraction and HVAC stabilising) and the operation of the security system being fine-tuned and externally tested before collections and exhibition resources are bought into the building. The staff may need to come up to speed with a range of new technologies.

- Setting the opening day (do this as late as possible and avoid political influence).
- Long term and temporary exhibition planning, development and testing.
- Marketing and brand redevelopment.
- New staff recruitment and induction.
- An empty building discovery exploration day can be held before any FF&E equipment is installed – shortly after completion of the construction contract and once the building WOF has been issued.

<u>OPTION B COSTING</u> - a stand-alone exhibition venue

Assumptions

- Existing SCM is retained as a collection store, research centre and exhibition development area.
- Alterations to the SCM building including a well insulted ceiling in the Pioneer Hall to create a more stable environment.

- No need for the SCM to move to a temporary venue or movement of collections.
- Land purchase will be required unless the TDC has an existing property that is suitable.
- The building would include a function space, theatre and catering kitchen.
- The building would have a minimum of storage space for exhibitions in transit, crates etc.
- New long term exhibitions telling the stories of the wider region are funded and developed.
- The institution has sufficient ongoing operational funding to be able to purchase a range of touring exhibitions and have a minimum of two staff on duty at all times.

***Table 7**: Allocation of space in a stand-alone museum.*

SPACE	SQM
Foyer/function space	90
Circulation etc	30
Toilets and catering kitchen	40
Exhibitions galleries	850
Theatre	120
Education suite	120
Staff workspaces	50
Loading bay & storage	150
Plant room	50
TOTAL AREA sqm	***1,500***

***Table 8:** Capital costing of 1500 sqm of new stand-alone exhibition centre*

	Building Costs	**$**
1	Research and development costs	50,000
2	Land purchase (est)	500,000
3	Archeology (if required ?)	0
4	Foundations (c)	100,000
5	Construction of 1500 sqm @ $4300 sqm	6,450,000
6	Utilities upgrades	50,000
7	Contingency @ 10 % (4-6 above)	660,000
8	Inflation adjustment @ 5% (4-7 above)	363,000
9	Consultants fees @ 20%	1,300,000
10	Consents and fees	30,000
11	Fixtures, Fittings and Equipment (est)	200,000
12	Post contract building adjustments	30,000
13	Landscaping and parking	20,000
	Sub Total	**$9,753,000**
	Plus institutional costs:	
14	Institutional representation	50,000
15	Opening long term exhibitions	500,000
16	Opening temporary exhibitions	30,000
	Sub Total	**$580,000**
	TOTAL	***$10,333,000***

Notes to table 8 above.
The notes to costing of **Option A** (pp 24-28) are applicable to costing for **Option B**. The difference being the purchase of land and possible archeological costs of Option B verses the possible cost of engineering upgrading and refurbishment the Pioneer Hall to meet exhibition standards in Option A.

Minimum size

A building of 1500 sqm would be the minimum worthwhile constructing otherwise the functional spaces become too small but all the essential services still have to be installed thus increasing the cost per sqm. If there was to be any other community facilities, visitor attractions or existing entities added to the facility then the building size would need to be increased by the appropriate area.

Existing building conversion costs
If an existing building is retained and refurbished with some additions then the cost would be reduced but not by a large amount as new/additional foundations, flooring, interior walls, exterior walls, earthquake code strengthening upgrades, re-roofing, re-wiring, insulation, HVAC, fire suppression, alarm systems and services will all be required.

Future expansion planning
Planning should take into account the need for more exhibition gallery spaces in the future.

9. CAPITAL FUNDING SOURCES

A ball-park figure of $10m will need to be raised for an extension to the existing SCM building or the development of a separate stand-alone exhibition venue.

Table 9: *Possible capital funding sources.*

	SOURCE	$
1	TDC capital contribution	3,000,000
2	Accumulated depreciation?	100,000
3	Neighbouring district councils?	?
4	Endowed funds?	400,000
5	Community Trust of Mid & South Canterbury	500,000
6	Significant gifts campaign	400,000
7	Fundraising by museum Friends	100,000
8	Gaming trusts	500,000
9	Lottery Environment and Heritage	1,000,000
10	NZ Govt Regional Museums Fund	1,500,000
11	Materials at cost	500,000
12	Business sponsors/partners	2,000,000
	TOTAL	***$10m***

Notes to funding sources identified in table 9 above:
The figures quoted in table above of this Feasibility Study are CONFIDENTIAL an indicative only and require ongoing discussion with TDC, community stakeholders and potential partners and funders.

1. **TDC capital contribution -** The local authority contribution that may be between 30-40% of the capital required. Indicates to other major capital funders (Community Trusts, Lottery, NZ Government, Corporate sponsors) that the project has a strong level of community support, is planned to begin once the other fundraising is underway and gives momentum to the project which allows for applications to Lottery Heritage and NZ Government to go ahead.

2. **Accumulated depreciation -** The funds held by the TDC for long term maintenance on the existing museum exhibitions, building and FF&E.

3. **Other district councils -** Given the wider regional brief for the SCM and the stories it tells to what degree would other district councils be prepared to make a capital contribution? Waimate DC and Mackenzie DC?

4. **Endowed funds -** funds held in trust for future development. There is also the opportunity to promote an endowment culture for the SCM and AAG in the SC region.

5. **Community Trust of Mid & South Canterbury -** Based in Timaru and would be open to a substantial capital grant. The Trust gave $100,000 to the Ashburton Art Gallery and Heritage Centre in 2013.
6. **Significant gifts campaign -** A small group of respected individuals approach high wealth individuals and families in Timaru and South Canterbury and possibly people from the district who are currently resident elsewhere. See the lessons from Guy Mallabone below.

7. **Community fundraising by the museum Friends -** Ongoing fundraising using a variety of low entry events and activities from raffles to buying a seat in the theatre and a pamphlet appeal. Special events such as a heritage/garden tour etc. This acts as

community engagement keeping the project in community consciousness and is also fun(d)-raising.

8. **Gaming trusts -** These may include Pub Charity, Christchurch Casino Charitable Trust, Trust Aoraki Ltd, Mainland Trust and others. These bodies often have to spend the funds they generate within a fixed period and cannot accumulate for larger projects. Well informed ongoing discussions with these funders is required.

9. **Lottery Environment and Heritage -** NZ Lottery Board requires that a substantial percentage of funds to be raised before and application is lodged and requires evidence of community consultation and a full feasibility study and a resource consent. The amount asked for may be increased if a solid argument on the significance of the collection can be made and other recent Lottery Environment and Heritage grants are used as a precedent. See requirements appendix 7.

10. **NZ Government, Regional Museums Fund -** The Ministry for Culture and Heritage Regional Museums Policy for Capital Construction Projects is a capital construction assistance fund which prioritises those few non-central government funded museums and art galleries holding collections of the greatest national significance. This is a 'fund of last resort'. It enables government to assist those few regional museums and art galleries housing collections of greatest national significance to New Zealanders. Applications must be for major construction projects which will improve access to and care of these collections. Exhibition costs are excluded. This fund does not support museums and galleries with access to alternative sources of central government vote funding, and/or institutions holding collections that are predominantly of local and/or regional significance as opposed to national significance.[26] The Government gave a grant of $1m to the Ashburton Art Gallery and Heritage Centre in 2013.

    The Minister for Arts Culture and Heritage is Maggie Barry and once the project begins to take shape the Minister should be invited to meet with community stakeholders and kept informed of progress. Keeping your local MP's well informed and engaged is critical to a positive decision.

11. **Materials @ cost -** Typically cement, timber, cladding, roofing, windows fasteners etc that are manufactured locally and where some good-will can be leveraged. An example would be cement from Holcim's new importing facility currently under construction at PrimePort. All such approaches should be made from the highest possible political position ideally the Mayor, Damon Odey would lead this approach.

12. **Corporates -** Capital contributions from the medium and larger businesses operating in the SC region. e.g. PrimePort, Shipping agents, Fonterra, McCain's, Dominion Breweries, NZ Light Leathers, Alliance Group, Silver Fern Farms, Barkers Fruit Processors, Meridian, Transpower, etc (those that are not part of 10 above). The museum tells the

[26] www.mch.govt.nz/funding-nz-culture/ministry-grants-awards/regional-museums-policy-capital-construction-project

stories of the region and these successful enterprises may be keen to be associated with it as they are part of these.

Asking for money - 30 years and 10 top lessons from Guy Mallabone [27]

Lesson one: know yourself
In fundraising there are many variables. The only constant is *you*. Therefore, it is important to know your institution, project, own style, personality, strengths and weaknesses.

Lesson two: passion
Your passion inspires donors and helps connect their money to your mission. Vision is required.

Lesson three: opportunity offerer
Fundraisers give people the opportunity to direct their money to an amazing mission.

Lesson four: Mallabone's fundraising law
People give their money to the things in their life that they're closest to. Therefore, fundraisers must bring people physically and emotionally closer to their organization.

Lesson five: making the case
Why would anybody give money to support your cause? The most important features of the case are:

- How *compelling* is it? You must bring the passion from the mission forward.
- How *urgent* is it? If your case isn't urgent, people will set you aside.

Lesson 6: donor-centred relationships
Donor-centred fundraising involves managing relationships one-on-one, matching donor interests against your needs, and finding out what motivates a donor.

Lesson 7: it's about the money
We will not be judged on our ability to build relationships with donors. Raising money is the focus of what fundraisers do. What are you doing to raise money today?

Lesson 8: five moons
Aligning the five moons will help you to know when it is the right time to ask for money and what you need to focus on to get to that point. However, you should also listen to your gut because it will tell you when it is the right time to make the ask.

- *Moon 1: amount* - You'll never get it right! You'll always ask for too much or too little. Put a specific number on the table, not a range, and then be quiet and wait for the response.
- *Moon 2: timing* - Has there been a liquidity event in the prospect's life? Is there any reason to put a red flag on it?
- *Moon 3: project* - The project must be one in which the prospect has an interest.
- *Moon 4: who's asking* - Don't leave it to chance - script it! Who has influence? Who knows about the case?
- *Moon 5: who's being asked* - Who is present in the room when you make the ask? Is the prospect alone or are they accompanied by someone else, such as their spouse?

Lesson 9: power of the peer
Involving peer volunteers gives instant credibility to what you're doing. Define specific roles for the volunteers to make it easier for them to agree to participate.

[27] Guy Mallabone is a US based fundraiser.

Lesson 10: stay focused

It is not easy, but try to divide your time. Set metrics. Hold yourself accountable.

10. A REDEVELOPED SCM

The redeveloped SCM will provide a safe, secure and stable environment for the storage and presentation of collections of important cultural material that tell the stories of the wider South Canterbury region's geological, ecological and human history. With sufficient operational funding, the museum will be open to the public from 10.00 am to 5.00 pm for 364 days of the year. Parts of the museum will be available to be hired for functions, events after hours.

Museum operations:

- Research, development and presentation of regionally specific geological and ecological exhibitions that are generated in house.
- The development and presentation of exhibitions exploring the human and social history of the region.
- The delivery of changing temporary exhibitions sourced from other institutions.
- The development and delivery of a range of education and visitor programmes around these exhibitions above.
- Research and publication of pamphlets and books derived from research undertaken by the museum staff.
- Care of the collection and research facilities.
- Maintenance of the museums profile by effective marketing and promotion.
- Generation of 30,000+ visitors per annum.
- Provision of a safe, efficient and supportive work environment for all staff.
- Strengthen the resource base to enable expansion of services and facilities.
- Generation of 10% percent of the annual operating budget. This figure may be higher if a new building is designed and constructed that includes a civic/public function space.

Education programmes:

- Encouraging practical exposure to the museum's collections and education curriculum related experiences for schools (LEOTC).
- Education and public programmes based on the touring exhibitions presented.
- Special interest activity programmes during weekends and school holidays.
- Workshops, seminars and lectures.
- A natural history discovery space in the style of Canterbury Museum see www.canterburymuseum.com/kids/discovery or a discovery world concept as presented in Otago Museum see www.otagomuseum.nz/whats-on/category/Kids.

Staffing:

The major expense a museum faces is human resources. With the operational income available staffing levels would increase from the current 6 full-time positions to 8, being a mix of full-time and part time positions supplemented by the involvement of Friends.

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Future Operational Funding

A bigger museum building with the ability to present touring exhibitions will require a larger operational budget. While the museum will have the ability to increase the amount of income generated, a substantial increase in operational grant from the TDC will be required and will need

to be identified in the 2015-2025 LTP if capital funders are to be convinced the project is worth backing.

Museum Operational Funding
The level of operational funding would reflect the size of the building and the exhibitions and services delivered. Indicative operational income and expenditure:

Table 10: *Future operational income for SCM*

INCOME	**$**
Facilities hire	5,000
Events income	10,000
Retail sales	8,000
Admission donations	20,000*
Grants	20,000
Sponsorships	20,000
Donations	5,000
LEOTC Contract (1.5)	82,000
TDC Grant	800,000
TOTAL	***$950,000***

Table 11: *Future operational expenditure for SCM*

EXPENDITURE	**$**
Staffing	430,000
Marketing	25,000
Exhibitions	70,000
Building operations	80,000
Administration costs	65,000
Education	85,000
Insurance	25,000
Events	10,000
General	10,000
Corporate overhead	70,000
Depreciation	80,000
TOTAL	***$950,000***

*The museum does not presently charge admission. This could be introduced for non-TDC residents.

The above operational budget is indicative only. A full operational budget and business case will need to be developed. The museum could be expected to generate $150,000 per annum requiring an investment of $800,000 per annum from the TDC.

The level of annual operational funding will define the scale, reach and scope of the operation of the museum. With there being a total of 22,262 rateable units/properties and an income of $74,625,000 (2014-15) an operational grant of $800,000 (2017/18 onwards) for the museum would be 1% of the TDC's total rates income or an average of $35 per rating unit per annum. At $556,100 (in 2013/14) the current level of funding for the museum is 0.75% of the TDC income.

Capital funders will usually only commit to a project when they are assured that the commitment to the ongoing operational funding is secured and there is strong ongoing community support for the project. The major cost increases will be in personnel, exhibitions and building operation and maintenance.
Personnel:

The largest expense in the operation of a museum is human resources. The redevelopment would be an opportunity to review the current operation of the museum and redefine the staff roles and responsibilities. Public programmes/curator position could be added to the staff.

Exhibitions:
With the proposal to present touring exhibitions then a major increase in the exhibitions budget will be required. Up to the present the museum has operated with a limit exhibitions budget and a substantial increase would enable the institution to invest in a greater level of sophistication in the way exhibitions are delivered and the touring exhibitions purchased.

Increase in marketing budget:
With more on offer and a range of short term exhibitions a greater spend on marketing will be required.

Increased costs of building operations and maintenance:
The cost of building maintenance and the costs associated with the operating systems within the building needs to be budgeted for. These will include sprinklers maintenance, fire monitoring, Building WOF, alarm monitoring, alarm system maintenance, lift maintenance, automatic doors maintenance, internal and external cleaning, HVAC maintenance contract and HVAC filter replacement.

Administration cost increases:
Computer system maintenance contract, phone and energy costs.

Depreciation increases:
HVAC, sprinkler systems, lifts and associated computer systems all have major long term renewal costs or fixed life and provision for replacement over and above annual maintenance.

Insurance increase:
With temporary exhibitions becoming part of the regular programme then insurance for exhibitions in transit and goods held in trust (temporary loan) would increase.

Inflation adjustments:
The museum's annual operational grant should be inflation adjusted into the future to allow the institution to plan well into the future.

Two sites increase in cost:
If Option B was followed and the existing SCM building was retained for collection storage, research and exhibition development then the museum would have to be funded to operate the two separate sites and two sets of building maintenance etc.

11. THE BENEFITS OF A MUSEUM

Social

- Provides a meeting place and gathering point;
- Enhances lifestyle options and satisfaction levels;
- Education and visitor programmes cater for young and old to include the diverse range of people living and visiting;
- A public space that reduces loneliness and alienation;
- Builds social skills and participation in a shared experience;
- Builds self-esteem and positive civic pride;
- A place of personal and public reference;
- A public space that serves as a function centre;
- A collective cultural experience that reinforces a sense of history, identity, community and place.

Cultural

- Opportunities to showcase diverse cultures;
- Tells the stories of all people who have chosen to live here;
- Builds understanding and reflects the diverse cultures in the community;
- Creates cultural understanding;
- Tells stories that are regional, national and international;
- Adds to NZ's cultural and historical heritage;
- Acknowledges and honours ideas and people;
- Promotes learning, creativity and achievement
- Develops lifelong learning;
- Explores memory and meaning.

Economic

- Brings visitors to the area and encourages people to stop;
- Generates more business opportunities in retail, food, accommodation etc;
- Provides a platform for sponsorship from small and large companies;
- Provides a forum for ideas past and present;
- Provides a partner in economic development;
- Assists in attracting skilled people/families;
- Is a creative economy partner;
- Enhances regional tourism by creating connections
- Slows people down so they spend more in the city and district.

A museum

A museum is a technically specific and complex building that must take into account a range of professional and community needs. A museum is a forum for ideas past and present. It is a place for:

- inspiring creativity.
- generating optimism and public enlightenment.
- triggering memory.
- nurturing collective generous minds.
- creating context
- creation and (re)creation – play of the human spirit.
- building community experience, wellbeing and a sense of place.
- social and cultural activity exchange.
- engaging with people and place, building cultural identity.

- legacy – culture making its mark.
- dialogue and exchange of views that cannot take place anywhere else.
- documenting the collective cultural memory of a community.
- researching and publishing cultural history.
- Is a “light bulb institution” creates an idea in your head.

12. EDUCATION AND THE SCM

Education is an integral part of the focus and purpose of a museum. A museum visit offers students formative, even life-changing, experiences - being in the presence of original objects that are a catalyst for understanding the past, ideas and creative thinking and development of a sense of self.

Ideally a museum has an education studio that has state of the art equipment designed to enhance the delivery of education programmes that support teaching and learning by providing interactive learning experiences, in authentic contexts, for a diverse range of students' needs. This includes incorporating a range of cultural perspectives (particularly Maori and Pacifika), which are linked directly to the classroom and support and extend the requirements of the NZ Education Curriculum. The education team develops and delivers programmes that provide an exciting, challenging, and educational experience, aiming to enchant, inspire, and engage learners of all ages - making their visit a meaningful encounter. Programmes are developed to strike a balance between educational outcomes and personal enrichment.

Education providers in the TDC and surrounding districts

TDC region has a range of preschool, primary, secondary and tertiary institutions that take advantage of the exhibitions and education programmes that SCM currently delivers. An expanded or new museum with enhanced education facilities will be able to deliver a wider range of education programmes.

Table 12: Schools in the TDC and surrounding districts

District Council	Schools	Students
Timaru	27	7701
Waimate	10	894
Mackenzie	8	628
Waitaiki	23	3704
Ashburton	22	5146
TOTAL	***90***	***18,073***

Ministry of Education

The Ministry of Education (MoE) operates a Learning Experiences Outside the Classroom (LEOTC) programme which provides funding towards the cost of the delivery of Museum programmes that link to the NZ Education Curriculum.

LEOTC is a MoE curriculum support project. It contributes to curriculum-related programmes run by a range of community-based organisations for the benefit of New Zealand school students. LEOTC programmes complement and enhance classroom learning. They are authentic hands-on, interactive learning experiences for students. Providers and schools work in partnership to ensure that programmes meet the learning needs of students and support effective teaching and learning. The SCM has an existing LOETC contract with MoE.

13. RECOMMENDATIONS ON STEPS IN THE SCM REDEVELOPMENT PROJECT

- Clarify the vision of the project.
- Develop a Project Proposal and once accepted this will become a Project Plan.
- Engage in ongoing discussion with key stakeholders and find the project champion(s).
- Undertake an engineering assessment of the existing Pioneer Hall (1966) and collections wing extension (2000).
- Undertake a geotechnical assessment of the current site and suitability of excavation and extension to Perth Street.
- Scope potential sites for the construction of a stand-alone exhibition venue in the CBD.
- Explore the long term storage needs with other TDC staff departments.
- Seek buy in/ownership of the project from TDC mayor and councillors.
- TDC includes a capital commitment in the Draft 2015-2025 LTP.
- TDC includes operational funding increase from 0.75% of rates income to 1% of rates income in the Draft 2015-2025 LTP.
- Undertake market research with all SCM and AAG users and non users.
- Engage in wider discussion with other visitor attractions in Timaru including retailers, Chamber of Commerce and tourism industry.
- Research national and international visitor behaviour and spending patterns.
- Prepare a fundraising plan.
- Prepare exhibition and visitor experience plan.
- Learn from the lessons of poor planning in other recent museum projects in NZ. (MTG in Napier and the Ashburton Art Gallery & Heritage Centre).

Steps in planning museum building project:
The following outline some of the steps and tasks involved in bringing a project to fruition.

1. **Preliminary Planning**

- Community needs assessment.
- Community assets and resources.
- Plan the planning process.
    - project stages.
    - key decision makers.
    - Project Proposal developed and agreed to.
- Vision – What is it all about?
- Market analysis.
- Attendance potential.
- Fundraising potential.
- Site selection and site potential.
- Current and future operational budget.
- Capital budget.
- Governance structure.

2. **Audience Focus Groups**

- Is the vision compelling?
- Will people visit?
- Which site is more attractive?
- Planning constraints?
- Free entry?
- Would people pay and how much?
- Which attractions have the most draw?

3. **Strategic Master Plan**

- Project definition.
- The vision.
- Mission and objectives.
- Visitor Experience Plan.
- Development of architectural brief and technical specifications.
- Revenue streams.
- Business Plan developed.
- Project Plan fully developed.
- Independent Feasibility Study
- Operational Funding (LTP) issues and timeline.
- Resource Consent issues and timeline.

4. **Schematic Design**

- Capital Campaign Plan.
- Site Plan.
- Architectural Plan.
- Resource Consents.
- Marketing Plan.
- Exhibition Plan.
- Visitor Programmes Plan.
- Operational Plan.

5. **Review Period**

- Focus groups.
- Cost estimates.
- Fundraising feasibility review.
- Exhibition functionality.
- Peer Review.
- Educational Review.

6. **Design Development**

- Capital Campaign continues.
- Architectural design development.
- Exhibition design development.
- Updated cost estimate.

- Preliminary Code review.

7. Construction Documentation

- Capital Campaign continues.
- Architectural construction documentation.
- Exhibition construction documentation.
- Final code review.
- Expressions of Interest from Contractors.

8. Fabrication and Installation

- Building Consents.
- Building Contract tender.
- Contract negotiation.
- Building construction.
- Fixtures Fittings and Equipment (FF&E) purchase.
- Exhibition fabrication.
- Exhibit shop testing.
- Media production.
- Launch Marketing campaign.
- Launch membership campaign.
- Capital campaign continues.
- Building substantially complete.
- Building Commissioning.
- Debugging and shake down.
- FF&E Installation.
- Exhibition Installation.
- Exhibition/building testing.

9. Opening

- Defects list.
- Post contract building adjustments.
- Final FF&E purchases.
- Building sign off.
- Project evaluation.
- Project close out.

Project Management

The TDC will be responsible for overall project management. The museum staff must be closely involved with all decisions related to any variations in the construction contract.

Resource Consent Application

The TDC owns the land.

14. STATEMENT OF FEASIBILITY – Example

The proposal for a major redevelopment of the SCM or a stand-alone exhibition venue will greatly increase the standard of accommodation for the presentation of exhibitions, enabling the museum to present a wider range of permanent and temporary exhibitions and associated education and public programmes.

There will be a greater level of environmentally controlled exhibition spaces for the long term care of the important items in the collection. The public facilities will be greatly improved and visitors should find the new building a more accessible and pleasurable experience. The enhanced facility will enable the museum to borrow works from a range of collectors and other cultural institutions who will be confident that their collections will be housed in a stable and secure environment that meets all museological standards. The professional reputation of the institution will be enhanced.

The commitment by the TDC to on-going operational funding for the institution reflects the local authority's commitment to the SCM as the district's museum. The operational funding provided by TDC and the ability of the SCM to generate a percentage of its own income will enable the SCM to operate professionally and deliver a wide range of engaging exhibitions and programmes.

The capital outlay is realistic in terms of its community and the fundraising targets are achievable. The SCM is a well-established and professionally operated institution with a history of developing professionally curated exhibitions and producing associated publications and a range of education and public programmes.

The proposed redevelopment will provide greatly improved exhibition capacity, an expanded education programme and service, enhanced staff work areas and improved public access and a greater level of public engagement. These factors will enable the museum to deliver a greater level and quality of service to residents and visitors.

15. CONSULTATION

The following sectors should be engaged in discussions re planning for a redeveloped facility.

Existing users
Friends groups and regular visitors to the museum. etc. Ongoing visitor surveys are required.

Non users
Identify non users of the museum and engage in discussion/consultation on what would be required for them to become visitors.

Education sector
A reference group of primary school curriculum leaders should be developed for consultation of expectations of what will be delivered in the redeveloped. A reference group of secondary school social studies teachers and primary school curriculum leaders.

Retirement sector
Consultation with activity officers from a range of retirement village operators in the Timaru and South Canterbury. U3A and Probus groups should be engaged.

Business sector
Chamber of Commerce members and all CBD retailers.

Service sector
Rotary, Lions and other service sector groups.

Tourism sector
ADBT and all tourism industry operators including all the accommodation sector.

TDC councillors and staff
Ongoing discussion and information sharing so that all branches of the TDC understand the need for the project.

Capital funders
Ongoing discussion with capital funders to ensure they understand the need for the project and the project is aligned with their funding criteria.

Media
Maintaining regular updates to media and countering any possible negative media.

16. REFERENCES

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17. UNPUBLISHED REPORTS AND DOCUMENTS SOURCED.

A Strategic Plan for the South Canterbury Museum 2008-2011, SCM. TDC.
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18. WEBSITES CONSULTED (August 2014 – November 2014)

www.berl.co.nz - BERL

www.canterburymuseum.com – Canterbury Museum

www.charities.govt.nz - NZ Charities Commission

www.dia.govt.nz - Department of Internal Affairs

www.lonelyplanet.com - Lonely Planet

www.mbie.govt.nz - Ministry of Business, Innovation & Employment

www.minedu.govt.nz - Ministry of Education

www.museums-aotearoa.org.nz - Museums Aotearoa

www.otagomuseum.nz – Otago Museum

www.roughguides.com - Rough Guides

www.southcanterbury.org.nz - Aoraki Development Business and Tourism

www.stats.govt.nz - Statistics NZ

www.timaru.govt.nz - Timaru District Council

www.tourismresearch.govt.nz - Tourism Strategy Group Ministry of Economic Development

www.tki.org.nz - Te Kete Ipurangi

19. APPENDICES

Appendix 1: Collections of the South Canterbury Museum.

Appendix 2: A Building That Meets Modern Museum Standards.

Appendix 3: Overview of museum and art gallery development in NZ.

Appendix 4: Exhibitions at SCM.

Appendix 5: Publications developed by SCM.

Appendix 6: Public Programmes delivered by SCM.

Appendix 7: Lottery Environment and Heritage checklist.

Appendix 1: Collections at the South Canterbury Museum

The SCM's collections have built up over the last seventy years, mostly through passive collecting via public donations. There has been some fieldwork and targeted collecting, mostly in the area of natural history.

The collections are split into four groupings:

- Objects (social history artefacts, Māori archaeological artefacts, natural history specimens)
- Photographs (prints, negatives, digital-only files)
- Archives (documents, organisational records, maps and plans, paper ephemera items, etc.)
- Library (books and periodicals)

Overall collection sizes
The numbers below are based on recorded entries on the Museum's PastPerfect collection management database. There are now over 68,000 individual entries on the database. Any entry might represent one single item, a group of items (clutch of eggs from one nest, several volumes within a series, several artefacts in a single grouping) or a very large collection (a photographic collection with hundreds or even thousands of negatives).

The numbers do not necessarily convey an accurate overall picture of the size of the collection, but give an indication of relative numbers.

Objects total: 36,300
Objects take up the most of the storage space, particularly the social history collections that include many sizeable items requiring careful storage. There are three storage areas devoted to the object collections, a total of 411sqm at present. All areas are under pressure of space.

Significant groupings within objects include:

- Textiles and related items: 5,000 plus
- Food processing or service items: 4,000
- Medical items: 770
- Written communication items: 626
- Art and applied art items: 584
- Toys: 1,000+
- Māori archaeological: 1,134
- Zoology (especially entomology, malacology and ornithology) 9,000+
- Geology (minerals, fossils – especially molluscs) 2,000+

Photographs total: 21,000
There are very large collections of negatives that are listed under one entry, as with photograph albums. The real number of individual images in any form is likely to exceed 100,000. The photographic collections take up around 60sqm of space at present with some room for growth.

Archives: 7,000
Again there are often multiple items listed under one entry, such as series or records form one organisation. These collections take up around 70-80sqm of space at the moment with some limited amount of space for additional growth.

Library: 3,600
The library collections are stored among other areas, taking perhaps around 20 – 30 sqm in total at present. There is limited space for growth.

Recent collection growth rates

Averaging the number of accessions and individual catalogue records from 2009 to 2013 gives us the following rate of annual growth: 214 accessions with 2,597 individual entries.

Once again, an entry might represent many items. Also, actual space requirements of individual items can vary dramatically – a furniture item requires considerably more room than one pinned beetle. It is impossible to predict the nature of future donations or potential acquisitions. Often items are acquired because they are otherwise at risk from being lost. This may include occasional large collections of photographic negatives, architectural plans or natural history items.

Managing collection growth and the Museum's future needs

The museum is not likely to stop collecting at any time soon. There are gaps in most collection areas that could be filled, plus the need to continue developing documentary evidence of the region. Any future collecting will need to be more targeted and less optimistic. A proposed collection development plan will give a more structured approach to decision making for both passive and active collecting.

The most significant area of storage space need is for social history objects. While hard to identify exact space requirement at present we could assume a growth rate of around four percent per annum, based on present average accession rates. This could give a figure of around 160sqm required for ten years' growth, perhaps around 350 – 400sqm for 20 years' growth.

If the four percent figure was applied to all collection areas, this would result in a need for around 21sqm per annum, thus 210sqm for 10 years and 430sqm for 20 years.

A strategy of reduced targeted collecting would decrease likely space requirements. Including new storage space with any development of the existing site may prove very difficult, given the amount of land available and the other demands on new building areas. A more realistic strategy would be to develop an offsite store, coupled with a more tightly-focussed collecting plan.

Appendix 2: A Building That Meets Modern Museum Standards

The functional spaces required are:

Access

The building must be easily accessible to all including persons with disabilities, pushchairs, and the elderly.

Entrance

Automatic opening and closing double doors with no steps and ease of access for all. A retractable bollard on the exterior to discourage a ram-raid by motor vehicles and a security grill that covers these doors after hours. Must have tight rubber seals that limit the entry of vermin and insects. A second set of automatic opening glass doors will be required to create an airlock if this part of the building is air-conditioned. There will be two high resolution cameras, one recording images of people as they enter and the other as they leave.

Foyer/function area

A multi-functional space, the introduction to the Museum and the point of orientation for visitors. It will provide for:

- orientation and way finding.
- the welcome and farewell space for school visits.
- entertaining/function area for exhibition openings.
- a place where powhiri and other cultural exchanges can take place.
- hosting of private/corporate functions.
- small concerts, performances, recitals, readings etc.
- a seating, reading and waiting area.
- a meeting place and rendezvous point.
- a reception counter that is the point of control.
- coat and bag storage area that can be secured.
- retail area that may be part of the reception counter.
- where no one activity restricts the normal visitor flow during opening hours.
- the installation of large items or images.

Stairs

Wide enough to handle two way up and down traffic and able to be used by staff for the movement of large objects and art works that will not fit into any lift so with the minimum of any corners or bends.

Lift

Minimum of 3 sqm and 2.6m in height and capable of accommodating heavy objects and at a minimum easily accommodate 1.2m by 2.4m sheet materials for the construction of temporary exhibition walls in any upstairs exhibition spaces. A public and staff/goods lift that can be accessed from the public area and the staff work areas in the BOH. Sturdy interior lining that will not be damaged by the movement of goods and possibly mobility scooters. The control panel must be easily accessible to people in wheelchairs.

Furniture Store

Linked to the Foyer. Storage for up to 60 chairs in 12 stacks of 5. On the ground floor.

Public Toilets
Good disabled access with the capacity to handle motorized wheel chairs. Baby change in both the men's and women's toilets. The width of access should be greater than the minimum building code requirements. Ideally separate from the catering kitchen. Overflow drains directly to the exterior of the building. Electric hand dryers in all. This may also be the staff toilet.

Catering Kitchen
Linked to, Foyer function area and able to meet basic catering requirements. Separate from (not linked) the art store and galleries. Separate from the toilets. Overflow drains directly to the exterior of the building. Access for caterers that does not disrupt visitor flow. A wash hand basin required. Constructed to commercial kitchen requirements so that it will meet the requirements for a liquor license should this be required in the future.

Exhibition Spaces/Galleries
Clean neutral spaces with as high a wall height as possible. Ideally four metres in height. Capable of being closed off to the public during exhibition changes and during after-hours functions in the museum or foyer. Spaces where the light levels and atmosphere can be fully controlled and manipulated to meet the needs of a range of exhibition, conservation and curatorial requirements. Power and data able to be delivered unobtrusively throughout the floors, and ceilings. Regularly spaced anchor points in the ceiling capable of carrying a high load throughout the ceiling. The universal three circuit lighting track must be arranged in a way that art works, taonga, artifacts and objects can be spotlit throughout the gallery floor and walls.

Education Studio
An area where education staff can host programmes, where school class groups can be oriented and engage in discussion and activity. The area set up for audio visual presentations. Linked to the foyer and/or exhibition galleries. A base for education staff that meets the Ministry of Education LEOTC specifications and requirements. This will also be used for lectures and visitor programmes etc. Requires a secure resource room attached. Capable of seating up to 30 children/young adults. Possibly a water and a wet area accessible, drained to the exterior. Walls treated the same as exhibition galleries so that can be used to exhibit items, images and art works. Light track in the ceiling that can be remotely controlled when using the audio visual facility. Capable of being used as an exhibition gallery during school holidays.

Staff Offices
Out of public view and fully sound-proofed with windows to the outside. Should include sound proof offices and a small meeting room with other staff offices on an open plan design with good natural light. Can be air conditioned but opening windows would be advantageous.

Thoroughfares
There will be a natural flow from the loading bay past collection store and preparation area through to galleries and foyer. Allow for a minimum of 3m high x 3m wide doorways. Treat walls with solid material such as plywood. The walls and ceiling in some of the thoroughfare will be constructed as if an exhibition gallery which can be used for photography and exhibition planning / mock up. In

this area the ceiling will be constructed as a gallery space with a section of three circuit lighting track. All finishes must be dust proof.

Exhibition Preparation Room
Exhibition preparation and development room linked to back of house areas and collection store. A staff work space that ideally will have some managed natural light. Room finishing quality as in galleries and environmentally controlled (humidity / temp).

Collection Storage Area
An art collection room where art works can be stored in preparation for future exhibitions. Must be able to be expanded to meet future needs. A well-sealed space with a high level of security and fully climate controlled. Must be able to accommodate a range of objects - 3m high x 3m wide doors. Connects to thoroughfares and exhibition areas, loading bay and preparation area. Alarmed for unauthorized entry. Limited staff access with security camera monitoring movements. Room finishing quality same as in galleries, no unsealed surfaces or construction gaps. High quality insulation to achieve thermal mass which reduces dependency on HVAC systems in the event of a break down.

Loading Dock
A covered area with easy access for a medium sized articulated truck. The dock must be able to accommodate objects as large as 4m high and be a minimum of 4m wide. The unloading area should be well protected from the prevailing weather and when closed be dust proof, vermin and rodent proof. The floor level in the loading bay must be the same level as the rest of the ground floor of the exhibition galleries so that fragile objects can be moved around within the building without changes in the floor level or shocks.

The exterior ground surface must slope away from the loading dock door. There must be adequate space to load and unload and store a small shipping container. Provide access to workshop, art storage area and preparation room via thoroughfares to the lift and exhibition galleries. Easy to clean surfaces, no construction gaps. Any concrete surfaces must be sealed.

A high level of insulation is required so that doors, walls and roof do not generate thermal gain. This area will not be controlled by HVAC so it must not generate hot or cold air for the rest of the building.

Workshop
An area where exhibition props and materials are constructed and dust and spray fumes are generated. Vented to the outside via a hood and extractor fan. A wet area for cleaning painting equipment is required but is dust proof. Connects to Loading Dock, thoroughfare, and preparation area, art storage area, processing area and via thoroughfares to the lift and exhibition area. Build quality must be high to achieve easy to clean surfaces. Good dust proofing seals on doors.

Furniture store
For the storage of exhibition furniture and equipment. Secure and dust proof. Connects to all other BOH functions.
The specific technical design requirements are:

Conservation Requirements
The building must be able to be managed to meet the following environmental control specifications

- Relative Humidity control to with +/- 5% either side of 55% RH.
- Temperature control to within 2 deg celsius either side of 20 deg.
- Rate of change of conditions must be slow, therefore the building needs to have a high thermal mass with high quality insulation.
- Air quality – healthy building HEPA quality filters.
- Visible light is controllable.
- Ultra violet light is controllable.
- Physical shock is minimal.
- Insects and vermin - good seals and easy care surfaces.

Climate
To achieve the requirements of other institutional lenders climatic conditions must meet accepted museum standards. These are:

- Temperature of 20 degrees celsius plus or minus 2 degrees.
- Humidity 55% plus or minus 5%.

To be able to borrow artifacts and artworks from other institutions the building will have to prove that it provides a stable and secure environment. This will be provided by print outs from the BMS system, and independent environmental monitoring sensors throughout the building. The main entrance must be via double automatic opening doors and the system maintaining a positive air pressure within the building.

To achieve a stable environment the exterior walls must be of a high thermal insulating quality. Any external glass must be double-glazed. Where possible the building must be insulated to the highest possible level (exceeding current building standards) on all external walls and all the ceilings. This will ensure the cost of operating the HVAC system will be kept to a minimum.

The HVAC system will be designed to operate on a 24-hour 365-day basis with the ability to reduce the operating cycle to opening hours when there are non-critical exhibitions on display. The system must meet high standards of reliability and cost efficiency of operation and be able to be serviced by a firm who are capable of offering a 24 hour on call service.

The HVAC system is to be operated via a Building Management System (BMS). The HVAC system must operate as quietly as possible so that it does not interfere with background music or the ability of visitors to concentrate on the works on display. The HVAC system must be sited so that it does not impact on any staff or public areas.

Security
The building must be designed to prevent forced entry at all times and exclude unauthorized persons from non-public places.

The building must be designed with the ability of a minimum of two staff to operate the Museum at any time and especially during the weekends and public holidays.

The building must be designed with the ability to isolate the exhibition galleries from the public function spaces when they are being used after hours.

Monitoring the movement of people in all areas of the building with a 24 hour movement activated closed circuit television downloaded to a computer hard drive and stored for a minimum of four weeks. This system must be fitted with infra-red sensors linked to the monitoring system and monitored by a security firm. The cameras must be high resolution and colour. Cameras should get a high resolution colour image of people entering and leaving the building.

All windows must be fitted with break glass sensors alarms. Any ground floor windows must be fitted with security grills. All doors must be fitted with movement sensors and dead locks and unique keys. All fire exits must be fitted with solenoid activated locks so that they only release when the fire alarm is activated.

Security lighting on the exterior of the building will be of a type to discourage vagrants, vandals, burglars and undomiciled persons. There must be time related lighting at the point of exit.

A duress/emergency alarm must be fitted at the front of house that is independently monitored. Swipe card access for staff to move into the non-public areas. Key, swipe card and pin access for staff entry to the building which will not be via the front doors.

Lighting

Ultra violet light causes damage to many art works. In order to achieve high museum standards daylight must be able to managed within the exhibition areas and storage areas. Lighting levels in exhibition areas must be able to be blacked out and managed within a level of 50 lux. Some areas can have limited natural light that can be closed off.

Where natural light is to be included in the exhibition galleries then this light must be sourced from the south and will have bounced off at least two surfaces before entering the Museum building. Natural light must not land directly on the exhibition walls. Some natural light is needed in the Foyer and staff work areas. All windows in the building must be double glazed and use UV reducing glass.

Artificial lighting must be unobtrusive. Fluorescent light where provided must use low ultra violet fittings and be an appropriate colour temperature. Three circuit universal lighting track must be installed flush with the ceiling in exhibition galleries. The three circuit track must have two circuits dimmable and are to be linked to computer operated dimmers that lower the light levels when there is no movement in the galleries. This reduces the amount of energy used and extends bulb life. Lighting track must be located a minimum of 2m from the wall and in a 3m square grid in the exhibition spaces. Controlled by a modern lighting control system.

Working lighting must be placed throughout all galleries and this may include the emergency lighting. This should be placed unobtrusively throughout the galleries. The lighting while being as unobtrusive as possible must not penetrate the insulation barriers created in the building.

Fire Detection and Suppression Systems
The building must meet the New Zealand Building Code Fire regulations. The materials used must be as fire proof as possible to reduce the risk and spread of fire. Fire rated doors must be used for the Collection Store and ideally for all other internal and external doors. Full heat and smoke sensitive alarms must be fitted throughout the building with early smoke detection in art storage areas and linked to the Fire Brigade and the building alarm systems which will be monitored 24 hours a day.

A full wet feed Fire Sprinkler protection system complying with NZS4541 must be fitted throughout the building and linked to the Fire Brigade and the building alarm system. There must be provision for temporary protection in the event of TDC supplied water not being available. All sprinkler heads in the thoroughfares or under stairs must be fitted with wire protectors and where possible should be sited away from thoroughfares.

As many Fire Cells as possible must be established within the design consistent with the NZ Building Code C3/AS1 to limit the potential risk to collections from heat and smoke within the galleries.

Exhibition Walls
All interior walls must be treated as exhibition walls. Where possible posts and pillars must be contained inside the exhibition walls. Walls should be continuous surfaces with as few variations and changes in direction as possible. The walls must be constructed of 17mm thick plywood covered with 10mm fibrous plaster and finished to a smooth flat surface, sealed, undercoated and painted with a matt water based paint.

Power points must be provided throughout the floors and ceilings. These must be hidden. All switches, HVAC sensors, fire alarms, fire sirens, fire extinguishers, and smoke sensors must be located away from exhibition walls. Power points every 4m in the ceiling of the exhibition spaces for DVD projectors etc. No unsealed concrete surfaces. Cavity of 400mm behind these walls where services can be supplied or where the wall forms part of the insulation layer with the exterior a 40x20mm plastic power and data conduit should be placed at 1.2m intervals and accessible from the top of the wall for the supply of power and data to any part of the wall. The walls should run all the way to the floor.

Technology future proofing
Computer, video/DVD, CD Rom, laser, holography, internet and other emerging technologies will impact on the Museum in the future. The building must be future proofed to meet these technological movements and future requirements.

Telecommunication Services
Telephone jack points must be provided in all work areas. Computer network cabling must be provided throughout the building. In the exhibition areas these must be sited to create minimal visual impact.

Sound System and PA

Included in all spaces must be a sound system with a public address and announcement facility operated from the front counter. The sound system should be controlled separately and based in the front of house.

Acoustics
The floor and walls are hard surfaces that bounce sound back into the space. Exhibitions include audio visual and audio components so each exhibition spaces must incorporate acoustic dampening. The ceilings are the most obvious area to incorporate sound absorbing surfaces.

Floors
All floor surfaces must be constructed of a solid material capable of carrying heavy weights. Reinforced concrete or 20mm solid timber (that is hard) on plywood on timber battens capable of handling heavy objects on a forklift. Carpets should be avoided in all exhibition, workshops, collection storage areas and preparation areas. Where vinyl is used on work area floors an underlay must be provided. The floor levels from the loading dock through to the exhibition galleries must be flat with no uneven surfaces or interruptions to the floor surface in any transition between surfaces.

Plumbing
All plumbing will ideally be on the ground floor of the building and be drained to the exterior of the building so that in the event of a pipe breaking or overflow art works within the building are not put at risk. Emergency drainage should be incorporated into the building.

All down pipes should be situated on the exterior of the building. Down pipes must be designed to accommodate more than the highest recorded rainfall for the area. All entrances must be higher than the largest flood recorded in the area.

Dirt and Dust
Dirt and dust cause damage to collection items and will attract insects. All concrete surfaces must be sealed to reduce dust.

Power Supply
There may need to be an allocation of space for power transformer if this will be required. There must be an external power supply point on the exterior of the building where a generator can be temporarily sited.

Exterior Cladding
The exterior cladding should be a weather shield and provide a distinctive material that is not able to be climbed. There must be space for advertising the current exhibitions on the exterior.

Roofing
The roofing material must be continuous with no internal guttering. There must be easy access from the plant room onto the roof for inspection and maintenance purposes but no easy access from other buildings on to the roof for security reasons.

Appendix 3: Overview of Museum and Art Gallery development in NZ

The proposal for the redevelopment of the SCM is part of an ongoing investment in museum and public art gallery buildings in New Zealand. An overview of the history and evolution of museum standard buildings is detailed in the chart below.[28]

[28] Source - Richard Arlidge.

***Table 13**: An overview of the evolution of public art galleries and museums in NZ.*

Art Gallery/Museum & City/District	Year Opened	Governance Structure	Most Recent Redeveloped
Whangarei Art Museum	1996	Trust	2010
Auckland War Memorial Museum	1880's	Trust	2009
Auckland Art Gallery	1888	Dept of Council	2009-11
te tuhi – Auckland City	1980	Trust	2000
Lopdell House – Auckland City	1982	Trust	2014
Tauranga Art Gallery	2007	Trust & CCO	n/a
Govett Brewster – New Plymouth	1970	Dept of Council	2013-15
Sarjeant Museum– Whanganui	1936	Dept of Council	In planning
Te Manawa – Palmerston /North	1975	Trust & CCO	2012
City Museum– Wellington CC	1980	Trust & CCO	2013-15
HB Museum & Art Museum/ MTG	1920's	Dept of Council	2014
The Dowse – Hutt City	1971	Dept of Council	2004-05
Nelson Provincial Museum	1842	Trust	2006
The Suter – Nelson CC	1898	Trust & CCO	2015-17
Millennium Art Gallery- Blenheim DC	2000	Trust	2000
Canterbury Museum	1870	Trust	In planning
Christchurch Art Gallery	1932	Dept of Council	2002
Dunedin Public Art Gallery	1884	Dept of Council	1996
Aratoi – Masterton DC	1981	Trust	2002
Pataka – Porirua CC	1970	Dept of Council	1998
Ashburton Art Gallery & Heritage Centre	1996	Incorp Society	2014-15
South Canterbury Museum	1954	Dept of Council	In planning
Aigantighe Art Gallery - Timaru DC	1956	Dept of Council	1978
Forrester Gallery - Waitaki DC	1983	Dept of Council	In planning
North Otago Museum – Waitaki DC	1881	Dept of Council	In planning
Eastern Southland Museum- Gore DC	1986	Dept of Council	2003
Expressions – Upper Hutt CC	2003	Trust	n/a
Mahara Gallery – KCDC	1996	Trust	In planning

Appendix 4: Exhibitions at the South Canterbury Museum

The South Canterbury Museum features a range of long-term exhibitions that tell stories of the region's natural and cultural heritage. These exhibitions take up most of the current exhibition space. They feature local geology, biodiversity, Maori heritage, European settlement history and social history.

A small temporary exhibition space is used for a changing programme. This features between four and seven exhibition per annum. Most are generated by the Museum Team, some are collaborations with other parties, while a small few are travelling exhibitions that the Museum is capable of hosting. The temporary exhibition programme provides a focus for local visitors especially, as well as enabling the Museum to utilise its stored collections and find ways of attracting new audiences to the Museum.

Exhibitions 2010 – 2014

2010 Life at the Water's Edge: Birdlife of Otipua Wetlands - collaboration with local photographer

2010 Square and Compasses: Masonic history - touring exhibition

2010 Feeling for Daylight: Historic alpine photography - collaboration with Adamson family

2010 Student Ex!: Secondary Student achievement - collaboration with local schools

2010 Riviera of the South: Caroline Bay history - collaboration with Caroline Bay Association

2011 Wild Things! Biodiversity from the Museum storeroom - Museum-produced

2011 Retro Techno: home technology from the 20th century - Museum-produced

2011 Rediscovering Richard Pearse – Museum-produced

2011 Student Ex 2011 – collaboration with local schools

2011 Growing Timaru: Suburban growth and street history - Museum-produced

2012 Life on the Edge: creatures on our beaches - Museum-produced

2012 Remembering Them: local military medals and history - Museum-produced

2012 TReaty2U: Treaty of Waitangi interactive exhibition - toured by Te Papa

2012 Our Ancient Giants: NZ dinosaur and reptile history - Museum-produced

2012 Downtown: Timaru urban history in late 20th century - Museum-produced

2012 Building the Backbone: 19th century rural history - Museum-produced

2013 In the Post: philatelic history - collaboration with local collector

2013 Our Night Sky - collaboration with SC Astronomical Group

2013 Green and Black: SC Rugby History - collaboration with SC Rugby Union

2013 Velvet the Eel: Conservation of Eels - touring exhibition

2013 Schools Science Fair highlights - collaboration with local schools

2013 Te Hikoi: Local Maori history 1850-2000 - collaboration with local Maori communities

2013 William Ferrier Revisited: historic local photographer - Museum-produced

2014 Water=Life: Biodiversity of 2 local rivers - Museum-produced

2014 Shaping South Canterbury: Local engineering heritage - collaboration with IPENZ

2014 1914 SC on the eve of War: The start of WW1 locally - Museum-produced

2014 Chosen Threads: highlights from the textiles collection - Museum-produced

Appendix 5: Publications by the South Canterbury Museum

The Timaru Boatmen (2004) A5 colour booklet

Made by Timaru Potteries (2006) A5 colour booklet

Timaru cemetery series (4 A5 booklets exploring lives of those buried in Timaru)

Timaru at Last! (2008) Softcover A4 colour-illustrated book 200 pp

Feeling for Daylight (2010) Hardcover colour-illustrated book 180 pp

The Streets of Timaru (2011) Hardcover A4 colour-illustrated 200 pp

Appendix 6: Programmes at the South Canterbury Museum

A). School Holidays programmes:

One-hour craft activity sessions held onsite, user pays (held over two weeks, four times per annum) Off-site holiday activities (nature exploration, historic walks) 3-4 times per annum.

B). Museum explorers club activities:

One-hour sessions held after school once per month (discontinued in 2014).

C). General public events:

Museum open days – behind the scenes tours and gallery activities (usually held around May 18 each year).

End of year event – public activities in gallery with refreshments.

Exhibition events – dinosaur party, Museum in the Dark evening event, etc. Usually one or two per annum.

Exhibition openings – usually four to five per annum.

Public lectures by Museum team or visiting specialists – usually four to seven per annum, usually charged admission.

D) Member's events:

Member's afternoon session – talks, film screenings, etc. – usually four per annum.

Off-site tours to historic sites – one to two per annum.

Appendix 7: Lottery Environment and Heritage requirements

The full list of information/documentation Lottery require from the Grant Application Guide.
http://www.communitymatters.govt.nz/vwluResources/forms-lottery-LEHapplicationguide/$file/forms-lottery-LEHapplicationguide.pdf

The following items are required for all Lottery World War One Commemorations, Environment and Heritage (LWEH) funding applications:

- a signed Client Agreement Form (remember to write the name of the organisation on the front)
- a copy of the organisation's Rules of Constitution or Trust Deed

- at least two letters (less than six months old) of community support for your project. These letters should be from people in the community who are not directly involved in the organisation's activities and must include their name, address and contact number. NB These letters are additional to any letters of professional support/comment supplied by agencies such as the New Zealand Historic Places Trust, Department of Conservation, Rail Heritage Trust etc.
- full itemised project budget for the total project
- official quotes for budget items which must co-relate to the project budget (a quote must be provided for each item for which funding is requested)
- a copy of audited accounts or appropriate financial documentation (refer to the Lottery Grants Board Supporting Financial Documentation Information Sheet)
  For applications requesting amounts over $50,000, the applicant must provide their most recent independently audited accounts, including the auditors report. Independently audited accounts means that the financial accounts of an organisation have been examined by an accredited professional (such as an accountant) who is independent of the organisation.
- a copy of the organisation's latest annual report - the one prepared for the last AGM
  verification all accountability report requirements have been met for previous Lottery/COGS grants
- confirmation of land/property ownership and / or permission (see below)
- a clear, detailed project plan, outlining the project's intended outcomes, how they will be carried out, the skills and experience of those delivering the project and a timeline for the project

CONFIRMATION OF LAND / PROPERTY OWNERSHIP:

If you own the land / place / object for which funding is sought, the following additional supporting documentation is required:

 evidence of ownership

- a copy of the Certificate of Title as proof you own the land / place; and/or
- documentation confirming ownership of the object/s.

CONFIRMATION OF PERMISSION:

If you do NOT own the land / place / object for which funding is sought, the following additional supporting documentation is required:

- if you lease the place / land / object; send us a copy of the completed lease agreement
- if you neither own nor lease the place / land / object; attach the copy of the agreement for you to use the place/ land / object from the owner
- if the Crown owns the land; send the Gazette notice for the land your facility is on
- if the land is Māori land; send a copy of a Māori land order for the land your facility is on
- evidence that public access is available for the land / place. If this is not possible or appropriate, provide a written explanation explaining why public access is limited
- support for your project from the organisation which has legal title to the place, or owns the object
- a statement from the owner explaining why they are not funding or carrying out the project
- where your project involves Māori land, property or information you also need to include proof that you have consulted with the affected whānau, hapū and/or iwi. This evidence can be recent letters of support for the project, which must include names and contact details so that we can follow up.

APPLICATIONS FOR SALARIES

Lottery Environment and Heritage does NOT fund ongoing salaries. If your project includes salaries for one-off project-related positions you must provide the following for each salary you have applied for funding:

- current job description/s
- copy of the proposed employment contract/s.

CULTURAL HERITAGE PROJECTS
All Cultural Heritage project grant applications must also provide, in addition to items listed above:

CAPITAL WORKS, MUSEUM AND GALLERY DEVELOPMENT PROJECTS

- a feasibility study for projects with an estimated total project cost of over $100,000
- a statement outlining the significance of the collection housed in the museum or art gallery
- a written reference from an independent museum or gallery professional endorsing the project
- an explanation of how public access to the collection will be provided or improved
- a full set of the latest building plans which must be at least at preliminary design stage and include details of any environmental control systems
- a copy of the resource consent (if required) and a copy of the building consent, if this has already been obtained. (A copy of the building consent will be required as a condition of grant payment if building consent has not been obtained before application submission.)
- a quantity surveyor's estimate for the proposed work
- the applicant organisation's business plan.

As the LWEH Committee does not fund the installation of amenities (kitchens, toilets etc) or the purchase of office equipment, the budget will need to clearly identify towards which components of the project you wish to apply the grant. If approving an award, the Committee is more likely to prioritise those aspects of the project which are likely to directly contribute towards its funding priorities (i.e. preservation and promotion of New Zealand's cultural heritage).

END.