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THE PROJECT

SARJEANT GALLERY REDEVELOPMENT PROPOSAL

The Sarjeant Gallery Redevelopment Project will see the construction of a purpose-built facility to house, display and care for the Sarjeant Gallery Collection. The project will also ensure one of New Zealand's most iconic heritage buildings is preserved for generations to come.

The redevelopment is a very important cultural project for New Zealand with the Sarjeant being regarded as one of this country's leading collecting and exhibiting institutions.

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 Gallery's 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 Sarjeant Gallery building itself is also a significant national asset and has the highest possible Category 1 listing under the Historic Places Trust Act of 1993. This means that it is a "place of special or outstanding historical or cultural heritage significance or value". It is also included on the Heritage Resources List of the Wanganui District Council Plan.

Located in Queens Park, the building is an iconic structure on the Wanganui skyline and is the most prominent and elegant sculptural feature in the city.

The Sarjeant Gallery Redevelopment Project is critical. The Gallery building has recently been categorised as earthquake-prone which poses a significant risk to the public, the staff and the Collection. Earthquake strengthening work is necessary if the Gallery is to stay open.

The state of the Collection is also a matter of urgency. 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.

Access to the Collection also needs to be increased for the benefit of not only Wanganui residents but all New Zealanders, as the Collection is one of cultural significance to the whole country.

The Redevelopment Project will see both the existing Sarjeant Gallery building and the extension seismically strengthened to meet the latest Structural Building Codes. It will also address the urgent current storage concerns at the Gallery by providing appropriate environmental conditions and additional space for the Gallery's evolving permanent Collection. The redevelopment will also provide the Gallery environment with air quality, lighting and security provisions to the relevant New Zealand museum standards in order to protect the permanent Collection and to host international touring exhibition requirements. It will also provide improved access to the Collections and programmes, and an educational classroom to host a range of public programmes.

The Gallery has undertaken a significant amount of planning and preparation for the proposed 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. A Heritage Assessment of the Gallery (Refer Appendix 1) also formed part of the brief.

As a result, the redevelopment respects the existing building's heritage status and also respects the siting of the Sarjeant and its aesthetic values and skyline profile. It also respects the historical and archaeological significance of the Gallery's location in Queens Park and the significance of the Whanganui River and Mt Ruapehu to tangata whenua.

WHANGANUI IWI

The Wanganui District Council has formed a close working relationship with Whanganui Iwi. In 1995 Whanganui Iwi gave to the Gallery the name "Te Whare O Rehua - Whanganui" (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. The bestowing of this name firmly placed the Gallery within the Whanganui community.

The redevelopment will see a further link established with Whanganui Iwi. The new wing of the Sarjeant Gallery will be named in honour of Sir Te Atawhai Archie John Taiaroa. This is considered 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.

Sir Archie was a respected kaumatua and an inspirational leader of the Whanganui people and became a spokesperson for Māori and a leader on the national and international stage. He will be remembered for his work on the historic “Whanganui River claim”, New Zealand’s longest litigation – spanning more than 100 years.

In 2003, Sir Archie was made a Distinguished Companion of the New Zealand Order of Merit for his services to Māori. In October 2009 he was invested as a Knight Companion of the New Zealand Order of Merit.

He died at the age of 73 on 21 September 2010. Prime Minister John Key said of him: *“Sir Archie’s leadership was inspirational he was a role model to young Maori and hugely influential in Maoridom. This is a tragic loss not just for Whanganui not just for Maoridom but for all New Zealand.”*

SARJEANT GALLERY PHYSICAL DESCRIPTION

The Spaces

The Gallery extension comprises a new, three-level structure sited to the north of the existing building.

A new paved forecourt is created at the east end of Campbell Street close to the Davis Library and existing car park. The entrance leads directly from this forecourt into the new foyer.

This double-height, fully-glazed foyer both separates and connects the old and new parts of the art gallery, only lightly touching the historic building. Through its transparency, the foyer allows the visitor to clearly read the old and new parts of the building. The transparency of the foyer also allows the visitor to see right through to the park beyond as well as the distant landscape through the café to the north.

A bridge suspended within the entry foyer connects the new and existing galleries. The bridge is a crossing point between two worlds but, in its boat form, represents a point of departure on a journey into the world of art. 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.

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.

New exhibition spaces are located on the upper floor at existing gallery level.

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

The Form

Perimeter walls to the top floor are steel framed and, like the original gallery, are clad externally in Oamaru stone, the overall form finely and minimally detailed. Basement walls, where externally visible, are faced with grey stone slabs.

The intent of this design is to create a modern extension which is compatible with the old building by maintaining proportions, scale, height, materials and colour. This results in a neutral addition which is not visible from the central city and does not compete with the historic building.

Architectural Process

The Sarjeant Gallery Redevelopment Project has undergone two distinct stages of architectural engagement. Stage One saw a design selected through a national competition in 1999. Fundraising was well underway and Council had included funding for the project in its 2004 Annual and Long Term Plans. However a change of mayor and new councillors in the 2004 Local Government Elections saw priorities change and the proposed redevelopment was halted. Stage Two has involved the revival of the project in 2011 with Wanganui District Council re-engaging the original competition winners, architectural firm, Warren and Mahoney.

Stage One

The need for an extension to the Gallery was first identified in 1977, however 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 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 Museum and Library, then the Art 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 five months.

A grant was secured in 1998 which enabled a Cultural Heritage Assessment 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. 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.

Stage Two

In reviving the project in 2011, the Wanganui District Council has gone back to the winning design by architects, Warren and Mahoney and entered 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.

A contract for services with Wanganui District Council was entered into on 16 November, 2011 with a workshop to review and confirm the initial brief for the project.

The cost estimate for the project is \$32,412,000. This is significantly higher than the earlier cost estimate of \$8 million in 2004.

A cross-organisational project team has been established to drive the extension project and has been meeting regularly to monitor overall progress. The team is led by David Boothway and Kritzo Venter. A project control group will be established for the procurement, construction and commissioning phases.

Project Design

An extensive architectural brief was written and several building options have been considered over the years. A Heritage Assessment of the Gallery (Appendix 1) was also undertaken and formed part of the design brief. It has been of the utmost importance to respect the building's heritage status, its siting, and the historical and archaeological significance of Queens Park. It has also been of the utmost importance to recognise the significance of the Whanganui River and Mt Ruapehu to the tangata whenua.

Wanganui District Council has worked closely with the architects to ensure the above aspects are addressed and to also ensure the design meets the Gallery's requirements and comes within budget.

The architectural brief for an extension was the Competition Brief (Appendix 2) developed with the following key factors in mind:

- Historic Places Designation - The existing building's heritage status.
- "Sculptural Form" - The existing building's "sculptural" form. The Gallery rising up from the uncluttered green hill of Pukenui stands as Queen Park's 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 are 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.

URBAN DESIGN STATEMENT – WARREN AND MAHONEY

Urban Response

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 Wanganui 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.

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. Its centralised plan and north/south axis dominates the form. However; the axis is blocked to the north by a blank window and solid mass of Oak trees beyond. The east/west axis of its plan is closed at both ends. By extending the gallery to the north with a building form which continues and strengthens the north/south alignment, this important city and landscape axis is reinforced and extended towards the distant Mt Ruapehu.

The principal north/south axis orders the internal circulation through the galleries, whereas the secondary east/west axis defines the points of entry and links the old and new part of the over-all building.

Building Form

The new building comprises a new, three level structure sited to the north of the existing Gallery. Accommodation of the required floor area over three levels provides a logical functional split, maintaining a relatively small building footprint and a modest mass alongside the existing Gallery.

The new building form consists of a solid box containing new exhibition space elevated on columns over a fully-glazed ground floor which contains public facilities, shop, café 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 this 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 partly glazed roof, this creates an open, transparent entry space between two solids. This dematerializing of the connecting space is deliberate and important, providing the opportunity for two clearly defined related forms to be read independently. This connection only lightly touches the historic building while making a new city connection on the east/west axis of Campbell Street. This new entry is at ground level at the rear of the existing building.

Heritage Response Between Buildings

This design concept extends a significant, historic civic building which is an iconic landmark. Although the building was originally designed with the provision for future expansion 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.

Access

The new main entrance to the Sarjeant Gallery faces west on the east/west axis of Campbell Street. This location provides the most direct connection to the city street system, while preserving the formal pedestrian approach up the Veteran Steps. Pedestrians may approach the Gallery from any direction via the existing pathways into Queens Park. Similarly, vehicles may approach the site via 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 main entrances to the Wanganui Public Library and Museum are immediately visible and accessed.

A new paved forecourt is created at the east end of Campbell Street close to the Davis Library and existing car park. The entrance leads directly from this 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 Gallery.

Interior Planning

The success of the extended Gallery will depend on the legibility of the arrival and circulation space process. Most of the public facilities are located adjacent to the foyer. Immediately to the left on entering is the reception area, the shop, café 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 shop is clearly visible from the forecourt. A display area adjacent to the shop allows the shop to expand into the foyer during its hours of operation. The café is situated along the north side opening onto a sunny terrace, with access to the public library, views towards the hills and river, overlooking a sculpture lawn that is flanked by hedges. Both the café and the shop are able to be entered directly from outside for use after Gallery hours. A long opening in the lobby ceiling allows natural light to filter down from the skylit origination gallery above, making a dramatic connection between the ground floor lobby and the exhibition overhead. The foyer can be used for public receptions, functions and exhibition openings. Staff offices occupy the eastern end of this floor and look out into the park towards the Cenotaph and band rotunda.

The forecourt paving continues into the foyer and rises as two grand flights of stairs ending on a wide landing at the eastern end, which will be used for display, presentations and speeches. A single flight returns 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. 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.

New exhibition spaces are located on the upper floor at existing gallery level. All exhibition spaces in the building are entered via the main foyer stair and suspended bridge, or alternatively by lift from the foyer. The auditorium functions are located to the east with classrooms beyond. Movable walls

allow the classrooms to be opened up into the gallery spaces which then also allow auditorium functions to occur.

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 along a long skylit orientation gallery on the building's principal axis. This space has glazed doors at its north end opening onto a cantilevered balcony that projects views towards the distant mountains, birthplace of the river.

The specialist large scale gallery is located on the western side and is accessible from two points, allowing this room to be easily subdivided into smaller spaces. The other gallery/auditorium spaces and classrooms also contain the necessary services. The classroom has movable walls to open up to give flexibility to the variety of spaces and encourage circulation sequentially through all the galleries.

Each of the new exhibition areas is designed to allow total artificial lighting control. Adjustable blinds in the orientation gallery skylight diffuse the natural light.

The new galleries are designed as a series of simple well-portioned rooms allowing artworks to be hung on a neutral backdrop.

The existing Sarjeant Gallery spaces remain as at present, and the domed central space retains its magnificent proportions. The original entry remains for formal and ceremonial occasions while the adjacent offices are converted to reading rooms for the Gallery members. The basement floor of the new structure contains, staff operational areas, workshops, storage facilities and the loading dock.

Structure

Both buildings will be seismically strengthened to meet the latest Structural Building Codes and in line with the information becoming available from the Christchurch Earthquake investigations. The new building will be able to meet the requirements for occupation by the Gallery and the Wanganui Council Staff, shortly after a seismic event should it be required.

The Historic Sarjeant Gallery

Changes to the appearance of the historic building, upon completion of the seismic strengthening work, would be almost undetectable from its current appearance, and the timber floor will remain, with squeaks. The external stone walls and roof will be repaired and replaced where necessary. A new opening will be created in the north elevation giving access to the bridge and Gallery extension at the upper level. The original main entrance can be used for ceremonial occasions and will become an emergency egress door. The basement space will be reconfigured as necessary, to accommodate the altered functional requirements now required. The servery kitchen will remain as a back-up to the café, for very large functions and events which may take place in the buildings.

Cultural Response

Old and new, present and past cohabit this hill top site connected by a bridge. This meeting point is also a point of departure or a crossing, representative of a meeting of cultures.

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

HERITAGE BUILDING

The Sarjeant Gallery has the highest possible Category 1 listing under the Historic Places Trust Act of 1993 and is also included on the Heritage Resources List of the Wanganui District Council Plan.

The proposed redevelopment has the support of the New Zealand Historic Places Trust (NZHPT). Alison Dangerfield, Heritage Advisor Architecture, has written a letter on behalf of the NZHPT (Appendix 3) in support of this funding application. She says the Sarjeant Gallery is a culturally important historic building which holds the esteem of an engaged community and deserves support in order to address conservation required for its future well-being.

The NZHPT supports the proposals for both strengthening and extensions and commends Wanganui District Council for taking an active approach to matters of safety for people and collections.

The NZHPT supports base isolation in particular as the damage to heritage fabric above ground floor level is reduced. As the project proceeds through its design phases, attention to minimising the damage to heritage even further, is recommended, especially for highly visible surfaces and spaces.

Where walls and other elements are damaged or removed, the NZHPT says reinstatement should be planned to a level that can allow equal appreciation once the strengthening is in place. Detailed specification for reinstatement can be based on careful documentation of the original fabric.

The NZHPT says it has worked with Council representatives and consultants for these projects and acknowledges their work to date. It says strengthening works are, in principle, necessary for the long term integrity of the building and with it comes loss of some heritage material. The NZHPT recommends that a heritage architect be part of the project team so that during the detail design and construction phases adverse effects can be understood and minimised. Upon this advice Council has engaged conservation architect Mr Chris Cochrane to the project team.

The NZHPT says it is pleased to commend the design of the extensions overall but recommends that the main facade of the Sarjeant Gallery be retained as a point of entry so that the sense of the building is maintained. The potential for archaeology in the area of development should also be considered.

The NZHPT endorses the direction of the proposed work to the Sarjeant Gallery and commends the Council in working hard to care for the building.

BUILDING PLANS

Full designs were developed by Warren and Mahoney and are attached as Appendix 4. Quantity surveying has been commissioned by Warren and Mahoney and undertaken by Rider Levett Bucknall. Please see Appendix 5.

Warren and Mahoney have been practicing for more than 55 years and have designed buildings that are now regarded as the pinnacle of New Zealand Modernism.¹ Founders, Sir Miles Warren and Maurice Mahoney, have been recognised as driving forces in introducing Architectural Modernism to New Zealand.²

Sir Miles was knighted in 1985 for his services to architecture and in 2003 named one of ten inaugural 'Icons of the Arts' by the Arts Foundation of New Zealand. Founded in Christchurch, the practice has expanded to Wellington, Auckland and Queenstown.

Warren and Mahoney's philosophy is the ongoing pursuit of professional excellence; to improve the vitality of human interaction through built form. Over the past decade Warren and Mahoney has also established itself as a recognised leader in the development of Environmentally Sustainable Design.

Warren and Mahoney's work has been awarded many nationally and internationally recognised awards including:

- World Architecture Festival Barcelona Civic & Community 2010 - **The Supreme Court of New Zealand;**
- Property Council of New Zealand Green Building 2010 - **Deloitte Centre;**
- NZIA Architecture Award Heritage 2009 - **St Patrick's Cathedral;**
- NZIA New Zealand Architecture Award Education 2008 - **Alfriston College;**
- New Zealand Property Council Tourism and Leisure 2006 - **Waitakere Trusts Stadium;**
- NZIA Architecture National Award 1984 - **Michael Fowler Centre.**

¹ Architecture Interior Government Architecture booklet. Warren and Mahoney.

² <http://www.warrenandmahoney.com/en/practice/>

EARTHQUAKE STRENGTHENING

The Sarjeant Gallery building has recently been categorised as earthquake-prone under the Building Act 2004. This poses it as a significant risk to the public, the staff and the Collections. Earthquake strengthening work is necessary if the Gallery is to stay open. Wanganui District Council's Earthquake Prone Building Evaluation revealed the building meets just 5% of the new building standard. Buildings are required to meet at least 33%.

New Extension

Wanganui District Council has also investigated options to provide business continuity of Council's operations (on a reduced scale) in the Sarjeant Gallery building after a major natural disaster. Council sought advice from Holmes Consulting Group in light of Christchurch's earthquakes on appropriate performance objectives and construction methodologies for the proposed new Sarjeant Gallery building. (Refer Appendix 6.)

The Holmes Consulting Group state that in order to have any degree of certainty over business continuity of operations after a seismic event, Importance Level 4 (IL4) design objectives need to be used. (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.)

The Council has identified the need to have access to at least one building in the city which is designed to IL4 in order to facilitate business continuity after an event of significant natural disaster and decided at a Council meeting in April 2012 to design the Sarjeant Gallery as an IL4 structure. (Please see Appendix 7).

Upgrade of existing building

Two different structural design options have been explored; seismic strengthening and base isolation.

Base isolation system is the preferred method of earthquake strengthening as it has the least impact to the interior of the building above floor level. (Refer Appendix 8.) Base isolation will mean creating a substantial new sub-floor structure and a new concrete floor. The Gallery walls will be partially retained and partially reconstructed with reinforced concrete. Further new structural elements will support the perimeter wall, the dome and the gallery roof.

The New Zealand Historic Places Trust supports base isolation because the damage to the heritage fabric above floor level is reduced and it avoids extensive or drastic change. (Refer to Appendix 3.) It notes there will be considerable demolition and removal of the building fabric which does affect the integrity of the material. However, it states that it appears the seismic capability of the gallery is at such a level that change of some magnitude will be unavoidable. It says it is possible that the effects on the heritage fabric can be minimised further in the design detailing and recommends that a conservation architect be engaged to advise the project team, and specifically the engineering team, as this work is undertaken. As mentioned above conservation architect Mr Chris Cochrane has been engaged as part of the project team.

TOTAL COST OF PROJECT

The total cost of the project is \$32,412,000.

A breakdown of the construction costs is attached as Appendix 9. These costs are based on a Quantity Surveyor report provided to the Wanganui District Council from Rider Levett Bucknall.

FEASIBILITY STUDY

The Sarjeant Gallery Redevelopment Project is considered an important undertaking for the Wanganui region and for New Zealand art generally. The project has been found to be viable based on the information provided by the Wanganui District Council, the Sarjeant Gallery and other related parties. This has been set out in a feasibility study completed by Giblin Group in 2012 (See Appendix 10).

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 feasibility study found the following;

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 New Zealand museum standards in order to protect the permanent Collection and to host international touring exhibition requirements; and provide an educational classroom and lecture theatre 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 Collections³. 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.

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 Feasibility Study 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*"⁴.

³ Minutes of Wanganui District Council Infrastructure and Property meeting 21/2/2012

⁴ Local Government Act 2002, Section 11A(e)

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.

OPERATING PROJECTIONS

The Wanganui District Council owns the Sarjeant Gallery building, administers the Sarjeant Gallery, financially supports its operations, and maintains the Gallery and its Collection. This will continue following the redevelopment. The Gallery is required to operate within budgets and levels of service set by the Council.

Funding for the Sarjeant Gallery redevelopment has been included in the Wanganui District Council Draft 10-Year-Plan 2012 – 2022 and 2011/2012 Annual Plan (Refer to Appendix 11). These documents have been subject to public consultation and audit as required by the Local Government Act 2002.

The Sarjeant Gallery is funded through the Wanganui District Council Community Facilities rate. The Sarjeant does not have an entrance charge and currently generates an income of around \$150,000 annually through user charges, the Gallery shop and grants. The annual net operating cost of the Gallery will be funded through support from the Wanganui District Council and fundraising including support from the Members of the Gallery.

The redeveloped gallery will present additional operational costs. These will be met by Council. The Gallery will be required to continue to operate within levels of service and budgets set by the Council.

The Gallery's operational budget for the 2011/2012 year as well as a projection of an operating budget for the next ten years is attached as Appendix 12.

GST NUMBER

64-686-070

PROJECT TIMELINE

A detailed timeline for the project is included as Appendix 13.

The building project will be implemented in three phases (as identified in the table below), as and when funding for each phase is secured. Council believes constructing the new extension first addresses the serious storage concerns for the valuable art collection. It also believes the immediate construction of the wing, giving the public something tangible, will add momentum to the overall fundraising campaign.

Sarjeant Gallery Development Project	
Phase 1	Construct the new extension and storage facilities, and decant 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.

RESOURCE CONSENT

Preliminary drawings for the proposed new additions have been submitted to the Team Leader – Building Control at Wanganui District Council (A letter from the Building Control Team Leader is attached as Appendix 14).

An independent preliminary assessment from Opus International Consultants Ltd (Appendix 15) says it believes the resource consent process is likely to achieve a favourable outcome provided the resource consent application provides an adequate level of information and offers appropriate mitigation measures for adverse effects. The preliminary assessment takes into account statutory requirements, objectives and policies assessment and consultation undertaken.

The assessment notes that an independent commissioner would likely be required to make the final decision on the resource consent given that the Sarjeant Gallery Redevelopment Project is a Council project.

The assessment states resource consents will be required for the modification of a listed heritage item and the felling of protected trees. It says these applications will most likely be publicly notified giving the Wanganui community, and any other interested party, an opportunity to comment on the proposal.

It also outlines the necessary approvals not required under the Resource Management Act such as road stopping and Reserves Act permissions. It also states that approval is required from the Historic Places Trust for the modification/destruction of archaeological sites/heritage items.

PROJECT 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 Cultural department.

Council has established an internal cross-organisational project team to drive the redevelopment, led by David Boothway and Kritzo Venter. (See Page 29 for a full list of the project team.) 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 planning is well advanced, however, the construction cannot commence until sufficient funding is in place.

A detailed project management plan for the transition period is attached as Appendix 16. The transition is a two-staged process. The first stage will see the new building being built and the second stage will see the existing building being earthquake strengthened.

The management plan:

- Identifies a timeline for the transition process;
- Recommends that the Sarjeant Gallery is closed for one year prior to the new development being ready for occupancy;
- States that it is imperative that a full-time, dedicated project manager is needed for the transition and recommends the Curator of Collections be appointed as the transition project manager;
- Outlines the transition process step by step; and
- Provides a summary of costs of the collection move. This includes internal and external resources.

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

Council staff prepare quarterly reports, financial and non-financial, for Council. They also produce, operate and maintain financials for seven other entities under Council control. The Council has a robust computerised accounts payable system (Technology One) which captures approval of every item of expenditure and caters for any eventuality. 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
David Boothway	Wanganui District Council	Project Manager
Kritzo Venter	Wanganui District Council	Project Manager
Councillor Nicki Higgie	Wanganui District Council	Champion
Greg Anderson	Sarjeant Gallery, Wanganui District Council	Champion, Community Consultation Manager, and Philanthropic and Arts Manager
Pete Gray	Sarjeant Gallery, Wanganui District Council	Community Consultation Manager, and Philanthropic and Arts Manager
John Maihi	Wanganui District Council	Cultural Advisor
Sandy Nepia	Wanganui District Council	Maori Services Manager
Jenni Giblin	Giblin Group	Client Relationship Manager and Document Manager
Christine Ennis	Giblin Group	Document Manager
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
Roy Wilson & Ralph Roberts	Warren and Mahoney	Architects
Chris Cochrane	Chris Cochrane	Conservation Architect
Rau Hoskins	Design Tribe	Architect and Cultural Consultant
Laurie Holyoake	Rider Levett Bucknall	Quantity Surveyor

The Building Reference Group

The building reference group will be established on the commencement of the detail design phase with terms to be finalised. It will consist of representatives from key stakeholders.

PROJECT RISKS

Project risks will be managed in a manner that enables the key business objectives to be achieved.

The objective for risk management is to identify, analyse, evaluate and treat risk in order to minimise Council liability both legally and financially.

A comprehensive risk management exercise is performed to ensure that:

- All significant operational and organisational risks are understood and identified;
- The risks with biggest impacts, highest likelihood of occurring and all risks that would be addressed in the short to medium term are identified;
- Risk reduction treatments which best meet business needs are applied; and
- Responsibilities for managing risk are allocated to specific staff.

A Project Risk Assessment is attached as Appendix 17. It identifies potential risks to the Sarjeant Gallery Development Project and analyses the consequences and the likelihood of those risks occurring. It also identifies ways to manage those risks.

Risks have been identified and categorised within six areas:

1. General and external risks;
2. Fundraising risks;
3. Planning and design risks;
4. Procurement risks;
5. Construction risks;
6. Commissioning risks.

STATEMENT OF COLLECTION SIGNIFICANCE

For nearly one hundred years the Sarjeant Gallery, on behalf of the people of Wanganui, has been studiously building its collections of fine art and applied art objects. With a collection now numbering approximately 5,500 pieces, in all media, it is unrivalled in regional New Zealand and can be viewed in similar terms to the major municipal collections of Auckland, Wellington, Christchurch and Dunedin. The Collection is significant in its inception and it is nationally significant in its size and depth of content. Housed within one of the finest purpose-built art galleries in the country, the building and the Collection are inextricably linked to one another in terms of their importance to our national patrimony, hence the reason for our application to the Ministry of Culture & Heritage's Regional Museums Fund.

SARJEANT GALLERY HISTORY

Henry Sarjeant's will provided for the establishment and maintenance of a Fine Arts Gallery for the people of the Borough of Wanganui and for his wife Ellen to be involved in its development and operation. Once the prominent central Queens Park siting was decided on, the Mayor, Mr C.A. McKay (the driving force behind the development) contracted Mr Hurst Seager to be the assessor of a planned architectural design competition. He was a prominent Christchurch architect who had just published a book on research into International Natural Lighting Systems.

From the 33 original submissions one of the entries made by the firm of Anscombe from Dunedin was chosen as the successful design. After selection it was discovered that a student Donald Hosie had prepared the design and he was about to be drafted to join the armed forces at the front in France. The Mayor managed to negotiate a 'stay of execution' with the Army Command and the Prime Minister. Hosie completed the working drawings before his dispatch overseas where he was killed in action at Paschendaele in 1917.

The New Zealand Prime Minister William Massey formally opened the Gallery in September 1919 with considerable worldwide recognition. Graham and Sons having commenced work in 1917 had most successfully completed the Gallery's construction.

The building, externally clad in Oamaru stone, took the plan form of a Greek cross and effectively utilised Hurst Seager's concepts on natural lighting systems. With its superb civic siting the Sarjeant Gallery stands as one of the finest purpose built smaller galleries to be built anywhere and it continues to enjoy national and international recognition for its sensitive and functional design and particularly for the quality of the natural light.

HENRY SARJEANT - BENEFACTOR

Henry Sarjeant was born on 19 November 1829 at Rangeworthy, Gloucestershire, England, the son of farmers Sarah and William Sarjeant. He immigrated to New Zealand in the late 1850's or early 1860's, joining his brother Isaac who was farming in the Wanganui area. Henry bought two farms in the Mangamahu Valley, naming them Riverley and Oeta, and later purchased more land at Whangaehu, Lake Wairua and Fordell. By 1882 he had acquired 3,595 acres in the district.

He was 63 years old when he married Ellen Agnes Stewart, 40 years his junior, at Christ Church, Wanganui, on 11 February 1893. Ellen came from a prominent Wanganui family. She was the eldest daughter of Frances Ann and John Stewart, formerly the Wanganui district engineer and noted surveyor.

By 1900 Wanganui had been a bustling town for some decades. Henry Sarjeant and J.T. Stewart had formed the Castlecliff Railway Company and had built a rail link from the town centre to the river mouth at Castlecliff to allow bigger boats to berth at Wanganui. As a surveyor J.T. Stewart was a skilled artist, and in 1901 he became the founding chairman of the Wanganui Arts and Crafts Society and Henry and Ellen were both closely involved with the Society. Henry gifted regular prize money to the annual exhibitions up until it went into temporary recess in 1911.

When Henry died on 12 February 1912 he was noted in the Wanganui Chronicle as "a generous supporter of all that made for the social and intellectual betterment of the community, and was a prominent member of the Philosophical, Astronomical and Orchestral Societies". It is thought that Ellen consolidated her husband's interest in the arts as it was to this branch of the humanities that Henry provided for so generously in his will.

A HERITAGE BUILDING AND SITE

The Sarjeant Gallery has a New Zealand Historic Places Trust Category 1 listing under the NZHP Trust Act 1993, clearly indicating the significance of the existing building fabric, form and naturally lighted exhibition spaces. The combination of prominent siting within Queens Park and the superbly proportioned Oamaru stone form of the Gallery rising up from the uncluttered green hill of Pukenuamu stands as the City's most prominent and elegant sculptural feature. This is particularly evident when viewed from the main city axis of Victoria Avenue and Maria Place. The Sarjeant Gallery was no accident. It is placed on the northern axis of the central city's slightly skewed compass grid. Victoria Avenue runs East and West. From the front doors of the Gallery one looks South down the Veteran Steps to the Avenue, along Maria Place to Cooks Gardens and the Boer War Memorial Obelisk. The eye travels beyond that out to the Whanganui River estuary. The back of the Gallery has a false exterior window that mirrors the front entrance. From here the mind's eye can travel the lawn and on up the Whanganui River Valley to its source, Te Kāhui Maunga which stands in crowning glory at the centre of the north island.

The Gallery is, with its central position in Queens Park, flanked by several other important Wanganui cultural institutions including the Whanganui Regional Museum, Alexander Heritage & Research Library, the Davis Public Library and the War Memorial Hall. Together this remarkable cluster of cultural facilities gathered in an open park setting at the heart of the city centre is one of the most concentrated and potent sites in New Zealand. The Museum's Maori and social history collections (rich in scope relative to the size of the institution and city) are remarkable and the Modernist design of the War Memorial Hall, which recently has been recognised as one of the architecturally important Modernist buildings in the world, reinforces the national significance of Wanganui's heritage base. The Davis Library attracts large numbers of our local community as regular users into the park closely adjacent the site for the new building and are potential clients of its services.

COLLECTIONS

At present there are more than five and a half thousand art works in the Gallery's care and they comprise several different collecting foci. 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. A particular highlight amongst this aspect of the collection are a number of large works gifted to the Gallery in 1924 by Lord Leverhulme (of Lever

Brothers Ltd British soap manufacturers, now UNILEVER) including 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*) – all images listed in Appendix 18A. Leverhulme was so taken with the brand new Gallery (not dissimilar in design to his Lady Lever Art Gallery opened in 1922 in Port Sunlight, England) that he took the extraordinary step of offering this gift. The Sarjeant Gallery in Wanganui and the Auckland Art Gallery were the only two institutions to benefit from this largesse, meaning that the former is one of the few places in New Zealand (aside from the four main centres) where works of this quality and importance may be viewed. While the spasmodic collecting of British works continued into the 1960's the move to start collecting work by New Zealand artist was begun in 1926 by Louis Cohen the Honorary Curator, a move that has become the primary collecting focus of the Gallery.

Of significant importance too are more than 200 American and French satirical cartoons and posters from the First World War, collected for the Gallery by Mayor McKay. Not the usual sphere of collecting for an art gallery, these works were likely collected for their topical and instructive benefit though, nevertheless, can now be regarded as very rare in New Zealand and among the most unique of their type. Collecting was also a primary concern for Henry Sarjeant's wife Ellen who, upon Henry's demise, re-married and toured Europe with her new husband searching out works to bring home to the new Gallery. Notable among the unique pieces they brought back to Wanganui are two rare Empire Period Sèvres vases c.1802 (currently the focus of research by one of New Zealand's leading curators and scholars of Decorative Art) 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.

A further indication of the importance of this Collection, in the New Zealand context, came with the 2010 publication of *Angels and Aristocrats: Early European Art in New Zealand Public Collections* by Mary Kisler (Senior Curator, Mackelvie Collection, International Art at Auckland Art Gallery). Based initially on the municipal collections of Auckland, Wellington, Christchurch and Dunedin, the author quickly realised that one other important collection existed fitting her criteria – that of the Sarjeant Gallery. Spanning approximately four hundred years of art history (and the entire swathe of New

Zealand's art history) Mrs Kisler found a good many examples from within the Sarjeant's Collection suitable for illustration in her book. The works she considered both unique and significant are: *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). This substantial book will be translated into a touring exhibition, included in which will be a selection of the above works from the Sarjeant Gallery's Collection. Images are listed in Appendix 18B.

The New Zealand collection today includes a nationally significant and comprehensive holding of New Zealand art from the 1840's to the present day, with many of the works being of national importance because of the part they have played in pivotal areas of New Zealand's art history. Moreover, the number and quality of these works held under one roof and in the context of the breadth of the wider Collection, ensures that the Sarjeant's holdings provide an extraordinarily valuable and concentrated resource to those who live outside of the country's large cities (examples by: Colin McCahon, Gottfried Lindauer and Charles Goldie illustrated in Appendix 18C). Not only are they important in terms of what they offer the regional viewer, but they also called upon as loans to other institutions around the country looking to add scholarly and curatorial depth to their exhibitions.

Collecting over the recent years has been considerably more vigorous and has a strong correlation with the Gallery's dynamic exhibition programme. An important focus has been to work at building major strengths of a number of artists work over an extended period. This has resulted in rich ongoing relationships between artists and their support of our collections and programmes, and building awareness and interest in the progression of these artists amongst our support communities locally and nationally. Within this framework our collecting energy has also paid particular attention to local artists who have built national profiles, national and international artists who have engaged within the local context, as well as work by and of relevance to Maori (selection Appendix 18D) and works made primarily of wood. Some of the artists that we hold nationally significant collections of include John Alexander Gilfillan; Violet Whiteman; Edith Collier; Vivian Smith; Philip Trusttun; Gretchen Albrecht; Robert McLeod; Matt Pine; Rodney Fumpston; Jeffrey Harris; Joanna Paul; Rick Rudd; Richard Killeen; Mervyn Williams; Warren Viscoe. The Gallery also cares for extensive nationally significant Edith Collier, Philip Trusttun, Allen Maddox, Ralph Hotere

and Dennis Turner loan collections that receive ongoing exposure within the exhibition schedule as well as numerous sundry individual loans. It is very important to note that through the Gallery's role in fostering the development of these artists' careers, they have themselves carved out niches of importance in New Zealand's cultural landscape. Our large holdings which illustrate the beginnings and continuation of their careers are a vital visual record and archive of their contribution to our country's arts heritage.

As part of this framework a strong commitment of focus has been on the medium of contemporary photography and the Sarjeant is well recognised a New Zealand's premier gallery in this respect. Again we have important holdings by most nationally recognised photographers and in particular Laurence Aberhart; Peter Peryer; Anne Noble; Ans Westra; Wayne Barrar; Megan Jenkinson; and Frank Denton. Scholars and connoisseurs of photography recognise the significance of these collections in that they are, with few exceptions, the most comprehensive surveys of their type held in public hand in this country. Mentioned above, Frank 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 1920's. 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 programming perspective (a selection of photographs is located in Appendix 18E). More recent pieces by internationally renowned photographers include a suite of works by Americans George Krause and a photograph by Ed Ruscha entitled *Sunset Strip (Liquor Locker)*, which is the only photographic work of that renowned series held in a public art gallery in New Zealand.

As a resource for our local communities and the wider national community, the Sarjeant Gallery's Collection exists as a rich source of imagery. The Gallery actively lends its artworks throughout the year to any number of national institutions wherein items are included for major touring exhibitions, or used as pieces to close the gaps in the collections areas of others. A small sample of loans in recent years, from the full breadth of the Collection includes: Robyn Kahukiwa to *Oceania* at City Gallery; Ed Fristrom to *Bohemians of the Brush*, Te Manawa Museum of Art Science & History; Ralph Hotere to *Small Holes in the Silence* Te Manawa Museum of Art Science & History; Christine Webster and Yvonne Todd to *Now and Then* Te Manawa Museum of Art Science & History; Michael Smither to *Bottom of the Garden* Te Manawa Museum of Art Science & History; Christine Webster to *Provocations* Christchurch Art Gallery; Andrew Drummond to *Andrew Drummond: Observation /*

Action / Reflection Christchurch Art Gallery; Gretchen Albrecht and Prakash Patel to *Are you right not to like modern art?* Te Manawa Museum of Art Science & History; Peter Peryer, Yvonne Todd and Ans Westra to *Doll Show* Expressions Gallery; Piola, Dughet and Baptiste to *Angels and Aristocrats* Auckland Art Gallery. The Gallery also makes available, to students and staff at our local schools and tertiary institutions, artworks from the Collection to be used as study aids in line with the various relevant curricula. We view the use of our Collections in this fashion as being vital to the cultural well-being of new generations, as well as serving to highlight the importance of local and nationally significant artists such as Edith Collier (where the Gallery holds a collection of over 300 paintings and works on paper for that artist alone).

It is also worthy of note that we include mention of the Gallery's artist-in-residence programme at Tylee Cottage. This programme not only allows the Gallery to continue its participation in the development of New Zealand art and art history, but it also allows the Sarjeant to keep adding new works to the Collection, aside from the small amount which is allocated towards acquisitions. This vibrant programme, which has been in place since 1986 - making it New Zealand's most long-established residency, ensures that the Collection continues to grow in a quality and structured manner. It is entirely sustained through the Gallery's own programming budget and has played a part in launching or continuing the careers of many key New Zealand and international artists including: Laurence Aberhart (1986), Andrew Drummond (1987), Mervyn Williams (1988), Anne Noble (1989), Sue Cooke (1990), Emare Karaka (1991), Dennis Turner (1992), Ans Westra (1993), Gary Freemantle (1994), Peter Ireland (1995/96), John Beard (1996), Andrew Smith (1997), George Krause (1997/8), Julian Hooper (1998), Bronwynne Cornish (1999), Victor Meertens (1999), Jeff Thomson (2000), Sarah Buist and Sonia van Kerkhoff (2000), Marcus Williams and Susan Jowsey (2000/1), Lauren Lysaght (2001/2), Alastair Galbraith (2002), Jean Zuber (2002), Gregor Kregar (2002/03), Andrea du Chatenier (2003/4), Johanna Pegler (2004), Christine Hellyar (2005), Paul Johns (2005), Ben Cauchi (2005/6), Matt Couper (2006/7), Mark Braunias (2007), Joanna Langford (2007), Regan Gentry (2007/8), James Robinson (2008), Andrew Ross (2009), Miranda Parkes (2009), Kay Walsh (2009/10), Emily Valentine Bullock (2010), Liyen Chong (2010/11), John Roy (2011), Glenn Burrell (2011) Charles Butcher & Cobi Cockburn (2011/12).

Each of these artists is now represented, with a unique body of work, in the Sarjeant's Collections.

EXHIBITION PROGRAMMES

Frequent comment 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 our resource. Much has been achieved through the use of our Collections as well as through building close and supportive relationships with artists and responding to worthwhile initiatives that carry with them generous goodwill. The exhibition programme is designed to provide our public with a rich and varied diet of local, national, and as and when we can resource it, 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 and more cost-effectively. This has played a key role in building our profile with the art community nationally and has extended greatly the audience numbers to Sarjeant Gallery produced exhibitions. A sampling of exhibitions of note that have been toured (along with Collection items) include: *Edith Collier In Retrospect 1980 (8 Venues)*; *Philip Trusttun Survey 1980 (10 venues)*; *Seven Painters The Eighties 1982 (5 venues)*; *Rodney Fumpston One Decade 1983 (7 venues)*; *Peter Peryer Photographs 1985 (7 venues)*; *Matt Pine Selected Works 1985 (5 venues)*; *Gretchen Albrecht A Survey- 23 Years (8 venues)*; *Te Ao Marama- 7 Maori Artists 1987 (4 Australian venues)*; *Philip Clairmont 1987 (10 venues)*; *Whatu Aho Rua 1989/90 (1 NZ & 4 Australian venues)*; *In The Presence Of Angels – Photographs by Anne Noble 1990 (10 venues)*; *Te Moemoea No Iotefa (Historical and contemporary Pacific Islands Art) 1991 (2 venues)*; *Trusttun From Living & The Sarjeant's Trusttums 1991 (3venues)*; *24^o South/ 175^o East- A Tasmania /New Zealand Photographic Exchange 1991 (2 NZ & 4 Australian venues)*; *Distance Looks Our Way –10 NZ Artists to Spain 1991/93 (3 NZ & 5 European venues)*; *Dennis K Turner: Turners Tiki 1993 (4 venues)*; *George Krause survey (American Photographer) 1994 (4 venues)*; *True To Form Survey of Ceramics by Rick Rudd 1996 (4 venues)*; *Laurence Aberhart: All Gates Open [in partnership with the Fisher Gallery Pakaranga] 1998 (6 venues)*; *Gretchen Albrecht: Crossing the Divide - A painter makes prints. 1999 (5 venues)*; *Edith Collier and the Women of Her Circle 1999 (10 venues)*; *Mirror Mirror : Portraits from the Collection 2001*; *REPRESENTATION & REACTION Modernism and the New Zealand Landscape 2002*; *Andrea Gardner – Lopsided Paradise 2004*; *Beauty – Even – Joanna Paul 2004*; *Te Huringa / Turning Points: Pakeha Colonisation and Maori Empowerment 2006*; *Looking Glass: reflecting ideas – 21 New Zealand Glass Artists 2009*; *THE CRYSTAL CHAIN GANG: Fancy Fools Flight 2012 - 2013*

COLLECTION VALUATION

The Sarjeant Gallery Collection is valued for insurance purposes every three years. As in previous years the Collection was valued by ART+OBJECT Auckland, with the British and Continental pictures being valued by Christie's of London. The current value of the Sarjeant Gallery collection is: \$28,800,000.00. Please see Appendix 18F.

CONCLUSION

As mentioned earlier, among museums in New Zealand it is commonly held that, aside from Auckland Art Gallery, Te Papa Tongarewa, Christchurch Art Gallery and Dunedin Public Art Gallery, the Sarjeant Gallery's collections have no equal in this country. In order to reinforce that notion, included in the Appendix 18G of this application are the expert opinions of such informed individuals as: Detlef Klein (Former Conservator at Te Manawa Museums Trust now Director of Manawatu Museum Services); Jenny Harper (Director, Christchurch Art Gallery), Mary Kisler (Senior Curator, Mackelvie Collection, International Art, Auckland Art Gallery), Sarah Hillary (Principal Conservator, Auckland Art Gallery), Elizabeth Caldwell (Director, Dunedin Public Art Gallery); Rhana Devenport (Director, Govett Brewster Art Gallery); Steven Fox (C.E.O. Te Manawa Museums Trust); Chris Saines (Director, Auckland Art Gallery), Douglas Lloyd Jenkins (Director, Hawke's Bay Museum & Art Gallery). Each of these individuals has, during the course of their lengthy careers, had close contact with the Gallery and the works in its care.

The Sarjeant Gallery holds, in trust, thousands of artworks which contribute strongly and uniquely to New Zealand's cultural identity. Through the completion of the Sarjeant Gallery Redevelopment Project, we will see this nationally significant collection safeguarded for generations to come. Not only will this unique collection find appropriate housing within the proposed new build, it will also be able to be utilised much more fully in the exhibition programme, thanks to greatly enhanced environmental control.

Greater access to the Collection work will mean greater efficiencies in staffing and, therefore, more time spent on scholarly exploration of the Collection's potential. This new build will allow staff and stakeholders alike, to take much greater advantage of the treasures we possess and ensure that information about these works reaches across the country for the edification of all. Based on the considered opinions of those above, we feel confident in stating that the Sarjeant Gallery *does* hold collections of national significance in Trust for the people of Wanganui and New Zealand.

THE MUSEUM

DEFINITION OF MUSEUM

The Sarjeant Gallery fully meets the International Council of Museums' definition of a museum/art gallery as *"...a non-profit making, permanent institution in the service of society and of its development, and open to the public which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, physical objects as evidences of people and their environment"*.

The Sarjeant Gallery:

- Is owned and managed by Wanganui District Council;
- Is maintained to preserve the building's heritage status and architectural significance;
- Is for the benefit of the community as per the Wanganui District Council's 10-Year-Plan;
- Is open to the public 10:30am–4:30pm, 363 days of the year. Shorter opening hours apply to Anzac Day;
- Has free public access to the works on display;
- Develops and maintains Wanganui's art assets, including the Collection;
- Has and implements a comprehensive Collections Policy;
- Provides a locally relevant programme of quality and diverse exhibitions, forums and events;
- Provides publications and information to accompany the exhibitions;
- Provides free educational services to both primary and secondary schools through a contract with the Ministry of Education Learning Experience Outside the Classroom (LEOTC;)
- Provides an art reference library and research access;
- Operates a successful artist-in-residence programme; and
- Adds value to the community through prudent and well-informed management and stewardship of resources, and by providing advocacy on art and cultural matters.

GOALS OF THE SARJEANT GALLERY

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.

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; and
- To align with all appropriate national museum and gallery standards.

OWNERSHIP, GOVERNANCE AND PUBLIC BENEFIT

Wanganui District Council is responsible for the realisation and the operation of the Sarjeant Gallery Redevelopment Project. Wanganui District Council is supported by the Sarjeant Gallery Trust.

Wanganui District Council

The Wanganui District Council owns the Sarjeant Gallery building and will continue to do so following the redevelopment. Council will also continue to administer the Gallery and maintain the Gallery and its Collections. This is overseen by Council's Community and Cultural department.

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 due to a conflict that had arisen between the then Wanganui Mayor and Council and the Gallery Trust Chairman.

The annual net operating cost of the Gallery will be funded through support from 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.

Council is responsible for raising the required capital funding for the redevelopment and is responsible for the monitoring and reporting of all expenditure. Council will also manage the construction process.

Sarjeant Gallery

The Sarjeant Gallery has a strong reporting structure with Wanganui District Council managing the Gallery. 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 19). This is currently being reviewed with the revised policy going before Council in June 2012 for adoption.

The Sarjeant Gallery will continue to deliver a full programme of exhibitions and education programmes. It will continue to be responsible for the management and care of the Collection.

The Sarjeant Gallery has prepared a Collection Transition Plan for the transition period while the new building is under construction and while earthquake strengthening work of the existing building is undertaken (Refer Appendix 16).

The Sarjeant Gallery Trust

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 and letter from Trust Chair Councillor Nicki Higgie is attached (Appendix 20). 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.

Funding and Public Benefit

The majority of funding for the redevelopment is being sought externally through corporate and individual sponsorship, central government funding, community trusts and community fundraising.

As owner of the Sarjeant Gallery, Wanganui District Council has an entrenched responsibility and rationale for the provision of the Gallery due to its ability to provide exhibitions, research and education facilities for the people of Wanganui.

As the city of Wanganui's territorial government authority, the Council has an obligation to provide core essential services and discretionary services for the benefit of the residents and ratepayers of Wanganui. Therefore, as a not-for-profit business, the Sarjeant Gallery can be seen to exist purely for the benefit of the public.

All funds collected by Wanganui District Council will be done so for the management, care and use of the Collection and the facilities for the benefit of New Zealanders; and this application for a government grant will be used exclusively for the redevelopment of the Sarjeant Gallery as described fully in other sections of this application.

As outlined in its 10-Year-Plan 2009-2019 (Appendix 21) Wanganui District Council recognises the significance of the Sarjeant Gallery to its community and cultural infrastructure. It believes 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. Council believes the Gallery fosters and encourages the district's 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," the Plan says.

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”.

One of the five outcomes and strategies of Wanganui District Council’s Family Friendly Strategy is “Active and culturally rich community”:

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

RELATIONSHIPS WITH KEY STAKEHOLDERS

The Sarjeant Gallery values its relationships with key stakeholders in the Wanganui District. Relationships are maintained by staff across the organisation, including the Senior Curator who plays a significant role in relationship management. Stakeholders are kept informed of what is happening in the art gallery by regular newsletters, meetings, media releases, emails, the website and invitations to exhibition openings.

Key stakeholders in the Sarjeant Gallery Redevelopment Project are as follows:

- **Wanganui District Council**

Wanganui District Council is the owner of the Sarjeant Gallery and, through its Community and Cultural Department, has the ongoing responsibility for the day-to-day management of the Gallery. Council is the funding entity for the Gallery, which will maintain the integrity of the Collection and continue to successfully operate the Gallery to meet its objectives.

The Council is providing significant project management for the redevelopment, in-kind contribution and infrastructure services. Council officer hours over the next four years to the project's completion are estimated to be valued at \$3,142,000. Council has also allocated \$500,000 towards the redevelopment for climate control, which has been flagged in the Draft 2012-2022 10-Year-Plan process and 2011/12 Annual Plan (Appendix 11). Funding from the Sarjeant Gallery's budget will contribute to project costs relating to implementing the Development Collection Transition Plan. The Council will also continue to contribute towards the Sarjeant's ongoing operating costs. Other funds will be sought from private donations, government funds, grants and trusts.

Council is also leading the fundraising for the redevelopment project.

- **Whanganui Iwi**

The Council has signed relationship documents with the two main Iwi bodies in the District. The agreement between Te Runanga o Tamaupoko and the Council was signed in May 1998 and revised in December 2011. In May 2000 an agreement was signed between the Council and Te Runanga o Tupoho. This agreement was revised in September 2011.

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.

These agreements superseded the original Iwi Liaison Working Party “Te Roopu Whakakotahi”, started in 1991. The Council is currently in the process of developing formal relationships with Ngāti Apa and Ngā Rauru.

Each agreement sets out how issues will be dealt with and provides for regular meetings. These are now held every six weeks, and have three Councillors and relevant Iwi appointed members as representatives.

The Council has worked in partnership with Iwi on a number of projects, including the multi-million dollar Wastewater Project and the Whanganui River bank stabilisation programme.

The Sarjeant Gallery Te Whare O Rehua - Whanganui has had a lengthy association with Whanganui Iwi. The name *Te Whare O Rehua – Whanganui* was bestowed on the Gallery, after consultation by the Board’s Iwi representative and kaumatua George Waretini, in 1995. It is to be found on all letterhead and official documentation. The Gallery has maintained a close working relationship with Iwi on all cultural matters and remains committed to partnering with Iwi in all areas of mutual concern. The Gallery recently worked closely with Iwi support in trying to retain in the district the JL Steele portrait of *Tamerere*; and in the major exhibition *Te Huringa – Turning Points* which toured gallery venues across New Zealand between 2006 and December 2011.

- **Sarjeant Gallery Trust**

The Sarjeant Gallery Trust formerly had a governance role in the Gallery with an operating grant from the Council however the trustees resigned en masse in 2005 following a breakdown in the relationship with the then Wanganui Mayor and Council. The Council took over full management.

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 and letter from Trust Chair Councillor Nicki Higgie is attached as Appendix 20. 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.

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;
- 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 (see Appendix 22) 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 exhibition openings,

functions, mail outs and other Gallery operations 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 include:

To promote, encourage and foster the interests of the Sarjeant Gallery of Wanganui (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 Members of the Sarjeant has seven officers and memberships are composed as follows:

- Memberships 595
- Patron Memberships 21
- Corporate Memberships 19
- Life Memberships 18

Education

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.

▪ **Ministry of Education: Learning Experiences Outside The Classroom (LEOTC)**

The Sarjeant Gallery has a contract with the Ministry of Education to provide education services to Year 1 to 13 students enrolled in state, integrated and registered private schools under the

Learning Experiences Outside The Classroom curriculum support project. LEOTC contractors provide programmes that link to the national curriculum, support key ministry focus areas, and provide interactive, authentic experiences that complement and extend school-based programmes.

The Sarjeant Gallery has successfully bid for this funding for the past 22 years. In 2010/11 alone, over 3,600 schoolchildren visited the Sarjeant to participate in the Gallery's acclaimed education programme. Gallery staff have managed to run this extremely valued education programme in cramped conditions with limited space for the number of children who participate.

With consistently positive feedback from the Ministry of Education and the support of the region's school community, the Sarjeant Gallery is providing a valuable resource positively impacting on the learning outcomes of Wanganui school students.

- **Whanganui UCOL**

The Sarjeant Gallery has a special relationship with the Whanganui UCOL Polytechnic Quay School of Arts. The depth and quality of the Gallery's collection, programmes and reference library were 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.⁵ 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.

- **New Zealand Historic Places Trust (NZHPT)**

NZHPT has a special interest in the Sarjeant Gallery with the building being registered as a Category 1 historic place. Wanganui District Council has liaised closely with NZHPT in regards to the redevelopment project. NZHPT has written a letter (see Appendix 3) to support the strengthening and development proposals and the funding application.

⁵ UCOL News 28 October 2011, www.ucol.ac.nz

NZHPT commends the Council for taking an active approach to matters of safety for people and collections. It endorses the direction of work to the Sarjeant Gallery and commends the Council in working hard to care for the building.

- **Art Community – local and national**

The Sarjeant Gallery is highly regarded by both the local and national art community. It has received many support letters for the redevelopment project from local artists, art groups and other art galleries/museums from around the country.

FUNDRAISING

AMOUNT REQUESTED FROM REGIONAL MUSEUM FUND

Wanganui District Council requests \$10 million from the Regional Museum Fund towards the redevelopment of the Sarjeant Gallery.

FUNDRAISING STRATEGY

Wanganui District Council is leading the fundraising for this project. Council engaged Giblin Group, a specialist fundraising company, to develop a Revenue Generation Strategy (see Appendix 23). The strategy included the following fundraising streams:

- Local Government
- Central Government
- Community Trusts
- Corporate Sector
- Community

Funds confirmed \$6,976,000

To date (4 May, 2012) a total of \$6,976,000 has been confirmed toward the Sarjeant Gallery from the Wanganui District Council. This is made up of:

- \$1,700,000 for Business Continuity Facility;
- \$200,000 paid by Wanganui District Council for professional fees for the development of preliminary design;
- \$4,479,000 of officer time until the project's completion date;
- \$97,000 towards relocation costs;
- \$500,000 for environmental control allocated in its 2011/2012 Annual Plan.

Lottery Environment and Heritage Fund

\$2.5 million is being applied for from the Lottery Environment and Heritage Committee.

Cultural Heritage Projects – Capital Works Phase 1 \$ 500,000

Cultural Heritage Projects – Physical Heritage Projects Phase 2 Earthquake strengthening \$1,000,000

Cultural Heritage Projects – Physical Heritage Projects Phase 2 Stonework restoration \$1,000,000

Further funding options

The table below identifies additional funding streams that will be pursued to raise the remaining \$12,936,000. The Revenue Generation Strategy covers all aspects of fundraising and community engagement for the Sarjeant Gallery. The Revenue Generation Strategy links strategically to the Sarjeant Gallery Communications and Marketing Plan which is attached as Appendix 24. Key properties within the Gallery have been identified as naming opportunities that can be sold to corporate sponsors, families or individuals. A bespoke sponsorship document and DVD to support corporate and philanthropic approaches have been developed and are attached as Appendix 25 and 26.

Summary of Revenue Generation for construction of the Sarjeant Gallery: The following table provides an overview of the five main funding streams.

Note: all figures are GST exclusive. *Table has been summarised here for commercial reasons.*

Trusts	1,170,000
Corporates	8,950,000
Community fundraising	2,816,000

The Sarjeant Gallery building and Collection are 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.

Please see attached letters of support from community members, community organisations, educational institutions and other museum and art galleries as Appendix 27.

APPENDICES

Appendix 1	Heritage Assessment for Wanganui District Council
Appendix 2	Sarjeant Gallery Te Whare O Rehua-Whanganui Design Competition Brief
Appendix 3	Support letter from Heritage Advisor Architecture, NZ Historic Places Trust and NZ Historic Places Trust Classification
Appendix 4	Sarjeant Gallery Te Whare O Rehua-Whanganui Redevelopment Architectural Drawings
Appendix 5	Quantity Surveyors (QS) Report
Appendix 6	Seismic Performance Objectives for new Gallery
Appendix 7	Wanganui District Council Minutes – Infrastructure and Property Committee 10 April 2012
Appendix 8	Sarjeant Gallery Base Isolation Scheme
Appendix 9	Breakdown of Total Cost of Project
Appendix 10	Sarjeant Gallery Te Whare O Rehua-Whanganui Feasibility Study
Appendix 11	Wanganui District Council 10-year Plan and Annual Plan 2011/12
Appendix 12	Sarjeant Gallery Te Whare O Rehua-Whanganui Operational Budget
Appendix 13	Sarjeant Gallery Te Whare O Rehua-Whanganui Redevelopment Project Timeline
Appendix 14	Letter from Building Control Team Leader, Wanganui District Council
Appendix 15	Letter from Senior Planner, Opus International Consultants Ltd
Appendix 16	Sarjeant Gallery Te Whare O Rehua-Whanganui Development Collection Transition Plan
Appendix 17	Project Risk Register
Appendix 18A	The Leverhulme Bequest
Appendix 18B	Sarjeant Gallery Collection works illustrated in <i>Angles & Aristocrats</i> by Mary Kisler
Appendix 18C	A selection of seminal works by renowned New Zealand Artists within the

	Sarjeant Gallery Collection
Appendix 18D	A selection of works by Maori artists in the Sarjeant Gallery Collection
Appendix 18E	A selection of photographic images by renowned photographers from the Sarjeant Gallery Collection
Appendix 18F	Collection Valuation
Appendix 18G	Letters of Support from expert sources
Appendix 19	Sarjeant Gallery Te Whare O Rehua-Whanganui Collections Policy 2008-2011
Appendix 20	Sarjeant Gallery Trust Deed of Trust & Letter from Trust Chair Nicki Higgin
Appendix 21	Wanganui District Council Long Term Council Community Plan 2009-2019
Appendix 22	Rules of Members of the Sarjeant Gallery Incorporated
Appendix 23	Sarjeant Gallery Te Whare O Rehua-Whanganui Revenue Generation Strategy
Appendix 24	Sarjeant Gallery Te Whare O Rehua-Whanganui Communication and Marketing Plan
Appendix 25	Sarjeant Gallery Te Whare O Rehua-Whanganui Sponsorship Document
Appendix 26	Sarjeant Gallery Te Whare O Rehua-Whanganui Sponsorship DVD
Appendix 27	Letters of Support
Appendix 28	Sarjeant Gallery Te Whare O Rehua-Whanganui Condition Report
Appendix 29	Sarjeant Gallery Business Plan 2012-2017
Appendix 30	Sarjeant Gallery Te Whare O Rehua-Whanganui Exhibition History
Appendix 31	Sarjeant Gallery Te Whare O Rehua-Whanganui Exhibition Programme through to 2013
Appendix 32	Audit Opinion Annual Report
Appendix 33	Ministry for the Environment Urban Design Protocol