

TAIRAWHITI

# ARTS FACILITIES PLAN

2018





## ACKNOWLEDGEMENTS

The Arts Facilities Plan is one of a suite of plans prepared under the Tairawhiti Community Facilities Strategy.

The development of the Strategy was guided by a governance group of regional stakeholders including:

- ▶ Eastland Community Trust
- ▶ Gisborne art community
- ▶ Gisborne District Council
- ▶ Hiruharama School
- ▶ Sport Gisborne Tairawhiti
- ▶ Tairawhiti Cultural Development Trust
- ▶ Te Runanganui o Ngati Porou
- ▶ Te Runanga o Turanganui a Kiwa
- ▶ Tolaga Bay Area School

Many other organisations and individuals have generously contributed to the Plan through focus groups, meetings and submissions.

Many thanks to all of these people for the time and energy they volunteered to ensure Tairawhiti has a clear path for our community facilities.

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# PLAN ON A PAGE

The Plan on a Page summarises the key parts of the Arts Facilities Plan – the key issues and opportunities, the objectives and the actions. Details are in the body of the document.

## KEY ISSUES AND OPPORTUNITIES

- ▶ Ageing facilities require upgrades all at once
- ▶ Equitable access across Tairāwhiti to arts resources
- ▶ Ensuring facilities are fit for all purposes
- ▶ Financial sustainability
- ▶ Collaboration for win-win situations.

## OBJECTIVES

### Network Planning and Provision

By 2030, Tairāwhiti will have a network of arts facilities across the region that is fit-for-purpose, affordable and accessible, i.e. that:

- ▶ provides for community needs where there is a compelling demand or need
- ▶ is provided in the most cost-effective way
- ▶ meets the needs of the whole region regardless of socio-economic status and ability.

### Collaboration and Partnership

By 2019, there are strong relationships between stakeholders in the arts and culture sector and the sector is working together to ensure the most efficient use and delivery of facilities that meet community needs at optimal levels.

### Effective Management

Arts facilities in Tairāwhiti will be actively managed to:

- ▶ encourage high levels of use and enjoyment for the community
- ▶ ensure sound management including asset management that optimises operational and maintenance costs
- ▶ meet health and safety requirements.

Key actions	Partners	Costs (est)	Timing (est)
1. Establish a Community Facilities Relationships and Partnerships position responsible for: partnerships with facility providers; hubbing and co-location support; corporate partnerships; alternative funding arrangements	GDC / SGT / ECT	\$90,000 pa	By Jul 2018
2. Investigate options for extension of arts resources across Tairāwhiti including the potential for joint mobile facilities (Links to resourcing of Relationships and Partnerships position.)	GDC / Museum / providers	Internal	By 2020
3. Identify options for future use of Gisborne Soundshell space	GDC	Internal	By 2022
4. Complete feasibility study for future use of Gisborne Soundshell	GDC	\$50,000	By 2023
5. Identify options for a centralised arts hub in Gisborne that brings community and some commercial arts activities together (Links to resourcing of Relationships and Partnerships position.)	GDC / Arts wkg group	Internal	By 2027
6. Complete feasibility study for a centralised arts hub in Gisborne (including Lawson Field Theatre and Museum sites) in the long term	GDC / Arts wkg group	\$100,000	By 2032



# INTRODUCTION

## PURPOSE

The purpose of this Plan is to enable holistic and innovative thinking around affordable and effective future provision of arts facilities within the Tairāwhiti-Gisborne region.

## SCOPE

The Plan provides the strategic direction for arts facilities in the Tairāwhiti-Gisborne region for the next 20+ years. It is a tool to assist decisions on planning, funding, managing and operating arts facilities. This Plan does not replace the need for more detailed site specific focused research and analysis.

For the purposes of this Plan, the term 'arts facilities' means art galleries and art space, theatres, museums, and libraries. It includes facilities that are publicly owned or funded (Council and schools) and some private facilities without commercial imperatives (i.e. having community goals as their primary goals). While commercially-operated arts facilities are important to the network of facilities, they have different drivers not necessarily fully aligned with community provision. They are considered to the extent that they provide opportunities for collaboration and partnership on the arts facilities network.

## LIVING DOCUMENT

The Plan has been developed based on current information available. But communities aren't static. The way we view facility provision shouldn't be static either. The Plan needs to be able to 'bend and sway' as information is updated and planning evolves over time. Regular reviews are important.

## HOW TO USE THIS PLAN

The document is organised into the following parts:

**PART A: Context of arts activities and facility provision**


**PART B: Issues and opportunities**

**PART C: Objectives and policies**

**PART D: The network**

**PART E: Actions**



 Courtesy of The Gisborne Herald



# IMPORTANCE OF ART FACILITIES

Arts facilities are important for our Tairāwhiti-Gisborne community.

- ▶ Engagement in the arts can contribute to good health and wellbeing. Research has found a direct link between how often people engage in the arts and improved health, with each additional event attended seeing a 12% increase in reporting good or excellent health. Other research shows the positive impact that arts engagement can have on life satisfaction, improving mental health and reducing stress. Reading is the best way to relax and even six minutes can be enough to reduce stress levels by 68% (compared with listening to music 61% reduction; and taking a walk 42%).
- ▶ Artistic activities can reflect ethnicity through culture and play an important role in retaining traditional cultural knowledge, ideas and practices. Art is used to give meaningful expression to parts of culture: from ideology to politics to daily practices.
- ▶ The arts provide a mechanism for individual and community self-expression. The arts can help communities to safely raise issues, challenge social norms and provide alternative perspectives on history and current affairs. Being exposed to different forms and media of art helps shake up one's typical ways of perceiving and relating to the world around and helps

trigger inward reflection on one's own life.

- ▶ Arts participation helps facilitate social cohesion. Engagement with the arts and culture helps contribute to a sense of belonging, reducing isolation by strengthening community networks. There is strong evidence of the links between arts engagement and positive social engagement, and people with an interest in the arts are more likely to volunteer, make donations, vote in elections and take part in community events.
- ▶ These spaces, particularly libraries, are learning spaces and places of general literacy and digital literacy. Students who participate in the arts show more positive academic success, personal wellbeing and general motivation than those not as involved. Arts participation can have a positive impact on a child's critical thinking abilities as well.
- ▶ A vibrant arts and culture sector can make a significant positive contribution to the regional economy. Research shows the gross output (sales plus non-market activity) of arts-related industries amounted to about \$900 million in New Zealand in 2006/07. For every dollar invested in public libraries, the community gets \$4.10 return on investment.





# DEMAND FOR ARTS FACILITIES

## NATIONALLY

Engagement in the arts in New Zealand is growing. Around 85% of New Zealanders have attended at least one arts event in the last 12 months, compared to 80% in 2011. Frequency of attendance has also increased with 37% of New Zealanders attending more than 10 events in the last 12 months, compared to 32% in 2011.

At least 58% of New Zealanders have been actively involved in at least one arts event in the last 12 months, compared with 49% in 2011. This is the highest levels

recorded. There has also been a significant increase in the frequency with which New Zealanders participate in the arts, with 34% being actively involved more than 12 times over the last 12 months, compared to 25% in 2011.

Engagement, either through attendance or participation, is high across gender, age group and ethnicity, although youth have slightly higher rates of engagement with 100% having participated in the arts in the last 12 months (see Tables 1 and Figure 1).

**Table 1: Proportion of population aged 15 years and over engaging in arts by age group**

Year	Age Group (years)					Total
	15-29	30-44	45-59	60-74	75+	
2005	89%	90%	87%	83%	80%	88%
2008	89%	90%	86%	83%	70%	86%
2011	90%	86%	79%	82%	87%	85%
2014	92%	89%	88%	89%	79%	89%

**Table 2: Proportion of population aged 15 years and over engaging in arts by ethnicity**

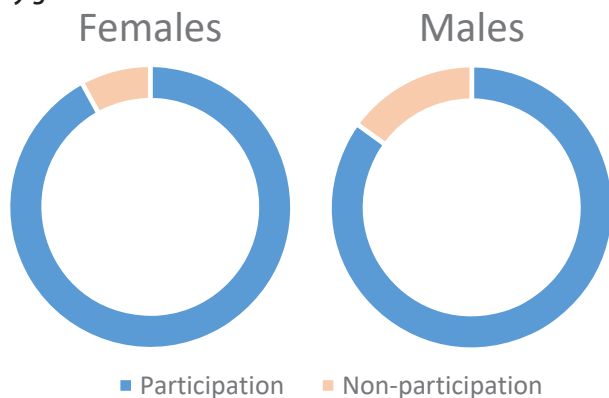
Year	Ethnicity				
	NZ European	Maori	Pacific	Asian	Other
2005	87%	88%	88%	85%	90%
2008	85%	90%	90%	81%	82%
2011	84%	93%	91%	87%	91%
2014	89%	92%	91%	88%	83%

New Zealanders have generally strong attitudes towards the arts. Table 3 below shows how New Zealanders rate the arts against several value statements.

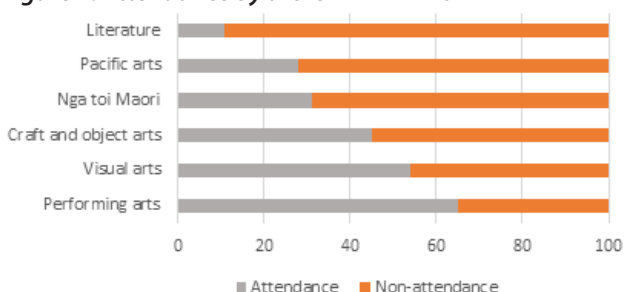
**Table 3: Attitude towards the arts in New Zealand**

Statement	Agree	Statement	Agree
The arts are good for you	88%	The arts should receive public funding	74%
I learn about different cultures through the arts	86%	I don't find the arts all that interesting	72%
Overall New Zealand arts are of high quality	85%	The arts are for people like me	71%
The arts help improve New Zealand society	82%	My local council should give money to support the arts	71%
The arts help define who we are as New Zealanders	78%	My community would be poorer without the arts	69%
The arts are strong in New Zealand	75%	My community has a broad range of arts and artistic activities that I can experience or participate in	66%
The arts contribute positively to our economy	74%	The arts improve how I feel about life in general	64%

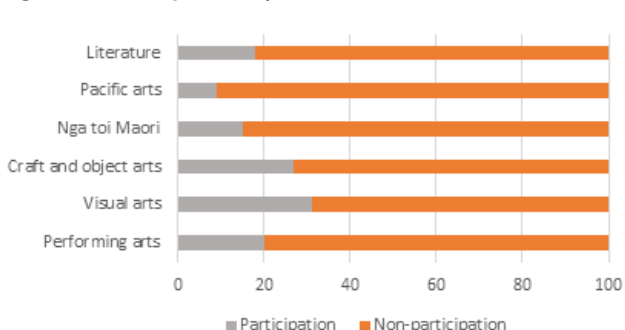
**Figure 1: Participation in arts activities in New Zealand by gender**



**Figure 2: Attendance by art form in NZ 2014**



**Figure 3: Participation by art form in NZ 2014**



Figures 2 and 3 show the attendance and participation rates for different art forms in New Zealand in 2014. Below is more detail of attendance and participation in different art forms in 2014.

### Visual arts

- ▶ Attendance has declined from 58% in 2011 to 54% in 2014. Frequency of attending visual arts has not changed, with 69% attending 2-8 times a year.
- ▶ Participation in visual arts has not changed with 31% participating in the last 12 months. Those who participate do so frequently with 48% participating 9+ times a year.

### Craft and object arts

- ▶ Over 45% of people have attended a craft and object art event in the past year. About 67% attend 1-3 times a year.
- ▶ More than a quarter of New Zealanders (27%) have been actively involved in craft and object art in the past year. There is a dedicated group (about 35%) who are highly involved more than 12 times a year with 42% participating less frequently 1-2 times a year.

### Performing arts

- ▶ Performing arts attendance has increased significantly with 65% of people attending at least one event or location. The growth in attendance has come mainly in 'other' performing arts (kapa haka and comedy shows) rather than growth in theatre, dance or concerts.
- ▶ There has been no similar growth in participation in performing arts, with only 20% being actively involved at least once in the past year. However, there has been significant growth in the frequency of participation among those who are actively involved, with 54% participating 9+ times in a year, compared with 36% in 2011.







## Literature

- ▶ Literature is the least attended art form (11%) and this has not changed significantly since 2011. There was a slight increase in the frequency with which people attend literary events since 2011, although the majority of those who attend literary events (72%) do so only between one and three times over a 12-month period.
- ▶ There has been a significant increase in the proportion of New Zealanders who are actively involved in literature since 2011. Nearly one in five (18%) have participated, compared to 12% in 2011. The frequency of participation has increased significantly since 2011 with 38% participating 12+ times in a year, compared to 28% in 2011.

## Nga toi Maori

- ▶ Nga toi Maori is attended by 31% of New Zealanders in any year and this has not changed significantly since 2011. There has been no change in frequency of attendance, with 75% of those who attend doing so between one and three times.
- ▶ Participation in Nga toi Maori has not changed, with 15% of New Zealanders being actively involved in a year. Frequency of participation has also not changed significantly with the majority (59%) of those involved doing so between one and three times.

## Pacific arts

- ▶ Pacific arts attendance has not changed since 2011 with 28% of New Zealanders attending at least one event over the past year. Frequency of attendance is also steady with the majority of people (82%) attending between one and three times.
- ▶ Nearly 10% of people have been actively involved in Pacific arts over the last year, which has not changed significantly since 2011. The frequency of participation has declined over time. The majority of this group (61%) engage with Pacific arts between one and three times a year, and there are fewer frequent participants (20%) compared to 2005 (29%).

## Reading

- ▶ Globally, New Zealand has a high reading achievement rate, and reading is a top leisure activity. In 2000, 44% of New Zealand adults had purchased a book in a sample four-week period, and 39% had visited a public library. In 2009/10, New Zealanders over the age of 12 years spent an average of 4 hours and 36 minutes a day on passive recreation, with an average of 26 minutes spent reading (or 9% of total leisure time).



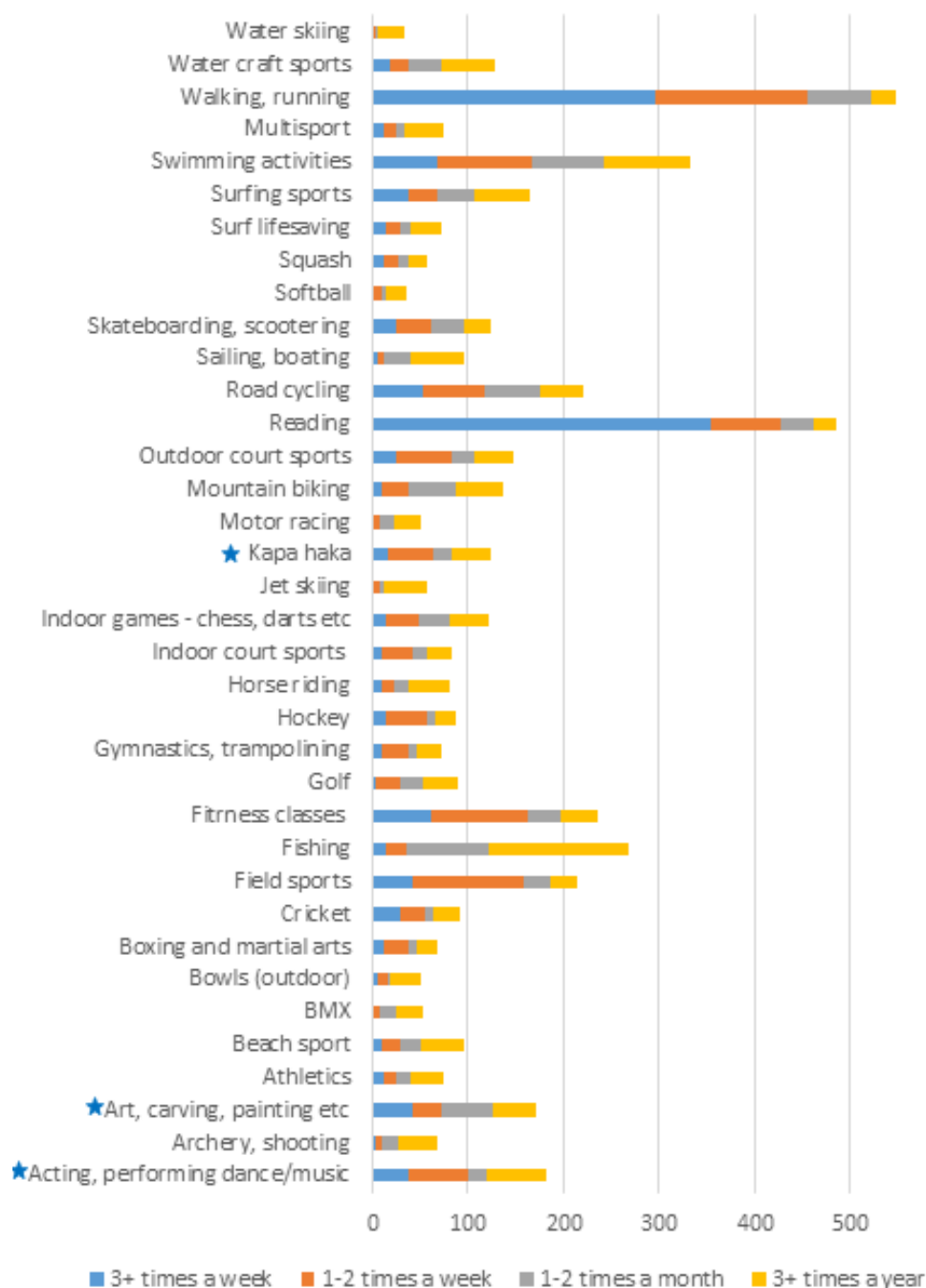




## REGIONALLY

Figure 4 below shows how often Tairawhiti people participate in a range of activities. It shows that art activities rate well in terms of participation rates for Tairawhiti people. Reading is the second most popular activity with 69% of Tairawhiti people reading at least 3+ times a year and 50% reading at least 1-2 times a week. Other art activities also rate well: performing arts (26% at least 3+ times a year); creating art (25%); and kapa haka (18%).

**Figure 4: How often people participate in recreation activities (n = 709) ★ = art activities**



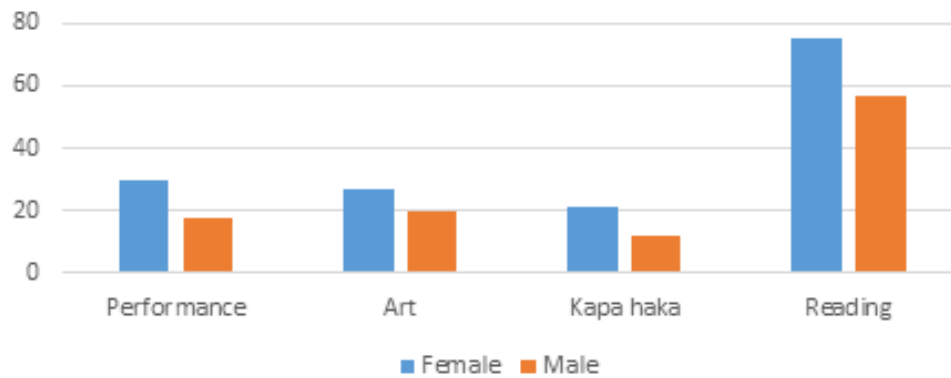
Women participate significantly more across all arts forms in Tairawhiti (Figure 5).

Similarly, Maori participate significantly more in core arts activities (acting, creating art and kapa haka) but less in reading (Figure 6).

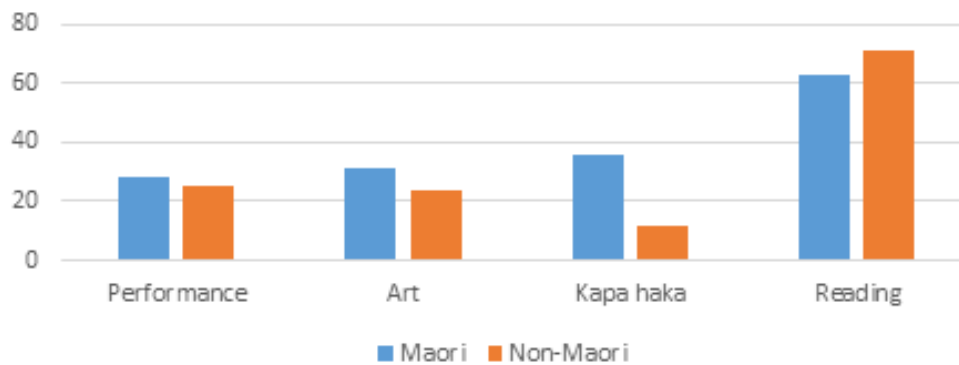
Figure 7 shows participation rates by age group. It shows those of retired age (over 65 years) have lower participation rates in all art forms except reading where they are the highest participant group by age. Youth participate at much higher rates in kapa haka. Rates for participation in the performing arts and creating art are similar for working age and youth.

Figure 8 shows participation rates in arts activities by place of residence within Tairāwhiti. Those in rural areas participate less in most arts activities (with the exception of reading). East Coast residents have the highest rates of participation in creating art. City residents have the highest rates of participation in kapa haka.

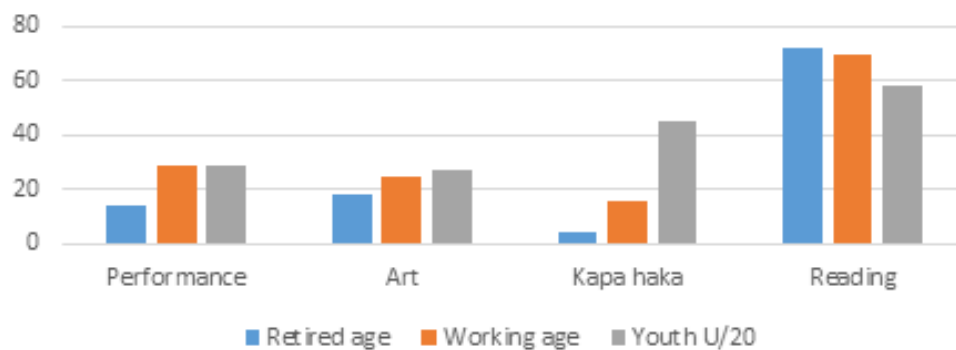
**Figure 5: Percentage participation in arts activities by gender 2017**



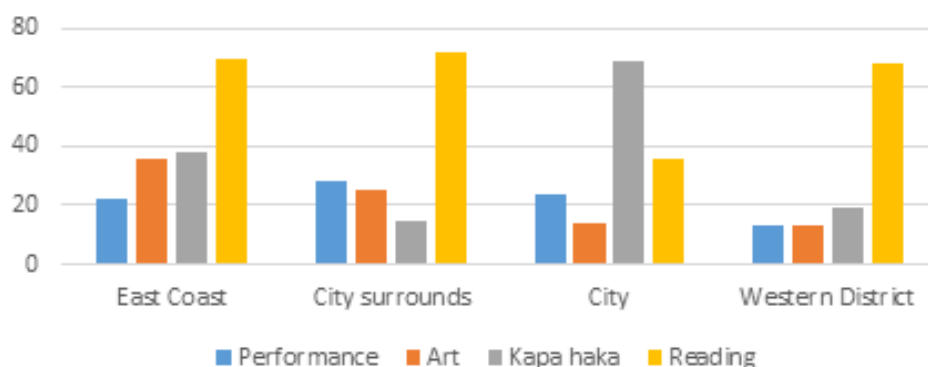
**Figure 6: Percentage participation in arts activities by ethnicity 2017**



**Figure 7: Percentage participation in arts activities by age group 2017**



**Figure 8: Percentage participation in arts activities by place of residence 2017**







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# SUPPLY OF ARTS FACILITIES

## NATIONALLY

There is limited information available about the national supply of arts facilities.

Table 4 below provides a rough comparative analysis of provision of arts facilities across some districts in New Zealand similar to Tairāwhiti.

In summary, Tairāwhiti compares to other similar regions as follows:

- ▶ Higher level of provision of theatres
- ▶ Lower level of provision of libraries
- ▶ Similar level of provision of museums.

**Table 4: Comparative analysis of regional community arts facility provision**

District	Theatres	Libraries	Museums
Gisborne	4 War Memorial, Lawson Field, Soundshell, Unity	1 HB Williams Memorial, plus small community libraries in schools at Matawai, Motu, Tolaga Bay, Rere	1 Tairāwhiti Museum and Art Gallery, plus 2 hobby museums ECMOT and Aviation
Hastings	2 Hawkes Bay Opera House, Black Box	3 Hastings, Havelock North, Flaxmere	1 Hastings City Art Gallery
Napier	3 Napier Municipal, MTG Hawkes Bay, Soundshell	2 Napier, Taradale	1 MTG Hawkes Bay
New Plymouth	3 Opera House, TSB Stadium, Bowl of Brooklands	6 Pukeariki, 5 community libraries	3 Pukeariki, Govett Brewster, Len Lye
Whanganui	1 Royal Whanganui Opera House	4 Davis, Alexander, Gonville, Suzanne Aubert	2 Whanganui Regional Museum, Sarjeant Gallery
Whangarei	1 Forum North, Riverbank Centre, Stone Butter Factory	12 Whangarei, Kamo, Onerahi, Tikipunga, plus 8 community libraries	3 Kiwi North, Whangarei Art Museum, Clapham's Clocks



## REGIONALLY

### Theatres

- ▶ There are currently three theatres provided by Council: Lawson Field Theatre, War Memorial Theatre and Gisborne Soundshell.
- ▶ Lawson Field Theatre is currently closed until further notice. Asbestos, earthquake repairs and deferred maintenance are required. Costs currently indicated are \$3.3 million.
- ▶ The War Memorial Theatre was upgraded in 2015.
- ▶ Gisborne Soundshell is used twice a year on average. The grass is mowed regularly, the stage area is not regularly maintained, and the area is closed to the public when an event is not on.
- ▶ Other community theatres in use that are outside of Council ownership include: Unity Theatre, Gisborne Musical Theatre Group Clubrooms and Reynolds Hall (Tolaga Bay). There are also three other community theatres that are currently closed and require significant upgrade for them to be operable: Gaiety Theatre (Te Araroa) and old theatres in Manutuke and Te Karaka. Commercial space for theatre also exist in the Dome Room at the Poverty Bay Club.

### Museums

- ▶ Tairawhiti Museum and Art Gallery is a museum, art gallery, and research centre in one. The Gisborne Museum of Art and History Trust Inc owns the main Museum building. Council owns the land and two buildings (Star of Canada and Wyllie Cottage) which the Museum leases.
- ▶ Nga Taonga A Nga Tama Toa Trust owns and manages the C Company Memorial House that is part of the museum complex.
- ▶ There are two community hobby museums, managed by trusts, in Gisborne city: East Coast Museum of Technology, Makaraka and the Aviation Preservation Museum located by the airport.

### Libraries

- ▶ HB Williams Memorial Library has recently been expanded and upgraded. The library has increased in size by 1,000m<sup>2</sup>.
- ▶ There are also four community libraries (down from 12 previously) located in schools in Tolaga Bay, Rere, Matawai, and Motu. These are very small collections though and run through the schools with no Council direct provision of services.

### Arts

- ▶ There is an art gallery as part of the Tairawhiti Museum.
- ▶ Lysnar House art studio (at the rear of the museum complex) is owned and run by the Gisborne Artists' Society. It provides space for members to participate in arts (from painting to print-making to photography to pottery) and offers regular community courses.
- ▶ There are a few commercial operators in the creative arts space such as Tupara Gallery and Paul Nache Gallery.

### Education sector

- ▶ Schools are significant providers of arts facilities in Tairawhiti-Gisborne. All schools have a library. Several schools have dedicated art and music rooms. Nearly all schools have facilities that can be easily adapted as performance spaces.
- ▶ Schools also provide a range of arts education activities with arts offerings forming a part of the curriculum.
- ▶ There is provision for some arts education at a tertiary level in Tairawhiti-Gisborne. Tertiary education in nga toi Maori is strong with leading educators at Toi Houkura and Te Wananga o Aotearoa Whirikoka Campus.
- ▶ Community arts education is available through a number of businesses and social enterprises such as Adair Art School, The Band Room and Jarratt Creative and through Gisborne Artists' Society.



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## CLUBS AND ORGANISED COMMUNITY ACTIVITIES

There are a number of organised community arts clubs in Tairāwhiti. Table 5 below lists many of these along with their participation and activities.

**Table 5: Community arts organisations and clubs in Tairāwhiti**

Organisation	Participants	Facilities and activities	Issues
Gisborne Musical Theatre	<ul style="list-style-type: none"> <li>Number engaged unknown</li> <li>All ages</li> <li>Many roles: acting/directing, teaching, set/costume design and construction, technical</li> </ul>	<b>Industrial subdivision (private facility)</b> <ul style="list-style-type: none"> <li>Rehearsal and performance</li> <li>Youth theatre classes</li> <li>Set and prop storage</li> <li>Costume hire to raise funds</li> </ul> <b>War Memorial Theatre</b> <ul style="list-style-type: none"> <li>Performance</li> <li>1 major production a year</li> </ul>	-
Unity Theatre	<ul style="list-style-type: none"> <li>Number engaged unknown</li> <li>All ages</li> <li>Many roles: acting/directing, teaching, set/costume design and construction, technical</li> <li>Regular patrons</li> <li>Financial members</li> </ul>	<b>Ormond Rd (private facility)</b> <ul style="list-style-type: none"> <li>Rehearsal and performance (50 ppl)</li> <li>Youth theatre classes</li> <li>Set and prop storage</li> <li>Costume hire to raise funds</li> </ul> <b>Lawson Field Theatre</b> <ul style="list-style-type: none"> <li>Performance</li> <li>3 major productions / yr</li> <li>Currently closed</li> </ul>	<ul style="list-style-type: none"> <li>Lack of performance space</li> <li>Ageing facility – needs upgrade</li> </ul>
Gisborne Artists' Society	<ul style="list-style-type: none"> <li>Number engaged = 200</li> <li>All ages</li> </ul>	<b>Lysnar House, Stout St (private facility)</b> <ul style="list-style-type: none"> <li>Studio for painting, pottery, print making, photography</li> <li>Art classes and workshops</li> <li>Equipment storage</li> <li>Specialist equipment not available elsewhere</li> </ul> <b>Tairāwhiti Museum and Art Gallery</b> <ul style="list-style-type: none"> <li>Exhibition space (annual)</li> </ul>	<ul style="list-style-type: none"> <li>Ageing facility – needs upgrade</li> </ul>
City of Gisborne Highland Pipe Band	<ul style="list-style-type: none"> <li>Number engaged unknown</li> <li>Ages 12 to 50 years old</li> </ul>	<b>Palmerston Rd (private facility)</b> <ul style="list-style-type: none"> <li>Rehearsal</li> <li>Tutoring</li> <li>Equipment storage</li> </ul> <b>Various</b> <ul style="list-style-type: none"> <li>Performance and concerts</li> </ul>	<ul style="list-style-type: none"> <li>Ageing membership</li> <li>Ageing facility – needs upgrade</li> </ul>
Centre Stage	<ul style="list-style-type: none"> <li>Number engaged unknown</li> </ul>	-	-
Concert Band	<ul style="list-style-type: none"> <li>Number engaged unknown</li> <li>Facilities shared with Civic Brass Band</li> </ul>	<b>Childers Road (private facility)</b> <ul style="list-style-type: none"> <li>Rehearsal</li> <li>Tutoring</li> <li>Equipment storage</li> </ul> <b>Various eg Campion, Marina Park</b> <ul style="list-style-type: none"> <li>Competitions</li> <li>Concerts</li> </ul>	-
Civic Brass Band	<ul style="list-style-type: none"> <li>Number engaged unknown</li> <li>Facilities shared with Concert Band</li> </ul>	<b>Childers Road (private facility)</b> <ul style="list-style-type: none"> <li>Rehearsal</li> <li>Tutoring</li> <li>Equipment storage</li> </ul> <b>Various eg Campion, Marina Park</b> <ul style="list-style-type: none"> <li>Competitions</li> <li>Concerts</li> </ul>	-
Gisborne Caledonian Society	<ul style="list-style-type: none"> <li>Number engaged unknown</li> <li>All ages</li> <li>All abilities</li> </ul>	<b>St Marks Church Hall, Childers Road</b> <ul style="list-style-type: none"> <li>Classes</li> <li>Social dancing</li> </ul>	



There are also a number of operators in the commercial and social enterprise space in Tairāwhiti. Table 6 below lists these along with their participation and activities.

**Table 6: Commercial and social enterprise arts activities in Tairāwhiti**

Operators	Participants	Facilities and activities
Band School	<ul style="list-style-type: none"> <li>• 5 bands</li> <li>• Number in lessons unknown</li> <li>• All ages</li> </ul>	<b>Grey St (private facility)</b> <ul style="list-style-type: none"> <li>• Rehearsal and performance in concert room</li> <li>• Music education – 1 to 1 lessons and group tutelage all ages</li> <li>• Equipment storage and care</li> <li>• Recording studio</li> <li>• Holiday programme</li> <li>• Leadership</li> </ul> <b>Various eg Dome Room</b> <ul style="list-style-type: none"> <li>• Concerts (&gt;4 per year)</li> </ul>
Jarratt Create and Educate	<ul style="list-style-type: none"> <li>• Number engaged unknown</li> <li>• Delivered online and in class environment</li> </ul>	<b>Various</b> <ul style="list-style-type: none"> <li>• Multi-faceted arts education</li> <li>• Exhibition and performance</li> </ul>
Adair Art School	<ul style="list-style-type: none"> <li>• Number engaged unknown</li> <li>• Courses for 2017 full</li> <li>• Adults is target audience</li> </ul>	<b>Gladstone Road (private facility)</b> <ul style="list-style-type: none"> <li>• Art education courses</li> <li>• Artist in residence</li> <li>• Art studios</li> <li>• Photography studio and film</li> </ul>
Dance Fit Studios	<ul style="list-style-type: none"> <li>• Number engaged unknown</li> <li>• All ages</li> </ul>	<b>Palmerston Road (private facility)</b> <ul style="list-style-type: none"> <li>• Dance classes</li> <li>• Range of dance styles</li> <li>• Dance studios</li> </ul>
Royal Academy of Dance	<ul style="list-style-type: none"> <li>• Number engaged unknown</li> <li>• Young people</li> </ul>	<b>Nadine Antoinette School of Dance (private facility)</b> <ul style="list-style-type: none"> <li>• Ballet classes</li> </ul>
Te Wananga o Aotearoa Whirikoka Campus	<ul style="list-style-type: none"> <li>• Number engaged unknown</li> </ul>	<b>Childers Road (private facility)</b> <ul style="list-style-type: none"> <li>• Degree learning Maori Art education</li> <li>• Exhibition space</li> </ul>
Toihoukura	<ul style="list-style-type: none"> <li>• Number engaged unknown</li> </ul>	<b>Palmerston Road (private facility)</b> <ul style="list-style-type: none"> <li>• Degree learning Maori Art education</li> <li>• Exhibition space</li> </ul>



Courtesy of The Gisborne Herald





# ISSUES AND OPPORTUNITIES

## AGEING FACILITIES REQUIRE UPGRADES ALL AT ONCE

- ▶ Arts facilities are ageing and require upgrades at the same time. It is unlikely there will be sufficient funding to upgrade all the facilities that require upgrades in the next 20+ years.
- ▶ The HB Williams Memorial Library has recently been expanded as an opportunity to bring the facility up to modern standards and community expectations for a modern bigger library with multi-purpose zones, study areas, computer learning hubs, a research centre and more.
- ▶ Theatres at all levels across the region require upgrades to continue operating (except the recently completed War Memorial Theatre). Lawson Field Theatre is a quality community theatre that is currently closed pending upgrades at an estimated cost of \$3.3 million.
- ▶ Reynolds Hall (Tolaga Bay) requires a structural and interior upgrade, which is part underway. Gaiety Theatre, Te Araroa and the Manutuke Theatre are in very poor condition and largely unuseable. The Gisborne Soundshell theatre stage and backstage are in below average condition and in need of upgrade to be used as a performance and theatre space.
- ▶ The Gisborne museum precinct has been redeveloped recently with the addition of the C Company Memorial House, the refurbishment of Wyllie Cottage and the improvements in storage space at the Museum proper. There are opportunities to develop further the hobby museums (ECMOT and Aviation) to create a higher standard of facility and both trusts have expressed an interest in doing this.
- ▶ Lysnar Art House requires upgrades of appliances and toilet facilities, and a condition assessment to identify any structural and seismic issues.





## EQUITABLE ACCESS TO ARTS RESOURCES

- ▶ There is limited access to all arts resources outside of Gisborne city, from museum collections to library services to arts education. For instance, the number of community libraries across the region has shrunk as volunteers have left the programme and not been replaced, so there are now only four community libraries with ad hoc distribution - in Matawai, Motu, Rere and Tolaga Bay. Likewise, there is limited accessibility to museum resources outside Gisborne city. Touring collections are being used only occasionally as finances allow.
- ▶ Digital technology and initiatives and outreach programmes create opportunities for extending the availability of arts resources, overcoming geographical barriers without necessarily requiring new facilities. This is particularly important given the socio-economic status of many communities at a distance from Gisborne city. Research suggests that digitisation of collections of books, art and artefacts does not result in a decrease in physical access but boosts physical visitor numbers.
- ▶ It is important to recognise the role that hapu and marae play in the collection, storage and transmission of local cultural knowledge. This role could be expanded as hapu and marae resources allow. Recent strategic planning in the economic development space stresses the importance of growth in local Maori-led cultural tourism and there are concerted actions underway to progress this.

## ENSURING FACILITIES ARE FIT FOR ALL PURPOSES

- ▶ Our theatres fill unique needs and each, individually, is not always fit for purpose for all community needs. Variables such as audience size and expectations and production size and value mean different requirements for staging space, audience space, cost and storage. The Lawson Field Theatre is currently closed due to urgent maintenance and earthquake strengthening and there are issues around it not having a permanent raised stage. Proposed works will see the facility back into use by 2020. The latest Council hazard modelling indicates that within 50 years the majority of the Lawson Field Theatre site is likely to experience increased risk of flooding and tsunami, based on sea level rise of 0.5 metres. While these risks are not currently in play, there will need to be some consideration of reviewing the location of this facility within the life of this Plan (20+ years). The War Memorial Theatre is designed for complex productions and events and hire rates may be beyond the budget of smaller productions. The Gisborne Soundshell theatre requires resource consents to use which can be prohibitive to community use and the grounds are closed off for general public recreational use.
- ▶ There is growing recognition internationally of the changing role of libraries. Traditionally libraries have

served the primary purpose of providing resources and services to meet people's needs for education, information and personal development and supporting democracy by giving the individual access to a wide and varied range of knowledge, ideas and opinions. With the growth in digital technologies has come additional demands for libraries as flexible spaces for collaborative learning and creation alongside their traditional roles as repositories of information and spaces to research and read. The HB Williams Memorial Library upgrade was completed in April 2018. The expanded building provides the opportunity to provide for this changing role of the library in modern society.

- ▶ The precinct around the Tairāwhiti Museum and Art Gallery has grown over time to become a museum precinct with the C Company Museum, Wyllie Cottage, Lysnar House and the Museum proper. The site offers a fantastic opportunity to experience a range of museum services in one location. However the site is at capacity. There is sufficient space for moderate growth of museum collections but any future development will likely involve significant redevelopment. As with the Lawson Field Theatre, the latest Council hazard modelling also indicates that within 50 years large portions of the lower reaches of the museum precinct are likely to experience increased risk of flooding and tsunami, based on sea level rise of 0.5 metres. Even before this time, parts of the site around the Star of Canada are likely to experience inundation. While these risks are not currently in play, any future development needs to consider if the site is suitable for the housing of taonga and artefacts in the long term.
- ▶ There are a number of community-run facilities also that, as well as ageing, require (partial) redevelopment to meet the changing expectations of community users and to address maintenance and structural issues. Lysnar House, Unity Theatre and the Highland Pipe Bandroom are some examples.

## FINANCIAL SUSTAINABILITY

- ▶ To assure that they can achieve their socio-cultural goals, there is increasingly a need for arts facilities to have commercial imperatives. In many cases, the funds they attract for financing their socio-cultural goals, whether these are public or private funds, depend directly on the value that facilities, like museums, offer to the public. As with other types of community facilities, the costs of providing facilities (maintenance, operations and depreciation costs) have continued to rise but, in many cases, a number of key revenue streams, are not keeping pace. Member subscriptions and audience / user fees are not always sufficient to cover the costs of providing the facility to a safe standard that meets audience expectations, particularly where the facility is small and single purpose. A significant proportion of revenue received by arts facilities is from external sources such as sponsorship and grants.
- ▶ Gaining new audiences and keeping them is an

ongoing conversation for arts facility provision across New Zealand. Audience development in all arts activities is crucial for financial sustainability. Arts facilities need to cater to local tastes with diverse and fresh offerings to ensure engagement and regular attendance by residents and locals.

- ▶ Local arts facilities are increasingly seeking support for their operations from Council and the philanthropic sector. Support can range from grants through to requests for Council to take over ownership and provision of facilities on behalf of the community.
- ▶ Financial sustainability is particularly an issue outside of Gisborne city where there is a demand for facilities of a similar scale and quality as in Gisborne without the population base to support facility provision.
- ▶ In centres like Gisborne city and townships, even the operational costs of multi-purpose facilities are often not fully recoverable.

## COLLABORATION FOR WIN-WIN SITUATIONS

- ▶ The arts sector in Tairāwhiti-Gisborne is a series of independent operators using a range of facilities. Anecdotal evidence suggests that genres and groups tend to operate in silos with the occasional project-based collaboration by a few.
- ▶ There is significant potential in arts organisations leveraging their limited resources by collaborating with each other. Strategic collaborations, such as physical hubbing, can help expand the audience bases of all involved, develop new sources of funding, cut operational costs and secure new facilities. By combining administrative functions and overhead expenses, arts organisations can realise economies of scale – lowering costs while improving quality.
- ▶ Collaboration with businesses may also be valuable. Cash sponsorship opportunities become available as well as non-cash contributions in the form of management expertise, technology, volunteers and products.
- ▶ Collaboration can make individual arts organisations more financially resilient and able to continue to provide quality arts activities despite economic downturns.
- ▶ Creating connections between arts facilities in Tairāwhiti-Gisborne provides an opportunity to provide a richer arts experience in the region for locals and residents. This is a feature of the Tairāwhiti Navigations project which aims to deliver quality cultural tourism offerings with activities across the region radiating from a hub at the Gisborne inner harbour area. Better way-finding between arts and community facilities through Gisborne city will create wider social and economic benefits particularly for the tourism sector.









# NETWORK PLANNING AND PROVISION

## OBJECTIVE

By 2030, Tairāwhiti will have a network of arts facilities across the region that is fit-for-purpose, affordable and accessible:

- ▶ The network will provide for community needs for a range of formal and informal arts activities where there is a compelling demand or need
  - ▶ The network will be provided in the most cost-effective way, considering the whole-of-life costs of facilities and ensuring optimal use, so it is financially sustainable for the community and operators
  - ▶ The network will meet the needs of the whole region, be available to the community regardless of socio-economic status, provide healthy and safe recreation space and be suitable for all physical and intellectual abilities.
- ▶ Requests for Council assistance and resources (including land) will be required to follow the investment process outlined in the Community Facilities Strategy.
  - ▶ Before considering investment in redeveloping facilities or developing new facilities, there will be careful consideration of alternative options including:
    - if changing governance, management or culture would address issues
    - if changes to rules and regulations would address issues
    - if better use can be encouraged through changes to pricing and hours of access
    - if minor capital works can be made to the facility to address the issues
    - if multiple or shared use of the facility or another facility would address the issues
    - if the facility is actually needed at all.

## POLICIES

### Arts facility network

- ▶ Facility network planning is based on compelling and robust evidence and considers, first and foremost, the current and potential community needs and the resulting appropriate level of investment.
  - ▶ Provision of arts facilities will be based on two tiers: regional level facilities and local level facilities. The nature of provision for both tiers will take into account the community to be serviced, the needs to be met, geographic spread, access to transport networks (including walk and cycleways) and costs of provision. Levels of service are outlined in this plan.
  - ▶ Accessibility to arts resources and activities across the region is important. While investment will generally be demand-driven, particular consideration will be given to more remote communities and solutions considered to meet their needs including:
    - partnerships with schools for provision
    - digitisation of collections and arts resources
    - outreach programmes and mobile activities to take the arts out into the region.
- ▶ Decisions on the transfer of community assets to Council will need to be consistent with all of the following criteria:
    - there is a clear and justifiable community need for the asset that cannot be filled by other facilities or activities
    - there is strong evidence that the asset can meet the relevant level of service requirements outlined in this Plan
    - the ongoing operation costs are able to be 100% covered by user fees
    - the ongoing maintenance and repair costs are able to be 80% covered by user fees
    - the individual or group transferring the asset agrees that once the asset is transferred, Council has sole discretion over the upgrade, maintenance and eventual disposal of the asset with no ongoing obligation to the previous asset owner.
  - ▶ So that arts facilities continue to meet changing community needs we will:

### Development of facilities

- ▶ Decisions on redevelopment of existing facilities and development of new facilities will be based on compelling and robust evidence and projects will be assessed according to the community facilities investment principles and criteria. Projects will be required to follow the community facilities investment process.
- design facilities to easily and cost-effectively adapt to future potential needs and uses
- monitor demand for and use of facilities annually so we understand community needs and can take timely action.



## Collaboration and partnerships

- ▶ Council will partner with stakeholders and funders to deliver regional level arts facilities to meet community needs for access to arts. These regional facilities will operate as regional hubs and the basis for outreach programmes and services across the region. The following are considered regional level arts facilities:
  - Regional library – HB Williams Memorial Library
  - Regional theatre – War Memorial Theatre
  - Regional museum – Tairāwhiti Museum and Art GalleryLevels of service are outlined in this Plan.
- ▶ Council will consider support for schools, marae and community groups to deliver publicly available local level arts facilities where:
  - there is compelling evidence of community need (this may include facilities that fill multiple arts, sports and community needs)
  - public access is assured and user costs reasonable
  - health and safety standards and personal security of users are assured
  - the facility is unlikely to be available to the public without Council support
  - the facility owner demonstrates the facility continues to meet community needs
  - the facility can be provided at (or close to) a financially sustainable level
  - the proposed provider can demonstrate an enduring commitment to improving community access to arts resources and collaboration
  - it can be demonstrated clearly that the facility meets the current levels of service outlined in this Plan.
- ▶ Council support for local delivery will include advocating for funding, providing technical expertise and, where there is the strongest of needs, contributing to operational costs. Support will be enshrined in partnership agreements with providers.

## Optimising use

- ▶ New arts facilities, and those being renewed or repurposed, will be designed to enable multiple uses and to be adaptable to potential future community needs. Council will not support the development of single purpose arts facilities without robust evidence that there is the strongest of community need that can be demonstrated will continue in the medium to long term.
- ▶ Council will encourage sharing assets across user groups to optimise use. Council won't support the development of new facilities where there is surplus capacity in the network. This will ensure facilities are used to their maximum potential and limited funds can be directed to be of most benefit to the community.

- ▶ Council will monitor the use of its arts facilities annually. In the case of arts facilities not being used to their full potential, Council will work with the operators and stakeholders to review the delivery with the intention of improving use to optimal levels. In cases of continued sub-optimal use, Council will consider decommissioning assets, divesting funding and/or repurposing facilities to where there are greater needs. Decisions will be based on the community facilities investment principles and criteria.

## Facility design

- ▶ When considering upgrades to existing arts facilities or future development of new facilities, key design considerations (alongside best practice) will be:
  - the flexibility of the facility for multiple uses (as opposed to single purpose facilities)
  - the useability, comfort and accessibility of facilities for all ages, stages and abilities
  - the health and safety of users and operators
  - the whole of life costs of operating and maintaining the facility
  - the consistency with best practice urban design particularly around accessibility and reflecting local character and identity
  - the application of Crime Prevention Through Environmental Design (CPTED) principles to promote health and safety and personal security
  - the consistency of design with best practice standards.
- ▶ All new facilities will have lifecycle maintenance models established prior to any development to inform operational plans and building material selection.

## Funding

- ▶ The provision of arts facilities must be financially sustainable. Council and other providers and funders will work closely to ensure the desired provision of facilities is achieved.
- ▶ There is a robust funding programme in place, through Council and non-Council funding, to develop, maintain and operate the arts facilities network.
- ▶ Potential facility funders collaborate to ensure funding for priority arts facility developments and services can be accessed in a streamlined way.

# COLLABORATION AND PARTNERSHIP

## OBJECTIVE

By 2019, there are strong relationships between stakeholders in the arts and culture sector and the sector is working together to ensure the most efficient use and delivery of facilities that meet community needs at optimal levels.

## POLICIES

- ▶ Council will support arts organisations and communities to work together to identify opportunities to co-locate and form hubs of activity that are consistent with the intention of this Plan on the basis that there are benefits for arts organisations in splitting financial costs and sharing governance and management roles.
- ▶ Council will work together with partners to consider joint facilities that are consistent with the intention of this Plan particularly to fill a clearly demonstrated community need that might not be possible with single agency effort. Partnerships for facility provision across providers will be underpinned by strong relationships, regular engagement and robust formal agreements.
- ▶ Council will work together with other arts facilities providers, particularly schools and the private sector, to ensure there is no sub-optimal duplication of facilities and to ensure arts resources are shared to a greater extent for benefit to the wider region.
- ▶ Council will promote increased connections and communication between providers and operators of arts facilities and activities to enhance accessibility to arts resources, to encourage innovation in programming and product development, to optimise use of facilities and to effectively volunteer time and financial resources.
- ▶ Where there is a willingness from, Council will coordinate and administer a working group to ensure a strong, long term and joined up approach to arts leadership and arts facility management and to promote the sharing of technical knowledge and experience.









# EFFECTIVE MANAGEMENT

## OBJECTIVE

Arts facilities in Tairāwhiti will be actively managed to:

- ▶ encourage high levels of use and enjoyment for the community
- ▶ ensure sound management including asset management that minimises operational and maintenance costs
- ▶ meet health and safety requirements.

## POLICIES

### Demand management

- ▶ Council will promote optimal use of the region's arts facilities through:
  - encouraging ongoing use of the facilities by arts organisations and community groups
  - encouraging community use of facilities to deliver programmes for targeted user groups
  - encouraging school use of the facilities
  - encouraging the hireage and use of the facilities for events with economic development potential where user safety is assured and the risk of facility damage is low.
- ▶ Fee structures for use of arts facilities will be reviewed every three years and will reflect the operational costs of facilities alongside the ability of the Tairāwhiti community to pay.
- ▶ Targeted pricing strategies will enable all residents to access facilities and grant funding will keep access to programmes and targeted services affordable.
- ▶ Public opening hours for arts facilities will be reviewed every three years and will consider:
  - community use statistics and satisfaction with current opening hours
  - demand for arts space from specific interests
  - impact on operating costs of changing hours.
- ▶ Healthy and whānau-friendly use of arts facilities will be encouraged including appropriate controls on tobacco, alcohol, psychoactive substances and behaviour.

### Asset management

- ▶ Decisions on asset management of arts facilities consider the whole-of-life costs. This includes identifying the appropriate timing for upgrades and redevelopment of facilities so ongoing maintenance costs do not start to soar as facilities age. Council will

actively encourage other providers of facilities to take the same approach.

- ▶ The efficiency and environmental sustainability of arts facilities are important. Technologies that enable water harvesting and storage and efficient use of energy will be considered where they prove affordable over the life of the facility. Innovation in these areas is strongly encouraged.
- ▶ Council will maintain, and frequently review, a comprehensive asset management plan for its arts facilities and actively encourage and support other providers to do the same, particularly where Council is partnering or supporting the provision of those facilities.
- ▶ Council's asset management information is comprehensive, up-to-date, readily accessible and regularly reviewed to inform asset management plan reviews.
- ▶ Council will stay abreast of sustainable and 'smart' technologies and will look to apply these to arts facilities when upgrading facilities where the whole of life costs are neutral or better compared with the status quo.
- ▶ Council will consider high end investment in arts facilities in the following instances:
  - to meet a range of needs over intensive periods (optimising use)
  - to get more use out of a facility
  - where the maintenance costs/ requirements across the life of the facility are lower or neutral
  - where there is a strong case for water conservation, waste minimisation and other environmental priorities.

### Leases and exclusive use

- ▶ Council supports public and non-exclusive use of public lands. Leases of Council land for arts facilities or parts of arts facilities (new or renewals) will only be considered under the following conditions:
  - the exclusive use of part of the area is needed to support art activities
  - the activity is complementary to the purpose and function of the space
  - there are no other facilities or spaces that would adequately meet needs
  - there is a clearly demonstrated need and the activity will provide for the arts needs of a wide range of community members





- the lessee is responsible for the maintenance of the leased area consistent with Council's standards and an appropriate level of insurance as defined in the lease agreement
  - the purpose of the lease would be the most appropriate use of that site
  - the lease promotes equitable support and provision for all arts activities
  - the lease is the most cost-effective way to meet community needs for arts facilities
  - Council's satisfaction with the lessee's past performance.
- ▶ Council supports retaining public lands for maximum public use. Long-term exclusive use for activities such as arts facilities etc will only be considered where:
- it is legal to do so under the Reserves Act, Building Act and other relevant statutes
  - there is a clearly demonstrated need and the activity will provide for the needs of a wide range of community members
  - the activity contributes directly to enhancing use and enjoyment of the space for community purposes
  - the new building would be multi-use and have an element of public access
  - there are no other facilities that would adequately meet needs
  - there is a reasonable intended level of use throughout the year
- any buildings are consistent with Council's design standards, best practice urban design and Crime Prevention Through Environmental Design principles.
- ▶ Leases, licenses and permits will be subject to charges. Council will regularly review its charging regime.

### Good facility governance and management

- ▶ All arts facilities will be underpinned by transparent and robust governance. Regional and sub-regional level facilities have strong, experienced governors who consider the entire community facilities network and the strategic context in local facility decisions.
- ▶ Regional and sub-regional facilities have appropriate management that ensures the facilities:
- hold required warrants of fitness, meet building code requirements and health and safety standards and are consistent with other relevant standards and regulations
  - are managed in a proactive manner so that users are safe and comfortable
  - are whanau-friendly - smoke free, alcohol free, drug free and violence free environments.





SURF  
ROCK BAY  
ST COPE  
apu River  
OMARI BAY  
ana Bay  
ana Bay  
aga Bay  
than Bay  
awa  
akoroni  
whales  
zines  
school  
stock route  
ponse  
Island  
berts Road  
River  
reomara  
ast chance  
anunga  
reefs  
rolling stones  
blacks  
Diners

NEW WAVE  
1970s  
Designed by the New Wave Surfboards  
Group. 2 ft. A great all-around board  
for surfing at which one (displayed)

BRIAN McGRIGOR  
1970s  
Designed by Brian McGrigor

1970s  
Designed by [illegible]

1970s  
Designed by [illegible]



## PART D: THE NETWORK

The key to a successful network is to view the full range of community needs for arts facilities across the region and the full gamut of potential providers. Decisions on investment in arts facilities can be taken with the big picture in mind and avoiding the over or under investing that comes with ad hoc provision.

# HIERARCHY OF FACILITIES

The arts facilities network is considered based on the following facility tiers:

- ▶ Regional level facilities – Facilities of a high quality with the ability to host national and inter-regional events and showcase international, national and local talent. They serve as regional centres for participation in the arts across a wide range of activities for all Tairāwhiti people.
- ▶ Local level facilities – Facilities that are multi-purpose and affordable to operate. They serve the needs of local communities for access to arts participation and education.

## LEVELS OF SERVICE

### THEATRES

#### Regional level facilities

The War Memorial Theatre in Gisborne is the single regional level theatre facility in Tairāwhiti. It is a high-spec theatre with the ability to cater for high quality and complex events and performances. It attracts international and national level events and performances with users from across Tairāwhiti and has a solid calendar of bookings annually.

The performance measures for regional theatre facility provision (War Memorial Theatre) are as follows:

- ▶ Available for booking seven days a week
- ▶ Capacity to seat 500 people
- ▶ Automated temperature control for user comfort
- ▶ Tiered seating and elevated stage to ensure clear viewing
- ▶ High quality stage lighting and sound system for maximum audience experience
- ▶ Full fly rigging to hoist a backdrop and curtains for stage
- ▶ Assets maintained to a high standard to retain the high-spec nature of the theatre
- ▶ Foyer for audience congregation pre and post event
- ▶ Easily accessible entranceways and seating for all ages and abilities
- ▶ High quality, well-maintained toilets for large gatherings
- ▶ Well-designed for safety of performers and audience including adequate off-stage lighting
- ▶ Facilities for performers including dressing rooms and green room

- ▶ Access for heavy vehicles to unload cargo, sets and equipment
- ▶ Administration space
- ▶ May have complementary services such as conference and meeting space
- ▶ Health and safety for users and operators are paramount and include adequate provision for sun protection for outdoor facilities and a healthy smokefree environment
- ▶ Staff to manage bookings and service the theatre patrons during theatre use
- ▶ Connections with active transport network and public transport system are well-defined and way-finding is easy for visitors
- ▶ The facility is accessible via an existing land transport network that can cope with increases in traffic volumes that peak use of the facility (eg for events) may bring
- ▶ Car parking adjacent for 200+ cars
- ▶ High level of amenity provision and strong links to adjacent amenities for leisure and entertainment recognising the benefits of these facilities particularly their potential to contribute to economic development and the importance of showcasing them as part of their wider context.

#### Local level facilities

- ▶ Seating for 20+ people – not necessarily tiered and can be temporary
- ▶ Performance area – not necessarily raised and can be temporary
- ▶ Ability to create a backstage area where performers can prepare
- ▶ Ability to control temperature in the facility

- ▶ Safe for performer and audience use with all necessary permits and consents for structures and operations
- ▶ Lights to illuminate stage and for audience safety
- ▶ Access to auditorium for people with physical disabilities
- ▶ Well-maintained toilets and cleaning area
- ▶ May have storage space for set and props in between performances
- ▶ Health and safety for users and operators are paramount and include adequate provision for sun protection for outdoor facilities and a healthy smokefree environment
- ▶ Facility is affordable for user groups to hire and use
- ▶ Ability of user group to supplement income through sales of food, drink and merchandise
- ▶ Car parking available for 20+ cars.

- ▶ May have complementary services such as conference and meeting space
- ▶ Health and safety for users and operators are paramount and include a healthy smokefree environment within the facility footprint
- ▶ Staff to manage bookings and service the museum patrons during opening hours
- ▶ Connections with active transport network and public transport system are well-defined and way-finding is easy for visitors
- ▶ The facility is accessible via an existing land transport network that can cope with increases in traffic volumes that peak use of the facility (eg for events) may bring
- ▶ Car parking adjacent for 50+ cars
- ▶ High level of amenity provision and strong links to adjacent amenities for leisure and entertainment recognising the benefits of these facilities particularly their potential to contribute to economic development and the importance of showcasing them as part of their wider context.

## MUSEUMS

### Regional level facilities

The museum precinct surrounding the Tairāwhiti Museum and Art Gallery is the single regional level museum facility in Tairāwhiti. It is a high-spec facility with the ability to deliver high quality and complex exhibitions and research activities. It attracts international and national level events and performances with users from across Tairāwhiti and has a solid calendar of bookings annually.

The performance measures for regional museum facility provision (Tairāwhiti Museum complex) are as follows:

- ▶ Maintenance of long-term collections of significant value as part of regional heritage
- ▶ Provision of public access to collections and information for research purposes
- ▶ Space to store and maintain collections safely
- ▶ Climate-controlled areas to protect delicate collections
- ▶ Ability to host national touring exhibitions
- ▶ Assets maintained to a high standard to retain the high-spec nature of the museum complex
- ▶ High-quality, well-maintained and inviting spaces and entry ways
- ▶ Café and seating area or food options located within walking distance
- ▶ High quality, well-maintained toilets for large gatherings
- ▶ Administration space
- ▶ Teaching and learning space to cater for visiting groups particularly schools and enrich the museum experience

### Local level facilities

- ▶ Secure building to appropriately store collections without damaging the items
- ▶ Safe space or building for users and visitors with all necessary permits and consents for structures and operations
- ▶ Sufficient staff and/or volunteers to ensure safe and well-run operation
- ▶ Space for collection development and maintenance
- ▶ Safe, comfortable seating available for groups
- ▶ Affordable ticket prices set for the community
- ▶ Quality, well-maintained toilets
- ▶ Health and safety for users and operators are paramount and include a healthy smokefree environment within the facility footprint
- ▶ Car parking for 20+ cars.

## LIBRARIES

### Regional level facilities

The HB Williams Memorial Library is the single regional level library facility in Tairāwhiti. It is a high-spec facility that delivers quality literacy, research and learning resources for the Tairāwhiti region. It attracts international and national level events and performances with users from across Tairāwhiti and has a solid calendar of bookings annually.





The performance measures for regional library facility provision (HB Williams Memorial Library) are as follows:

- ▶ A large collection of books, resources and reference materials across different media for loan
- ▶ Multi-purpose spaces and break out areas for to enable collaborative learning and engagement
- ▶ Community space for a variety of events
- ▶ Free wi-fi and computer use
- ▶ High-quality, well-maintained inviting spaces and entry ways
- ▶ Café and seating area, or food options located within walking distance
- ▶ High quality, well-maintained toilets
- ▶ Easy access for all physical abilities
- ▶ Health and safety for users and operators are paramount and include a healthy smokefree environment within the facility footprint
- ▶ Ability to walk, cycle, and easily find a car park nearby
- ▶ Connect with public transportation system
- ▶ Any potential connections to green space should be retained or created where possible.

### Local level facilities

- ▶ A collection of books and resources for loan across a range of media
- ▶ A dry, safe space for storing and operating the collection
- ▶ A safe space for participants to use
- ▶ Chairs or seating spaces

- ▶ Access to digital resources through the use of wi-fi and internet
- ▶ Accessible for people of all ages and abilities
- ▶ Safe and secure building (Marae, School, other community facility) to appropriate store books and resources without damaging the items, or a mobile alternative
- ▶ Could be a mobile facility that provides services to local communities
- ▶ Volunteers and local champions.

## FINE ARTS FACILITIES

### Regional level facilities

There are currently no regional level fine arts facilities in Tairāwhiti.

The performance measures for regional fine arts facility provision are as follows:

- ▶ Available for booking seven days a week
- ▶ Capacity for 50 people in studio style
- ▶ High-quality, well-maintained inviting spaces and entry ways
- ▶ Large workshop space for teaching
- ▶ Storage space
- ▶ Tools and specialist equipment for numerous types of art (as a regional centre for art)
- ▶ Ability to regulate temperature for user comfort
- ▶ Easily accessible entranceways and facilities for all ages and abilities



- ▶ Good quality, well-maintained toilets within the facility
- ▶ Well-designed for safety of users including adequate path and building lighting
- ▶ May have complementary services such as admin space and meeting space
- ▶ Health and safety for users and operators are paramount and include a healthy smokefree environment within the facility footprint
- ▶ Staff to manage bookings and provide information and service patrons during use
- ▶ Connections with active transport network and public transport system are well-defined and way-finding is easy for visitors
- ▶ The facility is accessible via an existing land transport network that can cope with increases in traffic volumes that peak use of the facility (eg for events) may bring
- ▶ Car parking adjacent for 20+ cars
- ▶ High level of amenity provision and strong links to adjacent amenities for leisure and entertainment recognising the benefits of these facilities particularly their potential to contribute to economic development and the importance of showcasing them as part of their wider context.

### Local level facilities

- ▶ Safe, dry spaces for practice and display of artwork
- ▶ Safe, dry spaces for storage of art
- ▶ Maintained toilets available within facility
- ▶ Ability to find a car park nearby
- ▶ Desk space or tables for art making or workshops
- ▶ Stools or plastic seating
- ▶ Storage space for artwork to dry or store overnight
- ▶ Safe and secure building for storage
- ▶ Health and safety for users and operators are paramount and include a healthy smokefree environment within the facility footprint
- ▶ Low cost for participants.



## ACTIONS

The War Memorial Theatre recently completed its upgrade to a high-spec performance and continues to attract a high standard of touring performances as well as meeting local needs for theatre and auditorium space. An audience development programme continues to have success in attracting more and new audiences to theatre productions and the theatre is nearing capacity.

There are two other projects already underway around arts facilities in Tairāwhiti:

- ▶ The HB Williams Memorial Library expansion is underway and due to reopen on the Bright Street site in April 2018. The facility will be larger and provide for a wider range of community needs for learning and meeting space.

- ▶ The project to upgrade and earthquake strengthen the Lawson Field Theatre as a community-level theatre and civic space is underway with a concept design completed. The theatre will provide a simpler, more intimate and lower cost option for theatre performance by community groups and smaller shows as well as providing civic space for community meetings and events.

These two projects are scheduled to be completed within the next three years.

Table 7 below outlines the priority actions for the medium term to implement the Arts Facilities Plan.

**Table 7: Actions to implement Arts Facilities Plan**

Key actions	Partners	Cost (est)	Timeframe
Establish a Community Facilities Relationships and Partnerships position responsible for: <ul style="list-style-type: none"> <li>• Partnerships with facility providers</li> <li>• Hubbing and co-location support</li> <li>• Corporate partnerships</li> <li>• Alternative funding arrangements</li> </ul>	GDC / SGT / ECT	\$90,000 pa	By Jul 2018
Investigate options for extension of arts resources across Tairāwhiti including the potential for joint mobile facilities. (Links to resourcing of Relationships and Partnerships position.)	GDC / Museum	Internal	By 2020
Identify options for future use of Gisborne Soundshell space	GDC	Internal	By 2022
Complete feasibility study for future use of Gisborne Soundshell	GDC	\$50,000	By 2023
Identify options for a centralised arts hub in Gisborne that brings community and some commercial arts activities together (Links to resourcing of Relationships and Partnerships position.)	GDC / Arts working group	Internal	By 2027
Complete feasibility study for a centralised arts hub in Gisborne (including Lawson Field Theatre and Museum sites) in the long term	GDC/Arts working group	\$100,000	By 2032
Operational actions	Partners	Cost (est)	Timeframe
Develop and maintain a comprehensive asset management plan for regional level arts facilities	GDC / Museum	Internal	By Jun 2018
Establish an Arts Working Group to ensure a strong, long term and joined up approach to arts leadership and arts facility management	Art facility providers	Internal	By Jun 2018 (ongoing)
Maintain relationships between arts groups and commercial operators to facilitate access to arts resources	GDC/ facility providers	Internal	By Jun 2018 (ongoing)
Monitor and report on use, demand and satisfaction with facilities to inform planning	GDC	Internal	Use/satisfaction Annual Report Demand LTP (3-yearly)
Review arrangements for Museum facilities and services to ensure consistency with this Plan and to inform contract renewal process	GDC / Museum	Internal	By 2021
Develop and implement wayfinding infrastructure (to connect arts facilities to key tourism locations and other community facilities) as city centre upgrades are completed	GDC	As part of city centre upgrade projects	By 2027 (aligned with other projects)

