

SARJEANT GALLERY TE WHARE O REHUA – WHANGANUI

FEASIBILITY STUDY



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EXECUTIVE SUMMARY

This study reviews the rationale for undertaking redevelopment of the Sarjeant Gallery Te Whare O Rehua - Whanganui, taking into account the issues and needs facing the Sarjeant Gallery Collection, and the outcomes that will arise if the project does not proceed. It assesses the options considered, project need, public support, economic, environmental, cultural and social benefits, and the planning that has been undertaken for the project.

The Sarjeant Gallery is one of New Zealand's oldest art galleries and was officially opened in 1919, founded through the generosity of Henry Sarjeant. Today there are more than 5,500 art works in the Collection. The existing New Zealand Collection is one of national significance and contains a comprehensive holding of art from the 1840s until the present day. The Gallery has the reputation of being one of New Zealand's leading collecting and exhibiting institutions.

In 1995 Whanganui Iwi gave to the Gallery the name "Te Whare O Rehua" (the House of Inspiration). Rehua was associated with kindness, enjoyment and entertainment. His house in the highest heaven was the repository of fine gifts, artefacts and the aesthetic arts. The name firmly places the Gallery within the Whanganui community; Whanganui being the name given to the region by tangata whenua.

The Sarjeant Gallery building itself is an iconic structure on the Wanganui skyline. Its classical form and unique "Top-Side Lighted" method of gallery lighting has been a key element in the Gallery's considerable reputation over the years.

The Sarjeant Gallery Redevelopment Project will see the construction of a purpose-built facility to house, display and care for the Collection. It will provide improved access to the Collections and programmes of the Gallery; provide appropriate environmental conditions for the storage of the Gallery's evolving permanent Collection; provide the Gallery environment with air quality, lighting and security provisions to the relevant NZ museum standards in order to protect the permanent Collection and to host international touring exhibition requirements; and provide an educational classroom and space to use as an auditorium in order to host a range of public programmes.

The Sarjeant Gallery redevelopment is motivated by three significant factors. Firstly, by the need to increase access to the Collection for the benefit of not only Wanganui residents but all New Zealanders, as this Collection is one of cultural significance to the whole country.

Secondly, there has been significant professional concern that the Collection is at considerable risk of long-term damage in its current storage situation at the Sarjeant Gallery. As the Collection has increased in size and demands on its use have increased, so too has the need to ensure that conservation and preservation is appropriately resourced. Many items are deteriorating despite the best efforts of the Sarjeant Gallery staff to care for them. The state of the Collection is now a matter of urgency.

Thirdly, the Sarjeant building has recently been categorised as earthquake-prone which poses a significant risk to the public, the staff and the collections¹. Wanganui is an old city in terms of New Zealand cities, with a number of old buildings that need to be brought up to current building code levels with regard to earthquake strengthening.

This project will not only provide outstanding purpose-built, dedicated spaces for the display of the Sarjeant's Collection, but it will notably enhance the way in which the Collection will be cared for and exhibited. The additional educational spaces will increase the ability to access the Collection in a stimulating environment, thereby engaging with young people and extending their imaginations.

The Feasibility Study looks at the entity that has responsibility for the care of and access to the Sarjeant Gallery Collection: the Wanganui District Council, through its Sarjeant Gallery activity. It also looks at the role of the Sarjeant Gallery Trust and the Members of the Gallery in supporting the work of this important institution. The Council and the Gallery have sound governance structures and accountability mechanisms to contribute to successful project management of the Gallery and a viable operation once the Gallery is complete.

A significant amount of planning and preparation has been undertaken for the Gallery redevelopment. A well thought-out vision and clear objectives have been developed. An extensive architectural brief was written and a rigorous selection process was entered into to determine the appropriate architect.

¹ Minutes of Wanganui District Council Infrastructure and Property meeting 21/2/2012

The Sarjeant Gallery building, Collection and activity is strongly valued by people in Wanganui and the wider region, as well as by national and international visitors and the national museum and art communities.

The report finds that the Sarjeant Gallery is a feasible project due to the requirement of the Council to provide such facilities for the benefit of the people of Wanganui. Under the provisions of the Local Government Act 2002, Wanganui District Council is required to provide *“libraries, museums, reserves, recreational facilities, and other community infrastructure facilities”*².

This assessment is conditional on the achievement of the fundraising targets, which will be a challenge in the current economic climate, and the use of appropriate project management controls identified by the Wanganui District Council. The Council has a proven track record of delivering major capital projects, particularly in the infrastructure area, and the Feasibility Study demonstrates that this project will contribute to the social, cultural, economic and environmental wellbeing of the Wanganui District community.

² Local Government Act 2002, Section 11A(e)

FEASIBILITY STUDY OBJECTIVES

The Sarjeant Gallery Feasibility Study objectives are:

1. To outline Wanganui District Council's rationale for considering the redevelopment project.
2. To undertake a needs analysis of the project.
3. To explore in detail the components of the proposed project.
4. To provide an options analysis of the project.
5. To highlight the social, cultural, environmental and economic outcomes expected as a result of undertaking this project.
6. To identify the strengths, weaknesses, opportunities and threats for the project.
7. To demonstrate the appropriate project management controls that have been put in place to ensure successful delivery of the project.
8. To determine the fundraising feasibility of the project.
9. To demonstrate that appropriate budgeting and forecasting have been undertaken for the project to be considered viable.
10. To provide a high level fundraising strategy for the project.
11. To provide a document to support funding applications for the project.

HISTORY OF THE ARTS IN WANGANUI³

Wanganui has a rich history of artistic activity in all its forms.

The Whanganui River is central to the region's historic, cultural and artistic development. The river – Te Awa Tupua Whanganui – has provided both inspiration and the essential heartbeat for oral, visual and written creative expression over a period spanning many centuries. It is seen as *“a repository from which is derived the notation of whakapapa and the wellbeing of Whanganui Iwi, providing a form of historic metadata as each path that the awa has travelled collates, or has embedded, unique stories of its establishment and its existence from Te Kahui Maunga to the sea”*⁴.

Marae development along the river ensured that the long tradition of skilled weaving and carving continued to embody those crucial stories.

*He pūkenga wai, he nohoanga tangata, he nohoanga tangata, he putanga kōrero*⁵
Where there is a body of water, people settle, and where people settle, legends unfold.

European settlement and expansion in the 19th and 20th centuries increased the population at the base of the river markedly, to a point during the 1920s when Wanganui was New Zealand's fifth largest city. This period saw the establishment of significant cultural institutions: the Wanganui District Library (1877), Whanganui Regional Museum (1892), The Royal Wanganui Opera House (1900) and the Sarjeant Gallery (1919). The Library, Museum and Gallery now comprise the Queens Park (Pukenuamu) cultural precinct.

The 20th century also sustained a high degree of arts/cultural sector activity with the establishment of a number of performing and visual arts entities, clubs and societies: these include the Wanganui Brass Band, Wanganui Pipe Band, Putiki Maori Club, Hato Weneti, Saint Peter Chanel, Te Ropu o Parakino, Te Wainui a Rua, the Wanganui Camera Club and the Wanganui Arts Society. A number of practising artists and writers also made Wanganui their home – either through birth and family connections, or through later-life choice. Collectively and individually, this has built a strong and passionate arts infrastructure within Wanganui.

³ Wanganui District Council Arts Policy 2008

⁴ Sandy Nepia, unpublished research for BMIM

⁵ Chē Wilson, Ngā Hau o Tua, Ngā Ia o Uta, Ngā Rere o Tai, Te Puna Matauranga O Whanganui, 2010

21st century arts development in Wanganui has been influenced significantly by the establishment in the late 20th century of the Quay School of the Arts, a faculty of the Universal College of Learning (UCOL). Originally part of Whanganui Polytechnic, the Quay School demonstrated leadership and vision with the establishment of its academic curriculum, which included Fashion, Fine Arts, Print-making and Glass. With the internationally-renowned School of Computer Graphic Design, the Quay School provided a galvanising force for further arts development, and attracted both student “raw talent” and an ever-increasing number of talented graduates intent upon working and living in Wanganui. Its tutors and academic leaders have also been drawn from an experienced, international pool of talent. As a result, Wanganui now has a significant number of artist studios and galleries that add further substance to an intensifying and vibrant arts environment.

The 21st century has also heralded a strong rebirth in arts development from tangata whenua, particularly where collectives such as Manawa Ora provide the opportunity for pure indigenous creative form to be experienced in wider, mainstream environments. The Te Awa Tupua exhibition was developed by Whanganui Iwi in partnership with Te Papa Tongarewa, and opened in 2003. The significance of the Whanganui River was showcased to reflect the qualities and moods of the river – grandeur and mystery, turbulence as well as steady flow. The exhibition acknowledged that the river has influenced every aspect of tangata whenua of Whanganui wellbeing. Many taonga such as waka and fishing technology illustrated the knowledge and skills of the local artists.

ARTS AND CULTURE IN WANGANUI TODAY

Queen’s Park/Pukenamu is described as the heart of art, culture and heritage in Wanganui⁶, home to the Sarjeant Gallery, the Whanganui Regional Museum, the Davis Library, the Alexander Heritage and Research Library and the War Memorial Conference and Convention Centre (formerly known as the Wanganui War Memorial Hall). The Sarjeant Gallery and the War Memorial Centre are registered with the Historic Places Trust as a Category I buildings, and the Whanganui Regional Museum is a Category II building, making this cluster of buildings rich in architectural, as well as cultural heritage.

The Sarjeant Gallery⁷ was officially opened in 1919, and was founded through the generosity of Henry Sarjeant. The permanent collection was established earlier, in 1901, when the committee of

⁶ www.wanganuionline.com

⁷ Wanganui District Council Arts Policy 2008

the Wanganui Arts Society, of which Mrs Sarjeant was a member, purchased the first picture for the town's collection (CF Goldie, *Of Making Many Books there is no End, and Much Study is a Weariness to Flesh*, 1900). The New Zealand collection is a significant and comprehensive holding of art from the 1840s until the present day and the Gallery has the reputation of being one of New Zealand's leading collecting and exhibiting institutions.

Tylee Cottage is a renovated historic building from 1853 that has been relocated a short distance from the Sarjeant Gallery. In 1986, the Sarjeant Gallery, in partnership with the Wanganui District Council and the QEII Arts Council of New Zealand, began an Artist-in-Residence programme in Wanganui⁸. It is funded by the Wanganui District Council through the Sarjeant Gallery. The purpose of the residency is to provide a unique opportunity for an artist to undertake some relevant aspect of their work.

The Whanganui Regional Museum houses objects of both national and international significance highlighted by exceptional Maori taonga, including the carved Te Mata o Houroa waka taua (war canoe) of the Whanganui River. The collection also houses significant portraits of Maori by Lindauer, and the works of photographer WHT Partington: vintage prints of Whanganui Maori that provide a window on people who lived along the Whanganui River one hundred years ago.

The War Memorial Conference and Convention Centre (formerly known as the War Memorial Hall) is considered to be one of the finest examples of New Zealand modernist architecture, and at the time of its construction in 1955-1960 was a radical departure from the norm for civic memorial buildings in New Zealand. Following the war, the government offered subsidies for the construction of war memorials around the country, with a strong preference for 'living memorials', such as community centres. The government offered the Wanganui Council £50,000 for the new memorial hall and the community raised the remaining money for its construction, which included contributions from the Returned Servicemen's Association and the Scottish Pioneers.

The Wanganui District Library is one of the oldest public libraries in New Zealand. Its specialist collections housed in the Alexander Heritage & Research Library include historical and contemporary material about the Whanganui region, Whanganui Iwi, and 19th century publications about New Zealand.

⁸ www.sarjeant.org.nz/site/pages/tylee.php#residents

Wanganui literary history is also enhanced by a number of famed New Zealand writers that have lived here: notably Janet Frame, Ian Cross, Robin Hyde and James K. Baxter. The Wanganui Literary Festival is a vibrant biennial writers and readers festival with a lifestyle theme, and is now in its fourth edition. A 'boutique' festival, it offers an eclectic and fascinating variety of readings, lectures and theatre. 2011 saw the first Fringe Festival and Children's Festival running parallel programmes.

Maori arts and performance is deeply associated with Whanganui's landscape and environment, with weaving and carving used to visually convey important myths, legends and history. Intricate wood carvings can be found on meeting houses and marae within the Whanganui region.

Putiki Marae includes a carved meeting house, Te Paku-o-te-rangi which replaced an earlier house washed away in the great flood of 1891. Next to the meeting house is a carved pataka (storehouse) which dates from 1891. The church at Putiki (St Paul's) has the finest tukutuku panels lining the walls. The work was carried out locally under the direction of Sir Apirana Ngata.

Various marae along the Whanganui River illustrate distinctive skilled carving techniques that have been embedded within their whare. These techniques continue to be nurtured by Whanganui carvers such as Whanganui whakairo exponent Bill Ranginui. The contemporary artwork Pare that now graces the entrance to the Wanganui Council Chambers is an example of his recent work. It speaks both of the history of the Whanganui region and the scale of the challenge for the carver in depicting the cultural interweaving of Whanganui.

Artisan and stone carver Julian Bailey creates heirloom treasures from Pakohe, a black greenstone-type rock that is found in rivers in the Whanganui region. He also supports the emergence of new artistic talent in this field and in graphic arts. Based at Putiki, Julian oversees the APNK computer hub at Putiki Marae and tutors young people keen to learn.

Whanganui has a long history in Māori performing arts with noted author, composer and choir leader Morvin Te Anatipa Simon creating, supporting and tutoring kapa haka groups in the Whanganui region. Both the Saint Peter Chanel Catholic Club and the Kaiwhaiki Māori Club are based at his own marae Kaiwhaiki, earning the Kaiwhaiki area of the Whanganui River Valley the name "Valley of the Voices". Morvin continues to compose for Whanganui kapa haka groups competing at Te Matatini National Competitions and kaumātua group Taikura. He is responsible for many iconic waiata sung throughout New Zealand.

The Royal Wanganui Opera House, a historic landmark for Wanganui, opened in 1900. Since this date the Opera House has gained national and international recognition for its beautiful architecture and its excellent acoustics and has a Category 1 Historic Places Trust rating. The Opera House is used regularly by touring artists and shows as well as by local productions, fashion shows and local dance groups.

The Wanganui Male Choir has performed concerts in the Royal Wanganui Opera House since 1901. It was established in 1898 as the Wanganui Liedertafel, and later renamed the Wanganui Male Choir. The Wanganui Amateur Musical and Dramatic Society which spans over a century of arts in Wanganui has also been associated with the Royal Wanganui Opera House since 1901, if not since the year of its opening.

The Wanganui Camera Club, established in 1894, has produced some very well-known early Wanganui photographers such as Harding, Denton and Lampe who have left an incredible photographic record of the city and district.

The Wanganui Arts Society has been in existence since 1901. Members of the Society were instrumental in the establishment of the Sarjeant Gallery.

Wanganui Repertory Theatre celebrated its 75th Jubilee year in 2008. The theatre society became incorporated in 1933, and has its home at 4 Ridgway Street in the former town library building. Repertory holds an important place in Wanganui's performing arts history with its unique and intimate sized public theatre, and a focus upon dramatic productions. A number of Repertory players have gone on to play significant roles in New Zealand theatre with their involvement at the NZ School of Dance and Drama in Wellington.

The Wanganui Community Arts Council was established by local artists in 1973 to provide a venue for artists and craftspeople to exhibit and sell their work. The Community Arts Centre was established in 1990. The objective of the Community Arts Centre is to facilitate a coordinated approach to marketing and promotion of the arts in Wanganui.

Whanganui Artists Open Studios is an annual event organised by the Whanganui Arts Marketing & Development Trust. Over the years it has grown from an event based around riverside artists only,

to the large-scale Whanganui-wide event it is today, which invites the public, locally and from outside of the region, to experience the creative work being generated within the community.⁹

Funding is available for local community based arts activities from the Creative Communities Scheme, a partnership between Creative New Zealand and the Wanganui District Council. The scheme aims to increase participation in the arts at a local level, and increase the range and diversity of arts available to communities.

Wanganui is recognised as a centre of excellence for glass¹⁰ and is earning itself the reputation as the glass capital of New Zealand. The Wanganui Glass School is the only place in New Zealand where full-time study of glass is an option and the city is home to a thriving, active glass community with over 30 practising glass artists.¹¹ An annual Wanganui Festival of Glass has been held for the past six years.

Nationally recognised painter and photographic curator Peter Ireland relocated to Wanganui following his Tylee residency in 1995/96. Ross Mitchell Anyon and Rick Rudd are senior figures in the New Zealand ceramic arts community. Rick moved to Wanganui in the 1980s; his work is represented in collections across New Zealand. Ross was born and educated in Wanganui and has gained a national and international reputation as a potter.

The Whanganui Arts Review, which is hosted by the Sarjeant Gallery, is an annual sponsored event. This show provides a professionally selected and curated exhibition utilising works submitted by artists of all descriptions, from around the Whanganui Region. So popular is this event, that it regularly draws crowds of 500-700 on opening night along with a constant stream of local visitors during the course of its run.

The Quay School of the Arts, as part of Whanganui UCOL, houses the award-winning schools of Graphic Design, Fashion and Culinary Art among others. Courses offered include Painting, Photography, Printing and Sculpture.¹² Graphics and fashion design is also very strong in Wanganui. The Whanganui School of Design is the most award-winning design school in New Zealand. Their 20-

⁹ www.openstudios.co.nz

¹⁰ www.chronicleglass.co.nz/

¹¹ www.wanganui.com/sights-a-attractions/arts/glass-art

¹² www.wanganui.com/sights-a-attraction/arts/quay-school-or-the-arts

year reputation worldwide has been built on their award winning experimental work in new media and graphic design.¹³

Wanganui¹⁴ is home to many public and private studios and galleries all offering an incredible array of paintings, photographs, glass, sculptures, textiles, fashion, crafts and gardens.

Wanganui generates many opportunities for youth to participate in creative arts from video to fashion to computer graphics and music. The Computer Clubhouse has state-of-the-art equipment and software for video and graphic design as well as a recording studio. Artist Michel Tuffery worked with local youth on two projects in 2009/10: the Umbrella Project¹⁵, which was instigated by and later exhibited in the Sarjeant Gallery; and the Kowhai Park skate park mural¹⁶. The Couch Kumaras¹⁷, a Wanganui-based group of film-makers, have produced a series of short films – including the V48 2011 award-winning ‘Sketch’.

EXISTING FACILITIES OF SIMILIAR TYPE

The Whanganui Regional Museum¹⁸

The Museum, also situated in Queens Park/Pukenamu, is maintained for the collection, storage and exhibition of the Museum’s own collections and borrowed material. The Museum has a comprehensive collection of New Zealand and international material relating to human and natural history. The current collection gives priority to material with Whanganui connections. It cares for a significant collection of Maori taonga, mainly connected with local Iwi. The Museum also has a shop featuring New Zealand items.

The Museum provides the following services:

- Acquiring, documenting and preserving the Museum collection;
- Responding to individual requests for information based on Museum collections, including archives;
- Helping and advising individuals, organisations, businesses, community groups and smaller museums on how to care for and protect cultural heritage;

¹³ www.wanganuionline.com/artandculture

¹⁴ www.wanganuionline.com/artandculture

¹⁵ <http://adriennerewiimagines.blogspot.co.nz/2008/12/umbrella-project.html>

¹⁶ <http://www.wanganuichronicle.co.nz/news/skate-park-in-line-for-makeover/1012269/>

¹⁷ www.couchkumaras.com

¹⁸ www.wanganui.govt.nz/services/Museum.asp

- Developing permanent displays, and an annual programme of changing exhibitions which presents the story of Whanganui's natural and human history for local, national and international visitors;
- Providing education and public events programmes based on the Museum's collections, exhibitions and functions, aimed at students at all levels and the general community;
- Managing the Museum's physical, financial and human resources and administrative services, and promoting the Museum.

Hikurangi Museum at Koroniti

Hikurangi Museum is located at Koroniti Marae, 35 minutes from Wanganui up the Whanganui River. The building houses taonga that belong to of the Ngāti Pāmoana hapū and is available for viewing on request.

Galleries and Studios include:

Wanganui Community Arts Centre

The Centre provides a venue for local artists and craftspeople to exhibit and sell their work. It features two art galleries and shows a variety of work from glass and ceramic, to painting, sculpture and photography. The Community Arts Centre also has a shop that sells exclusively local and New Zealand arts and crafts.¹⁹

McNamara Gallery

McNamara Gallery Photography exhibits New Zealand, selected Pacific Rim and international, photographically-based art. The gallery is dedicated to exhibiting and promoting lens-based media and exploring the range of practice. The gallery has monthly exhibitions and presents a large number of New Zealand and some international artists.²⁰

Quay Gallery²¹

This is based in the first floor of the new Visitor Information Centre on Wanganui's riverfront which opened in November 2010. The gallery is part of the Sarjeant Gallery operation, and houses temporary exhibitions, curated by Sarjeant staff, in a purpose built space. The centre also houses the "Whanganui Experience" auditorium (first floor). The four-minute film offers a glimpse of the natural and cultural heritage of the district and takes the viewer on a journey down the Whanganui River to the city and out to sea over the course of a day.

¹⁹ www.communityartscentre.org.nz

²⁰ www.wanganui.com/sights-a-attractions/arts/mcnamara-gallery

²¹ www.wanganui.govt.nz/VisitorCentreOpening

Greenbench²²

The Greenbench is a project room in Whanganui run by artists, Julian Priest and Sophie Klerk. It was founded in 2008 and moved to a new public space in June 2009. The Greenbench is a multifunctional space in central Wanganui including studios and a permanent project/exhibition space. The Greenbench hosts events, screenings and workshops, puts on contemporary art exhibitions as well as being a space for developing artist projects and collaborations, with visiting national and international artists.

WHMilbank Gallery²³

This gallery showcases contemporary New Zealand art and is home of the Trusttun Showroom. It is the only dealer gallery in the country that maintains a rich and regularly changing selection of New Zealand's master painter Philip Trusttun's works for viewing and purchase. It also has a Trusttun research facility. The Gallery's exhibition programme draws on the many contacts Bill Milbank (Art Dealer and Exhibition Curator) built up with artists locally and nationally and his wide ranging curatorial experience accumulated during his time working as the Director of the Sarjeant Gallery.

Rayner Brothers Gallery

This is a successful working studio and contemporary gallery run by artist brothers, Mark and Paul Rayner.

Chronicle Glass Studio and Gallery²⁴

Glass artists, and studio owners and operators, Lyndsay Patterson and Katie Brown, use the studio Monday to Friday to make their own work and at weekends the facility is used for workshops or accessed by a number of other local glass artists. Visitors are able to see artists at work in "the pit" area and the gallery displays current works by Chronicle Glass, with most items available for sale. There is also an exhibition area available for lease for displays and exhibitions.

Bullseye Glass

Claudia Borella Glass Design Ltd hosts public access events, short intensive workshops, and evening presentations as well as acting as the personal studio where Claudia Borella creates work for

²² <http://greenbench.org/about>

²³ www.whmilbankgallery.co.nz

²⁴ www.chronicleglass.co.nz

national and international export and exhibition. As director, Claudia Borella founded an international visiting Master Artist Programme (MAP)© in 2007 inviting guest lecturers with experience in using Bullseye glass to share their knowledge and skill. The historical building in Wanganui East was formerly Wright Stevenson & Co., the original wool store designed by Robert Tallboys and Associates.

Matahiwi Gallery

The Matahiwi Gallery is housed in the old Matahiwi School classroom and is located 40 minutes from Wanganui up the Whanganui River Road. The Gallery offers Māori artworks that include flaxwork, bone carving, wood carving, taaniko and ceramics. The Gallery also hosts exhibitions and community group meetings.

QUEENS PARK/PUKENAMU BACKGROUND²⁵

Queens Park has a rich past and has historical and archaeological significance. Although the name “Queens Park” reflects the influence of European settlers, it is referred to as Pukenuamu (Sandfly Hill) by tangata whenua and to the early European settlers it was known as Rutland Hill. These names bear witness to the history of the Park. Over the past two hundred years this once barren sand hill has been a Māori fortress, a military stockade, a jail, and finally its current designation as a local purpose reserve and cultural precinct.

Early Māori Occupation

In the 1830's Pukenuamu was occupied by the Māori and used as a fighting Pa. It was an ideal site as it commanded a fine view of the river and its mouth. In 1832 the Whanganui and Tuwharetoa tribes used the fortress to defend themselves from an attack by Te Atiawa of Taranaki. Te Atiawa were defeated and Pukenuamu became the site to mark the last of the tribal wars in Wanganui.

There is little archaeological evidence of the use of the site as a Pa. However, it has been suggested that a terrace on the slopes near the corner of Drews Avenue and Ridgway Street may pre-date European occupation. The area under the Veteran Steps is also considered to be of significance to Māori.

²⁵ Queen's Park Reserve Management Plan October 1992, Planning Services, A Business Unit of the Wanganui District Council

European Influence

The importance of Pukenamu for strategic defence continued during the early days of European settlement. A stockade and a blockhouse were built on top of the hill in 1847 and occupied by the 58th Rutlandshire Regiment. The Rutland Stockade, as it was called, became a symbol of protection and authority to the early settlers.

British troops withdrew from the site in 1869. Part of the stockade was taken for use as a jail and later one of the barracks and cookhouse became the immigration barracks. Many of the poorer settlers, regarding the reserve as common ground, built small cottages. In 1875 at least 30 “squatter” cottages could be seen on the slopes of the Park.

In 1882 the hill was vested in the Domain Board under the administration of the Borough Council. The stockade was dismantled in 1883 and all other buildings were ordered to be removed. The last building to be demolished was the jail in 1887. Beautification began with the planting of pine trees and grass. The reserve was renamed Queens Park in honour of Queen Victoria.

The central location of the Park has made it an ideal location for a number of important buildings and memorials, among which have been the kohatu, the Cenotaph, the Alexander Library, the Sarjeant Gallery and the Whanganui Regional Museum.

Historic Links with Cooks and Pakaitore/Moutoa Gardens

The historical links between Queens Park, Pakaitore/Moutoa Gardens and Cooks Gardens extend back to when each was used as a pa site by Māori. Pakaitore/Moutua Gardens was later the site of the sale and re-sale of Wanganui. Cooks Gardens was initially a fighting Pa and like Queens Park became a military stockade during the time of early European settlement. It was named the York Stockade, after the Yorkshire Regiment which occupied it. However, as it was used by the Commissariat as gardens it became more popularly known as Cooks Gardens.

WANGANUI DEMOGRAPHICS²⁶

Located on the North Island West Coast, the Wanganui District covers 2,337 sq km, the majority of which is hill country, with a narrow coastal strip of better land.

²⁶ Wanganui District Council 2009-2019 Ten Year Plan

The Whanganui River is at the heart of the Wanganui District. It is the second largest river in the North Island, the longest navigable waterway in the country and covers 290 kilometres from the heights of Mt Tongariro to Wanganui's coast with the Tasman Sea. It provides a number of recreational activities and has 239 listed rapids.

Whanganui iwi, also known as Te Ātihaunui-a-Pāpārangī, is a confederation of local tangata whenua who have lived in, beside, and with the Whanganui River for centuries. Whanganui Iwi is widely known as the Whanganui River people, or simply "The River People". Underlying this is an ancestral philosophy which pays deep respect for the sacredness of The River.

The District is home to approximately 42,600 people, with most living in the Wanganui urban area (37,000) and 5,600 on farms and in a number of small rural settlements. The city is a service centre for an area wider than the District boundaries, and also supports economic activities unrelated to agriculture.

Wanganui is not a wealthy community. In New Zealand, 30% of the population is classified in the most socioeconomically deprived deciles 8 to 10. Wanganui has 49.7% of its population classified in those deciles.²⁷ The Wanganui District has a lower median income than New Zealand as a whole (\$19,800 compared to \$24,400); has a higher proportion of the population on an annual income of \$20,000 or less than the whole of New Zealand (50.6% compared to 43.2%); and a lower proportion of the population on an annual income of more than \$50,000 than the whole of New Zealand (10.9% compared to 18%).

The Māori population makes up a significant and growing proportion of the community.²⁸ 22% of people in Wanganui District belong to the Māori ethnic group, compared to 14.6% for all of New Zealand. There was a growth of 5.6% of Māori living in the district from the 2001 Census to the 2006 Census.²⁹ Wanganui has 60.4% of its Māori population classified in deciles 9 and 10, compared with the national average of 42%.³⁰

²⁷ Wanganui District Council 10-year Plan 2009-2019

²⁸ Wanganui District Council 10-Year Plan 2009-2019

²⁹ Statistics NZ, Census 2006

³⁰ Wanganui District Council 10-year Plan 2009-2019

Data provided by Statistics New Zealand from the 2006 Census:

Total population

- 42,639 people usually live in Wanganui District. This is a decrease of 630 people, or 1.5 percent, since the 2001 Census.
- Its population ranks 30th in size out of the 73 districts in New Zealand.
- Wanganui District has 1.1 percent of New Zealand's population.

Population of Wanganui District and New Zealand, 2006 Census		
	Region/City/District	New Zealand
Male	20,478	1,965,618
Female	22,158	2,062,326
Total	42,636	4,027,944

Māori ethnic population

- 9,075 Māori usually live in Wanganui District, an increase of 483 people, or 5.6 percent, since the 2001 Census.
- Its Māori population ranks 22nd in size out of the 73 districts in New Zealand.
- 1.6 percent of New Zealand's Māori population usually live in Wanganui District.

Māori Population of Wanganui District and New Zealand, 2006 Census		
	Region/City/District	New Zealand
Male	4,407	274,860
Female	4,668	290,469
Total	9,075	565, 329

Note: The Māori ethnic population is the count for people of the Māori ethnic group. It includes those people who stated Māori as being either their sole ethnic group or one of several ethnic groups.

Ethnic groups

- 74.2 percent of people in Wanganui District belong to the European ethnic group, compared with 67.6 percent for New Zealand as a whole.
- 22.0 percent of people in Wanganui District belong to the Māori ethnic group, compared with 14.6 percent for all of New Zealand.

Age - Total population

- The median age (half are younger, and half older, than this age) is 39.7 years for people in

Wanganui District. For New Zealand as a whole, the median age is 35.9 years.

- 17.3 percent of people in Wanganui District are aged 65 years and over, compared with 12.3 percent of the total New Zealand population.
- 21.6 percent of people are aged under 15 years in Wanganui District, compared with 21.5 percent for all of New Zealand.

Age - Māori ethnic population

- The median age of Māori (half are younger, and half older, than this age) is 22.7 years in Wanganui District, compared with a median of 22.7 years for all Māori in New Zealand.
- 4.7 percent of Māori are aged 65 years and over in Wanganui District, compared with 4.1 percent of New Zealand's Māori population.
- 36.1 percent of Māori in Wanganui District are aged under 15 years, compared with 35.4 percent for all Māori in New Zealand.

Income - Total population aged 15 years and over

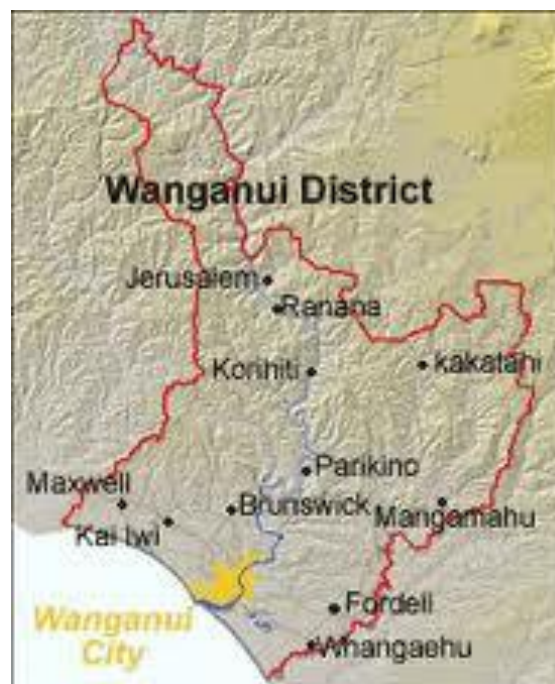
- For people aged 15 years and over, the median income (half earn more, and half less, than this amount) in Wanganui District is \$19,800. This compares with a median of \$24,400 for all of New Zealand.
- 50.6 percent of people aged 15 years and over in Wanganui District have an annual income of \$20,000 or less, compared with 43.2 percent of people for New Zealand as a whole.
- In Wanganui District, 10.9 percent of people aged 15 years and over have an annual income of more than \$50,000, compared with 18.0 percent of people throughout New Zealand.

Income - Māori ethnic population aged 15 years and over

- For Māori aged 15 years and over, the median income (half earn more, and half less, than this amount) in Wanganui District is \$17,900, compared with a median of \$20,900 for all Māori in New Zealand.
- In Wanganui District, 55.2 percent of Māori aged 15 years and over have an annual income of \$20,000 or less, compared with 48.3 percent of Māori throughout New Zealand.
- 5.7 percent of Māori aged 15 years and over in Wanganui District have an annual income of more than \$50,000, compared with 10.2 percent of all Māori in Zealand.

Wanganui City is easily accessible by road or air. It can be reached within a three-hour drive from Wellington, Taupo and New Plymouth and is only six hours from Auckland via State Highway 4. Wanganui is ideally situated between Wellington and New Plymouth, a city which has established itself as a notable arts destination in recent years. It is well served by daily coach services from Wellington, Auckland, Palmerston North and New Plymouth.³¹

Wanganui Airport is located within seven kilometres from the City Centre. Direct flights arrive daily from Auckland and daily Monday to Friday from Wellington. Regular flights also arrive from Taupo. Wanganui is also a regular diversion for airlines using New Plymouth when this airport is closed to routine operations.³²



³¹ <http://www.wanganui.com/visitor-information/about-wanganui/travelling-distances>

³² <http://www.wanganuiairport.co.nz/operators/scheduled-services>

Wanganui District Council has owned and operated the Sarjeant Gallery since it opened in 1919. The Council considers the Gallery to be a significant contributor to achieving its vision and mission. Council funds the Gallery through the Community Facilities rate. Management and administration of the facility is overseen by the Community and Cultural group. Planned maintenance is undertaken by Property Services.

VISION, MISSION & VALUES³³

Note: the Council reviewed its Family Friendly Strategy in July 2011.

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.

Outcomes and strategies

1.0 Economic prosperity

- 1.1. To partner with business and industry to facilitate economic growth;
- 1.2. To ensure infrastructure meets the needs of current users and future development;
- 1.3. To facilitate the provision of enhanced communication networks and enable efficient movement of people and goods;
- 1.4. To enable residents to achieve success through life-long learning opportunities;
- 1.5. To promote and market Wanganui to attract visitors and businesses and instil pride in our community;

³³ <http://www.wanganui.govt.nz/publications/policies/Family-friendlyStrategy.pdf>

- 1.6. To support initiatives and events which benefit the community and economic wellbeing;
- 1.7. To ensure the city environment is visually attractive with quality urban design.

2.0 Community partnerships

- 2.1. To effectively lead and govern in consultation with the community;
- 2.2. To prepare the community for, and support each other during, emergency events;
- 2.3. To ensure we are connected to each other, New Zealand and the world;
- 2.4. To partner with the community on initiatives which benefit the community and social wellbeing;
- 2.5. To partner with other agencies to improve outcomes for children and young people;
- 2.6. To partner with other agencies and value older people in our community;
- 2.7. To partner with Iwi to continue to build strong relationships;
- 2.8. To encourage ethnic diversity and support new immigrants.

3.0 A safe and healthy community

- 3.1. To continue to work collaboratively to ensure a safer community;
- 3.2. To provide a safe transportation network that meets the needs of all users;
- 3.3. To set standards for social behaviour to avoid nuisance;
- 3.4. To improve people's health, safety and welfare through provision of regulatory activities, water and other services;
- 3.5. To support and collaborate with the health services to retain access to trusted health services.

4.0 Active and culturally rich community

- 4.1. To enable active and healthy lifestyles through the provision of sporting and recreational facilities;
- 4.2. To develop a vibrant central city and riverfront for the enjoyment of the community;
- 4.3. To support and promote our vibrant arts community;
- 4.4. To value and reflect our cultural heritage;
- 4.5. To provide cultural facilities to support cultural wellbeing;
- 4.6. To provide education, literacy and self-improvement opportunities.

5.0 Environmental sustainability

- 5.1. To minimise the impact of waste on the environment;
- 5.2. To protect and enhance our natural assets including the River and coastline;

- 5.3. To enhance the liveability of our built environment;
- 5.4. To advance environmentally sustainable practices and green technologies.

WANGANUI DISTRICT COUNCIL LEGAL DESCRIPTION³⁴

Through the Local Government Act 2002, Council's underlying purpose is to enable democratic local decision-making and action by and on behalf of the Wanganui District's communities, taking a sustainable development approach and taking appropriate account of the Treaty of Waitangi.

Wanganui District Council will continue to build and maintain relationships with and between residents and other stakeholders with an interest in the Wanganui District community. The Council will identify the key issues that affect the community's well-being and respond to those issues through research, mediation, facilitation and advocacy (e.g. Iwi liaison, community development, economic development, environmental management). From the Council's relationships with stakeholders, it will establish partnerships that can address the issues facing its community. The Council's current priority is to stimulate economic growth.

- **Community stewardship:** Wanganui District Council will own, on behalf of the community, resources and facilities which the community believes are best managed by the Council.
- **Providing public goods:** Wanganui District Council will provide facilities and services required by residents where there is no other adequate provider. Public goods are facilities and services that are available to benefit all residents.
- **Providing individual goods:** Wanganui District Council will provide facilities and services for the private benefit of individuals where the community believes they are best provided by the Council.
- **Balancing rights and freedoms:** Wanganui District Council will, when necessary, make and enforce bylaws and other regulations to maintain the good of the community. It will balance the rights, obligations and freedoms of the individual against those of other individuals, and against maintaining the overall community good.

In fulfilling its purpose Wanganui District Council exercises powers and fulfils responsibilities conferred on it by legislation.

³⁴ Local Governance Statement: Leading Wanganui 2010-2013 and Wanganui District Council Long Term Plan

There are many Acts of Parliament that control the functions and responsibilities of the Council or confer power on the Council to take certain courses of action. The following Acts specifically refer to the Wanganui District.

- Wanganui River Trust Act 1891;
- Wanganui City Council Vesting and Empowering Act 1983;
- Wanganui Harbour Act 1988;
- Wanganui District Council (Prohibition of Gang Insignia) Act 2009.

Generally, the Council's roles are:

- Setting the policy direction of the Council;
- Monitoring the performance of the Council;
- Representing the interests of the Wanganui District;
- Employing the Chief Executive (under the Local Government Act the local authority employs the Chief Executive, who in turn employs all other staff on its behalf).

WANGANUI DISTRICT COUNCIL ORGANISATIONAL STRUCTURE

Please refer to Appendix 1.

WANGANUI DISTRICT COUNCIL RELATIONSHIP WITH WHANGANUI IWI

The Council has formal relationship documents with Te Runanga o Tupoho and Te Runanga o Tamaupoko. These relationships work in accordance with Te Tiriti o Waitangi, the Treaty of Waitangi. The relationship between Te Runanga o Tupoho and Wanganui District Council focuses on politically, socially, economically and environmentally benefiting the District. The relationship document between Te Runanga o Tamaupoko and Wanganui District Council states that both parties acknowledge the Treaty of Waitangi as the founding document of Aotearoa/New Zealand. Both the Treaty and the relationship document express aspirations of true partnership and mutual respect.

WANGANUI DISTRICT COUNCIL FINANCIAL STATEMENTS

Wanganui District Council had rates revenue of \$65,334,000 for the year ended 30 June 2011. It has total assets of \$895,250,000.³⁵

Full financial statements can be seen in Council's Annual Report for the year ended 30 June 2011 (Refer Appendix 2).

³⁵ Wanganui District Council Annual Report for the year ended 30 June 2011.

WANGANUI DISTRICT COUNCIL 10-YEAR PLAN

Wanganui District Council outlines in its Ten Year Plan³⁶ (Refer to Appendix 3) its rationale for the provision of the Sarjeant Gallery due to the significance of the Gallery to its community and cultural infrastructure.

“Social, cultural and economic wellbeing is benefited by the hosting of exhibitions, forums, education programmes and related community events which highlight the gallery as a social focal point. The gallery fosters and encourages our dynamic local art scene and gives people access to national and international works which would not otherwise be provided.”

It says the Gallery also exists as a key tourist destination with its exhibition programme concentrated on meeting the professional quality and creative standards necessary to retain its standing as an art institution of national significance.

“Visual arts make a difference to the vibrancy of a place and the Sarjeant Gallery is a major contributor to the special character of our district”.

Council’s rationale aligns with its overarching vision, mission and strategy to make Wanganui a family-friendly district by providing: economic opportunities, a good image and sense of identity, community networks, quality educational opportunities and access to recreational and cultural activities. *“Gallery services contribute to the mission of making Wanganui an attractive place for families and ensuring quality of life for all”.*

The current Annual Plan (2011/12) earmarks \$500,000 for environmental control in the Sarjeant Gallery.

COMMUNITY OUTCOMES

The table below shows how the Sarjeant Gallery activity contributes to Community Outcomes. It also identifies complementary links to Council’s Family-Friendly Strategy.³⁷

³⁶ Wanganui District Council 10-Year-Plan 2009-2019

³⁷ Wanganui District Council 10-Year-Plan 2009-2019

COMMUNITY OUTCOME	FAMILY-FRIENDLY STRATEGY	HOW THE GALLERY CONTRIBUTES
A community with well developed amenities and recreational opportunities	Access to recreational and cultural activities	<p>The gallery is an iconic Wanganui landmark with Category I heritage status and it provides access to a locally, nationally and internationally renowned collection and exhibition programme.</p> <p>The Gallery's high level of accreditation is maintained by ensuring selective standards are upheld in the planning of new exhibits and acquisitions.</p>
A community with quality education	Quality educational opportunities	<p>The Gallery has secured a contract with the Ministry of Education to deliver 'Learning Experiences Outside the Classroom'. This facilitates the delivery of programmes to enrich the art seducation of local school students and provides opportunities for young people to engage with the Sarjeant.</p> <p>A strong relationship established with Whanganui UCOL has assisted the gallery in securing and sustaining art and design course certification through the provision of assisted access to exhibitions, collections, reference and research material.</p>
A prosperous community	Economic opportunities	The Gallery contributes to the district's tourism product through its arts, culture and historical programme. Sustaining a locally, nationally and internationally relevant arts' facility enables Wanganui to project itself as a key cultural tourism destination with appeal to both visitors and potential residents.
A community with identity	<p>A good image and sense of identity</p> <p>Community networks</p>	<p>Wanganui's cultural landscape is enriched by the Gallery's showcasing of our unique identity and image.</p> <p>This is demonstrated by the Gallery's interest in growing, enhancing, nurturing and, as appropriate, exhibiting a collection</p>

		of art works that reflect creative responses to the culturally diverse makeup of the Whanganui River, its wider environs and people
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The Sarjeant Gallery significantly contributes to Wanganui's wellbeing by:

- Recognising and celebrating cultural diversity, particularly the special relationship with Māori, through its role as a bicultural arts forum;
- Building the cultural wealth of Wanganui through the development, care and interpretation of a major, nationally recognised collection;
- Making Wanganui a great place to live and visit through the provision of a high quality and diverse exhibition programme;
- Being a major component in the tapestry that makes Wanganui a key centre for arts, culture and heritage;
- Providing controlled access to collections, programmes and facilities that better enable Wanganui and Whanganui UCOL to evolve as a unique centre for art education;
- Providing ongoing access to a Category I heritage facility and, in doing so, its collections, exhibitions and venue space;
- Enriching Wanganui's opportunities for national and international cultural tourism promotion.

ARTS POLICY³⁸

Council's Arts Policy (Appendix 4) outlines Council's response to the issues identified during the policy's review in 2006, provides guidance to Council officers and set priorities for funding and other forms of support.

Key themes that emerged through the review process include:

- Council's role in supporting the arts;
- Lack of coordinated marketing and promotion of the arts;
- Shortage of funding to develop the arts;
- The potential contribution of arts to tourism and the local and regional economy;
- The need to increase access to and participation in the arts;
- Whether our built environment reflects our culture.

³⁸ Wanganui District Council Arts Policy 2008. This policy is currently under review.

The Arts Policy also aims to provide a cohesive vision and a set of goals that the arts sector, Council and the whole community can work towards for the future.

In the policy Council acknowledges that the Wanganui community's resources are limited. This, it says, means they have to be more focused and smart about how they achieve and sustain success.

"We know that there are many others including central government, neighbouring authorities and regional agencies who have an interest in the arts sector. It makes huge sense therefore to work collaboratively and identify ways to maximise the benefits for Wanganui."

Wanganui District Council Arts Policy Vision, Goals and Objectives:

Vision

That the Wanganui community values, supports and is inspired by the arts, and that the arts sector accepts its leadership role in the community.

Goals

- That Wanganui has a profile nationally and internationally as a centre of excellence for the arts;
- To have a well-resourced arts sector;
- For the arts sector to be a key driver for tourism and economic development;
- That the arts sector is connected and engages the community;
- That our environment celebrates our arts and cultural diversity.

Objectives

- To build Wanganui's profile as a centre of excellence for the arts through improved management, marketing and promotion of the arts;
- To build creative capacity;
- To maximise the tourism and economic potential that can be derived from the arts;
- To improve access to and participation in arts activities;
- Our built environment reflects our culture through the use of public art.

Following the adoption of the Arts Policy in 2008, Council established the role of Arts Coordinator whose primary responsibility is to facilitate the implementation of the policy.

COUNCIL'S ROLE IN THE PROJECT

Council runs the Sarjeant Gallery and owns the building. Over the last four years Council has spent \$931,498 on maintenance and restoration work on the building fabric; upgrade of the server, toilets and workshop; installation of an access ramp at the entrance; and seismic investigations. While Council's contribution to the capital funding of the project is limited (external funding is being sought) it is contributing significantly in terms of project management (staff costs), relocation costs and business continuity funding while the Gallery is being redeveloped; \$500k in the 2011/2012 Annual Plan for environmental control in the Gallery is allocated to the project and will be carried forward in the Long Term (Ten Year) Plan currently being consulted on. A further \$200,000 has been included in the Ten Year Plan towards the costs of the Collection transition plan. The Gallery's operating budget will contribute significantly to the project costs relating to collection management and the transition plan.

Council has established a cross-organisational project team to drive the extension project, led by David Boothway and Kritzo Venter. A full list of the project team is included in Section 9: Project Planning and Management on Page 98.

In 1995 Whanganui Iwi gave to the Gallery the name “Te Whare O Rehua” (the House of Inspiration). Rehua, identified with the bright star Antares in the constellation Scorpius, was associated with kindness, enjoyment and entertainment. His house in the highest heaven was the repository of fine gifts, artefacts and the aesthetic arts.

For almost a hundred years the Sarjeant Gallery has provided a powerful inspiration for Wanganui and the wider region, acting as educational leader - the LEOTC (Learning Experience Outside the Classroom) contract with Ministry of Education has operated for 22 years - with a strong commitment to high artistic standards, anchored in its nationally-important collection.

The Sarjeant Gallery is located prominently in Queens Park within the cultural precinct overlooking Wanganui city and the Whanganui River. The iconic Wanganui landmark is widely regarded as among the finest provincial art galleries in New Zealand³⁹ and provides access to a locally, nationally and internationally renowned collection and exhibition programme.⁴⁰

The Sarjeant Gallery is one of New Zealand’s oldest galleries and was established from the bequest of Henry Sarjeant (1829-1912) and the efforts of Sarjeant’s widow, Ellen Agnes Stewart, both of whom were inspired by their love of art and of the Whanganui region.⁴¹ Sarjeant immigrated to New Zealand from England in about 1860 settling in the Whanganui region.

The Sarjeant Gallery’s design was decided upon through a national competition. The competition was run under the auspices of the New Zealand Institute of Architects adjudicated by Samuel Hurst Seager, a notable Christchurch-based architect. The winner was Donald Hosie, a young architect articulated to the Dunedin-based firm of Edmund Anscombe and Associates. Hosie, just 21, was conscripted in 1916 to fight in World War One and died in France at the battle of Passchendaele in 1917. Edmund Anscombe supervised the construction and the Governor-General, Lord Liverpool, laid the foundation stone in September 1917. The building was officially opened by Prime Minister William Massey in September 1919.⁴²

³⁹ Sarjeant Gallery Standard Facility Report, 14 October 2011

⁴⁰ Wanganui District Council Annual Plan 2011/2012

⁴¹ Sarjeant Gallery Standard Facility Report, 14 October 2011

⁴² Sarjeant Gallery Standard Facility Report, 14 October 2011

The final design of the Gallery, based on a Greek cross, was a reflection of both the architect's vision and the conditions attached to the competition. The latter required that the building be designed in a Classical style, *“drawn in a quiet, dignified simple manner”*, but with some originality. In Hosie's design, the brick masonry construction faced with Oamaru stone, reinforced concrete floor, and concrete partitions and ceilings helped promote the strength, stability and order, characteristic of the Classical style. The competitors were also asked to incorporate the 'Top-Side-Lighted' method of lighting galleries newly developed by Seager. This lighting has since been a key element in the Gallery's considerable reputation⁴³ and has been incorporated into similar buildings around New Zealand.

The Sarjeant Gallery has the highest possible Category 1 listing under the New Zealand Historic Places Trust Act of 1993. This means that it is a *“place of special or outstanding historical or cultural heritage significance or value”*.⁴⁴

Today there are more than 5,500 artworks in the Sarjeant Gallery's Collection. Initially collecting focused on 19th and early 20th century British and European art but, given the expansive terms of the will of Sarjeant, the entire collection now spans Sixteenth Century European Art through to Twenty-first Century New Zealand Art. Included in the Collections are works in all media – thousands of historic and modern works on paper; New Zealand and international sculptures, pottery, ceramics and glass; bronze works; video art and paintings by contemporary artists and old masters. The Sarjeant Gallery also generates touring exhibitions.⁴⁵

SARJEANT GALLERY FACILITIES AND SERVICES DESCRIPTION

The Gallery facilities include six inter-connected exhibition areas, an education area, the Gallery Shop, basic sound system, projection equipment, track lighting, raised loading dock, an art reference library and research access, parking and access for the disabled. Collection storage and a servery are situated in the basement. Office space for some of the Gallery staff is provided in a neighbouring building, the Alexander Heritage & Research Library.

The Sarjeant Gallery is available to hire for events, accommodating up to 350 for a cocktail function and 130 for a seated dinner.

⁴³ www.sarjeant.org.nz

⁴⁴ Cultural Heritage Assessment, Chris Cochrane, 1998, this document is currently being revised

⁴⁵ Sarjeant Gallery Standard Facility Report, 14 October 2011

The Gallery also operates an artist-in-residence programme at historic Tylee Cottage. Established in 1986, it is the longest-running residency in the country. The purpose of the scheme is to provide a unique opportunity for an artist to realise a relevant aspect of their work under less pressured circumstances than may be usual, over a period of two to twelve months.⁴⁶

A small stipend is paid to the artist who also receives rent-free accommodation. From its inception there has been strong interest in the residency⁴⁷ and since 1986⁴⁸, almost forty artists have participated in the residency. For many it has proven to be a launch pad for their career or a change in direction for their practice. Notable residents include acclaimed photographer Laurence Aberhart, Welsh painter John Beard, painter and photographic curator Peter Ireland and American photographer George Krause. A list of former residents is attached as Appendix 5. Many residents have chosen to stay on after the residency and make Wanganui their permanent home.

The residency is a vital part of the Gallery's public programmes, with the expectation being that the incumbent artist will engage with the local community by way of giving illustrated talks, producing a body of work that engages directly with the Whanganui region or a site-specific work in relation to the Sarjeant Gallery's spaces.

In 2010 the Quay Gallery opened within the newly developed Visitor Information Centre on the waterfront. The Gallery, administered by the Sarjeant Gallery, is an exhibition space for object art with a focus on glass.

The Gallery's services also include:

- Developing and maintaining Wanganui's art assets, including the collection;
- Access and information for a wide range of the public, including schools and UCOL;
- Providing a locally relevant programme of quality and diverse exhibitions, forums and events;
- Adding value to the community through prudent and well-informed management and stewardship of resources, and by providing advocacy on art and cultural matters;
- Maintenance of this significant heritage building to preserve its architectural significance;
- Free public access to the works on display;
- Contract with the Ministry of Education Learning Experience Outside the Classroom (LEOTC) for the provision of free educational services to both primary and secondary schools;

⁴⁶ Appendix 5

⁴⁷ Building on a Legacy – the Legacy – Sarjeant Gallery

⁴⁸ www.sarjeant.org.nz/site/pages/tylee.php#residents

- Provision of publications and information to accompany the exhibitions.

SARJEANT GALLERY LEGAL AND GOVERNANCE DESCRIPTION

Wanganui District Council owns the Sarjeant Gallery building. Council also administers the Sarjeant Gallery, financially supports its operations and maintains the Gallery and its Collections⁴⁹. The Council took over full management of the Gallery in 2005 when all the members of the Sarjeant Gallery Trust Board, who formerly had a governance role in the Gallery with an operating grant from the Council, resigned en masse following a breakdown in the relationship with the then Wanganui Mayor and Council.

The Sarjeant Gallery Trust is in the process of being re-established with designated new trustees including the Wanganui Mayor, Annette Main, Wanganui District Councillor Nicki Higgie, the Wanganui District Council Chief Executive, Kevin Ross and Brendan Puketapu, Chair of the Whanganui River Maori Trust Board. Two further trustee appointments are being considered. The role of the Trust is no longer one of governance, but one of championing the Gallery redevelopment project and acting as a vehicle for fundraising. The Deed of Trust for the Sarjeant Gallery Trust is attached (Appendix 14). The relationship between the present Council and the current Trust is necessarily a robust one due to the Council's interests being strongly represented on the Trust.

SARJEANT GALLERY TRUST⁵⁰

The Sarjeant Gallery Trust was established in 1993 with its original purpose being:

- a) To promote and foster the interests of the Sarjeant Gallery, Wanganui;
- b) To promote and foster the interests of art and artists;
- c) To uphold and maintain (so far as relevant to matters of art) the terms of the Trusts created by the Will and Codicils of the late Henry Sarjeant, the principal benefactor of the Gallery;
- d) To carry out and to comply with the terms of the Funding Agreement (between Wanganui District Council and Mr Bryce Matthew Reid Smith pursuant to which the Trustees are enabled to manage and administer the Sarjeant Gallery), or any agreement in substitution therefore.

The updated objectives of the Trust are:

- (a) To promote and foster the interests of the Sarjeant Gallery, Wanganui ("the Gallery");
- (b) To promote and foster the interests of art and artists in the Wanganui District;

⁴⁹ www.wanganui.govt.nz/services/SarjeantGallery.asp

⁵⁰ The Sarjeant Gallery Deed, 20 April 1993

- (c) To promote and foster fundraising activities for the benefit of the Gallery;
- (d) To administer bequests and other capital funds received by the Trust;
- (e) To uphold and maintain (so far as relevant to matters of art) the terms of the Trusts created by the Will and Codicils of the late Henry Sarjeant, the principal benefactor of the Gallery.

MEMBERS OF THE SARJEANT GALLERY INCORPORATED

Members of the Sarjeant Gallery Incorporated (the Society) were constituted by resolution in 2007. The members are a support group to the Gallery and play a strong and important advocacy role within the community. They provide volunteer support for some aspects of the Gallery operation and in the case of patron members, provide funding to acquire artworks for the Gallery's permanent collection. The members 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 outlined in the Rules of Members of the Sarjeant Gallery Incorporated, the group's objects include⁵¹:

To promote, encourage and foster the interests of the Sarjeant Gallery Te Whare O Rehua-Whanganui.

- a) To advocate in the best interests of the Sarjeant Gallery;
- b) To support and encourage the collection, exhibition and education programmes and other activities of the Sarjeant Gallery;
- c) To support the dissemination of materials relevant to the Sarjeant Gallery;
- d) To support fundraising endeavours and promotion of the Sarjeant Gallery;
- e) To promote and foster the interests of art and artists through the Sarjeant Gallery.

The Rules of Members of the Sarjeant Gallery Incorporated are attached as Appendix 6.

The Members of the Sarjeant has seven officers and memberships are composed as follows:

- Memberships 595
- Patron Memberships 21

⁵¹ Rules of Members of the Sarjeant Gallery Incorporated

- Corporate Memberships 19
- Life Memberships 18

SARJEANT GALLERY ORGANISATIONAL STRUCTURE

An organisational chart of the Sarjeant Gallery staff is included as Appendix 7.

SARJEANT GALLERY BUSINESS PLAN

The Gallery Business Plan is attached as Appendix 8.

PARTNERSHIPS

Significant partnerships and stakeholders that the Gallery has include:

- New Zealand Government;
- New Zealand's cultural & heritage sector. This includes galleries, museums, universities, New Zealand Historic Places Trust, Creative New Zealand, Museums Aotearoa;
- Iwi;
- Trust Boards;
- Gallery members and volunteers;
- Artists - including those represented in the gallery's collection;
- Donors;
- The public – local, national & international – visiting/researching/collecting;
- Students and education providers including schools and UCOL;
- Media;
- Youth and the local providers of youth activities & training (YMCA, Tupoho);
- Local providers of adult activities & training (Volunteer Wanganui, Workforce re-entry schemes);
- Local providers of social services, and service groups (Rotary, etc.);
- Travel groups/Tour Operators.

GOAL AND PRINCIPAL OBJECTIVES ⁵²

Goal

To present appealing, stimulating, relevant and intellectually challenging exhibitions and programmes in conjunction with critical curatorship of the Gallery's collections and heritage location.

⁵² Wanganui District Council Long Term Plan 2009-2019

Principal objectives

- To expand, enhance, care for, and enable access to the Sarjeant collection;
- To expand, enhance and maintain the Sarjeant's reputation and profile;
- To provide scholarly interpretive access to works from the collection, as well as art generally through an innovative exhibition programme with relevance to the local, national and, where appropriate, international scene;
- To contribute to the maintenance of local social, cultural and economic wellbeing;
- To ensure research, activities, policies and procedures are based on sound current knowledge and practices;
- To maintain a safe, efficient and supportive public facility and staff work environment;
- To expand the resource base to enable development, enhancement and expansion of the Sarjeant's collections, services and facilities;
- To align with all appropriate national museum and gallery standards.

SARJEANT GALLERY COLLECTION DETAILS AND POLICY

There are approximately 5,500 art works in the Sarjeant Gallery's Collection in all media spanning sixteenth century European art through to twenty-first century New Zealand art. The current value of the Collection is \$28,800,000.00. The Collection is valued by ART+OBJECT Auckland with the British and Continental pictures valued by Christie's of London. Please refer to Appendix 9 for a copy of the valuations.

The Collection was started in 1901 when the committee of the Wanganui Arts Society, of which Mrs Sarjeant was a member, purchased the first picture for the town's collection.

With the opening of the Gallery in 1919 and in line with Henry Sarjeant's wish to see the purchase of *"works of High Art only in all its branches and not just because they were specimens of local or colonial art"*, the primary collection focus was 19th and early 20th century British and European art.⁵³ Since the late 1920s, the main focus for collection development has been New Zealand art, both historical and contemporary.⁵⁴ Outside of the main centres, the Sarjeant has one of the most complete surveys of New Zealand art history in the country. This is a much sought after resource and

⁵³ The Sarjeant Gallery: Statement of Collection Significance

⁵⁴ www.wanganui.govt.nz/services/SarjeantGallery

the Gallery often loans out items from its collection to other institutions and collaborates on touring exhibitions.⁵⁵

The New Zealand Collection today includes a very significant and comprehensive holding of art from the 1840s until the present day with many of the artworks being of national importance. Collecting over the past 30 years has been considerably more vigorous, focused and is strongly correlated with the Gallery's dynamic exhibition programme. An important focus has been to work at building major strengths of a number of artists' works over an extended period. This has resulted in rich ongoing relationships between the artist and their support of the Gallery's collections and programmes, and building awareness and interest in the progression of these artists amongst the Gallery's support communities locally and nationally. The Gallery has also paid particular attention to local artists that have built national profiles, national and international artists, who have engaged within the local context, work by and of relevance to Māori, and works made primarily of wood.⁵⁶

The Gallery has also had a strong focus on contemporary photography and is well recognised as New Zealand's premier gallery in this respect.⁵⁷ It has work by most nationally recognised photographers.

Collections and Significant Items held include:⁵⁸

1) The New Zealand Collection

This is a continually expanding collection of art in all media by artists who have contributed to the broad development of New Zealand art in the widest sense, and in particular that which responds to New Zealand's place in the South Pacific. While all media are represented, photography forms a particular focus for the New Zealand Collection, and comprises the historic Denton Collection and significant holdings of Peter Peryer, Anne Noble and Laurence Aberhart's photographs. The Gallery is also home to one of the most comprehensive collections of Post-War, Modern and Contemporary New Zealand Art. This collection features such artists and makers as Gretchen Albrecht, Colin McCahon, Gordon Walters, Rodney Fumpston, Anne Verdecourt, Rick Rudd, Tony Fomison and Philip Trusttum.

Many of the works are of national importance such as *Gate 16* (1961) and *Portrait of Gordon Brown* (1968) both by Colin McCahon; *Maori Portrait* (1876) by Gottfried Lindauer; *Ahinata*

⁵⁵ www.wanganui.govt.nz/services/SarjeantGallery

⁵⁶ Building on a Legacy – the Legacy, Sarjeant Gallery

⁵⁷ Building on a Legacy – the Legacy, Sarjeant Gallery

⁵⁸ Sarjeant Gallery Te Whare O Rehua Whanganui Collections Policy 2008-2011

Te Rangitautini. Touhourangi Tribe A Survivor of the Tarawera Eruption (1904), *Of Making Many Books there is no end, and Much Study is a Weariness to the Flesh* (1900), and *Wiripine Ninia - A Ngatiawa Chieftainess* by C F Goldie.

Important holdings by most nationally recognised photographers and in particular Laurence Aberhart, Peter Peryer, Anne Noble, Ans Westra, Wayne Barrar, Megan Jenkinson, Richard Wotton and Frank Denton. Denton was an established early Wanganui photographer who was responsible for gathering a remarkable collection of international art photography for the Gallery's collection in the early 1920s (more recent pieces by internationally renowned photographers include a suite of works by Americans George Krause and Ed Ruscha). This forward-looking initiative represents the earliest response to this young medium of any art museum in New Zealand, and remarkably early in international terms. It was the catalyst that stimulated the Gallery's strong commitment to photography both from a collection and exhibition program perspective.⁵⁹

2) Māori Art Collection

This is a continually expanding collection of art in all media by Māori artists and in particular those who have contributed to the development of Māori art and show aesthetic links to traditional art forms most important and central to the Māori community; that is artwork found in the Whare Whakairo, the focal point of the Marae. Prominent among many others in the collection are works by Shane Cotton, Paratene Matchitt, Ralph Hotere, Robyn Kahukiwa, Emily Karaka, Brett Graham, Cliff Whiting and Matt Pine, including *Tangata Kore (Cut Off Man)* (1984) by Emily Karaka, *Treaty Painting* (1990) by Ahu Te Ua, *Lily of the Valley* (1995) by Chris Heaphy, *Tera Tetahi Manu* (1996) by Shane Cotton, *Authentiki* (1998) by Sonny Barlow, *here it's @* (1998) by Hemi MacGregor and *Kotahitanga* by Brett Graham.

3) The Whanganui Regional Art Collection

This is a continually expanding collection of art in all media by:

- Regional artists recognised nationally and/or internationally (Edith Collier, Anne Noble, Peter Ireland, Joanna Margaret Paul);
- Artists of the Whanganui region;
- Works of art by international, national and regional artists that are influenced by the Whanganui region (such as John Beard and Wayne Barrar).

⁵⁹ The Sarjeant Gallery: Statement of Collection Significance

4) Wooden Sculpture Collection

This sub-category of the New Zealand Collection enables the acquisition of a continually expanding collection of sculpture where the principal medium is wood. This medium provides the Sarjeant with a unique sculptural focus that is culturally and materially relevant to the Whanganui Region and the rich use of wood in New Zealand sculptural practice. Well-known artists within this collection include Paratene Matchitt, Humphrey Ikin, Peter Nicholls, Warren Viscoe and Mervyn Williams.

5) International Art Collection 1650 -1940 AD

This set of works remains one of the most important collections of its type in New Zealand ranking alongside those of Auckland, Christchurch and Dunedin. It comprises a collection of art in all media covering the period from 1650 -1940 AD with a special emphasis placed on British taste of the 19th Century and including a significant number of water-colours, and will be further developed as opportunities arise. Included in its number are works by: Sir Edward Colely Burne-Jones, Frederick Goodall, Leolo Orsi, Domenico Piola, William Etty and William Richmond.

Highlights of the collection are the large works gifted to the gallery in 1924 by Lord Leverhulme and include two large works by the Pre-Raphaelite Sir Edmund Coley Burne-Jones (both pastel designs for portions of the pictures: *The Fountain of Youth & Thisbe*) and pieces by Sir William Richmond RA (*A Greek Water Carrier in Egypt*), Walter Sadler (*A Healthy Appetite*), Fred Roe (*The Toast is England*) and Eugen von Blaas (*Curiosity*).

6) First World War Cartoon and Poster Collection

This existing collection of original cartoon drawings and posters covers the period of the First World War, 1914-1919. The collection was begun by former Mayor Charles McKay and contains 254 works sourced from the United States and is one of the most significant collections in New Zealand.

7) International Photographic & Print Collection

The Sarjeant Gallery was the first gallery to collect photography as fine art in New Zealand.⁶⁰
An existing collection of late 19th and 20th Century international photographic prints

⁶⁰ Wanganui's New Gallery – powerpoint presentation

collected for the Gallery by FJ Denton (a significant Wanganui photographer) will be actively developed. The Gallery's large international prints and works on paper holdings are of national renown and contain unique Italian Renaissance drawings, 17th Century Dutch prints and 19th Century Continental etchings.

Other significant items/collections held by the Sarjeant are:

- Nationally significant collections of several artists including John Alexander Gilfillian, Violet Whiteman, Vivian Smith, Gretchen Albrecht, Robert McLeod, Matt Pine, Rodney Fumpston, Jeffrey Harris, Joana Paul, Rick Rudd, Richard Killeen, Mervyn Williams, Warren Viscoe.
- The Gallery also cares for the extensive nationally significant Edith Collier and Phillip Trusttum loan collections. The Edith Marion Collier Loan collection includes some 500 drawings, watercolours, gouaches, oil paintings, prints, personal ephemera, photographs and correspondence, as well as the artist's library.
- Notable pieces Henry Sarjeant's wife Ellen and her second husband, John Neame, brought back to Wanganui after touring Europe searching out works are two Empire Period Sèvres vases c.1802 and, in particular, a very rare set of Italian drawings. This immaculate set of thirty-five pen and ink drawings dating from the Sixteenth Century studio of the artist Bernardino Poccetti (1548-1612), depict the Passion of Christ. These drawings would likely have been a cartoon for a fresco cycle which was never actually realised. It is believed that no other similar set of drawings by this artist (or his studio) exists and would, therefore, be a possession envied by any major art museum in the world – it is certainly unique in New Zealand.⁶¹
- *Adoration of the Shepherds* by Lelio Orsi (1511-1587); *The Appearance of the Virgin to St. Maurice* by Domenico Piola (1627-1703); *Untitled (Fishing)* attr. Gaspard Dughet (1615-1675); *Flower Study* by Jan Baptiste (active Amsterdam 1629-1640); *Cupid Awakes* after Bartolomeo Schedone (1578-1615); *Untitled (Two seated figures)*, attr. Adriane van Ostade (1610-1685) and *Portrait of Robert Maunsell, Member of the Council of Madras* after George Romney (1734-1802).

Collection Policy

The collection is managed under the Sarjeant Gallery Te Whare O Rehua Whanganui Collections Policy 2008-2011 (see Appendix 10). This policy includes:

- Mission Statement;

⁶¹ The Sarjeant Gallery: Statement of Collection of Significance

- Collection Goals;
- Policy Statement and description of the existing collections;
- Rules for Acquisition and Disposal;
- Collection's Care.

EXHIBITION INFORMATION

The Sarjeant Gallery is considered one of New Zealand's leading collecting and exhibiting institutions. The Gallery features regularly changing shows by New Zealand's leading artists and work from the Gallery's rich and varied collections. Wanganui has been, and is, home to a number of talented artists, many of whom are represented in the Gallery's collections and often feature in its programme.⁶² Refer to Appendix 11 for a list of exhibition history.

Frequent comment⁶³ is made of the quality of the Sarjeant Gallery's extraordinary track record of producing an exhibition programme that is the envy of institutions with many times its resource. Much has been achieved through the use of the Collections as well as through the building of close and supportive relationships with artists and responding to worthwhile initiatives that carry with them generous goodwill. The exhibition programme is designed to provide the public with a rich and varied diet of local, national, and as and when it can be resourced, international art of the highest appropriate quality.

Over the past two decades the Sarjeant Gallery has toured more exhibitions to various venues throughout New Zealand as well as, on several occasions, to Australia and Europe than any other public institution in New Zealand, and more cost-effectively. This has played a key role in building the Gallery's profile with the art community nationally and has extended greatly the audience numbers to Sarjeant Gallery produced exhibitions.

Upcoming Exhibitions

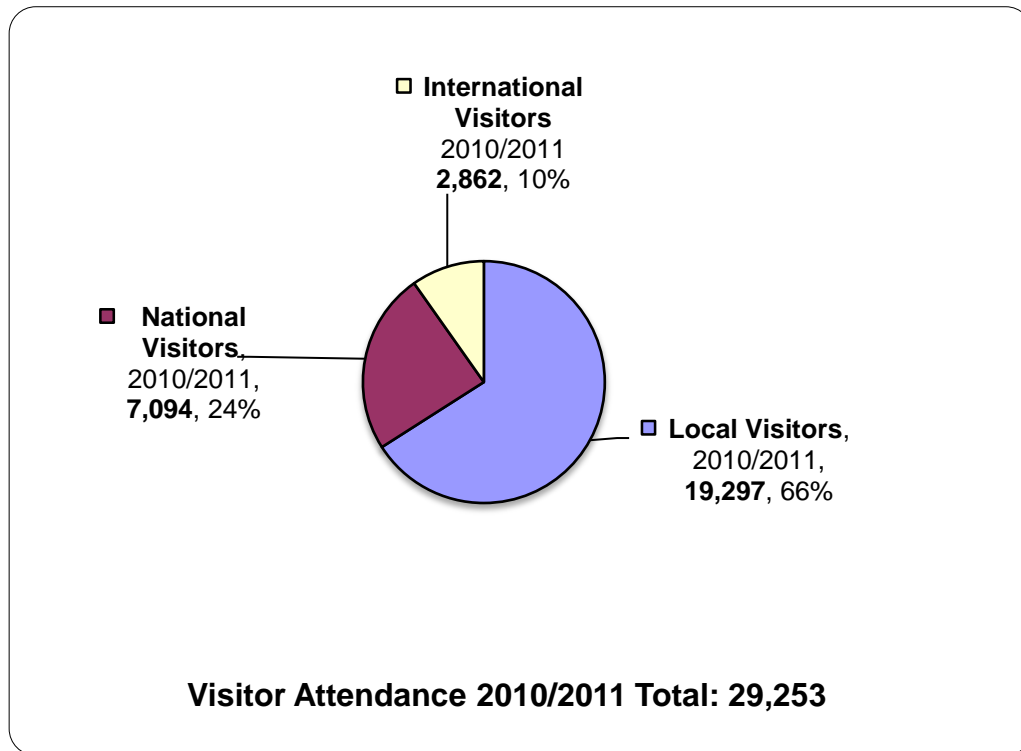
The Sarjeant Gallery has 26 exhibitions scheduled through to November 2013. These feature a variety of mediums including print, cast glass, photographic works, ceramic, mixed media, paintings and wooden sculptural works. Refer to Appendix 12 for a list of the planned exhibitions.

⁶² Visiting the Sarjeant Gallery brochure

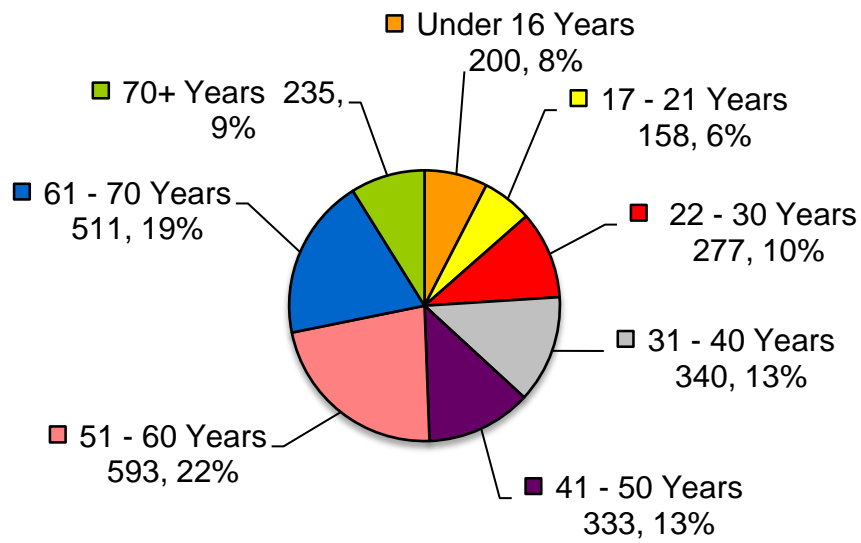
⁶³ The Sarjeant Gallery –Statement of Collection Significance

VISITOR INFORMATION

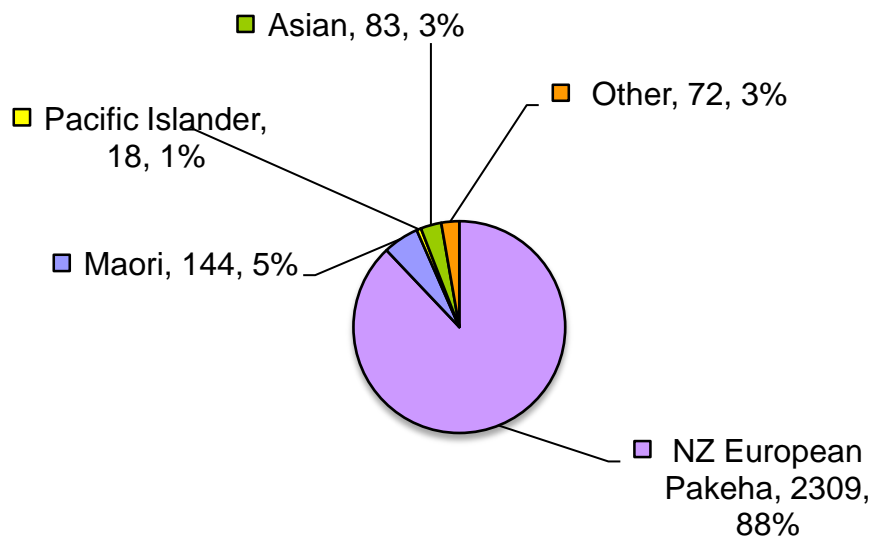
The average number of visitors to the Sarjeant Gallery for the past three years is 27,505. Statistics for the past three years show visitor numbers have steadily increased from 26,204 for 2008/09, to 27,060 in 2009-10, to 29,253 in 2010/2011. Local people are the largest group of visitors, followed by national visitors and then international visitors.



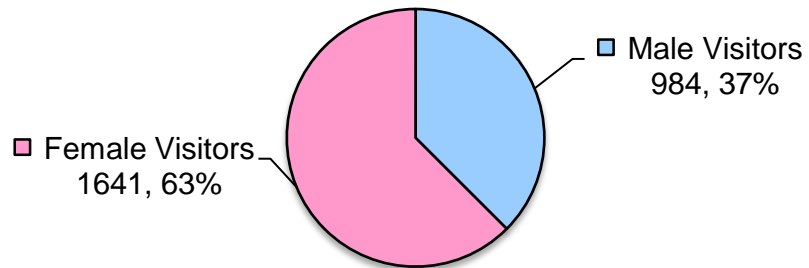
Age Demographics from Visitor Surveys 2010/2011



Ethnic Origin from Visitor Surveys 2010/2011



Male/Female Visitor Survey Statistics 2010/2011



FINANCIAL INFORMATION

The Gallery's operational budget for the 2011/12 year as well as a projection of an operating budget for the next ten years is attached as Appendix 13.

ISSUES AND NEEDS

KEY PARTNERSHIPS

The Council understands the importance of communication, trust and confidence and joint risk management in achieving the success of this project. Key relationships with partners, supporters and stakeholders including institutions are being reaffirmed.

EXISTING FACILITIES

The existing Sarjeant Gallery opened in 1919 and though internationally recognised as a fine exhibition space, it does not provide for many of the functions that are required of a contemporary public gallery playing a pivotal role in the building of Wanganui's arts, culture and heritage, and Arts Education infrastructures. Both areas are central to the region's economic and cultural growth, prosperity and wellbeing.

In addition the existing building has been deemed an earthquake risk and this needs to be urgently addressed.

COLLECTION STORAGE, SECURITY AND CARE

Over 5,000 of all types of media in the Sarjeant's collection are currently in the basement inadequately stored. See Appendix 18.

Council's Ten Year Plan 2009-2019 noted that a programme of collection maintenance was underway following the findings of an external report by Auckland Art Gallery conservator Sarah Hillary. In 2008 the Sarjeant Gallery secured \$80,000.00 from the New Zealand Lotteries Board to provide vital conservation work to thirty-five of the most in-need works in the Collection. Completed over the course of three years, conservators from Auckland and Manawatu made good each of a variety of works, ensuring that they would once again be able to take their place within the Gallery's exhibition programme.

The upgrade of storage facilities and accompanying environmental control was the subject of a funding application to the Ministry of Arts, Culture and Heritage in 2009/2010. The objective of this application was to establish an off-site storage facility with optimum environmental control as well as introducing improved environmental control into the Gallery itself. The application was unsuccessful at the time. Since then the potential to include this aspect in a larger development

project has been realised. At the same time a restructure of the Gallery's staffing to focus resources on stewardship of the collection was undertaken in 2010/2011.

The Sarjeant Collection falls into several main collection types: paintings, prints, posters, drawings, photos, sculpture (bronze, wood, plaster, stone), works on paper, ceramics, glassworks and multi-media. Permanent storage facilities adequate to their conservation are urgently required.

CLIMATE/ENVIRONMENT

Specialist advice has been sought from art consultants in regard to the critical requirements of lighting, temperature, humidity and space. There is a pressing need for the Collection to be properly stored.

A specific requirement is a closely controlled photographic cool store. This is a specialised environment for the storage of photographic negatives and prints. To ensure the greatest longevity for these naturally deteriorating materials they need to be kept at the lowest practicable temperature and humidity. The approximate dimensions of the store should be 2.5m high with a floor area of about 2.5 x 2.5 m. Indicative conditions should be around 10° C and 40% RH. Lower humidity is desirable but may not be achievable.

The report by Detlef Klein specifies the following environmental control specifications for storage spaces, workrooms and display galleries at all times for mixed collections:

- Relative Humidity control to within +/- 5% either side of 50% RH;
- Temperature control to within 2°C either side of 20°C;
- A well designed building requires a minimum of energy input to regulate temperature and RH. NZ Building Code insulation specifications are inadequate in this respect. A minimum of R 3.6 insulation should be incorporated at the design stage;
- High quality insulation and HEPA filtered (EM 7 or better filter) passive ventilation may achieve good Museum Environments without the need for a HVAC system;
- If an HVAC system is incorporated and fails, the physical characteristics of the building must be able to buffer any environmental change and prevent significant changes to the ordinary environmental conditions for at least several days;
- Rate of change of conditions must be slow, therefore good thermal building mass with high quality insulation is essential;

- Exterior steel cladding should be on 7mm treated plywood with insulation in the framing, and 17mm plywood on the inside;
- Interior joints between the roof and wall should be similar to residential buildings, that is no visible gap between the top of the wall and the ceiling or roof cladding;
- Air quality – HEPA quality filters (EM 7 or better) on ventilation and/or air-conditioning units;
- Visible natural light must be blocked off or easily controllable;
- Ultra violet light from artificial light sources must be reduced;
- Insects and vermin – effective seals to openings and construction joints;
- High quality internal fit-out and finish: all concrete sealed , no exposed framing, good quality wall to ceiling joints and serviceable floor finish;
- All concealed electrical ducting and plumbing must be well marked, easily traceable and accessible in the event of failure, in particular plumbing and drains;
- All concrete surfaces must be sealed. Exposed concrete creates aggressive dust;
- Fire sprinkler systems (wet pipe);
- Monitored security system;
- Effective airlocks to all outside doors in particular around roller doors which need to be boxed to create a separate space for loading.⁶⁴

CRITICAL TIMING

There is a great sense of urgency surrounding many aspects of the care and development of the Collection. Two reports⁶⁵ (please refer to Appendix 16 and 17) have been compiled in the last six years on the storage conditions to which the Collection is currently exposed. The reports note serious shortcomings in the following areas:

- Overcrowding;
- Access;
- Slot storage;
- Stacking;
- Temperature and humidity;
- Lighting;

⁶⁴ **Note:** Best practice recognises and caters for the specific preventative conservation needs of textiles, paper, wood and metal. Ideally it should be possible to modify environmental parameters in defined collection storage spaces to best suit the various materials.

⁶⁵ Sarjeant Gallery Conservation Survey, 7-11 March 2005, Auckland Art Gallery Conservation Services (AAGCS); Sarjeant Art Gallery Collection Storage Issues, Preliminary Evaluation & Interim Recommendations following a Site Visit on 17 October 2007, Detlef Klein, Manawatu Museum Services Ltd (MMSL), October 2007

- Pests;
- Health and Safety.

The following comments from the reports are examples of the concerns around the care and preservation of the Collection:

- *“Evidence of silverfish damage has been found on numerous works.”* (AAGCS)
- *“Many works that are vulnerable to light damage show signs of severe irreversible fading.”* (AAGCS)
- *“A number of dents and punctures which may be the result of the overcrowding in storage.”* (AAGCS)
- *“HVAC ducting intruding in the art storage spaces create a very dry and warm environment which causes dimensional change stress to the artworks.”* (MMSL)
- *“Risk of accidental damage to artworks through awkward handling and artworks knocking against each other.”* (MMSL)
- *“Other implications include sector credibility in the wider sense including the “trustworthiness” or not of the Sarjeant as a suitable venue for bequests or travelling exhibitions.”* (MMSL)

STORAGE SPACE

Storage for the collection is grossly inadequate both in terms of environment (climate control and protective racking) and space. Despite the Gallery’s best efforts, a number of artworks are deteriorating. The Wanganui District Council’s Ten Year Plan 2009-2019 identified as a risk the fact that national museum standards might not be met without an increase in storage volume and associated environmental control enhancements. Because this work had been deferred over many years, deterioration of the collection will continue to occur as a result of poor environmental conditions. This is particularly an issue with temperature and humidity. While the Gallery has off-site storage for its large sculptures, further investigations into off-site storage have not resulted in an adequate storage facility at this point in time.

CATALOGUING

The Sarjeant Art Collection is both manually and digitally recorded. A paper file exists for each acquisition containing all paper material about the acquisition. The digital database is established on the nationally recognised and widely used Vernon Collection Management System. Currently the Sarjeant Collection database has approximately 5,300 items recorded on it. Although the digital

records are still incomplete, the new post of Curator of Collections was created and filled to remedy this situation.

In addition to the art collection, the Sarjeant has developed a number of other collections including:

- Photographic records – over 40,000 in various formats;
- Art reference library – 1500+ books and a significant volume of periodicals, catalogues, artist files and other reference data;
- Active and archival files are only partially indexed and/or purged for archival purposes.

BUILDING FABRIC

The exterior of the Gallery building is constructed of Oamaru stone. Council's 2009-2019 10 Year Plan identified as a risk the cost of expected repair work to the Oamaru stone, which had not been quantified at that time. Any remedial work has been deemed unlikely to proceed without considering the building in total, both in a regulatory and operational sense, which was likely to lead to the need to put in place longer term building structural design and funding plans. The Council's maintenance strategy for the Sarjeant Gallery has been mainly reactive and is aimed to maintain the current level of service provided by the asset.⁶⁶ As noted above, some \$930,000 has been spent on building maintenance and repair in the last four years.

The building has recently been assessed as being a serious earthquake risk should a major earthquake occur. The Wanganui District Council has indicated that its preferred method of earthquake strengthening is the base isolation method which is potentially less invasive on the internal heritage-valued finishes and decorations of the building. This method has a good track record to date and has been signalled by the Historic Places Trust (HPT) as its preferred methodology for earthquake strengthening of the Sarjeant Gallery. The method is more costly than other conventional methods, and it is proposed to upgrade the building to importance level (IL) 4 which is the level stipulated for "structures with special post-disaster functions".⁶⁷ (The current New Zealand Loadings Standard AS/NZS1170 defines Importance Levels for a variety of building types and in relation to their importance during and after a major seismic event.)

⁶⁶ Wanganui District Council 10-Year Plan 2009-2019

⁶⁷ "Performance Based Assessment and Design Policy Recommendations", R.A. Brook, T.E. Kelly & C.S. Mackenzie, Holmes Consulting Group, Auckland, New Zealand

EXHIBITION SPACE TECHNICAL REQUIREMENTS

Facilities for contemporary and technical art and installations are also inadequate. Improved climate control, light management, security surveillance and access control are all needed. Environmentally controlled exhibition space of a scale that will enable national and international touring exhibitions to be secured for Wanganui is lacking. The Long Term Plan 2009-2019 identified the inadequacy of exhibition conditions as a risk. It noted that although the existing space is aesthetically attractive, it does not comply with the environmental benchmarks necessary for a national and international exhibition venue. This may impact on community and general public demand for increased exhibition access, exposure to travelling exhibitions and contemporary art practice.

PUBLIC FACILITIES

Public gatherings and the observance of cultural protocols are inhibited by a constricted foyer and lack of forecourt/marae area for powhiri. In addition the current practice of preparing food next to the toilets is inappropriate. Upgrades have been made in recent years to comply with requirements for the disabled and a ramp for access to the building and two disabled toilets are available in the Gallery. However, public facilities are inadequate and may be non-compliant with health and safety requirements when catering for large numbers of people who attend events or functions held in the building.

EDUCATION FACILITIES

Facilities to support the Gallery's role in educational work with local schools are insufficient and the Ten Year Plan has identified that education programmes will be disadvantaged by a lack of dedicated art educational facilities, including a classroom space in the Gallery.⁶⁸ Appropriate space for educational workshops and lectures is lacking. (N.B. The Wanganui UCOL Art and Design Degree Qualifications were secured on the basis of student access to the Sarjeant's collections, exhibitions and reference library). There is also inadequate teaching space for classes of children who come to the Gallery for Learning Experience Outside the Classroom (LEOTC), a programme which introduces children and by extension their parents to the Gallery and its Collections and is funded by the Ministry of Education. The Gallery also provides a valuable service to public and academic researchers, requiring access to the Collection, Gallery records and the reference library. The time taken to locate and retrieve the artworks could be reduced by improved storage and streamlined processes.

⁶⁸ Wanganui District Council 10 Year Plan 2009-2019. Identified as a risk.

FUNCTION FACILITIES

Suitable space is lacking and kitchen facilities are limited, which curtails the Gallery's use as a function facility. Being a heritage building, it is sought after as a venue for weddings and other important events.

STAFF WORKING SPACE

The full complement of Gallery staff are unable to be accommodated in the building itself. Six staff (of 14 staff in total) are located in a neighbouring building compromising the efficient operation of the Gallery. Each member of staff has specialist skills which require specific work spaces to enable staff to work efficiently and be of value to the Gallery and the community.

Gallery staff required to work in the basement operate in unhealthy, cramped and hazardous conditions. This working space has no natural light, ventilation or windows for staff members. The basement has become increasingly crowded in the last ten years and, with a faster turnover of exhibitions, there is more call to manoeuvre work in and out of very confined spaces. This is dangerous not only for the works but also for the staff. Proper racking and storage of works and the availability of correct equipment and adequate space to move objects would enable such artwork movements to be completed much more swiftly and with the need for fewer staff to be involved. Better storage conditions would mean a safer and more efficient work environment for staff.

POLICIES & PROCEDURES

The Gallery has robust policies and procedures both in-house and through the Council's organisational policies and procedures. Of particular importance is the Sarjeant Gallery Te Whare O Rehua Whanganui Collections Policy 2008-2011 (Appendix 10).

USERS OF THE GALLERY

One of the goals of the Sarjeant Gallery is to *"curate exhibitions from the Sarjeant Gallery collection for the public's education and enjoyment, and enable access to the collections."*

In 2010/2011 the Gallery hosted 79 events and 29,493 visitors (of whom 19,293 were from Wanganui District)⁶⁹. Visitor surveys recorded that 97.15% of visitors were fairly or very satisfied with the Gallery's exhibitions and 96.98% were fairly or very satisfied with their overall Gallery

⁶⁹ Wanganui District Council Annual Report to 30 June 2011

experience. There is a high level of visitor satisfaction with the Gallery's exhibitions as evidenced from an in-house survey result of 96.98%.

Functions and Events

The Sarjeant Gallery is also well utilized as a function venue with its demand for such increasing over the last ten years. These comprise exhibition openings, artist's talks, events held in conjunction with community initiatives, plays, hosted visits, concerts, films, private functions such as wedding ceremonies and receptions, book launches, and corporate and business events. A wide array of community groups and businesses use the Gallery for events, from schools and tertiary institutions to national societies, institutes and associations, and also international embassies. Refer to Appendix 15 for a list of users from the past five years.

COMMUNITY TRENDS

Art Galleries and Cultural Tourism

Visiting a museum or art gallery was the most popular and most satisfying arts-related activity in 2010/11 for international visitors. Thirty-nine percent of all visitors to New Zealand visited a museum or art gallery during their stay in this country.⁷⁰

A report prepared in June 2008 for the Ministry of Culture and Heritage⁷¹ on the "Demand for Cultural Tourism" says there is a significant demand for cultural tourism experiences from international visitors to New Zealand. This demand has grown over time to the point that cultural considerations can be said to be a factor in the decision-making of at least one-third of all international visitors as far as individual destinations within New Zealand are concerned.

The benefits that accrue if visitors are encouraged to participate in an arts/cultural/heritage experience are very clear. The satisfaction of visitors who participate in arts/cultural/heritage experiences is very high – both in the context of each individual experience and the visitor's overall experience of New Zealand and its regions.

Participation percentage levels for domestic visitors are generally much lower than those for international visitors. This is likely to be due to both differences in interest levels and length of

⁷⁰ Tourism New Zealand, official website of the New Zealand Tourism Board, www.tourismnewzealand.com

⁷¹ Demand for Cultural Tourism Update: June 2008, Angus & Associates Ltd

holiday.⁷² This also suggests that there is still a large market sector for the arts and culture tourism industry to target and research findings indicate that the domestic market is of primary importance to cultural tourism going forward.

The arts⁷³ are increasingly an essential part of New Zealander's daily lives according to the three-yearly Creative New Zealand arts survey, "New Zealanders and the Arts: attitudes, attendance and participation in 2008". The survey revealed 65% of those surveyed agree that the arts are '*part of their everyday life*', up 8% from 2005. 86% of those surveyed are actively involved in the arts in some form and around half of the population (48%) participate regularly in the arts in New Zealand.

"These figures not only highlight New Zealanders' enduring appreciation of our arts experiences but also support the significant public investment in New Zealand's arts and artists", said Creative New Zealand Chief Executive, Stephen Wainwright, when the survey findings were released.

51% of New Zealanders surveyed say they cannot live without the arts – a 10% increase from the last survey which highlights the increasing integration of the arts within New Zealand society and culture.

New Zealanders' identity is also closely linked with the arts: 79% of adults aged 15 years and over said the arts help define who we are as New Zealanders (up from 75% in 2005); 79% agreed that the arts should receive public funding (up from 77% in 2005) and 72% of New Zealanders say that the arts are 'for people like me' (up from 67% in 2005).

The survey highlights an increased attendance in the arts among Māori and Pacific peoples. In total, 88% of Māori and 86% of Pacific peoples attended at least one arts event in the past 12 months compared to the national average of 86%. Higher than average participation by the same group remains consistent with the 2005 survey.

60% of respondents aged 15 years and older had attended a visual arts event in the past 12 months (this could have been visiting an art gallery or exhibition or online gallery or attended a film festival). The majority of those had attended between two and eight times in the past 12 months. 46% of people aged 10 to 14 years had attended a visual arts event (art gallery, exhibitions or online galleries) in the past 12 months.

⁷² Demand for Cultural Tourism Summary of Research Findings, Colmar Brunton Social Research Agency for Tourism New Zealand

⁷³ Creative New Zealand Media Release 2 April 2009, Arts as Part of Life for New Zealanders

The Wanganui District Council Community Views Survey June 2011 shows the top five cultural activities undertaken by residents over the last 12 months are: using the library (67%); visiting the Whanganui Regional Museum (43%); attending a performance at the Royal Wanganui Opera House (42%); active participation in a community organisation (41%); and visiting the Sarjeant Gallery (37%). Visiting the Sarjeant Gallery was an increase of 6% on the previous year, and a positive turnaround on the past three years where percentages dropped each year (2008 - 36%, 2009 - 34%; and 2010 - 31%). Note: the sample size for the surveys ranged between 400-418 people.

A survey⁷⁴ of the Wanganui arts sector confirmed that people involved in arts activities in Wanganui have a committed and active approach to the arts. This had not changed since the first arts policy was written in 1993. Areas that the arts sector would like to see developed in the next two to three years were support and funding (26%), coordination (17%), increase of participation in the arts in Wanganui (19%) and more publicity about the arts in Wanganui (17%).

Promotion of the arts, and the support that artists receive from the Council and the community were seen as significant. Solutions that the respondents identified to develop the arts sector include more publicity and marketing of the arts in Wanganui (34%) and more exhibitions (27%) to be held in Wanganui. The biggest challenges that the respondents identified for the future of arts in Wanganui were funding (29%) and marketing (27%).

The Local Government Act states that Councils are responsible for the social, cultural, economic and environmental wellbeing of their communities. The respondents were asked if they felt that the Council is fulfilling its role in regard to cultural wellbeing. Those that responded 48% said no, 32% responded to yes and 20% not sure.

The study revealed a significant in-kind contribution to arts organisations as a result of volunteerism: 527 volunteers donate their time to arts organisations. Volunteers for the arts include members of committees, organizing shows, selling goods, tickets and programmes. Volunteers keep arts organisations functioning and are an important component of the arts industry in Wanganui.

The following additional comments received through consultation revealed a wider community perspective on arts development:

⁷⁴ Wanganui District Council Arts Policy 2008

- Support the art school area – already established;
- Need for arts to be acknowledged as much as sport;
- Further develop the outstanding reputation of Wanganui which has already been formed nationwide;
- On moving to Wanganui we were impressed with the cultural facilities provided;
- The arts and cultural facilities within Wanganui are highly regarded by all outsiders who visit here;
- People with disabilities: art is important in rehabilitation and is part of holistic approach to community wellbeing;
- Art is part of our heritage and culture;
- Would like to see public art developed in the future;
- Require greater Council involvement;
- Like to see Music month festival with combination visual arts/dance with music;
- Sarjeant Gallery has excellent research collection for students, staff and artists.

Future Demand of Sarjeant Gallery

Future demand as outlined in Council's 10-Year-Plan is likely to be influenced by:

- Accelerated growth in national and international cultural tourism;
- Heightened art knowledge and service standard expectations from an increasingly aware public. This is likely to come as a result of changing curriculum outcomes through the school system;
- Increased student demand for access to the facility as a result of growing Whanganui UCOL needs;
- Shifts in new media and an increasing volume and standard of art practice locally. This is likely to generate greater demand for exhibition management and acquisition assessments and will lead to more pressure on existing resources.
- The development of an image database of the collection and exhibitions via both an in-house and external website.

Council believes it can respond to any changes in future demand.

SWOT ANALYSIS

Strengths:

- Iconic Wanganui building and cultural destination;
- The development recognises the significance of the Whanganui River and Mt Ruapehu to the tangata whenua;
- Reaffirmed relationships with partners and stakeholders;

- State of the art building that is earthquake strengthened and externally funded;
- The design respects the location of the gallery and its important heritage and aesthetic values;
- Being earthquake strengthened, the development will provide a possible alternative venue for Council operations centre in the event of a major civil defence emergency;
- Encouragement from Minister for Arts, Culture and Heritage;
- The Gallery houses a collection of national significance;
- The development will provide excellent storage facilities for art works;
- A gallery that meets international exhibition requirements;
- The development will provide more and improved exhibition space;
- Additional storage capacity will be provided for other cultural facilities without additional cost to those facilities;
- Allows preventative conservation of collection for generations to come;
- Improved educational facilities;
- Adequate space for staff;
- Respectable public conveniences;
- Cafe and retail space;
- Improved disability/wheelchair access;
- Appropriate work space for exhibition preparation;
- Better physical and culturally-appropriate spaces, particularly for formal Māori welcome and ceremony;
- Gives the right message - that Wanganui is a forward-looking and confident city;
- Enhances Wanganui's reputation as an arts centre of excellence.

Weaknesses:

- Significant funding needs to be raised in time of global economic recession;
- 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;
- The current facilities have become outdated in terms of meeting today's art gallery standards.

Opportunities:

- Enhance Wanganui's profile as an arts destination;

- Strengthens links with Whanganui Iwi;
- Builds on philanthropic legacy of Wanganui's cultural institutions;
- Enhance the Queens Park cultural precinct;
- Brings Collection together on one site;
- Additional space for more of the Collection to be exhibited for longer periods;
- Ability to host international exhibitions;
- Additional income through expansion of retail space, venue hire etc;
- Greater staffing efficiencies;
- Attract more visitors locally, nationally and internationally;
- Capitalise on proximity to New Plymouth which is considered an art destination;
- More out-of-town visitors could mean more tourism dollars are spent in the District;
- Could increase community interest in the arts and enrich people's lives;
- Increase social opportunities and help build community and sense of identity;
- Involve and keep the community informed of the redevelopment process to help increase community pride and ownership.

Threats:

- Other national fundraising priorities such as the Christchurch rebuild;
- Deterioration of art works without adequate storage;
- Loss of Council support without guaranteed funding;
- Inability to raise balance of funding from philanthropic sources;
- Public misconceptions, especially regarding costs and that the gallery is for a small minority of people and is not well utilised;
- Public opposition linked to the Referendum '05 results;
- Expectation of public consultation/referendum on extension;
- Lack of community support, in particular arts supporters;
- Dissatisfaction amongst members with Council administration of the Gallery;
- Reduction in national and international tourism due to unforeseen events;
- Design not meeting the needs;
- Unsuccessful building consent/s;
- Expenses: Rising operating costs;
- Insurance: Rising premiums;
- Political climate;
- Natural disasters.

AVAILABLE LAND/BUILDINGS

The land on which the Sarjeant Gallery stands in Queens Park was vested in the Wanganui City Council in 1982 pursuant to the provisions of the Reserves Act 1977. This responsibility was transferred to the Wanganui District Council upon Local Government reorganisation in 1989. The Wanganui District Council is formally responsible for administering, managing and controlling the Park.

Capital costs for the redevelopment project are estimated at \$27.9M (including fees and contingencies). Total project costs are estimated at \$32.4M. This will be funded through corporate and individual sponsorship, central and local government funding, community trusts and community fundraising. The annual net operating cost of the Gallery will be funded by Wanganui District Council and fundraising, including support from the Members of the Gallery. The Gallery currently generates an income of around \$150,000 annually through user charges, the Gallery shop and grants. The Wanganui District Council will continue to own and operate the Sarjeant Gallery.

ANALYSIS

The Sarjeant Gallery holds an exceptional collection for a provincial art gallery in New Zealand. The collection is significant in terms of the European heritage and settlement of this country but also for its completeness in terms of New Zealand art works through almost two centuries.

Visitor numbers to the Sarjeant Gallery have increased steadily over the past ten years. The Gallery's reputation for its significant collections, the architectural form of the building itself and the excellent services it offers are key factors in this growth. Exhibitions by locals or locally-themed exhibitions are the most popular exhibitions presented by the Gallery. Local visitor numbers increased by 25% in the last financial year and this growth is expected to continue.

The Gallery's collections and research library are also well utilised by art researchers and art students and the Gallery plays an important role in the art education of the Wanganui District.

EVIDENCE FOR PROJECT

The Sarjeant Gallery development project is an important undertaking for the Wanganui region and for New Zealand art generally. The rationale for the project can be summarised as follows:

Unique

The Sarjeant Gallery is a unique building in New Zealand because of its elegant sculptural form. Its neo-classical design rising up from the green hill of Pukenui, makes it a striking landmark for Wanganui oriented to the River and Mount Ruapehu. It is one of the few galleries in the world where a special type of natural interior lighting – 'top-side lighting' – is used and functions well. The building has significant historic and architectural value and is listed as a Category 1 Historic Place, the highest possible listing under the New Zealand Historic Places Trust Act.⁷⁵

The Sarjeant is one of New Zealand's leading collecting and exhibiting institutions with important permanent collections of 19th and 20th century British and European works, and a comprehensive New Zealand collection of art from the 1840s to the present day, including a significant holding of New Zealand and international photography. There are also major holdings of individual artists including those of Gretchen Albrecht, Robert McLeod, Warren Viscoe and Rodney Fumpston. The

⁷⁵ The Register, NZ Historic Places Trust website, www.historic.org.nz

Sarjeant is committed to sustaining the profile of these and other artists both nationally and internationally. The Gallery's rich holdings of the works of New Zealand artists, Edith Collier and Philip Trusttum, are amplified by very large loan collections.

Quality

The Sarjeant Gallery is widely recognised as one of the finest provincial art galleries in New Zealand offering excellent services. The Gallery and its staff have an enviable reputation for creating first-rate exhibitions based around its collections. This reputation has seen local visitor numbers increase significantly in the last year. Visitor satisfaction with their art gallery experience is very high; a Community Views Survey conducted in June 2011 showed a satisfaction rate of 87% by users of the Gallery and in-house visitor surveys have reported a satisfaction rate of 97%.

Storage/Workspace

There is significant professional concern that the Sarjeant Gallery collections are at serious risk of long-term damage in their current storage situation in the basement of the Gallery. In addition, as the Collection increases in size and demands on its use also increase, so too does the need to ensure conservation and preservation is appropriately resourced.

One of the key objectives of the Sarjeant Gallery redevelopment project is to address these concerns, ensuring the preservation, care and conservation of this collection of immense national significance for the future.

Current concerns are identified as:

- The different environmental conditions required for different elements of the collection are not adequately met;
- Inadequate storage space for the current collection with no space for collection growth;
- Difficulty in accessing works for researchers;
- Inadequate work space for staff;
- Inadequate education spaces.

Exhibition/Gallery Space

The Sarjeant Gallery does not have the space or resources to respond to the demand for access to the collections both from institutions around the country and visitors to the Gallery. Increased space and conservation work is required before the works can be put on permanent display and appropriate access enabled for researchers and visitors to the Gallery.

Facility

As indicated previously, the Sarjeant Gallery does not have adequate space or appropriate environmental conditions either in terms of storage, display or for research purposes. There is also inadequate working space for staff and lack of satisfactory facilities for the public when functions are held at the Gallery.

The existing heritage building has also been identified as an acute earthquake risk. Earthquake strengthening is included as part of the upgrade with Base Isolation being the preferred method of earthquake strengthening.

Population Growth

The latest estimated population of the district is 43,500⁷⁶. Although Statistics NZ had predicted a decline over the next 10 years by 2 per cent this has not been borne out by recent figures.

Wanganui District's population is markedly older than average, with people in the 60-74 age bracket accounting for 14% of residents compared with 11% nationwide, and those aged 75 or over making up 8% (6% nationally).⁷⁷ Further, research indicates that in the medium projection scenario, the proportion of Wanganui District's population that is aged 65+ is projected to increase from 15.9% in 2001 to 21.2% in 2016 and to 28.4% in 2026.⁷⁸ This could have an impact on leisure activities as more people in this age group will have more time for activities of this nature, and could well create more demand for art, history, education and cultural services and facilities.

Education Growth

The Sarjeant Gallery has an important role to play in education for all sectors of the community. This extends from providing informed access to the Collections and exhibitions, producing quality and well researched publications, public lectures and forums, through to providing general and specific education services to the education sector that ranges from pre-school to adult. The Gallery is contracted by the Ministry of Education to provide quantified service to the primary and secondary school sector through the LEOTC programme. This brings the students in direct contact with the Gallery's collections and exhibitions with a strong curriculum focus.

⁷⁶ Article Wanganui Chronicle 28 October 2011 "Stats show no change to population size".

⁷⁷ Statistics New Zealand

⁷⁸ Our Future – Wanganui Positive Ageing Strategy 2007-2010

A close Memorandum of Understanding Partnership between the Gallery and the Whanganui UCOL Polytechnic Quay School of Arts has existed for many years. The depth and quality of the Gallery's collection, programmes and reference library have been of considerable importance in the Art School's success in establishing an accredited Fine Arts degree course and a Masters of Computer Graphics Design (the latter being well recognised as amongst the best computer graphics design courses in the world). The relationship is mutually beneficial for both organisations and quite unique within New Zealand. Now moving into the future, the UCOL Council has recently announced that Arts and Design is one of three preferred areas of specialisation and is inviting the Whanganui arts sector to help scope the future of Art and Design at UCOL.⁷⁹ With UCOL's intention to grow student numbers in this area and its aim of being an internationally respected Arts and Design teaching institution, it is evident that the Sarjeant Gallery will have an even more significant supporting role in arts education in Whanganui in the future than it has had in the past.

Tourism Growth

The Wanganui region can predict an increase in international visitors but a decrease in domestic visitors to 2016⁸⁰. The main reasons for visiting the region for both groups are for holidays or to visit friends and relatives. The Ministry of Tourism reports that there will be an increase in museum (includes art galleries) visitors as an activity for international visitors, who are looking to combine museum visits with visits to other cultural and natural attractions.

The Sarjeant Gallery is listed as one of the Top 10 attractions on the Wanganui tourism website. Tourism is now becoming a major income stream for the district and the local Council has undertaken a number of tourism initiatives. The recent relocation of the local i-SITE Visitor Centre to a higher profile and specialised building is part of a strategy to redevelop the river front area to attract tourists, as is the upgrading of a number of local landmarks (including the new riverfront walkway). Council has also taken actions to raise the profile of its main tourism website www.wanganui.com as this has been recognised as the leading source of information on Whanganui for visitor information.

⁷⁹ UCOL News 28 October 2011, www.ucol.ac.nz

⁸⁰ New Zealand Regional Tourism Forecasts 2010-2016 Wanganui RTO August 2010

ANNUAL PLAN 2011/12⁸¹

The current Annual Plan includes provision of \$500,000 for environmental control in the Sarjeant Gallery. The Plan states:

“The Sarjeant Gallery has a comprehensive and unique collection of work that is admired internationally. The collection requires suitable storage that provides an environmentally regulated environment, so that it can be preserved and enjoyed by current and future generations. This Plan includes \$500,000 for an environmental control system.”

The Annual Plan also acknowledges that the unique design and position of the Sarjeant Gallery is important when considering the Riverfront Development Plan, the District Plan review and any future plans to redevelop Queens Park.

The Council has identified the following strategic risks for 2011/12 in regard to the Sarjeant Gallery:

“Sarjeant Gallery care of collections

The Council owns internationally significant collections of artworks that are deteriorating due to poor storage conditions. Work continues on potential funding streams and solutions so the collections can be preserved for current and future generations to enjoy.”

COMMUNITY SUPPORT

When the proposed redevelopment to the Sarjeant Gallery was consulted on in 2004 through the Annual Plan, 45 submissions were received from the public, the majority of which favoured the Sarjeant Gallery development project.⁸²

A paper “Sarjeant Gallery Extensions – Interested Groups Responses” states a public forum held following the announcement of the five shortlisted designs was attended by 50 plus people and that discussion was lively, responsive and in the main very positive. General feedback comments from the Kaumatua Council included there was enthusiastic response and there were supportive comments from a number who saw the values expressed in the brief and plans of relevance to tangata whenua, and they considered the redevelopment would make the Gallery more accessible

⁸¹ The current Annual Plan does not include provision for the response to the evaluation of the building with regard to earthquake risk.

⁸² Key Steps In The New Building Project’s Development

and relevant to them. It was felt the extension would provide a richer experience and opportunity for their young who are learning more about art and becoming artists. Specifically, feedback included that the view of Mt Ruapehu and the Whanganui River from the building would provide a great sense of place and identity to local Māori.

The feedback Council had received was generally positive and supportive of the brief and the architectural responses. *“In general terms there was a realisation and acceptance that some excavation would be necessary for a development of this scale and that provided all processes were carefully and appropriately handled it should not be problematic.”*

Although the community ranked the Sarjeant Gallery development low in Council’s 2005 referendum to prioritise major projects, this was prior to its current understanding of earthquake risk and the opportunity to apply for significant external funding.

FUNDRAISING & PROJECT MANAGEMENT

A fundraising plan is in place and it is anticipated that the funding shortfall that is being fundraised for will be met, although it is anticipated this may take some time in the current economic climate.

The Council will be responsible for project management and has a track record of successful project management of major capital infrastructure projects for example the new I-Site building; stormwater separation project and the waste water project; soft water project; Splash centre; and the Riverside Walkway. These projects have varied in size from hundreds of thousands to tens of millions of dollars.

STRATEGIC VISION FOR THE SARJEANT GALLERY TE WHARE O REHUA – WHANGANUI

Sarjeant Gallery founding benefactor, Henry Sarjeant, expressed the desire that *“works of art shall be purchased or acquired on account of their intrinsic value as a high work of art only and not because they are specimens of local or colonial art so that the said gallery shall be furnished with works of the highest art in all branches as a means of inspiration for ourselves and those who come after us.”*

Henry Sarjeant’s vision for a culturally invigorating art museum and collection – an institution of national significance throughout the 20th and 21st Centuries – is reflected in the current strategic vision of the Gallery which continues to acquire quality artworks with a view to offering exhibitions and programmes that will inspire, enthuse and educate visitors to the Gallery.

It is proposed to represent the spirit and mana of Te Atawhai Taiaroa - Sir Archie Taiaroa - within the Sarjeant Gallery development project. This would be a fitting and lasting tribute to a humble man who devoted his life to finding enduring peaceful solutions to the issues facing Whanganui Iwi, Maoridom and New Zealand as a whole.

The redevelopment could also see the building become the Council’s headquarters in case of a civil defence emergency as, with the proposed earthquake strengthening work, it would be relied upon as the location to continue Council business.

MISSION STATEMENT OF THE SARJEANT GALLERY TE WHARE O REHUA – WHANGANUI

The Sarjeant Gallery Te Whare O Rehua Whanganui exists to present stimulating, relevant, intellectually challenging educational exhibitions and programmes, for the people of the Whanganui region 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.

The Gallery accepts and abides by the ICOM Code of Professional Ethics for guidance in all professional and institutional matters. The Gallery accepts and abides by the Museums Aotearoa Code of Ethics (2003) and is guided by the principles of the Treaty of Waitangi Te Tiriti o Waitangi.

HISTORY OF PROJECT

The need for a redevelopment of the Gallery was recognised as far back as 1977 when a report went to the Council from then Sarjeant Gallery director, Gordon Brown, about the future needs of the Gallery. The report included the need for an addition to provide facilities for the public, to provide care for the collection and to improve staff working conditions, which would enable the Gallery to meet what was then current museum practice and standards.

Over the next 20 years a number of reports were prepared and investigations undertaken which clearly identified and/or recognised the extension needs of the Sarjeant Gallery. These included:

- A Space Requirement Report in 1988 prepared by Dickson Elliot Lonergan Ltd Architects, which quantified the space needs envisioned at the time;
- The Queens Park Management Plan, a publicly negotiated document adopted in 1992, which included policies that impacted on the Gallery redevelopment design;
- The Queens Park Accommodation Study prepared in 1995 looked at closer working relationships and the potential impact of ongoing development requirements for the Sarjeant Gallery, the District Library and the Whanganui Regional Museum.

In 1995 Whanganui Iwi's involvement with the Sarjeant's future was cemented with the gifting of the name Te Whare O Rehua – Whanganui.

In 1996 the Sarjeant Gallery Trust Board sought permission from Council to undertake an Architectural Design Competition funded by a grant from the Collier Trust Board. Council approved the design competition and noted that its approval did not mean a commitment to support an eventual building project. In June 1998 a Cultural Heritage Assessment was undertaken on the Gallery and this formed part of the Architectural Design Competition Brief which was completed in August 1998 and the competition launched.

The winning design by Steve McCracken of Warren and Mahoney was announced a year later in August 1999 and then subject to public consultation and review by stakeholder groups. The Sarjeant Gallery Trust announced its fundraising plans to Council in February 2000 and approaches to possible funding supporters commenced shortly thereafter.

For the next three years fundraising for the project took place in earnest including applications to local community trusts and foundations, private individuals and businesses, the Lottery Grants Board

and to the Ministry of Arts, Culture and Heritage Regional Museums Fund. The Council included funding support for the project in its 2004 Annual and Long Term Plans and the majority of the 45 public submissions received on the project were in support of it going ahead.

A change of Mayor and new councillors in the 2004 Local Government Elections saw priorities change for the Council and the proposed Sarjeant Gallery redevelopment was halted. A referendum held in 2005 asking the people of Wanganui to rank a number of major projects for the city saw the Sarjeant Gallery ranked as a low priority on the list. This was despite the fact that the project could attract government funding support so would not fall entirely on ratepayers to fund, and warnings from art experts about the threat to the condition of the nationally important collection if it was not properly cared for.

In the intervening years a number of maintenance projects have been implemented within the Gallery and reports done on work required. These include:

- August 2006: Report provided by Mark Whyte from Art Projects Ltd @Goldfield Stone Ltd on the brick work;
- September 2008: Report received from Art Projects Ltd @Goldfield Stone Ltd for “Stone Restoration Main Entrance, South Elevation Sarjeant Art Gallery, Wanganui”;
- November 2008: Contract let to repairs to Oamaru Stone at the front entrance of Sarjeant Gallery and remove membrane and paint from parapets to let them dry out;
- June 2009: Served installed in basement;
- June 2009: New exterior wall erected in basement workshop;
- June 2009: Upgraded toilets, accessible toilet provided off rear foyer;
- April 2009: Report received from Art Projects Ltd @Goldfield Stone Ltd for “Sarjeant Art Gallery Proposed Stone Restoration Outline and Quotation” with the estimated cost and estimated time required to carry out the necessary restoration work;
- May 2009: “Sarjeant Gallery Exterior Stone Work” report;
- July 2009: IEP carried out by Bycroft Petherick revealed the Sarjeant Gallery as an earthquake-prone building with a strength of 8% the strength of a new building;
- June 2010: Replacement of roof skylights completed;
- June 2010: Timber floors re-varnished except for East and West wings;
- June 2010: New fire alarm installed;
- June 2010: Desk top assessment carried out by Riley Consultants, confirmed the need for further geotechnical site investigations. Drilling completed by end of June;
- February 2011: Mechanical Services upgrade;
- February 2011: Riley Consultants geotechnical report received;

- June 2011: Ramp at front entrance installed.

Further to the works completed at the Gallery, a full investigation was made into establishing an off-site storage facility. This project was looked at as an alternative to the extension to the Gallery building. In summary, two alternative options for offsite storage were investigated by Opus Architecture⁸³:

- The refurbishment of an existing building located at Taupo Quay, which was previously used for the repair and construction of Electrical Transformers;
- A new building to be located at the Recycle Centre at Peat Street.

The report found that both sites were less than ideal, the Taupo Quay site building could not be refurbished to provide optimum storage conditions, while the Peat Street site had poor ground bearing conditions, increasing the cost of a new building with relatively expensive foundation design.

Opus recommended that the second option, with a single storey building at the Peat Street site, would offer a more flexible solution for the Gallery staff and reduces ongoing life cycle costs, and that this option would provide the Wanganui District Council with a better value solution. In the end, neither option was taken up.

Since 2005 the Gallery has had part of the collection housed in a temporary storage facility at the council depot in Cook Street. An external report on Collection Storage Issues⁸⁴, commissioned by the Council, found that storage conditions consisted of:

- No insulation;
- Large fluctuations in relative humidity and temperature;
- Dust and insect problems;
- Trucks backing into the roller door opening discharge diesel fumes into the storage space;
- No work room facility;
- No photographic area;
- No custom racking or shelving.

⁸³ Option Appraisal for Proposed Offsite Storage Facility for the Sarjeant Gallery, Opus International Consultants Ltd, 12 November 2009

⁸⁴ Sarjeant Art Gallery Collection Storage Issues – Preliminary Evaluation & Interim Recommendations following a site visit on 17 October 2007, Detlef Klein, Manawatu Museum Services Ltd, October 2007

In summary the report described the facility as: *“Never designed as a storage facility for the safe keeping of artworks, the off-site storage facility for the Sarjeant Gallery can also not meet the basic requirements of contemporary museum practice.”*

ARCHITECTURAL BRIEF

The Sarjeant Gallery Architectural Brief for an extension to the Gallery was the Competition Brief developed (see below and Appendix 19) with the following key factors in mind:

- Historic Places Designation - The existing building’s heritage status. A Heritage Assessment of the Gallery formed part of the brief.
- “Sculptural Form” - The existing building’s “sculptural” form. The Gallery rising up from the uncluttered green hill of Pukenuamu stands as Queen Parks most prominent and elegant sculptural feature and this “sculptural” quality must not be diminished by the design of additions.
- Building Site - The site lines of the existing building look out to the city and Whanganui River to the south west and up the Whanganui Valley to Mt Ruapehu in the north east. Edward Anscombe, the original supervising architect, indicated that the design made provision for extensions at the rear.
- Skyline Profile - The building’s prominent siting and elegant sculptural features are a recognised landmark within the Queens Park skyline. Extensions should not diminish the existing skyline and Gallery’s frontal silhouette which is often used as an iconic image for Wanganui.
- Existing trees, roads, services and land use - The extension design was required to include solutions to any interruption to existing roading, traffic flow and provision for parking facilities to satisfy the District Plan and Queens Park Management Plan. Previous reports had acknowledged that significant trees adjacent to the Gallery would have to be moved in the event of an addition to the Gallery. Discussions with Iwi regarding the history of the site and their concerns about significant excavations were also to be taken into account.
- Adjacent Facilities - Consideration of the other facilities in the Park were to be taken into account in terms of making the new Gallery facilities available to visitors in the Park and to the adjacent Davis Library. A Gallery entrance in proximity to the Library and the location of café, lecture space, bookshop and toilets needed to allow improved public access to both facilities. The competition brief also specified that consideration of the discussions occurring at the time with the Polytechnic (now UCOL) with regard to access to the Gallery’s reference library, slide and video collection, CD ROM development lab, lecture rooms and educational programmes was to be taken into account. Likewise consideration was to be given to the Whanganui Regional Museum’s development of a strategic plan and the relationship between the Gallery and the Museum facility.

Museological Objectives

- To provide improved access to the collections and programmes of the Gallery. Its exhibitions and collections need to be more effectively documented and made available locally, nationally and internationally. Collections need to be more effectively housed to facilitate easy but controlled access for research and to improve the quality of their care;

- To create appropriate environmental conditions for the storage of the Gallery's evolving permanent collection. Stable storage conditions in terms of humidity and temperature must be provided to protect and conserve the significant collection of works housed within the building;
- To provide a gallery environment with air quality, lighting and security provisions to the relevant NZ museum standards in order to protect the permanent collection and to host international touring exhibition requirements;
- To provide adequate exhibition space and adequate work space for exhibition preparation;
- To provide an educational classroom and lecture theatre in order to host a range of public programmes on art.

Architectural Objectives

- To respect the siting of the Sarjeant and its important heritage and aesthetic values;
- To respond to the proportion and materials of the existing building;
- To occupy a minimal ground area;
- To recognise the significance of the Whanganui River and Mt Ruapehu to the Tangata Whenua;
- To provide excellent solutions to the limitations of the existing building.

Fit-Out Objectives

- To enhance the complex's ability to raise revenue through the provision of retail and hireable function spaces, without compromise to the complex's core functions;
- To address the current inadequate facilities for visitors and staff, including disabled access to the building;
- To minimise the dependence on mechanical plant and active systems by use of good space arrangement and building form;
- To future proof the building for new technologies expected by the public to access the Gallery's programmes, collections and resources when visiting or remotely.

DESIGN CONSIDERATIONS IN THE BRIEF

The Architectural Brief for the Design Competition was prepared by Mr Tom Dixon, of Pepper Dixon Architects, following consultation with Gallery stakeholders and the public. The following factors were to be given consideration in the design:

Access – General

Improved physical and information access to the collections and programmes is a key outcome required. Visitors are increasingly well informed, visits are more specific and information is more

frequently sought than ever before. Wanganui is well positioned as an important Art Education community and the Gallery needs to be active in this role.

While the Gallery's primary responsibility is the local community, provision for the tourist visitor, both on site and on-line, will increase as part of the city's focus on tourism growth with its financial benefits. The visitor experience will be extended by the provision of quality visitor facilities including a café and gallery retail shop.

Full disabled access will be included in line with current Building Code requirements.

The Gallery's educational service funded through the Ministry of Education has considerable potential for growth as schools use new learning experiences being offered outside the classroom. Dedicated education spaces within the Gallery should provide access to the Gallery's resources for school groups.

Iwi and Access

A tangible recognition through the building of the spiritual bond between Maori and the land is an implicit requirement of the design. Acknowledgement of natural features by orientation, creation of view shafts or symbolism are considerations. Ranginui, sky father, Papatuanuku, earth mother, Tangaroa, the sea, rivers and lakes and Rua moko, god of the underworld represent Maori spiritual associations with the natural geographic features that have particular relevance to the site.

It is proposed to represent the spirit and mana of Sir Archie Taiaroa within the Sarjeant Gallery development project. While the overall design of the building will be in the competition winning style and form proposed by Warren and Mahoney and incorporate a marae ātea and entrance foyer that can cater for ceremonial welcomes, it is intended that the new building either through its name, a feature located within it, or through how it relates to the Whanganui River and Mount Ruapehu, will speak of Sir Archie Taiaroa's mana as a leader.

An entrance that is more welcoming and friendly in scale would serve better than that at present. Space as a forecourt in front of the entrance to serve as a marae area would enhance the opportunity for cultural ceremony. It is also desirable for the entrance foyer to be of sufficient size to enable smaller groups to be appropriately welcomed without restricting normal visitor flow or affecting use of service areas.

Within the entrance, both internal and external opportunities should be made with space, building form and structure for supportive art works that reflect the unique bi-cultural function of the Gallery within the Whanganui region. It is particularly within this space that recognition of “ownership” will be evident including such issues as the relationship between the building and the land – the wider environment.

Vehicle Access/Parking and Loading Requirements

The planning of the site development will include visitor and staff parking, people drop-off, café delivery access and Gallery loading dock. The dock will provide access for articulated container trucks with undercover loading facilities and a container park.

Space Requirements - General

The extension to the Sarjeant Gallery is intended to address a number of significant shortcomings of the existing gallery building in providing effective physical space to serve the functions of the Sarjeant Gallery in the present and into the future.

Foyer

The space is multi-functional and required to perform key roles. The space is an introduction to the entire gallery. It is a critical space with a vital influence on the visitor. The first impressions received here will mould the visitor’s perception of the total gallery experience. It will have an influence when arriving and when departing and for some, will be the major experience of their visit to the Gallery.

The space will provide for:

- Individual visitor orientation;
- Entertaining area for official exhibition openings and launches, as well as special functions and symposia;
- Corporate events;
- Seating and rest areas for the public;
- Sculpture on display;
- Informal meeting place and rendezvous point;
- Gallery information including wider tourist information.

Education Facilities

The auditorium will host a range of public programmes on art with relevance for the whole community, and the activities there will support the permanent collection, temporary exhibitions and art and culture in the broader sense. The main auditorium will open up to the foyer and café expanding the space for larger public gatherings.

It could also be a venue for experimental and commercially made film, as well as video and various multi-media presentations. There could be an ongoing film programme, or films shown in conjunction with major exhibitions.

Additionally two smaller classrooms and a reference library will provide for more specific educational needs of visiting groups.

Voluntary guides, the education officer and visiting curators can talk to school groups, public special interest groups and to the general public within the auditorium, and reinforce floor talks within the Gallery spaces.

Café

A well designed and presented café will serve both as a draw card for the community and a resting and replenishing spot for visitors. Its location should allow for after hours' access and take advantage of the uniqueness of the site.

Retail Outlet

A small well-presented and located retail outlet would enhance the visitors' experience of the Gallery and provide opportunity to expand revenue generation.

Public Toilets

The extension provides the opportunity to address both the woefully inadequate provision of public toilets in the existing building and provide fully for paraplegic needs of access to all areas of the building and facilities.

Exhibition Spaces

The strengths of the existing building rest in its exhibiting spaces and although these serve aspects of the Gallery's collection and programmes well, space for larger scale specialist touring exhibitions and

space for unique collections such as Collier and Trusttun would significantly enhance the Gallery's function and visitor experience.

Staff Offices, Workspaces and Storage Accommodation – Circulation

There is little or no properly functioning office or work spaces for staff in the existing building. The new development will address this need. It is important that effective interaction between staff and task-related circulation is optimised in the design layout. It is important that office space be naturally lit and ventilated with external outlook.

Collection Development, Storage and Care

Collection storage was not provided in the original gallery design. Over the past four decades, spaces under the building have been progressively excavated to provide storage of the Gallery's evolving Collection. While secure and dry, the spaces created are far from ideal as stud height is low; spaces are constrained by the unforgiving foundations of the building creating space-wasting cells served by a warren of passages. Furthermore heating pipes, which run from the gas-fired furnace to heat the galleries under floor, run through the storage area taking humidity to about 40% and temperature to 26 degrees. This can cause distortion, splitting and warping in the painting collection.⁸⁵ Provision of accessible collection storage, organised and managed, but more demanding of space and environmentally controlled, is required.

Building Systems Environment, Control, Lighting and Security

The extension is required to provide a gallery environment with air quality, lighting and security provisions to the relevant NZ museum standards. Stable display and storage conditions for humidity and temperature are expected.

ARCHITECTURAL APPOINTMENTS FOR GALLERY EXTENSION

Although the need for an extension to the Gallery was first identified in 1977, it was not until several years later that consideration was given as to how an extension could be incorporated to fit with the existing building.

In 1986 Victoria University of Wellington architectural students used the Sarjeant Gallery extension as a project to work on for their architectural course. A number of designs were developed by the students and these were publicly exhibited at the Sarjeant. The project was co-ordinated by

⁸⁵ Sarjeant Gallery Conservation Survey, 7-11 March 2005, Auckland Art Gallery Conservation Services

Wanganui architect, the late Roger Low, Senior Lecturer at Victoria Architectural School, Wendy Light and the Sarjeant Gallery Director, Bill Milbank.

Further delays in the extension project were caused by the requirement to publicly negotiate a Queens Park Management Plan. Council commissioned B Lonergan of Dickson Elliot Lonergan Ltd Architects on the space needs facing the Gallery. This was produced in September 1988 and quantified the space needs envisioned at that time and clearly demonstrated the need for an extension.

In 1995 Council commissioned architects, Southcombe McLean and Co, and McGregor Consulting to undertake the consultation and report on the Queens Park Accommodation Study. This report recommended the highest priority be given to the Regional Museum and District Library, then the Sarjeant Gallery.

A funding advance from the Collier Trust Board in 1996 of \$15,000 to run a competition enabled the Sarjeant Gallery Trust Board to seek Council approval to run this competition.

In November 1997 Mr Tom Dixon, an Auckland architect (Pepper Dixon Architects) and competition development expert, was contracted as Competition Brief Advisor. Mr Dixon, Gallery Staff and Trust Board held consultation meetings and forums with the public and stakeholders (Gallery members, artists, Art and Craft societies, Community Arts Council, Historic Places Trust, Friends of Queens Park, Iwi, Kaumatua Council, Polytechnic, Councillors and Council Officers, local architects, and managers of Queens Park facilities) over the next 5 months.

A grant was secured in 1998 which enabled a Cultural Heritage Assessment⁸⁶ to be undertaken on the Sarjeant. Chris Cochrane was commissioned to undertake the study. This document formed part of the architectural brief, which was completed in August 1998 and sent to Council for discussion and formally noted by them.

In the same month the competition was launched and a selection panel appointed. The panel consisted of:

Mr E J (Ted) McCoy, pp NZIA, B.Arch, RIBA, Hon FRAIC;

⁸⁶ Sarjeant Gallery Queens Park, Wanganui, Cultural Heritage Assessment, Report prepared by Chris Cochrane, Conservation Architect, 7 December 1998. N.B. This assessment has been recently updated.

Dr Paul Walker, B.Arch (Hons), PhD (Auck);
Mr Michael Payne, ANZIA (retired);
Mrs Margaret Taylor, Art Museum Consultant;
Mr Chris Cochran, B.Arch, ANZIA – Conservation Architect;
Cr Stephen Palmer, WDC Mayor’s representative;
Mr WH (Bill) Milbank, Sarjeant Gallery Director.

130 registrations of interest were received and by the closing date in February 1999, 61 first stage submissions had been received. The selection panel chose a short list of five designs to go forward to Stage 2. All 61 designs were exhibited from 27/2/1999 to 5/4/1999 and two public discussion forums were held. Regional architects also discussed the designs; the Kaumatua Council viewed and discussed the plans as did Councillors, Council Officers and Queens Park Institutions.

On 14 August 1999, the Board Chair, Mrs J Handley, announced that the entry by Steve McCracken of Warren and Mahoney was the chosen design. The designs of the five finalists, with the winning design highlighted, were exhibited for a two month period. A public forum was held with the architect and Iwi met with the architect to view the design and discuss matters of relevance to Iwi.

The next three years saw a public fundraising campaign for the extension begin and it was not until June 2003 that Council ratified its funding commitment to the extension project in its Annual Plan. In July 2003 the architects produced a developed design and updated quantity survey costing of the project as required by the Lottery Grants Board, to which the Council had applied for funding. At this point in time the cost estimate was \$8.3M.

In reviving the project in 2011, it was decided to revisit the winning design by architects, Warren and Mahoney and enter into discussions with them regarding changes that may be required to the design in light of other developments planned for neighbouring facilities such as the Davis Library. The initial cost estimate in 2012 now stands at \$32.4M.

OPTIONS⁸⁷

Several options have been considered over the years as solutions for the Gallery’s space requirements:

⁸⁷ Wanganui District Council Sarjeant Gallery – Briefing Document, date unknown but appears to date from late 1980s, contains a number of options that were considered by the Council at the time. Other options have subsequently also been considered over the years.

OPTION 1: Status Quo

This option is to do nothing. This is the option that essentially was chosen in 2005 when the project was halted, so the outcome of selecting this option is clear to see. Under this option, none of the needs or issues identified in the earlier section of this report have been, or would be addressed. The outcome of choosing this option would see further deterioration of the building and facilities; decreased ability to provide exhibitions at the current standard; little or no ability to host or attract any new exhibitions; and deterioration of the artworks which are part of this country's cultural heritage. This would lead to a loss in credibility for the Gallery with the local community and within the broader New Zealand art community.

A status quo approach would still demand a significant upgrade of elements to meet earthquake strengthening and Council has acknowledged that environmental controls are necessary in the Gallery.

Advantages/Disadvantages

The advantage of this option is that it requires no capital expenditure (beyond that required for the earthquake strengthening of the building) or significant increase in operational expenditure.

The disadvantage of this option is obvious in that it will not meet any of the needs or issues described earlier in this report. It would also mean that Wanganui District Council would be compromising its ability to give Wanganui a profile nationally and internationally as a centre of excellence for the arts which is a goal of the Arts Policy⁸⁸. It will also compromise its ability to provide and promote excellence in art collections, activities and events through the Sarjeant Gallery, which is an objective of the Arts Policy.

A great disadvantage of this option is that if, at a later date, the Council recognised that only significant work on the Sarjeant Gallery could resolve the needs and issues identified, the cost of this would be far higher than at present. This has already been demonstrated by the increase from 2005 to 2012 – a period of 7 years has seen the estimated capital cost rise by almost 400%, although it should be noted that the original costings did not include the estimated \$7.4M for earthquake strengthening.

⁸⁸ Wanganui District Council Arts Policy 2008 – Promoting cultural wellbeing in the Wanganui District through arts

OPTION 2: Redevelopment as proposed based on the Warren and Mahoney Design

This option constituted the proposal that was included in the brief for the Design Competition from which the design by Warren and Mahoney was selected. The chief components of the extra space are:

- Exhibition space;
- Working space (exhibition preparation & conservation);
- Collection Storage;
- Circulation;
- Plant and ducting.

The cost of this option in 2003 was \$8.3M; it is now likely to be around \$32.4M⁸⁹. The cost in 2003 included upgrading of the heating and ventilation plus roof and wall repairs but did not include structural strengthening of the existing building, which would now be a necessary part of the upgrade to the facility as it is an earthquake risk.

Advantages/Disadvantages

Redevelopment of the present building allows for the iconic Sarjeant Gallery building to be seismically protected against earthquakes and restored. The availability of space on the current site will allow for a workable redevelopment scheme for addressing the issues and needs identified in the earlier section of this report, and current museum standards for both the storage and exhibition of artworks will be met. This option also recognises the fact that the Sarjeant Gallery is historically symbolic on the current site.

This option would allow for greater use and versatility of the facility not only as an exhibition gallery, but also secondarily as an education and function facility. It will also make the building useable as the centre for Council's business continuity in the event of a natural disaster. The current projected cost at \$32.4M is very high but the redevelopment will significantly extend the Gallery's ability to protect the collection and deliver arts services for both the Wanganui community and visitors to the region well into the future.

A disadvantage of this option is that there will be a period of time during which one part or the other of the Gallery will be closed while the redevelopment proceeds and this will need to be carefully

⁸⁹ The original \$8.3M did not include earthquake strengthening to the heritage building or parapet repair costs.

managed. The redevelopment comes with a larger price tag than originally expected or planned for, and a risk that not all funds will be easily secured.

OPTION 3: Use the Existing Alexander Library Building

The use of the Alexander Heritage and Research Library building to accommodate part of the Sarjeant Gallery's operation was considered as an option under the 'Heart of Wanganui' project developed in 2005/2006, which included a range of proposals for development of the Library, Regional Museum, War Memorial Hall and Sarjeant Gallery.

In the Heart of Wanganui proposals, the Alexander Library would be connected to the Gallery building and refurbished to provide additional gallery space. The Alexander Library building has a footprint of 784m², and would alternatively be able to accommodate the Gallery's staff, some back-of-house operations (including the kitchen), enhanced education space, the café and the auditorium.

However, the Alexander, which was constructed in 1933, is itself an earthquake-prone building. It would not be able to be used to substitute for the off-site storage without significant remodelling (for example, access doors would not allow the passage of bulky objects). In addition, for this option to be viable, the existing operations in the Alexander – the Heritage Room and the Heritage Collection, Library stock processing, and a total of ten non-Gallery staff – would have to be re-located elsewhere. This would be a considerable additional expense. Furthermore, while this scheme would include the earthquake strengthening of both buildings, it would not solve the major problem of the collection storage, which would still be in the inadequate and unsafe (from a conservation point of view) basement of the Sarjeant Gallery and the current off-site store.

Advantages/Disadvantages

This option was estimated in 2008 (plus inflation to 2010) as costing \$8.9M, including \$3M for earthquake strengthening and repairs to the fabric. In terms of cost per additional square metre, this is a more expensive option and the earthquake and repair figures are well below current estimates. In addition, there are a number of negatives associated with this approach. These include the design brief being compromised by the smaller space and the logistical complications of spreading the operation over several buildings. Structural strengthening and compliance issues could be triggered by a change of use in the Alexander Library. Negative aspects of this option included:

- Reliance on continuing to use the sub standard Sarjeant basement for storage;
- Off-site storage facility still needed;

- Relocation of existing staff and library operations is potentially very expensive, requiring an extension of the Davis Central City Library at a cost of \$8M, which would not be eligible for central government funding;
- Undermining the ability to attract desired exhibitions;
- Education programme logistics – more complication and time in moving from building to building;
- Separating the lecture theatre and catering facilities away from the Sarjeant building seriously compromises the “flagship” heritage asset as a place to host community and private functions, the icon Sarjeant Gallery being the main attraction for participants in the first place;
- Historic Places Trust (HTP) issues are a possibility for the Alexander Library, which also requires earthquake strengthening;
- Opportunities for revenue generation, through the shop and events are not enhanced.

OPTION 4: Take up Leased Space in a yet to be built multi floor development in Maria Place.

This option left the Sarjeant as a standalone exhibition space, with all other facilities per the design brief located in new premises. The space that was being considered at the time was smaller than the design brief specified for the extensions and fortunately this option was not followed up as the proposed development in Maria Place did not eventuate.

Advantages/Disadvantages

The option of moving part of the Gallery operations to another location is still an option in 2011, but moving part of the Gallery operations to a new site would raise the same issues of relocation and set-up costs, and separation of the two facilities will cause similar operational complications as the Alexander Library option but to a lesser extent. It would be unlikely that funders would want to donate to an option involving moving the operations to a new site. Earthquake strengthening and environmental issues remain.

OPTION 5: Off-Site Storage for the Gallery

Two adaptations of this option – the conversion of an existing building and the construction of a purpose-built store – have been considered thoroughly in the past few years and a report was produced by Opus Architecture⁹⁰ with recommendations on a site.

⁹⁰ Option Appraisal for Proposed Offsite Storage Facility for the Sarjeant Gallery, Opus International Consultants Ltd, 12 November 2009

Advantages/Disadvantages

The option has not been pursued as off-site storage would not in fact solve the Gallery's space needs for exhibitions, staffing, education or function facilities. The earthquake and environmental issues of the Gallery would also still need to be dealt with.

Existing building off-site storage options that have been investigated did not fulfil the environmental conditions required for storage of the significant Sarjeant Gallery Collection. The Collection would be no better off in terms of its conservation or preservation unless a purpose-built storage facility was to be constructed. Potential sites for a new build were investigated, but the only site available was located adjacent to the railway line. A funding proposal based on this location has already been rejected for funding, so a re-submission is unlikely to be successful.

CONCLUSION

Option 2, the design prepared by Warren and Mahoney, is considered the preferred option, and is the option around which the drawings and project detail are currently being developed.

The proposed redevelopment includes maintenance of the current building, including earthquake strengthening. Should the project be deferred or cancelled, then substantial maintenance would need to be undertaken on the Gallery to ensure the existing facility could continue to operate. A solution for appropriate storage of the art collection would also be necessary should the redevelopment not eventuate.

SUMMARY OF FACILITIES AND SPACES⁹¹

Heritage Response

The design concept extends a significant, historic civic building which is an iconic landmark. Though the building was originally designed with the provision for future extension to the north, the classical cruciform nature of its plan is "complete" in itself. A primary intent of this proposal is to design a neutral extension (in terms of external form) which only lightly touches the historic building, thus expanding and enhancing the Sarjeant Gallery in a respectful and complementary manner.

Building Form

The Gallery extension comprises a new, three level structure sited to the north of the existing building. Accommodation of the required floor area over three levels provides a logical functional

⁹¹ From Warren and Mahoney Architects Ltd, Sarjeant Gallery Design "Architect's Statement"

split, maintaining a relatively small building footprint and a modest overall mass alongside the existing gallery.

The new building form consists of a solid box containing new exhibition spaces elevated on columns over a fully glazed ground floor which contains public facilities and staff offices. Below the ground floor is a solid base, partly buried below ground, containing storage and exhibition preparation areas. In terms of mass, the proposed extension maintains the height and bulk of the original building.

The intent of the design is to create a modern extension for and clearly of today, which is compatible with the old building by maintaining proportion, scale, height, materials and colour, resulting in a neutral addition that sits comfortably alongside and does not compete with its neighbour. Old and new components are linked by a foyer that has full-height glazed walls to the east and west, together with a glazed roof, which creates an open transparent entry space between two solids. This dematerialising of the connecting space is deliberate and important, providing the opportunity for two clearly defined related forms to be read independently.

A double height, fully glazed entry foyer both separates and connects the old and new parts of the art gallery. This connection only lightly touches the historic building while making a new city connection to the east/west axis of Campbell Street. This new entry is at ground level at the rear of the existing building. The ground floor of the new structure is glazed and visually open to the city and to the wider Wanganui landscape.

Access and Parking

A new paved forecourt is created at the east end of Campbell Street close to the Davis Library and existing car park. The new main entrance faces west and provides the most direct access to the city street system while preserving the formal pedestrian approach up the Veterans Steps. Pedestrians may approach the gallery from any direction via the existing pathways into Queens Park. Similarly vehicles may approach the site from each of the existing routes, the principal one being from the Campbell Street/Cameron Terrace intersection. From this approach the new gallery entrance is immediately visible on entering the park, at the end of Campbell Street.

The entrance leads directly from the forecourt into the new foyer. The transparency of this foyer allows the visitor to see right through to the park beyond towards the east as well as towards the

distant landscape through the café to the north. Through its transparency the foyer allows the visitor to clearly read the old and new parts of the building and to easily orientate themselves on entering the art gallery. A bridge, whose silhouette recalls that of a boat, acts as a vehicle linking the old and the new.

Interior Planning

The success of the extended gallery will depend on the legibility of the arrival and circulation process. Most of the public facilities are located adjacent to the foyer including the café, shop, library, classrooms and toilets. The gallery reception is immediately inside the entrance and adjacent to the stairway and lift leading to the exhibition areas on the floor above. The café runs along the north side opening onto a sunny terrace overlooking a sculpture lawn with views towards the hills and river. The shop is placed adjacent to the entrance and is clearly visible from the forecourt. Both the café and shop are able to be entered directly from outside for use after Gallery hours. A display area adjacent to the shop allows the shop to expand into the foyer during its hours of operation. Staff offices occupy the eastern end of this floor and look out onto the park towards the Cenotaph and band rotunda.

The forecourt paving continues into the foyer and rises as two grand flights of stairs at the eastern end. A single flight returns back up to the bridge suspended in the space above, providing access to the galleries and linking the existing and new parts of the building at this level. The process of circulating up through the foyer strengthens the sense of arrival and gives appropriate importance to the galleries above, with clear legibility of orientation.

New exhibition spaces are located on the upper floor at existing gallery level. Primary circulation through the galleries utilises the main north/south axis. The bridge suspended within the entry foyer is boat-shaped in design and transports the mind back to the river, referring to the river journey. The bridge is a crossing point between two worlds but it is also like a boat, representing a point of departure on a journey into the world of art.

From the bridge, visitors enter the existing Sarjeant Gallery to the south through a new opening in the north wall. The new galleries are entered through an opening in the south wall of the new extension. The exhibition areas are grouped around a long skylit orientation gallery on the building's principal axis. This space has glazed doors at its north and opening onto a cantilevered balcony that projects one's view towards the distant mountains. This visually exciting orientation space structures

the sequence of movement through the new galleries. Openings in the floor give vistas down to the ground floor lobby and café below.

The specialist large scale exhibition gallery is located on the western side and is accessible at two points, allowing this room to be easily subdivided into smaller spaces. The other three exhibition areas are located on the eastern side in a configuration which encourages circulation sequentially through all the galleries. Full-height sliding wall panels allow each exhibition area to be closed off when required.

Each of the new exhibition areas is designed to allow total lighting control. A series of linear skylights, designed to admit only diffuse reflected light onto the gallery walls below, are contained within the roof structure of the building. A system of adjustable blinds within these skylights enables a total blackout condition to be created when required. Provision is made in the design for artificial lighting at gallery ceiling level. The new galleries are designed as a series of simple well-proportioned rooms allowing artwork to be hung on a neutral backdrop.

A screened window and balcony at the northern end of the gallery, on the principal axis, provides a selected, meditative view towards the mountains, birthplace of the river. Retention of the existing gallery's glazed south entry doors (used now for fire egress only) means that the principal axis remains open-ended to the landscape at both ends, assisting the orientation of the visitor within the gallery's spaces.

The basement floor of the new structure contains staff operational areas, storage facilities and the loading dock.

By glazing the ground floor and separating the upper level from its base, the "solid" gallery element appears to float, referring once again to the river journey, as well as being a recognised construct in classic 20th Century Modernist and contemporary architecture.

It is proposed to construct the new building as a concrete framed structure with reinforced concrete columns, beams and precast suspended floor slabs over a concrete or concrete block basement. Perimeter walls to the top floor and steel framed and clad externally in Oamaru stone slabs, the overall form finely and minimally detailed. The roof is a steel framed structure. Basement walls where visible externally are faced with grey stone slabs.

The historic building is to be repaired and restored as follows:

A new opening will be created in the north elevation giving access to the Gallery redevelopment at the upper level. The original main entrance will become an emergency egress door by retention of the glazed doors and the installation of sophisticated electronic locking to prevent unauthorised entry. The basement space will be reconfigured to accommodate the altered functional requirements as shown on the drawings.

Earthquake strengthening will be undertaken for the original building.

Planning for the transitional period in preparation for and during the 12-month build period is detailed in the Transitional Plan. Refer to Appendix 20.

Cultural Response

The meandering course of the Whanganui River, together with Mount Ruapehu, are the most important features in this open landscape. The Sarjeant Gallery sits adjacent to the lookout point on Pukenuamu from where local Māori observed the movement of people and their taonga along the river.

Although the form of the existing Gallery expresses the colonial power of the past, and its symmetrical mass has a commanding presence on its hilltop site, the design of the new space acknowledges and respects the architectural, historical and cultural values of the existing building while extending and “opening” the Sarjeant Gallery to the community and to the wider landscape. Emphasis on the transition space between old and new at the crossing of axes reaffirms the function of the art gallery as a cultural meeting point for the people of the Wanganui region.

Where the terminated axes and static form of the historic building evoke the rectilinear planning of European settlers, the extended axes and openness of this design refers more to the exploratory and creative processes which are an important part of art and developing culture.

The design of this gallery redevelopment comprises a simple, legible floor plan which reinforces the architectonic structure of the historic building. This approach expands and enhances the Sarjeant Gallery in a respectful and unthreatening manner.

Old and new, present and past co-habit the site connected by a bridge or metaphorical boat. This meeting point is also a point of departure or a crossing, representative of a meeting of cultures. The two distinct halves of the Gallery, straddling the principal axis, can be seen as representing the two cultures moving forward side by side into the future.

As the creative spirit of New Zealand and Māori art traditions look both backwards to the past and forward to the future, the new Sarjeant Gallery makes reference to its history, the cultures of its people, and its context - the land, the river and the sea as a continuum, linking our origins and our destinies.

DRAWINGS

The drawings have been developed by architects, Warren and Mahoney and are attached (refer Appendix 21).

COMMUNITY SUPPORT/CONSULTATION

There have been a number of communication and consultation methods undertaken for the establishment of a Gallery redevelopment. These are detailed below:

The Wanganui District Council is bound by the Local Government Act 2002⁹² to provide compulsory levels of communication and consultation. The extension to the Sarjeant Gallery was first proposed in 1977 and community consultation was undertaken in regard to the Design Brief for the Gallery extension in the early 2000s through the following Annual Plan and Long Term Plan documents:

- 2000 Ten Year Plan where Council related costs for the extension were discussed;
- In the 2002 Annual Plan where Council recognised the need to strengthen its acknowledgement of the planned extension;
- In the 2003 Annual Plan where Council approved \$700,000 from rates towards the project and a further \$1M from an undetermined funding source other than rates;
- 2004 Annual Plan which included increased funding for the project. The majority of 45 submissions received on the subject were in favour of the project;
- A referendum in 2005 asked ratepayers to prioritise major projects in the region and the Sarjeant Gallery redevelopment was one of these. This referendum saw the project rated low in the list.

⁹² Local Government Act 2002 (Section 82-90)

IMPACT ASSESSMENT (SOCIAL, CULTURAL, ENVIRONMENTAL, ECONOMIC)

Under the Local Government Act 2002⁹³ the Wanganui District Council is required to attend to the four wellbeings – social, cultural, economic and environmental – in the community it serves. It is required to provide facilities for the benefit of the people of Wanganui, which will assist the achievement of the community outcomes developed by the Wanganui District community.

The Wanganui District Council Arts Policy⁹⁴ acknowledges the contribution of the arts to the four community wellbeings:

- Cultural: Enabling the community to engage with and experience the arts, and promoting arts by building creative capacity;
- Social: Enhancing connectiveness, community participation and celebrating our diversity and culture;
- Environmental: Enhancing our built environment through cultural and creative expression;
- Economic: Increasing economic benefit to the District through education, business and tourism. Encouraging Wanganui artists, practitioners and organisations to build their capacity, profile and relationships and work in order to have enduring national and international success.

Social and Cultural Impact

The Gallery was built at a time when art was to be viewed and revered, not touched. Interaction was at a safe distance and reserved for the educated elite. The Gallery as part of modern society must play a more vibrant and dynamic role in the community. It is more than a viewing place for pieces of art; it is a place where people of all ages, ethnicities and cultures can engage in an experience of art. This is what the community wants and the Sarjeant Gallery must be able to provide such an experience.

A questionnaire distributed to a wide range of arts organisations and individuals in Wanganui in 2008 was used to inform the development of the Wanganui District Council Arts Policy. A key theme that came through was the expectation that Council would play a role in supporting the arts.

In the three-yearly Creative New Zealand arts survey, attitudes to the arts in New Zealand indicated there is widespread agreement that they are perceived as being *“part of our everyday life”* rather

⁹³ Local Government Act 2002 (Section 10)

⁹⁴ Wanganui District Council Arts Policy 2008, Pg 8

than reserved for an “arty” minority, and that the arts are closely tied with our sense of identity; they “help define who we are.”⁹⁵

The survey also found that the majority of New Zealanders are supportive of public funding of the arts. At least 70% of the population agreed that:

- the arts should receive public funding;
- my local council should give money to support the arts;
- my community would be poorer without the arts.

In 2010/11 alone, over 3,500 schoolchildren visited the Sarjeant Gallery to participate in the Gallery’s acclaimed education programme. The education programme is partially funded (\$53,000 per year under contract) through the Ministry of Education’s LEOTC programme. The Gallery has successfully bid for this funding for the last 22 years. Gallery staff have managed to run this extremely valued education programme in cramped conditions with limited space for the number of children who participate.

The Gallery also has a Memorandum of Understanding with Wanganui UCOL Quay school of Arts. Under this agreement areas where they have worked with the UCOL include:

- Shared Art Reference Library;
- Computer Graphic Design to work on applied research projects with and for the Sarjeant Gallery ;
- Student, Graduate and Tutor involvement in exhibition development and /or content;
- Participation of Students in Annual Wanganui Arts Review and similar open entry exhibitions;
- Polytechnic and Sarjeant Gallery promoted scholarships;
- Mutually market exhibition galleries.

The extension to the Sarjeant Gallery will afford ample space for a new classroom area and auditorium for undertaking arts activities. Learning at the Sarjeant Gallery will provide a stimulating environment stretching children’s imaginations. Exposure to the visual arts is important for both daily living and lifelong learning, as it allows children to create ideas and images that reflect, communicate and change our views of the world.

⁹⁵ Creative New Zealand, New Zealanders and the Arts: Attitudes, attendance and participation in 2008, www.creative.govt.nz

The most popular exhibitions at the Gallery in terms of numbers attending are those that feature glass, school projects and local talent, particularly the Whanganui Arts Review, which emphasises the importance of the Gallery space to the local arts and education communities.

The new foyer area will allow for cultural ceremonies such as powhiri and the Gallery itself will be a visualisation of the meeting of two cultures. This meeting place will encourage Māori to visit the Gallery for events and exhibition openings and with the high proportion of Māori in the Wanganui population, this is an essential consideration when promoting the redeveloped gallery.

The redeveloped Gallery will also provide function space offering the opportunity for social interaction and provide income for the Gallery as well.

The Gallery serves an important social and cultural need in the Wanganui community, and this aspect must be taken into account in considering the redevelopment. This involves providing facilities, services and activities to enable the local community to have the opportunity to participate and experience in as full a range of interests as possible. It is also to create a sense of pride for residents in their community, a place where they can belong and can be connected to those with whom they share that place. The importance of this gallery redevelopment to the local community and the sense of identity its citizens have because of it should not be underestimated in considering whether the upgrade should proceed.

The proposed redevelopment includes deferred maintenance in terms of caring for and preserving the collection, and should the project be deferred or cancelled, then an alternative plan would need to be undertaken with the Gallery to ensure the existing facility could continue to operate as a Gallery of national importance and meet current museum standards.

Environmental

The Sarjeant Gallery development respects the unique and important aspects of the building and its relationship to the environment. It also recognises and respects the significance of the Whanganui River and Mount Ruapehu to the tangata whenua.

As outlined in the architect's design statement⁹⁶ the mountains, the river, the undulating hills and the ocean are the significant architectural features of the Wanganui landscape. *"From its birthplace on the slopes of Mt Ruapehu the Whanganui River meanders through the rugged hill country towards the ocean. As the lifeblood of this vast landscape the river has throughout history been of immense value as a river road, a pathway for travellers.*

Wanganui's site is the last crossing point on the river before it meets the ocean. The modern city has taken possession of the land, structuring the environment by axes, paths and places. The city grid is aligned northeast/southwest with the centre of the community located between two hills adjacent to the river. Victoria Avenue, the city's east/west axis, links the river crossing to the east with Mt Taranaki to the west. The city's north/south axis connects the volcanic peaks in the north with the river mouth and ocean to the south. The Sarjeant Gallery straddles and reinforces this north/south axis. Mountains and ocean are thus linked by this imaginary line which reflects the course of the river flowing down to the sea.

With its uncompromising, symmetrical cruciform plan and its classical language, the existing Sarjeant Gallery represents colonial power in an untamed landscape. Its north/south axis dominates the form but is blocked to the north by a blank window and solid mass of trees beyond. The east/west axis of its plan is closed.

By extending the gallery to the north with a building form which emphasises the north/south alignment this important city axis is reinforced and extended on into the landscape toward the distant Mt Ruapehu."

With the extension sited to the north and not higher than the existing building the development also retains the Gallery's sculptural form and skyline profile rising up from the uncluttered green hill of Pukenamu.

Council's Wanganui Riverfront Development Plan 2011⁹⁷ describes providing stronger connections from Queens Park through Pakaitore/Moutoa Gardens to the river's edge by way of a series of vertical sculptures to help strengthen the connection. A direct path is not possible because of the significant level changes between Queens Park and Pakaitore/Moutoa Gardens, therefore a symbolic

⁹⁶ Warren and Mahoney Architects Ltd Sarjeant Gallery Design

⁹⁷ Wanganui Riverfront Development Plan, Prepared for Wanganui District Council by UrbanismPlus Ltd, August 2010

and strong visual connection is proposed by linking the spaces with sculptures, the plan states. It goes on to say that the design of these sculptures could be produced by local artists and tell a story about the history and heritage of Wanganui.

Of importance in the design development was also minimal disruption to existing landscape such as green space and trees. The Queens Park Reserve Management Plan⁹⁸ emphasises that the management of the reserve will seek to retain green open space to a maximum and permit only recreational and cultural activities compatible with the theme.

The Management Plan states that the views toward the park of the pines and palm trees are considered to be intrinsic to the New Zealand heritage theme and will be protected accordingly. Views of the wider Wanganui area from the park have local and regional significance and will likewise be protected for the enjoyment of the public.

The design of the new development is mindful of the significant site on which it will sit and great care has been taken to ensure that this structure will have a neutral impact on the visual environment of Queens Park.

Economic Impact

“The built heritage asset can provide a significant competitive advantage for the district via tourism.”⁹⁹

The report from which this quote is taken highlighted the value of heritage assets and “flagship” assets to the economy as these assets improve the likelihood of tourist operators, accommodation providers, travel agents and like businesses including the region on itineraries for their customers.

“An extension to the Sarjeant Gallery building will greatly enhance tourism and the arts infrastructure in Wanganui by allowing the Gallery to host international exhibitions currently held only in Auckland, New Plymouth, Wellington, Christchurch and Dunedin.”¹⁰⁰

⁹⁸ Queens Park Reserve Management Plan October 1992

⁹⁹ Taken from “The Value of Built Heritage Assets in Wanganui City” prepared for Council by Dr Brent Wheeler, February 2004

¹⁰⁰ Taken from “The Sarjeant Gallery New Building Project Points for Consideration”, a report by David Cairncross, Chairman Sarjeant Gallery Trust, October 2004

In 2004 the Wanganui District Council commissioned a report by Dr Brent Wheeler¹⁰¹ on the value of built heritage assets in the city. Dr Wheeler's report found that tourism was a key driver to improved economic performance in the Wanganui region and emphasised the importance of developing a profile for built heritage assets and "flagship" assets in the tourism context.

The Sarjeant Gallery is clearly a heritage asset for Wanganui City and fits the definition of a "flagship" asset also. The building's well known profile on the Wanganui City skyline is used as a "brand" for the city and Wanganui is instantly recognised by it.

Art galleries are important to tourism because they offer possibilities of a constantly renewing product, i.e. different exhibitions over time means galleries can offer a dynamic, changing "product" for returning or potentially returning visitors. They also offer the possibility of "themed" exhibits (an example would be the focus of the local creative glass industry – an attraction New Zealand-wide and one which has an international following as well).

A report prepared in June 2008 for the Ministry of Culture and Heritage¹⁰² updated previous research undertaken in 2003 (to which Wheeler refers in his report) on the demand for Cultural Tourism. The following findings were significant in terms of the arts' experience in tourism:

- There is a significant demand for cultural tourism experiences amongst international visitors to New Zealand. This demand has grown over time to the point that cultural considerations can be said to be a factor in the decision-making of at least one-third of all international visitors as far as individual destinations within New Zealand are concerned;
- Participation in arts/cultural/heritage experiences remains lower than expected given the extent of the demand that is apparent and there is clear evidence of unmet demand in a number of areas (Māori cultural experiences and major art/cultural events in particular). It is unclear as to why this is so;
- The benefits that accrue if visitors are encouraged to participate in an arts/cultural/heritage experience are very clear. The satisfaction of visitors who participate in arts/cultural/heritage experiences is very high – both in the context of each individual experience and the visitor's overall experience of New Zealand and its regions.

These findings suggest there is much to be gained in boosting international visitor participation in arts/cultural/heritage experiences, both by the tourism industry and by individual cultural businesses and organisations. In the longer term, the visitor satisfaction results suggested there was

¹⁰¹ The Value of Built Heritage Assets in Wanganui City by Dr Brent Wheeler, February 2004

¹⁰² Demand for Cultural Tourism Update: June 2008, Angus & Associates Ltd

greatest opportunity to improve visitor experiences of art galleries, local arts and crafts, local cuisine and heritage product, which fits very well with what Wanganui and the Sarjeant Gallery can offer.

The situation with domestic visitors is quite different to the international market, i.e. there appears to be comparatively little demand for arts/cultural/heritage experiences and, aside from visits to art galleries and museums, very little participation overall. However domestic visitors represent an important audience for the arts/cultural/heritage sector at times of the year and for more extended periods when international visitor arrivals may be slow, and they should therefore be an important focus for development of cultural tourism.

Furthermore, statistics show that almost 30% of international visitors arrive in New Zealand to visit friends and family, who have the opportunity to influence (positively or negatively) what their guests choose to do while in this country. That means that New Zealanders influence their visitors' participation in arts/cultural/heritage activities.

For these reasons, the domestic market should be an important focus both of national tourism and in the marketing plans of individual arts/cultural/heritage organisations. The potential to grow this market is considerable and the Sarjeant Gallery, already a beloved cultural icon in this country, has an opportunity to take advantage of the domestic tourism market for the economic benefit of the facility and Wanganui City.

The Gallery extension offers potential economic benefits to Wanganui. Visitor numbers to the Sarjeant Gallery are currently almost 30,000 per annum, with 34% of these from out of town. If the Sarjeant could also work with the Govett-Brewster Art Gallery and the soon to be built Len Lye Centre in New Plymouth as part of an Art Gallery tourism trail, the numbers could be boosted even more. Currently 80,000 people visit the Govett-Brewster Art Gallery annually.

Wanganui District Council has a Visitor Strategy¹⁰³ (Appendix 22) which recognises the wealth of its cultural visitor assets and has an objective of developing heritage as a component of the visitor experience. It has therefore acknowledged the economic benefits that could ensue from promoting its cultural assets. The benefits will only be realised however, if those assets are maintained to a standard that visitors will want to visit. The Sarjeant Gallery has a reputation which precedes it and if

¹⁰³ Wanganui District Visitor Strategy 2009-2014

it is to continue to be a tourist attraction, it must be careful not to be a disappointment to visitors in its reality.

FUNDING

Operational funding for the Sarjeant Gallery is set out in the operational budget attached as Appendix 13.

FUNDRAISING PROGRAMME

There are a number of funding streams available to the Wanganui District Council to fund this \$32.4 million project. The project budget is attached as Appendix 23. These funding streams are identified below:

Regional Museum Fund

Every year the Ministry of Culture and Heritage has the opportunity to call for applications under the Regional Museums Policy for Capital Construction Projects. The Regional Museums Policy has been established to assist regional museums that house collections of national significance. The Policy applies to capital construction projects only. Applications to the Policy are considered each year on a contestable basis against other applications received and within funding available.

Regional museums are considered those located in a main regional city and whose core funder is usually a city council. The Sarjeant Gallery would be eligible to apply to this fund.

Lottery Grants Board

The Department of Internal Affairs administers the Lottery Grants Board Environment and Heritage Fund. This fund is for projects which promote, protect and conserve New Zealand's natural, physical and cultural heritage, such as museums, whare taonga and art galleries. The Lottery Environment and Heritage Distribution Committee meet nationally three times a year – March, June, and October. Typically, the Committee makes grants between \$10,000 and \$1,000,000. This fund should be applied to for a significant grant based on the ability of the Sarjeant Gallery to meet the relevant criteria for this fund.

Territorial Support

The Wanganui District Council's contribution towards the project includes all the project management costs of \$4.5M. In addition, the Council has allocated in its Ten Year Plan \$500,000 for climate-control and \$200,000 for transition costs, plus relocation costs and business continuity costs

while the facility is in transition will be funded to a value of \$1.8M. The total contribution from Wanganui District Council is a little under \$7M.

Community Trusts

- The Powerco Wanganui Trust was established in 1993 as an incorporated Charitable Trust. It has three funding rounds per year; 28 February, 30 June and 31 October. The Trust will consider applications for projects that will provide clear service benefits to the community and be seen as providing a significant community development in the local area. An application should be made to this Trust for \$1,000,000.
- Whanganui Community Foundation was initially established in 1988 as the Trust Bank Whanganui Community Trust. In 1994 and 1996, along with other community trusts the Trust sold its shares and ended any relationship with the former Trust Bank. Following the sale of these shares, funds were invested and continue to provide the income used by the Whanganui Community Foundation to make grants to the community. The Sarjeant Gallery development project is eligible to apply to the Foundation and an application should be made for \$50,000.

Corporate Fundraising

A Revenue Generation Strategy has been prepared to support this project and is attached as Appendix 24. The Strategy identifies a number of naming rights to elements within the building that will be made available to corporate partners. The strategy includes values of these rights and sponsorship packages. Funding collateral is also under way to enable the approaches to be as successful and professional as possible. A copy of the sponsorship document is attached as Appendix 25 and the DVD is attached as Appendix 26.

The Wanganui residents have shown strong community support for many major fundraising initiatives, such as the Splash Centre, the War Memorial Hall and the Davis Central City Library. The district is home to a number of philanthropic individuals and families who have given generously for the betterment of Wanganui, and there is every reason to expect that this project will also receive wide support from those individuals, families, corporates and the wider community. Feedback to date has supported this assertion. Specific and early community support has been received from local families and businesses who have proactively approached the project team and offered to host

fundraising dinners and events with their networks invited to partake. A selection of press clippings on the exhibitions and popularity of the Sarjeant Gallery is attached as Appendix 27.

PROJECT PLANNING AND MANAGEMENT

The project is under the jurisdiction of the Wanganui District Council. Council is the owner of the Sarjeant Gallery and from the Gallery's inception has had the responsibility for the building and collection on behalf of the citizens of Wanganui, to develop and maintain for their pleasure and enlightenment. Management and administration of the Gallery is overseen by Council's Community and Culture department. The Council Chief Executive will be responsible for the overall development of the Sarjeant Gallery.

The project consists of three streams: fundraising, collection transition plan, and construction. The building design has been completed by Warren and Mahoney Ltd, and although planning is well advanced, the construction cannot commence until sufficient funding is in place.

The Wanganui District Council has a history of successful delivery of major capital projects on time, within scope and on budget. Examples are the Visitor Information Centre, wastewater and stormwater projects, soft water project, riverside walkway, and the Splash Centre.

Financial reporting on this project will see the Project Manager (Projects Engineer) report expenditure against budget on an as-required basis (typically monthly) to the Infrastructure Manager who will in turn report to the Chief Executive. The project manager will also consider and issue variation orders during the project to keep within the budget parameters. The Council has a robust computerised accounts payable system (Technology One) which captures approval of every item of expenditure, and it has sound depreciation reserves to fund ongoing maintenance of all assets. Council is already running the Sarjeant Gallery extension project set of accounts.

PROJECT TEAM

Person	Organisation	Role in Project
Annette Main	Wanganui District Council	Mayor
Kevin Ross	Wanganui District Council	Principal Team Leader
Sally Patrick	Wanganui District Council	Deputy Team Leader
John Maihi	Wanganui District Council	Cultural Advisor

David Boothway	Wanganui District Council	Project Manager
Kritzo Venter	Wanganui District Council	Project Manager
Councillor Nicki Higgle	Wanganui District Council	Champion
Greg Anderson	Sarjeant Gallery, Wanganui District Council	Champion, Community Consultation Manager, and Philanthropic and Arts Manager
Pete Gray	Wanganui District Council	Community Consultation Manager, and Philanthropic and Arts Manager
Jenni Giblin	Giblin Group	Client Relationship Manager and Document Manager
Christine Ennis	Giblin Group	Document Manager
Sandy Nepia	Wanganui District Council	Cultural Advisor Support
Natalie Rodgers	Wanganui District Council	Financial Manager
Mike Fermor	Wanganui District Council	Financial Manager
Sue Dudman	Wanganui District Council	Communications Manager
Suzanne Sherris	Wanganui District Council	Communications Manager
Greg Morris	Wanganui District Council	Technical Manager
Bruce Falk	Wanganui District Council	Technical Manager

PROJECT TIMELINE

A timeline for the project is included in Appendix 28.

The project will be delivered in a phased roll-out as follow:

Sarjeant Gallery Development Project	
Phase 1	Construct the new extension and storage facilities, and transfer the collection from the existing heritage building to the suitably controlled facilities.
Phase 2	Strengthen the heritage building.
Phase 3	Complete the cosmetic work to the external cladding and introduce plant for climate control to the heritage building.

The phasing of the project was confirmed by Council at a meeting on 10th April 2012 (refer Appendix 34).

PROJECT BUDGET

The total cost of the project is \$32.4M.

A breakdown of these costs is attached as Appendix 23. These costs are based on a Quantity Surveyor report (see Appendix 29) provided to the Wanganui District Council from Rider Levett Bucknall.

Project Costs	\$
Phase 1 New Build	10,649,000.00
Phase 1 Soft Fitout	615,000.00
Phase 2 Earthquake Strengthening	7,396,000.00
Phase 3 Stonework, Environmental control, upgrade existing building	4,500,000.00
Fees and Provisions	3,398,000.00
Contingency	1,330,000.00
Non-cash Project Cost	4,479,000.00
Total Project Cost	32,412,000.00

PROJECT RISKS

A full analysis of risks to the project has been undertaken and identified in a project Risk Register (Appendix 33). These risks will be continually monitored throughout the project.

APPENDICES

1. Wanganui District Council Organisational Structure Chart
2. Wanganui District Council Annual Report 2010/2011
3. Wanganui District Council 10 Year Plan 2009-2019
4. Wanganui District Council Arts Policy 2008
5. List of former Tylee Cottage Artists in Residence
6. Rules of Members of the Sarjeant Gallery Incorporated
7. Sarjeant Gallery Te Whare O Rehua-Whanganui Organisational Chart
8. Sarjeant Gallery Te Whare O Rehua-Whanganui Business Plan 2012-2017
9. Sarjeant Gallery Te Whare O Rehua-Whanganui Valuation of the Collection
10. Sarjeant Gallery Te Whare O Rehua-Whanganui Collections Policy 2008-2011
11. Sarjeant Gallery Te Whare O Rehua-Whanganui Exhibition History
12. Sarjeant Gallery Te Whare O Rehua-Whanganui Exhibition Schedule through to 2013
13. Sarjeant Gallery Te Whare O Rehua-Whanganui Operational Budget
14. Sarjeant Gallery Trust Deed of Trust
15. Sarjeant Gallery Te Whare O Rehua-Whanganui List of Users for the Past Five Years
16. Sarjeant Gallery Conservation Survey, prepared by Sarah Hillary and Ute Strehle, 12 April 2005, Auckland Art Gallery Conservation Services
17. Sarjeant Art Gallery Collection Storage Issues, Preliminary Evaluation & Interim Recommendations, prepared by Detlef Klein, Manawatu Museum Services Ltd, October 200
18. Photographs of Inadequate Storage
19. Sarjeant Gallery Te Whare O Rehua-Whanganui Design Competition Brief
20. Sarjeant Gallery Te Whare O Rehua-Whanganui Development Collection Transition Plan
21. Sarjeant Gallery Te Whare O Rehua-Whanganui Redevelopment Architectural Drawings
22. Wanganui District Council Visitor Strategy 2009-2014
23. Sarjeant Gallery Te Whare O Rehua-Whanganui Project Budget
24. Sarjeant Gallery Te Whare O Rehua-Whanganui Revenue Generation Strategy
25. Sarjeant Gallery Te Whare O Rehua-Whanganui Sponsorship Document
26. Sarjeant Gallery Te Whare O Rehua-Whanganui Sponsorship DVD
27. Media Clippings
28. Sarjeant Gallery Te Whare O Rehua-Whanganui Redevelopment Project Timeline
29. Quantity Surveyors (QS) Report
30. Support Letters
31. Heritage Assessment for Wanganui District Council
32. Sarjeant Gallery Condition Report

33. Sarjeant Gallery Redevelopment Project Risk Register
34. Confirmed Council Minutes – Extract from Infrastructure and Property Committee 10 April 2012