

Sarjeant Gallery Te Whare O Rehua Whanganui

Business Plan 2012 - 2017

Version 1.0 – Fund raising

'The Sarjeant Gallery Te Whare o Rehua Whanganui is a source of inspiration that delights, surprises, entertains and informs; a wise steward of its collections; and generous in giving access to its art works and sharing its scholarly knowledge.'

Mission statement

The Sarjeant Gallery exists to present stimulating, relevant, intellectually challenging educational exhibitions and programmes, for the people of the Wanganui District and the rest of New Zealand. Such ideals are achieved through critical curatorship of the Gallery's existing and developing collections; strong ties with other institutions and stakeholders; and a deep commitment to stewardship of the Gallery's collections and its historic building.

Background

The Sarjeant Gallery Te Whare o Rehua Whanganui is one of New Zealand's treasures. A century old art gallery located in central Wanganui, New Zealand, it is a building of extraordinary beauty and historic architectural significance. It sits high above the Whanganui River and the city's central business district with Mount Ruapehu as its backdrop.

The Sarjeant is a free entry public art gallery funded by local rates. It attracts about 30,000 visitors each year. Its art collection comprises 5500 works and spans 400 years of European art history and more than a century of New Zealand art, photography, ceramics and sculpture.

Development Project

The existing Sarjeant Gallery building suffers from a number of drawbacks limiting its potential in its current form. The storage for the nationally-important collection, valued at \$28.8 million, is inadequate, both in terms of size and in the environment which is not conducive to long-term preservation; education spaces are limited and lack the facilities required for art education classes for schools; the retail space is cramped; and, importantly, the layout of the Gallery does not allow for the observance of cultural protocol at formal events. In addition, the 93 year old building is categorised as Earthquake Prone, and significant and expensive work will need to be undertaken to bring the building up to the current building code.

The development project provides an opportunity to strengthen and deepen the relationship between Wanganui District Council and Whanganui Iwi. In addition, it addresses the building needs outlined above and will look after our legacy for future generations. Funding will be sourced from a combination of Central Government funds (from the Ministry of Culture and Heritage Regional Museums Policy for Capital Development); the Lottery Grants Board Environment and Heritage fund; Wanganui District Council and philanthropic and community fundraising.

Wanganui holds the Sarjeant Gallery Te Whare O Rehua Whanganui and its collection in trust for the people of New Zealand. The art collection needs and deserves good stewardship. It is estimated that the project will take five years to complete.

Organisational goals

The goals of the Sarjeant Gallery are to:

- Provide excellent stewardship of the Gallery's collections;
- Develop strong partnerships with Iwi and key stakeholders including local and national institutions, UCOL, Members;
- Establish and enhance the Gallery's outstanding reputation for its building, collection, exhibitions, publications amongst Tylee residency programme among visitors, artists and professional peers;
- Provide an always open, welcoming, free, family-friendly venue that caters to the needs of three generations;
- Inspire and educate existing and future generations through access to the Gallery's collections, high quality exhibitions, publications and events;
- Develop independent income streams consistent with the mission of the Gallery.

Services

The services and activities of the gallery include

- Long term storage and curatorial care of a \$28,800,000 art collection
- Cultural visitor experiences - gallery opens 363 days a year
- An annual exhibition programme of 20 shows
- Teacher led art education programmes - 40 weeks annually
- Tylee Cottage: New Zealand's longest running art residency programme
- Two gallery locations (the Sarjeant and the Quay Gallery)
- 24/7 on line virtual art offerings through the website and Facebook page
- 24/7 on line shopping
- 7 day a week visitor retailing

Expectations

The gallery provides a range of cultural and recreational services. These include

- an 'always open' welcoming free family and friends outing venue that caters to the needs of 3 generations – grandparents, parents and children
- a seasonally adjusted art exhibition programme that variously challenges, delights and/or educates cultural visitors
- Learning Experiences Outside the Classroom for schools
- artist talks, forums and art tours to adult art education seekers
- a unique venue for private and community events
- 7 day a week art related retail and online shopping

Audiences

Between 27,000 and 33,000 people visit the gallery annually.

The gallery's target markets include

- The arts community of Wanganui and New Zealand
- Family and friend recreation seekers
- Friend and family visitors to Wanganui
- Education groups, including schools and the tertiary sector
- Gallery members
- Cultural tourists – local, regional, New Zealand, international
- Eco tourists

Demographics

Existing visitors comprise several distinct demographics.

- School children under 12 years - average 12% (daytime/ term time visitors)
- 30 – 50 year olds – average 29%
- 50 plus average 36%
- More women visit than men – 56 percent versus 44 percent.
- Adult visitors come from all socio economic groups
- Visitors are commonly tertiary qualified

Surveys indicate that visitor satisfaction is high – over 95% of visitors are satisfied or very satisfied with the exhibitions and their overall Gallery experience.

Reach

The gallery spends \$17,000 annually in paid advertising to reach its target audiences. A multi channel campaign is employed alongside a high volume editorial campaign.

Locations

The gallery has two physical locations – the Sarjeant in Queen’s Park and the Quay Gallery on Taupo Quay. It has two virtual channels – its website and a facebook page.

Staff

Roles and Structure

The Sarjeant Gallery employs 19 people in total. These staff members work a variety of hours and represent 11.85 full time equivalent staff [see Appendix 1].

Staff work in one of three areas: curatorial, public programmes and front of house. The curatorial and public programmes team comprises four well qualified respected curators with five to ten years post qualification experience in New Zealand galleries and cultural institutions; with the Senior Curator having gained a post-graduate degree from Goldsmiths College, the University of London and curated independent shows and worked in a private gallery in London. Two specialist art teachers are members of this team. These six are supported by a technician and a photographer who have both worked in the gallery for many years.

Organisational Relationships

The Sarjeant Gallery Te Whare O Rehua Whanganui is an integral component of the Community and Cultural group within Wanganui District Council. The group comprises staff teams from the Gallery, District Library, Royal Wanganui Opera House, Youth Services, Safer Wanganui and Art Coordination.

The Group acts as a collaborative entity fuelled both by its individual disciplines and activities and the exponential power of the group. Four fifths of the activities and outcomes for the group are rates funded, the remaining 20% is raised through revenue generation and grants.

It is acknowledge and celebrated that Wanganui has significant cultural infrastructure. It is acknowledged also that Wanganui currently has issues of affordability based on the high levels of socio-economic deprivation within our district.

The group, as does WDC, believes that this offers a formidable and rewarding challenge, resolved through creative collaboration and partnership with Whanganui Iwi, the Wanganui community, like institutions, corporations and central government.

1. Outcomes

A. Stewardship

- a. Documentation of the collections will be complete by June 2017;
- b. Collections will be stored in environmentally-appropriate conditions, with high-quality racking/storage cabinets and conservation-grade packaging materials
 - i. Timing is dependent on progress with the development, but should be completed by the end of the first phase of the Transition Plan;
- c. A plan for undertaking the remaining remedial conservation work will be completed by June 2014, with external funding sources identified;
- d. An in-house conservator post will be established in 2016/2017 to ensure the collection is properly conserved;
 - i. Planning for a conservation internship to be established to provide a training opportunity and build capacity in conservation and restoration in New Zealand will be completed by June 2015 and possible funding sources identified;
- e. Collection information will be publicly available over the Internet during 2014/2015;
 - i. The necessary Vernon module will be acquired;
- f. There will be high-quality digital images of the entire collection by July 2017, and digital images of the collection will be available online through a variety of channels starting in 2012/2013.

B. Partnerships

- a. Whanganui Iwi will be an integral part of the Sarjeant Gallery Te Whare o Rehua – Whanganui through
 - i. an ongoing direct involvement in the future development of the Gallery;
 - ii. connecting the Tairaroa Pataka and the Sarjeant Gallery under one roof representing our relationships as Whanganui – our place, people and identity;
 - iii. the strengthening of our sense of community through arts, culture and heritage with two iconic identities in Henry Sarjeant and Te Atawhai Tairaroa, what they represent to our sense of place, people and identity with the Awa Tupua and its surrounds.
- b. The Gallery will have close collaborative working relationships with Auckland Art Gallery, Dunedin Public Art Gallery and Christchurch Art Gallery and also with the Suter, the Dowse, Pataka, the Govett-Brewster and Te Manawa;
 - i. Joint exhibitions with at least two partners will have taken place by June 2017;
- c. Key funding relationships will be maintained and extended, particularly with Ministry of Education and Creative New Zealand;
 - i. The LEOTC contract will continue at the current level of funding;
 - ii. Opportunities for bringing international artists, curators and writers to New Zealand through a partnership with CNZ will be investigated;

- d. Fundraising groups established for the development project will continue to support the Gallery beyond the completion of that project, with the funds devoted to collection care and development;
- e. Close ties will be continued and developed with the Collier Trust and the Fletcher Trust;
- f. The Gallery will have established a working partnership with
 - i. one gallery in Australia by June 2016;
 - ii. and one gallery further overseas by June 2017;
- g. Donors and lenders will have increased confidence in the Gallery as a repository for loans and a recipient of gifts;
 - i. Long term loans will continue to be renewed as required;
 - ii. Art works continue to be gifted to the Gallery;
- h. The Members of the Gallery will grow in number and make significant financial and voluntary contributions to the Gallery's operation.
 - i. The number of Members will grow to 750 by June 2015 and 1,000 by June 2017;

C. Reputation

- a. The Sarjeant is listed by travel writers (e.g. Lonely Planet, Rough Guide) as a must-see New Zealand visitor destination;
- b. The Gallery is known for maintaining high standards throughout its operation;
- c. Visitor satisfaction remains over 90%;
- d. HPT category 1 listing is maintained.

D. Venue

- a. Always open
 - i. Continue to be operational 363 days per year
 - ii. Opening hours extended to 10am to 5pm from July 2017
 - iii. Events increased to 160 per year over the period to June 2017, with a target attendance of 13,000 in 2016/2017
- b. Welcoming
 - i. Building signage is bilingual
 - ii. All front of house staff are fully trained
 - iii. A programme of cultural training for all staff will be developed with the Māori Services Manager
 - iv. Publications are written in plain English
 - v. Seating is provided throughout the public areas by ?when
- c. Family friendly
 - i. Redevelopment includes a family area
 - ii. Volunteer child minder team is developed by June 2015
 - iii. Volunteer docent team is established by June 2014
- d. Appropriate for three generations

E. Public programmes

- a. A busy programme of changing exhibitions will be maintained at around twenty per year at the Sarjeant and the Quay Gallery, including extensive use of the Gallery's own collection;

- b. Opportunities to tie in with external events will be utilised as a means of bringing new audiences to the gallery;
 - c. Exhibition-related print publications will be produced where external funding is available;
 - d. Publication of exhibitions online, requiring agreements with artists, will be undertaken wherever possible, to create a permanently accessible record of the Gallery's activity
- F. Education
- a. The relationship with UCOL will be strengthened through a renegotiated MOU, regular meetings with staff and management, and programmed activities that ensure UCOL and its students see the Gallery and its collection as an invaluable resource;
 - b. Relationships with schools will be maintained and enhanced through regular meetings, mail-outs, and participation in annual events such as Puanga and River Week;
 - c. Specific programmes aimed at pre-school-age children will be developed for delivery from July 2013 onwards;
 - d. Relationships are developed with other providers to make use of the Gallery's resources.
- G. Revenue generation
- a. The retail element of the Gallery's operation will be developed, with a target turnover of \$200,000 by 2016/2017;
 - b. A Conservator role will be established to provide a service to public and private collections @ \$125 per hour by 2016/17;
 - c. Events, both internal, charging events and private hire of Gallery space, will be developed as a revenue stream, with a target following redevelopment of 160 events per year and revenue of \$80,000 from July 2017 onwards.

2. Marketing objectives

Our aims are to:

- promote the Sarjeant Gallery as a must-see New Zealand visitor destination
- promote the Gallery's value for education (primary, secondary, tertiary)
- promote Wanganui as a centre for quality arts tourism
- enhance the image of Wanganui nationally and internationally
- promote the Sarjeant as an institution and a brand
- promote excellence in New Zealand art
- promote Wanganui as a lively artistic community, an urbane cultural city that's a great place to visit, live and work
- promote Wanganui as a visitor destination of special interest for cultural and eco tourists
- promote Queens Park as a cultural cluster
- promote iconic art associated events – e.g. glass festival, arts review
- build creative artist capacity primarily through the Tylee Cottage residency – the longest running artist residency in New Zealand.

2.1 Our unique selling proposition:

- A beautiful building in a stunning location

- Outstanding architecture – a building of unusual beauty and elegance that features the use of natural lighting
- A development project to further enhance and share our sense of place, people and identity.
- A great collection and many great exhibitions – unrivalled in provincial New Zealand
 - The age and breadth of the art collection – 400 years of European art history, an impressive New Zealand photographic collection, a commitment to New Zealand art
- Our history
 - 100 years of art collecting in New Zealand
 - A history of building New Zealand art capacity - Tylee Cottage is the longest running New Zealand art residency (over 20 years)
- Our recognised leadership
 - A reputation for professional art leadership in regional New Zealand

3. Market analysis

3.1 Industry trends

It is vital that a community facility such as the Sarjeant Gallery, which is mostly supported by rates funding, should have a strong engagement with its local community both in its outreach to diverse community groups and in providing the opportunity for individuals and groups to contribute to and participate in the Gallery's collection and its operation. Our aim is to create a sense of shared ownership of the Gallery and its collections, such that the people of Wanganui consider the Gallery "Our Sarjeant".

Wanganui seeks to promote itself to visitors as an appealing place to live and visit. This objective is not a "nice to have" – it's part of an economic survival strategy for a city and district whose population has declined each census since 1991 (though recent figures indicate the decline has at the very least paused)¹. Tourism traffic is well under the national average. Thus the district's visitor strategy is seen as a critical platform for positive economic change and a serious tool by which the district can re- position its image.

Key markets

The Wanganui visitor

Wanganui visitors to the Sarjeant Gallery currently totalled just over 19,000 in 2010/11. Local visitors to the Gallery increased by nearly 20 percent from 2009 to 2011 and there has been a particular focus on increasing local visitation which has proved very successful. The proportion of visitors who are local has grown from about 46 percent to more than 66 percent of the total annual visitor numbers in 2011. As at 2011 the Sarjeant has a visitor penetration rate of 45.9 percent of the total district population of 43,600. (Putting aside repeat visitation) The gallery aims to grow its visitor numbers 3 percent year on year. In a decade achievement of this goal would result in an additional 9000 visitors to the Sarjeant. Growing local visitor numbers at this rate is unrealistic as it would have to be achieved against a projected loss of 1200 people in the total district population in the period and would result in a visitor penetration rate of 63 percent of the total Wanganui District population. More realistically an additional 6878 local visitors could be achieved based on active loyalty programmes to increase repeat visiting in the next ten years.

The New Zealand domestic visitor

¹ <http://www.wanganuichronicle.co.nz/news/wanganuis-population-grows-by-100/1032116/> Retrieved 6 March 2012

Seven thousand New Zealanders from outside the Wanganui District visited the Sarjeant Gallery last year (2010/11).

The domestic tourism market currently makes up approximately 66% of total visitors to the Wanganui District. As international visitors to New Zealand are expected to continue to drop over the short to medium term, maintaining a strong appeal to holidaying New Zealanders will be vital.

In recent years, domestic travel has declined in Wanganui and New Zealand as a whole. However, the current economic situation may see New Zealanders substituting overseas travel for travel within their own country.

The international visitor

International tourists to the Sarjeant have declined in numbers by nearly 14 percent since 2008/2009 and comprised 2,862 people in the 2010/11 year

The Australian tourism market

The importance of the Australian market remains high. More than a million Australians arrived in New Zealand in 2008 - a record result. Some holidays to New Zealand (with a high proportion of 'Visiting Friends and Relatives') may replace long haul travel for Australians. The recession has not hit Australia as hard as some of the other traditional travel groups to New Zealand.

Other international visitors

Most international visitors to Wanganui are visiting friends and relatives (53%) or are on holiday (44%). Although Australian visitors make up the largest share of Wanganui's visitor market (25%), other key markets include the United Kingdom (14%), Germany (8%) and the United States (7%).

Worsening global economic conditions have had an impact, with international arrivals to New Zealand as at March 2009 down 3.9% and most key markets showing deterioration. However, although Ministry of Tourism (TMT) regional forecasts for 2008-2014 are now accompanied by a caveat it is also considered: "that the forecasts set out a fair representation of the total long-term outlook for tourism in New Zealand, although there have been shifts between markets that need to be taken into account."² The Visiting Friends and Relatives market continues to prove more durable than the holiday market and visitors continue to be attracted by New Zealand's landscape features and cultural experiences. These are attributes Wanganui not only possesses but must actively promote.

3.2 Critical success factors to the Sarjeant Gallery Te Whare o Rehua - Whanganui

Market attraction and demand:

- Making the arts and the Sarjeant relevant to our diverse communities.
- Making the arts and the Sarjeant inclusive – "the arts are perceived as part of everyday life" (*Creative New Zealand*).
- Arts are closely tied to our sense of identity – the arts help define who we are.
- The alignment between business and arts is a positive one – "The arts are a worthy cause".

Quality:

- The Gallery is perceived by international cultural visitors to be of international standard.
- The Gallery is understood by national visitors to be of significance to the art history of New Zealand.

² <http://www.tourismresearch.govt.nz/Data--Analysis/Forecasts/Caveat-on-the-2008---2014-Forecasts>
Retrieved 25 May 2009.

- The gallery is known as a community taonga in Wanganui.

Uniqueness:

- Architecture and natural lighting;
- Location at the centre of the Queen’s Park cultural precinct;
- The breadth of the collection;
- Tylee Cottage artist residency – the longest running in New Zealand;
- History of professional art leadership in regional New Zealand;
- Wanganui is home to numerous artists of international standing (past and present).

Active participation and community engagement:

The Sarjeant has an active body of volunteers who assist with the running of the Gallery’s day-to-day operations. The Members play a strong and important advocacy role within the community. They provide volunteer support for exhibition openings, functions, mail outs and other Gallery operations and, in the case of Patron Members, provide funding for acquisitions for the Gallery’s permanent collection. They provide an award for the Whanganui Arts Review and have assisted with the upgrade of Tylee Cottage where the Artist-in-Residence is based. This year consideration is being given to assisting with funding for conservation work on selected items from the Gallery’s permanent collection.

As at 25 November 2011, the Sarjeant had 653 members comprising:

Corporate memberships	19
Patron memberships	21
Family memberships	141
Individual memberships	177
Senior memberships	157
Student memberships	98
Unwaged memberships	22
Life memberships	18

There is a strong LEOTC programme, funded by the Ministry of Education, that has long-standing links with local schools.

Online engagement:

- Facebook: collections, events, shop, commentary
- Twitter: FB posts added automatically; active engagement (follow, comment, RT)
- YouTube: curator narrated talks/stories about an art work in the collection
- Website: linking to community-created content as well as pushing information out
- Education blog: continuing the link after the class visit, in school and at home

Community outreach:

- Alternative exhibition venues in community buildings
- Regular weekly feature in local press about Gallery/Collection/Activities
- Quay Gallery
- Promotional video feature at corner of Guyton Street and Victoria Avenue

Added value:

The Gallery is free of charge to all visitors, which means cost is not a barrier and enables access to everyone in the community:

- unemployed
- support groups for the above
- students, both tertiary and lower decile schools
- workforce training groups
- the disabled e.g. mental health clients, IDEA services, the physically disabled
- the elderly, including rest home groups

Members of the Gallery receive a range of benefits:

Individuals

- Sarjeant quarterly newsletter
- invitations to exhibition openings
- invitations to events and artists' talks
- reduced prices on shop merchandise
- discounted rates to events or trips organised by the Gallery
- discounted entry to the Whanganui Arts Review
- 50% off photocopying for Gallery Library users

Patrons

- invitations to Members and their invited guests to a function hosted by Gallery staff at which artworks acquired are presented and their relevance to the Permanent Collection discussed
- exclusive invitations to Patron and Corporate Members to attend curators' private viewings of selected exhibitions
- copies of the Sarjeant Quarterly newsletter
- invitations to exhibition openings, events and artists' talks
- reduced prices on shop merchandise
- discounted rates to events or trips organised by the Gallery
- discounted entry to the annual Whanganui Arts Review

Corporate

- the opportunity to hold an exclusive function at the Gallery each year with no charge for the first two hours
- close association with a prestigious and nationally significant Art Gallery
- special acknowledgment of Corporate Membership in every issue of the Sarjeant Quarterly newsletter
- exclusive invitations to Corporate and Patron Members to attend Curator's private viewings of selected exhibitions
- Corporate Member's names displayed prominently in the Gallery's reception area
- copies of the Sarjeant Quarterly newsletter and invitations to exhibition openings, events and artist's talks
- reduced prices on shop merchandise
- discounted rates on events or trips organised by the Gallery
- by arrangement Gallery staff will conduct personalised tours for small groups of Corporate Members and their clients during open hours

Market research:

All visitor number tallies are achieved by a visual front of house count. The following categories are tallied

- Visitor origin – international, New Zealand, local
- Adult, child

- Morning/afternoon visitation
- Function visitors
- School groups

This process is undertaken diligently and the figures are accurate.

Visitor surveys have been conducted since January 2007. About 3000 surveys have been completed each year. The data has some value but survey samples are not representative of visitors. The raw data, while originally processed accurately, has more recently been processed in such a way that it lacks overall comparative integrity – it is therefore challenging to piece together an unbroken historical picture.

Visitor comments

A large number of raw visitor comments are recorded in two forms – visitor book comments and survey form comments. Survey respondents rate current exhibitions, their satisfaction with the exhibitions and the experience overall of their visit and what they would like to see more of.

Linked to networks and strategies:

- Wanganui 2022 – vision and mission (Wanganui District Council)
 - Vision: Family Friendly Wanganui: the best place to live in New Zealand
 - Enjoyed for its lifestyle and sense of community
 - Celebrated for its liveability, culture and heritage
 - Shaped by our river and environment
 - On the path of sustainability and prosperity
 - Loved by those who live here
 - Principle: The guiding principle is one of working in partnership with the community.
 - Mission: To partner with the community to create a flourishing and family friendly environment.
- Wanganui Community Outcomes – A community with identity; A community with well developed amenities and recreational opportunities; A community with quality education
- Wanganui District Council Visitor Strategy
- Wanganui District Council Arts Policy – Promoting cultural wellbeing in the Wanganui District through arts
- Sarjeant Gallery Collections Policy

Planning:

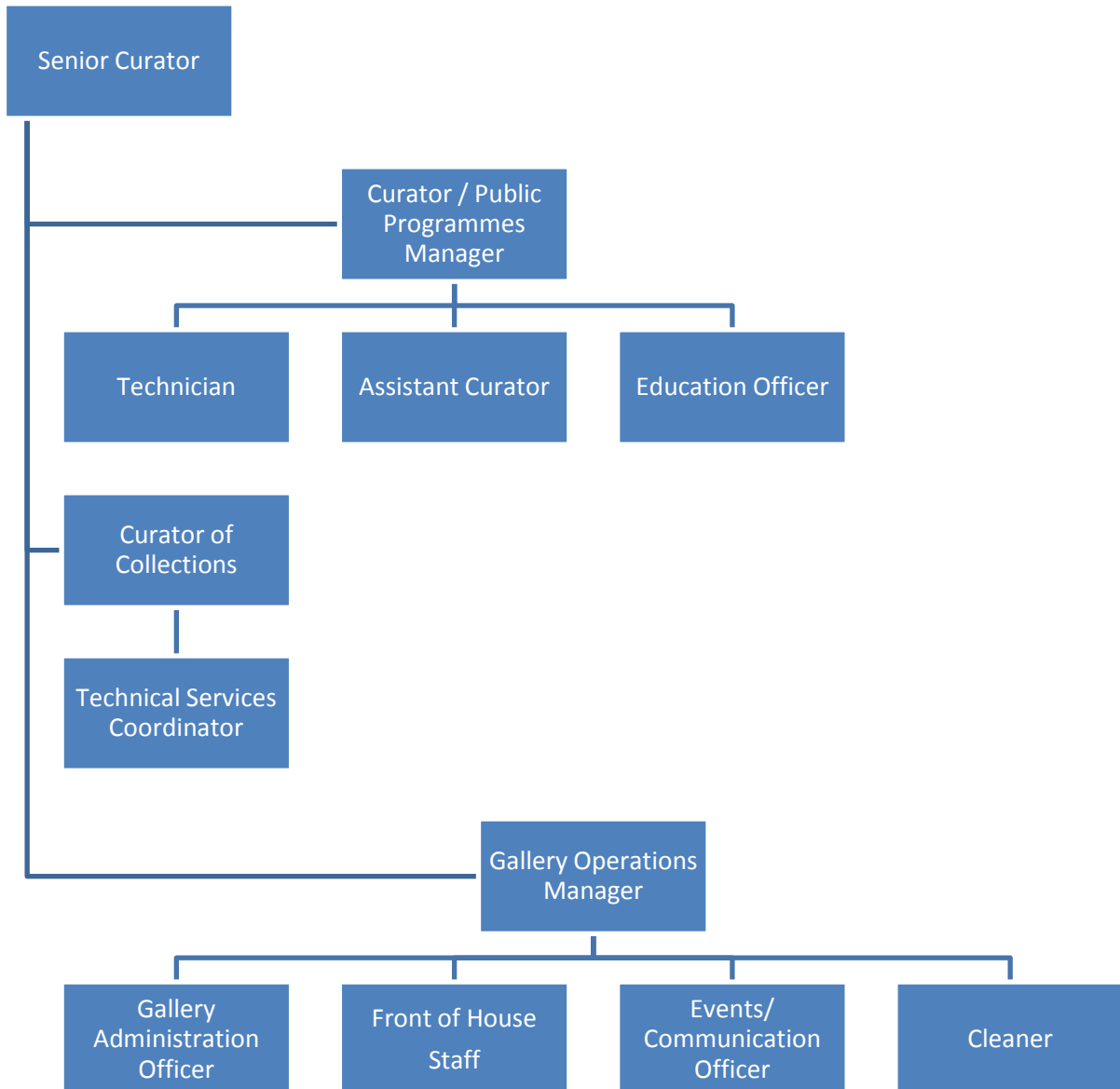
The Sarjeant Gallery and the development project are part of the Wanganui District Council's planning process, including:

- Wanganui District Council 10-Year Plan
- Wanganui District Council Annual Plan
- Wanganui District Plan (Built Heritage)

4. Development Project SWOT analysis

<p>Strengths</p> <ul style="list-style-type: none"> • Iconic Wanganui building and cultural destination • State of the art building, externally funded • Encouragement from Minister of Arts to apply for government funding • Collection of national significance • Allows preventive conservation of collection for generations to come • Provides a dedicated education space • Provides additional storage capacity for other cultural facilities without additional cost to those facilities • Positive contributions of Sarjeant and Taiaroa to our sense of place, people and identity 	<p>Weaknesses</p> <ul style="list-style-type: none"> • Significant funding needs to be raised in time of global economic recession • Perceived lack of public use • Political and public opposition to Warren & Mahoney design • Design not approved by Council • Many philanthropists in the arts sector have contributed to Auckland Art Gallery • Lack of significant private trusts in Wanganui • Difficult to offer significant additional benefits to major sponsors and partners due to existing membership benefits
<p>Opportunities</p> <ul style="list-style-type: none"> • Builds on philanthropic legacy of Wanganui's cultural institutions • Strengthen links with Whanganui Iwi • Brings collection together on one site • Additional space for more of the collection to be exhibited for longer periods • Additional income through expansion of retail space, venue hire etc • Possible alternative venue for council operations centre in event of major civil defence emergency • Greater staffing efficiencies 	<p>Threats</p> <ul style="list-style-type: none"> • Potential to become political 'hot potato' during local authority elections • Inability to raise balance of funding from philanthropic sources • Public misconceptions, especially re costs • Public opposition linked to Referendum '05 results • Expectation of public consultation/referendum on extension • Reduction in national and international tourism due to unforeseen events • Other national fundraising priorities, such as the Christchurch rebuild

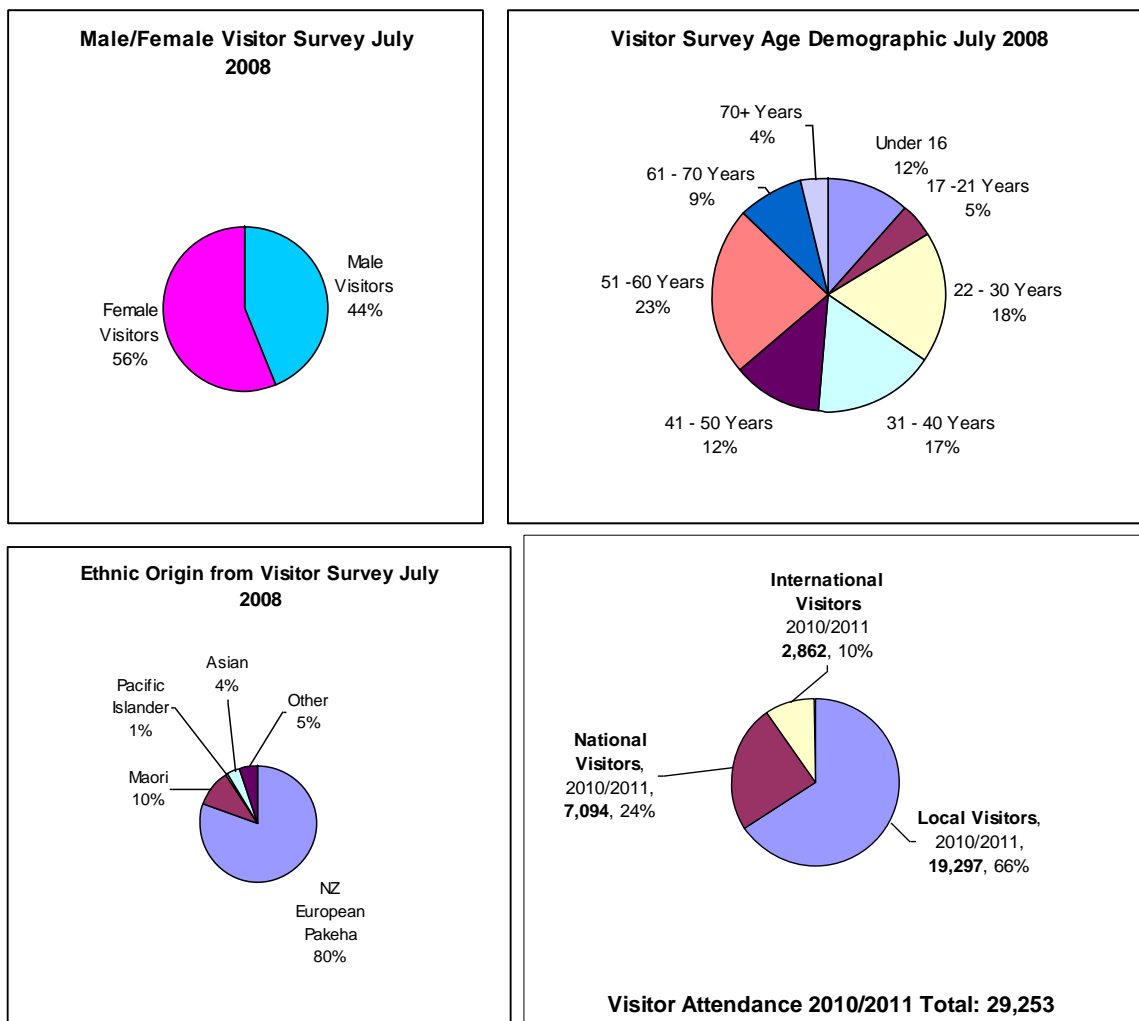
Appendix 1: Staff structure



Appendix 2: Visitor demand for Sarjeant Gallery

Visitor survey respondents are asked to rate current exhibitions, their satisfaction with the exhibitions and the experience overall of their visit and what they would like to see more of. [See appendix for examples of visitor comments]

2 Visitor profile



Income segmentation

No substantial relationship is evident between income and participation in the arts. (*Creative New Zealand*)

Social class segments

Those who have completed a higher level of formal education are more likely to be active participants in the arts. Just over half of New Zealanders who have completed a postgraduate qualification (54%) or post-school qualification (51%) are actively involved, compared to 43% of those who have not completed any formal education beyond secondary school. (*Creative New Zealand*)

However, the Sarjeant Gallery provides for a range of visitors, from cultural tourists to the disenfranchised who find it a comfortable place to be.

The Sarjeant is frequently[?] referred to as providing:

- a sanctuary
- a haven
- a sense of tranquillity
- a meditative place
- feelings of well-being
- a place of refuge
- a spiritual place

Behavioural segmentation

- Wet school holidays are predictably the busiest days in both the Gallery and the Museum – both being excellent options for free indoor family entertainment.
- Specific exhibition peaks are evident. The annual arts review, glass exhibitions, ceramic shows, a spectacularly popular rug exhibition, old guitars, opera week. Any television exposure immediately results in increased visitor numbers.
- Mothers Day and other family holiday occasions (Easter, Christmas, school holidays) see locals bring their out-of-town visitors to the Gallery

Visitor frequency

Visitor survey data: Raw data is collected from a percentage of self selected visitors who define themselves as either first time visitors or as someone who has visited previously. No data is collected on repeat visits.

However, the following visitor patterns are clearly readily observable:

- Members attending changeovers/openings and talks (4–6 visits annually)
- Male business visitors to the city – fast lunchtime visit (monthly)
- Multi generational family groups (2–3) on weekend outings (2–3 annual)

Databases

E-newsletter list	650
Individual and organisations database	800
Invitation mail-out list	800
Friends of the Organisation	653

General perception of Sarjeant Gallery visitors

The Sarjeant Gallery caters for a wide cross-section of the Wanganui community, as well as national and international visitors.

It provides a varied, frequently-changing exhibition programme of interest to everyone from cultural tourists to casual visitors. There are a range of functions and special events that cater for approximately 6000 visitors per year. Schoolchildren are regular visitors through the education programme. The Sarjeant also provides a place of sanctuary to the disenfranchised in the community. The Sarjeant has a strong online presence through its website, Facebook and Twitter, with plans to increase use of YouTube. It has a strong membership base and ensures regular contact is maintained with members.

Typical general comments about the Sarjeant are listed in Appendix 4.

Appendix 3: Visitors to the Sarjeant Gallery

General Wanganui audiences

Family and friends

Education and community groups

5–18 year olds - mainly Wanganui region schools (38 schools); 3600 students through Learning Experiences Outside the Classroom (LEOTC), home schoolers

Tertiary self led groups, OSCAR (after school), YMCA, Scouts, pre schools, University of the Third Age, Community Education Support, UCOL – both arts school and design school, IDEA Services groups, mental health groups

Cultural tourism and the ‘interactive traveller’

Travellers interested in arts, culture and heritage, opera lovers, music events, eco tourists

Art (professional and Interest)

Art educators, art students, artists, international cultural tourists

Business

Lunchtime male business and blue collar, weekend women consultants on short tenure

Special events

The following special events account for approximately 6000 visitors per year. In 2011 the Sarjeant had 79 special event bookings.

- Private functions
Weddings, receptions, conference openings, cocktail occasions, product launches and presentations, corporate functions
- Gallery functions and events
Exhibition openings, artists’ talks, plays, concerts, films
- Functions in conjunction with community initiatives
Whanganui Open Studios, Wanganui Literary Festival, Wanganui Heritage events and others
- Hosted groups
Clubs and travel groups

Website visitors

The Sarjeant Gallery website received the following visits between 6 November 2006 and 6 December 2011:

Visits	26,337 (18,605 visitors)
Page views	66,597
New visits	69.58%

The most viewed pages were:

Home

Shopping

Exhibitions

Collections

Facebook: The Sarjeant’s Facebook page has 194 likes (15 December 2011).

Appendix 4: Visitor comments

Local visitors

- The feathers very impressive. Interesting viewing the Norrie Collection and thought the Collier show thoughtful and most interesting
- The Legacy was a wonderful surprise – we'll be back
- It was so good to have a balance of exhibits – something to please everyone
- Came to show Legacy to my daughter. WONDERFUL.
- Two outstanding exhibitions. Well done getting the Legacy pictures and for the interesting range of pictures relating and/or reflecting elements of the Collier items. I didn't know the Gallery had such a holding of Collier's works et al. Thank you for the experience.
- The Gallery itself is the best piece of art work here! Only disappointed about the brown discolouring near the outside of the dome, such a pity.
- I really enjoy this place
- What a variety, thank you we enjoyed it.
- Loved Edith Collier. Trust it's interesting – Joanna Braithwaite wonderful.
- Didn't know what we were going to see, however, loved the Guinea Pigs in the Joanna Braithwaite exhibit!
- I have been meaning to come for ages, it was great thanks.
- Husband really enjoyed the Gallery and hadn't been to one before
- Overcome by the art
- Braithwaite – art we can understand! Really liked it.
- Would not change one thing!!
- Great rugby show
- Didn't understand it all, but it was good
- Loved the selection/range of exhibitions lovely and free too! Awesome for Wanganui
- Liked the building and flight into Egypt. Enjoyed being shown the reference library

National visitors

- I have been trying for years to get here and I have finally made it! Love the place and the art!
- Have seen some Legacy paintings before – nice to see them being looked after. A nice sized gallery, not overwhelming. Prefer it to Te Papa.
- Went to the Govt. Brewster in N.P. and was disappointed. This gallery is certainly not a disappointment!
- Really interested in Edith Collier – we had not heard of her – thanks for telling me about it. Beautiful building.
- Liked the way the exhibitions were hung – plenty of spacing in some worked well
- Came up for the Opera last night. Have seen the Legacy collection in Wellington but liked seeing it in the Gallery
- Enjoy the size – able to see everything in a single visit – great! We have been coming to Wanganui for 40+ years!
- Thought the Emily Valentine was whimsical and fantastic. Beautifully set out Gallery with great lighting.
- Great paintings – you must know your collection very well to make such interesting combinations for the Strange Frequencies exhibition
- Fantastic architecture, this building is a real treasure!
- Loved the use of spaces balance between items and wall space – excellent synopsis on artists – went to Melbourne to see the Dutch Masters, so loved the Royal portraits – Legacy. A joy!!
- Great Gallery, an asset, look after it!
- Just loved feathered dog. I came from Wellington especially for this exhibition.

- A good range already – variety of styles keeps it interesting, keep up the good work!
- Drunk on Art. Thank you so much for the Royal show. I had no idea it was on.
- Feather Fancy so awesome and original! The Sarjeant is fantastic, we always come to have a look. Edith Collier paintings great.
- Marvellous collection, especially the Legacy and Collier
- Loved the shop and all its contents – beautiful building!
- I like the small exhibitions. It's fantastic to see some of the Sarjeant's collection on display
- It is good to see that there is a variety of things coming in on such a regular basis.
- Loved Braithwaite also had a look around the shop and intend revisiting to buy.
- You have a much nicer gallery than ours in New Plymouth – we sometimes just come down for the day.
- Fascinating variety, great gallery!
- Really enjoyed myself – fabulous
- Always something to be discovered here! Always!
- Edith Collier. Will always bring friends here
- I like the variety. Beautiful building too.
- Already seems to be a good variety of exhibitions.
- Superb amount of silver jewellery – you do better than Te Papa!
- Liked the building best, just a beautiful space – Wanganui has some wonderful old buildings!
- Glen Burrell is a star! Loved his work and in general the shows were of a high standard
- Loved the shop
- Just having a break on the way to Wellington. Like to call in. Enjoyed Jude Rae's paintings.
- Very much enjoyed my visit, wonderful gallery
- The gallery is very well balanced. The shop is simply brilliant - the Sarjeant has done wonderful things for Wanganui

International visitors

- I'd like to see more of what brilliant work (5500 pieces) is in the cellar of this building please, since it is likely to be exceptional. I love the actual building, displays, architecture and artists works on sale as well. Some praise: fascinating, elegant, provocative, timeless - a wonderful gallery!
- I enjoyed the broad spectrum of art available for viewing and the peaceful surroundings. Also, very helpful and friendly staff.
- I find this gallery to be the best in the world and visit every time I am in NZ
- This is a wonderful gallery, well curated, well hung exhibitions so you can really appreciate the works. Thank you.
- Currently very good balance of quality contemporary work and historical/classical work. Keep the same balance. Not enough room for more.
- Space feels very welcoming, nice and open. Really nice wide range of works/artists
- What a wonderful Gallery.
- You are lucky to have such a wonderful gallery space. Edith Collier drawings are great!
- Thoroughly enjoyed my visit – beautiful gallery celebrate NZ culture/tradition.
- Like the scale of gallery
- Liked the variety
- Very interesting place
- Great range, delightful building, always impressed with New Zealand public galleries! Thankyou
- Came to see Edith Collier's paintings, since we are from Bonmahon
- Great Gallery!
- I enjoyed the range of exhibitions.
- Information about the building, café?

Appendix 5: Marketing Activities: Growing Audiences

See also Communications Plan

Objectives:

To generate local, national and international support for the Sarjeant Gallery Te Whare o Rehua Whanganui and the development project by creating a sense of pride in, and guardianship of, the Gallery and its collection; to grow visitor numbers three percent year on year

Visitor growth strategies

- National and international visitor growth will come from:
 - Increased advertising into known cultural tourism niche markets
 - Providing a packaged multi-day cultural tourism pitch into Wellington and Auckland
 - Providing a day trip package for the New Plymouth, Manawatu and Hawke's Bay markets
- Local visitor growth will come from:
 - Development of free/gold coin regular events e.g. weekly concerts, talks, classes
 - Actively targeting and converting members into high repeat visitors
 - Creating an overwhelmingly-positive word of mouth reputation for the Sarjeant and its staff
- Growing school trip numbers will achieve the most dramatic growth:
 - Big Day Out school trip package offered to local and out of town school groups, involving all Queens Park cultural facilities (Gallery, Libraries, Museum, War Memorial Centre)
 - Urban school camp featuring Queens Park facilities and other Wanganui attractions

Additional facilities, products and services

- An area for coffee and cabinet food
- A shopping experience that features
 - Fine handmade New Zealand jewellery
 - Hard to source glass work
 - Small ceramics
- Quality family facilities
 - Toilets; Baby change area; Kids timeout zone
- Additional fee-attracting services may be possible – valuations, art research and contracts; cultural tourism activities that are centred on the Gallery

New online activity

- Collection mashup project *Inspired* (using an online collection item(s) as the basis of a video/animation/storytelling)
- Create your own exhibition (a school project, but open to public once technology is proved)
- Collections online – with the facility for visitors to add their own contributions

Branding

- Develop a stronger brand for the Sarjeant Gallery Te Whare o Rehua Whanagnui to promote it as an entity
 - Beauty, light, generosity, a way of seeing, the unexpected
- Reserve the current Queens Park cultural precinct brand for local consumption
- Capture the emotional element of a Gallery visit in succinct language

Visitor book comments frequently note a high level of emotion experienced by visitors