

# Impact of Hundertwasser Art Centre (HAC) on Tourism and the Economy in Northland

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*Dec 3, 2015*

## Summary

- Estimated Visitor numbers 168,000/annum
- Direct Economic Impact (Construction) \$28mil
- Operating Revenue \$1.8mil/annum and EBDA ≥\$500,000/annum
- Ongoing economic impact of \$22mil /annum
- Wider benefits:
  - Increased and widened product offering for visitors (including cruise ships)
  - Addresses Northlands tourism seasonality curve
  - Catalyst for 4 star hotel development
  - Catalyst for town basin cultural and amenity development

## Strategic Northland Tourism Impact

Northland is the 6<sup>th</sup> most 'stayed-in' region of New Zealand, measured in total Commercial Guest nights. Tourism numbers-wise, and total spend-wise, it is the 'largest small region' and 'smallest large region' outside New Zealand's 5 large tourism destinations. Tourism here is already significant. The International Visitor Survey (IVS) estimates that 288,807 international visitors visited Northland for Year End (YE) December 2014 and for YE December 2014 estimates that 79,976 international visitors visited Whangarei.

Tourism is worth \$661m annually (MBIE RTI data March 2015) to Northland's economy but, we have one of the most pronounced seasonality visitation curves of any New Zealand region. Most activity happens in the summer months and has a skew to traditional domestic activity, so is lower value than many other regions.

Hundertwasser Art Centre (HAC) as one of a series of Maori / cultural attractions around Northland offers the opportunity to change current visitation patterns and to help smooth the seasonality curve. Arts / cultural attractions are less seasonal, less weather dependent, and more likely to attract higher value international visitors:

- Visiting a museum or art gallery ranks # 5 in activities undertaken by international visitors – 43% do this while in NZ.
- When in place, HAC would be one of a future "string of cultural beads' providing a rich, contemporary arts and cultural Northland experience for visitors; together with;
  - Hihiaua Cultural Centre.
  - Waitangi National Museum
  - Manea – Footprints of Kupe
  - The Pou Trail (under the Twin Coast Discovery revitalisation project).

- In the future, Ngati Kuri plans for the Cape Reinga area would add to this list
- Matakohe Kauri Museum

The HAC would be the catalyst which would encourage hotel developers and (possibly, although this is a bigger task) cruise agencies to consider Whangarei. There is acknowledgment from developers of the immediate change in perception of Whangarei which the HAC would bring, and that Whangarei would expect to see development of add-on facilities and businesses once the decision to proceed was made.

The HAC has the ability to change Whangarei from a pass-through destination, to a must see riverside city with an iconic cultural attraction of international significance. The development would increase length of stay in Northland, as well and economic value, benefitting the entire region.

## Economic Impact

The economic impact of the HAC has been estimated based on a combination of resident visitors and tourism (both domestic and international). A brief review and update of these inputs is provided, followed by an explanation of economic impacts and peer reviews.

### Economic Impact from Visitors

Initial research by Visitor Solutions analysed the local population and assessed the potential visitor numbers from within the Whangarei District:

- Whangarei's *adult* population in 2010 was estimated at **61,000**
- Whangarei's *adult* population in 2013 was actually **65,200**<sup>1</sup>
- 64% of adult New Zealander's (aged over 15) visited a museum or gallery, either once or twice in previous 12 months<sup>2</sup>
- Potential visitors from the local population estimated at **29,500**.<sup>3</sup> But more likely to be **higher** given adult population was underestimated.

Initial research by Visitor Solutions analysed the Tourism Flow model and estimated domestic visitors at 3,029,000 and international visitors at 717,000. Based on domestic and international travel survey data, 2 % of domestic visitors and 11% of international visitors would visit museums and galleries. Therefore estimated that:

- Domestic tourism would contribute: 60,580
- International tourism would contribute: 78,870

The IVS estimates that 79,976 international visitors currently come to Whangarei (YE Dec 2014)<sup>4</sup>. Similarly, the average daily spend per visitor is estimated by the IVS to be \$179.59.

The number of guest nights spent in Northland measured by the Commercial Accommodation Monitor<sup>5</sup> (CAM), shows 1,145,337 domestic nights and 600,656 international guest nights as at YE September 2015 and that international guest nights contribute 34% of total regional guest nights.

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<sup>1</sup> Stats NZ

<sup>2</sup> Stats NZ and Ministry of Culture & Heritage Survey, 2003

<sup>3</sup> Assuming a differentiation between Whangarei city and Whangarei district population visiting habits

<sup>4</sup> There is no current updated estimate of domestic visitors to Whangarei.

For the same YE September 2015 guest nights in Whangarei totalled 520,033 and guest arrivals 237,838.

As a rough and conservative guide of total visitors, guest arrivals from the CAM (237,838) can be used for Whangarei (this is a mix of international, domestic and local visitors from within Northland who use commercial accommodation, but note this does not count all visitors – especially those staying in holiday homes, or with friends and family).

TNZ published a “Visitor Experience Infographic”, updated as at 7 April 2015, which outlines the Top Activities & Attractions Participated In (by international visitors, data sourced to the IVS). This Infographic shows that, “Visits to a Public Museum / Art Gallery” ranked 5<sup>th</sup> highest (43%) of all activities undertaken. Note that this percentage is a national figure, and would vary by region or location, depending on factors such as the mix of international visitors attracted to the location, and the attractions available.

The total visitor market for HAC (combining residential and tourism) was estimated by Visitor Solutions at 168,000.

Visitor Solutions calculated the Economic Impact of additional visitors into Whangarei, based on food and beverage, retail and other tourism related expenditure.

Direct economic impact	\$1,597,000
Indirect economic impact (multiplier of 1.32)	\$2,108,000
<b>Total economic impact</b>	<b>\$3,705,000</b>

With 168,000 people projected to visit HAC, we believe the economic impact, based on an average visitor spend of \$50 per person, and an economic multiplier of 1.62, will be \$22mil.

## Economic Impact of Construction

The economic impact assessment of the construction of the HAC (using construction multipliers) indicates that construction activity of \$16mil would result in:

Direct economic impact of (multiplier of 0.4)	\$6,400,000
Indirect economic impact of (multiplier of 0.37)	\$5,920,000
<b>Total economic impact</b>	<b>\$12,320,000</b>

## Reviews

Deloitte and Crowe Horwath reviewed the visitor numbers and economic impact assessment. Deloitte considered that the Visitor numbers are relatively conservative although reviewed them down to 160,000 and economic benefits where accurate. Crowe Horwath considered the visitor

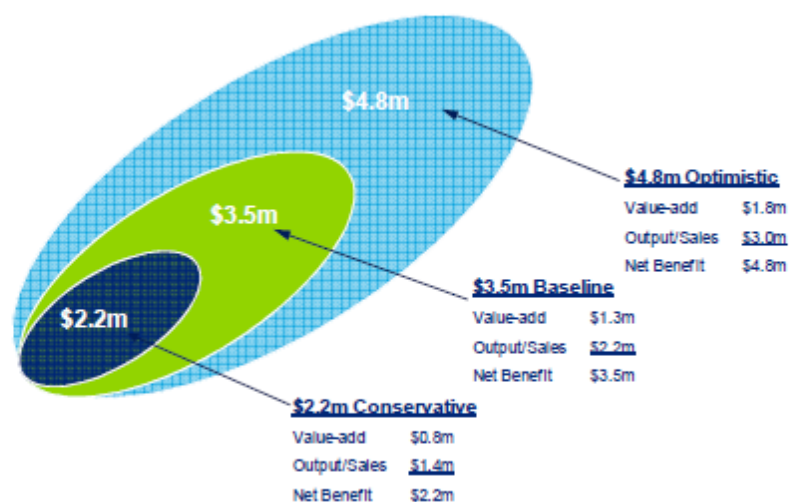
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<sup>5</sup> There is no split of domestic and international nights available in the CAM for Whangarei.

numbers slightly high and reviewed visitor numbers at 153,000 and considered the economic benefits conservative factoring in flow on developments such as hotels and cruise ship tours.

Summary of net economic benefits from Deloitte review:

#### Net economic benefit to the region



### Four Star Hotel in Whangarei

Whilst it is not possible to state categorically that a hotel will be built following the opening of HAC, it does seem more than likely. The development of a four star hotel will bring significant economic benefits to Whangarei and Northland:

	80 Room Hotel	120 Room Hotel
Construction Cost	\$22M	\$28M
Construction Jobs	110 FTE's	140 FTE's
On-going Jobs	64 FTE's	96 FTE's
Direct Economic Impact	\$145-\$334k	\$217 – \$501k
		(Delloite, 2012)

**To Whom it may concern****Financial Feasibility of the Hundertwasser Art Centre with Wairau Maori Art Gallery Project**

1. Full Financials have been robustly modelled for the project clearly illustrating that a significant operating cash surplus will occur once the project is completed and commissioned.  
The project capital cost will be \$16.250m including pre commissioning operating set up costs and inflated to the expected build date commencing about July 2017. There will be a two year build period.  
Expected EBDA (Earnings before Depreciation and Amortisation) which equates to the operating cash surplus, is expected to be \$500k plus if the 144,000 admission numbers predicted by both Deloitte and Crowe Horwath are achieved.  
The cash flow breakeven point occurs at 80,000 admissions on a \$15 adult admission price set.
2. Both the Deloitte (March 2015) and Crowe Horwath (9/10/14) Hundertwasser Wairau Maori Art Centre feasibility updates are available on request. Excerpts from them are included in the attached Appendix 1.
3. The Deloitte Hundertwasser and Maori Art Centre Feasibility March 2015 update established a 10 year financial forecast including realistic operating costs and used a calculated \$15 Adult Admission price set.  
Both Prosper Northland Trust (PNT) and Whangarei Art Museum Trust (WAMT) have accepted these as a fair and reasonable forecast of operations and adopted them as budgets for forward planning. The figures are an update on an earlier feasibility study from 2011.
4. Crowe Horwath completed a Hundertwasser and Wairau Maori Art Centre feasibility study update on 9/10/14 essentially as a peer review of Deloitte. Crowe Horwath chose differing criteria to come up with very similar visitor admission number to Deloitte.  
This gives both PNT and WAMT confidence the numbers assumed are very robustly assessed and can be confidently accepted as achievable.
5. In the Deloitte figures they included a significant depreciation cost.  
The reality is that for feasibility purposes, EBDA (Earnings Before Depreciation and Amortisation) amount is the appropriate measure as that equates to the cash flow position for an operating Hundertwasser Art Centre.

Greg Hamilton Director   Chris Pool Director   Warwick Syers Consultant

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6. The Deloitte model gives EBDA on 144,000 visitors of well in excess of \$500,000 for each of the first three years operation. That is, there would be a \$500K + cash surplus if those paying admissions occur.

7. PNT and WAMT breakeven analysis shows that breakeven will occur at 80,000 paying admissions with the \$15 adult price set.

This means the Hundertwasser Art Centre with Wairau Maori Art Gallery on 80,000 admissions can meet all its costs and remain in business and solvent.

It should be noted that an analysis of visitor experience admission costs is currently being undertaken by an independent analyst and early work indicates that the admission rate of \$15 is light and could be lifted.

PNT and WAMT are very confident that this minimum level of admissions which is 55% of the number predicted by Deloitte and Crowe Horwath will be well exceeded. This gives considerable comfort around the future viability of the project.

8. Considerable confidence can be taken in the numbers from the actual figures achieved at the Otamatea Kauri and Pioneer Museum at Matakohē in Northland.

This is 56km southwest of Whangarei and 25km west of State Highway 1

In their 2014 Annual Accounts their admissions were \$691k, souvenir sales \$643k and café income \$140k. Gross income \$1.687m gst exclusive.

This confirms that a professional Tourism Museum/Art Centre operating in Whangarei situated 10 minutes off State Highway 1 will certainly be able to achieve well above the required Hundertwasser breakeven figures for admission \$792k, shop sales \$191k and café rental of \$80k totalling \$1,033. This is only 61% of the Kauri and Pioneer Museum total sales for the 2014 financial year.

9. Attached is Appendix 1 setting out an analysis of the above mentioned reports which support the feasibility of Hundertwasser Art Centre with Wairau Maori Art Gallery project.

10. The Analysis clearly shows that PNT and WAMT can have considerable confidence that the project once operating will be profitable with a positive cash surplus into the future. Prudent Management will ensure the offering is compelling and professionally managed.

Kind Regards



WL Syers BCA, FCA, FCIS, CMInstD  
Consultant

## Appendix 1

### Financial Feasibility of the Hundertwasser Art Centre with Wairau Maori Art Gallery

#### 1. Hundertwasser Financial Feasibility Analysis

Excerpts from Deloitte's Feasibility Update Modelling March 2015

#### Financial Forecast post Commencement

	<u>30 June 20</u>	<u>30 June 21</u>	<u>30 June 22</u>
<b>Visitors:</b>			
International	76499	78681	80722
Domestic	53906	50806	63703
Local	<u>29500</u>	<u>14750</u>	<u>8860</u>
	<u>159905</u>	<u>147237</u>	<u>143275</u>
<b>Revenue (\$m)</b>			
Admissions	\$1.460	\$1.414	\$1.407
Souvenir Shop	\$0.360	\$0.338	\$0.335
Café Lease	<u>\$0.080</u>	<u>\$0.080</u>	<u>\$0.080</u>
	<u>\$1.900</u>	<u>\$1.832</u>	<u>\$1.822</u>
<b>Costs (\$m)</b>			
Souvenir Shop	\$0.216	\$0.203	\$0.201
Cost of goods sold			
Salary and Wages	\$0.506	\$0.516	\$0.527
Overheads	\$0.372	\$0.377	\$0.384
Other costs	<u>\$0.188</u>	<u>\$0.190</u>	<u>\$0.195</u>
	<u>\$1.282</u>	<u>\$1.286</u>	<u>\$1.307</u>
<b>EBDA</b>	<u>\$0.618</u>	<u>\$0.546</u>	<u>\$0.515</u>

- Employment is expected to be 68FTE during the build and 30FTE (including café) once completed and operational.
- All capital costs and operational costs prior to opening to be met from fundraising.
- No debt finance.
- No Taxation as a charitable organisation.
- Depreciation and amortisation not included as these are non cash items.
- EBDA is the forecast cash surplus based on 144,000 admissions at the \$15 adult admission set of prices.
- Details of overheads and other costs outlined in the Deloitte's report.
- The Deloitte's report carries a standard disclaimer.



Paid employees: 9.5 FTE – Director shared with WAMT (.5)

Paid café employees: 21FTE.

Entry fee assumption - \$15 Adult price admission set of prices.

	<u>International and Domestic</u>	<u>Local</u>
Adult	\$15.00	\$7.50
Children	\$7.50	\$3.75
Family Pass	\$32.00	\$16.00
Student	\$10.00	\$5.00
Senior	\$10.00	\$5.00

Assumptions around visitors are outlined in Deloitte's report.

## 2. Crowe Horwath Feasibility Study 9/10/14

Using different criteria from Deloitte's, Crowe Horwath came up with the following expected visitor numbers.

Domestic	82031
International	41372
Local	<u>29500</u>
	<u>152903</u>

These are very close to 144000 used by Deloitte's in their report and so confirms 144000 is a very reasonable paying admission sales number.

- The Crowe Horwath report carries a standard disclaimer.

## 3. Breakeven Analysis

Deloitte's, for the \$15 adult price set calculated a breakeven number of paying admissions at 90000.

PNT and WAMT analysis sets this at 80,000 paying admissions

Using Deloitte's \$15 adult GST inclusive ticket and sales mix

Average ticket contribution - \$9.90 GST exclusive

	<u>Deloitte's Model</u>	<u>Breakeven</u>
Tickets Sold	<u>144,000</u>	<u>80,000</u>
Admission Sales	\$1,425,600	\$792,000
Plus Shop Margin	\$137,000	\$76,000
Plus Café Rent	<u>\$80,000</u>	<u>\$80,000</u>
Total Income	<u>\$1,642,000</u>	<u>\$948,000</u>
Less		
Opex Costs	\$1,095,000	\$1,095,000
Less Opex Savings Under		
Breakeven	- <u>\$(147,000)</u>	<u>\$948,000</u>
Net Surplus	<u>\$547,600</u>	<u>Nil</u>

At the \$15 adult sales ticket set, breakeven is 80,000 paying admissions.



Accordingly at 80,000 admissions sales with the \$15 adult admission price set, the proposed Hundertwasser Art Centre with Wairau Maori Art Gallery will achieve an annual EBDA cash breakeven.

This compares very favourably with the Otamatea Kauri Museum outlined below where for a number of years they have been actually achieving \$691k admission sales and \$643k souvenir shop sales.

#### 4. Otamatea Kauri and Pioneer Museum Accounts.

The actual financials for the Otamatea Kauri and Pioneer Museum 2014 follow. The Museum is 56km South West of Whangarei and 1.25km West of State Highway 1

Source – Charities Commission filed, audited accounts

##### Income

Admissions	\$691,460
Souvenir Sales	\$643,555
Café Sales	\$296,762
Other	<u>\$55,260</u>
Total Sales	<u>\$1,687,037</u>

##### Less Expenses

Souvenir cost of sales	\$332,639
Café cost of sales	\$140,991
Salaries and wages	\$758,756
Other costs	<u>\$381,567</u>
Total Expenses	<u>\$1,613,953</u>

EBDA \$73,084

- Salaries and wages include café wages.
- From the Charities Commission 11 paid full time and 18 paid part time which is 17.9 FTE and 70 Volunteers which is 10.5 FTE. A considerably different labour situation than Hundertwasser as a lot of repairs and maintenance and renovation of exhibits.

Standard admission prices are:

Adult	\$25
Child	\$8
Senior/Student	\$20
Family	\$5

#### 5. Conclusion

PNT and WAMT take considerable comfort with a remote Northland Museum achieving sales of these levels and given good management and offerings, know a Hundertwasser on State Highway 1 in Whangarei, will well exceed the breakeven numbers predicted above. It is expected that the Deloitte and Crowe Horwarth figures will be achievable.

24 November 2015



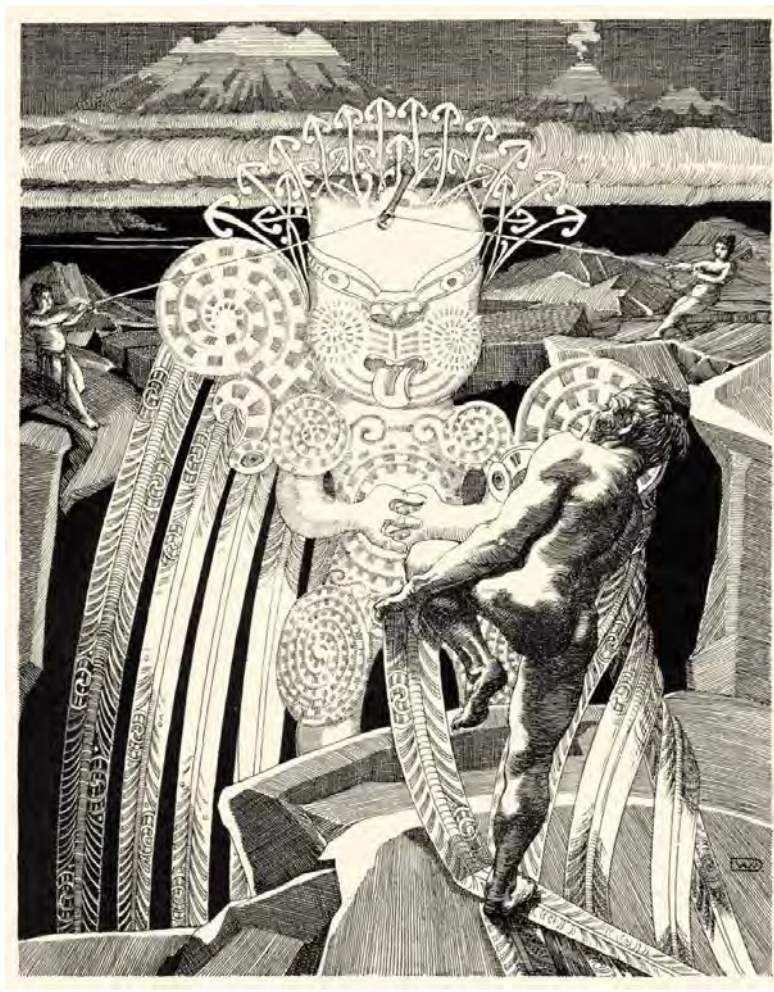
## Profile Document

# **Wairau Māori Art Gallery**

Hundertwasser Art Centre

### Friedensreich Hundertwasser and Māori Art

Friedensreich Hundertwasser, one of the greatest Viennese artists of the twentieth century, stands in the line of descent from Gauguin. He also links back to the Vienna Secession, part of the important international movement, Art Nouveau (der Jugendstil) of which Vienna was one of the most significant European centres. Customary Māori design was one of the sources for the decorative patterning created by Art Nouveau artists, as seen, for example, in the work of the German artist, Wilhelm Dittmer, whose subjects and designs in his book *Te Tohunga* derive from Māori culture. - *Professor Jonathan Mane-Wheoki, CNZM (1943-2014)*



Wilhelm Dittmer, *Maui Fighting the Sun*, engraving published in *Te Tohunga: the Ancient Legends and Traditions of the Māoris*, (London, G. Routledge & sons, limited: London, New York, 1907, p. 57)

## Introduction

Friedensreich Hundertwasser's relationship with Māori was deep and in turn, Māori accorded him great respect and mana. Hundertwasser discovered that the spiral motif, so prominent in his own work, was also strongly embedded in Māori art and symbolism. Further, he identified closely with the holistic nature of Māori spirituality that mirrored his own views about nature and sustainability. Ultimately, this was to lead to his expressed requirement that a Māori gallery an integral component of the Hundertwasser Art Centre project. In keeping with Hundertwasser's original intention the Wairau Māori Art Gallery, has been planned to fulfill a deep and meaningful connection between Hundertwasser and his relationship to Māori Art. The name Wairau Māori Art Gallery has been chosen as Wairau in Te Reo Māori means Hundertwasser in German.

"Hundertwasser was so much in admiration of the culture and the environment that he came to live in Te Tai Tokerau in 1976 and became a New Zealand citizen in 1983. His koru flag design was gifted to New Zealand to mark this rite of passage. There can be no more fitting a project to bring these illustrious histories together than the proposed Hundertwasser Art Centre with Wairau Māori Art Gallery and no more appropriate a place than Whangarei, the 'capital' of Northland, for the location of the centre. The proposed Hundertwasser and Māori art exhibition spaces will provide a meeting point for the European experimentation and innovation in art and Māori courage and curiosity in negotiating a path through that artistic tradition." - *Professor Jonathan Mane-Wheoki, CNZM (1943-2014)*



*Friedensreich Hundertwasser with his Koru flag design.*

Photo/NZH (<http://www.listener.co.nz/current-affairs/a-symbol-solution/> - accessed 26/11/2015)

# **The Wairau Māori Art Gallery**

## **Vision**

An inspiring place where Aotearoa audiences and international visitors experience and enjoy highquality arts of Māori as tangata whenua.

## **Purpose**

The establishment of the Wairau Māori Art Gallery is due to the generous commitment by the Hundertwasser Non-Profit Foundation in Vienna to honor the wishes of the late artist, architect and ecologist Friedensreich Hundertwasser.

The Wairau Māori Art Gallery will be the first purpose built, national art space dedicated to curating and exhibiting contemporary Māori art in Aotearoa/New Zealand. The gallery will be located on the ground level within the Hundertwasser Art Centre, Whangarei – A landmark icon of destination architecture and the last original Hundertwasser building to be constructed.

The Wairau Māori Art Gallery will strengthen the profile of Māori across all hapu and iwi, and it will serve as an invaluable global link connecting Māori, all New Zealanders and international visitors. The gallery will be a stimulating place where Māori culture and art develops and educates, as well as excites national and international visitors. The Wairau Māori Art Gallery will be acknowledged as a having a leading role in the indigenous arts of the world.

## **Values**

**Mana Toi** - celebrating Māori through art and culture in a dedicated Māori art gallery

**Mana Māori** - presenting the best of culture as tangata whenua, the people of the land

**Manaakitanga** - respecting, engaging and welcoming visitors into the Wairau Māori Art Gallery

**Whanaungatanga** - working cooperatively with local hapu, Māori organisations and arts sector groups

**Whakapapa** - recognising the ancestry of Māori artists

## **Operating Structure**

### **Relationships**

The Wairau Māori Art Gallery Board is part of the Hundertwasser Art Centre governance body alongside the Hundertwasser Non-Profit Foundation Vienna, Prosper Northland Trust and the Whangarei Art Museum Trust. The Wairau Māori Art Gallery Board is a group of distinguished Māori artists, scholars, Kaumatua and Kuia who work on a voluntary basis with Māori, the Hundertwasser Non-Profit Foundation in Vienna, the Whangarei Art Museum, Prosper Northland Trust, Hihiaua Trust, national art museums and arts organisations.

### **A History of the Wairau Māori Art Gallery Board**

The Wairau Māori Art Gallery Board was formed in 2012 under the name Māori Advisory Panel, Hundertwasser Art Centre. The Māori Advisory Panel maintained cordial relationships with tangata whenua of Whangarei, iwi and hapu representatives of Te Taitokerau and Nga Hau e Wha, Māori politicians, funding organisations and potential supporters. The Māori Advisory Panel worked with the Whangarei District Council on the Hundertwasser until the project was rejected by a newly elected District Council in 2014.

The Māori Advisory Panel continued to work with Prosper Northland Trust, Whangarei Art Museum Trust and the Hundertwasser Non-Profit Foundation during the turbulent months when the Hundertwasser project was in limbo. The project was revived by Prosper Northland Trust, Whangarei Art Museum Trust, the Māori Advisory Panel and the Hundertwasser Non-Profit Foundation, and eventually was supported overwhelmingly by the ratepayers of Whangarei after an intensive campaign in June 2015. At this point the panel was reconstituted as the Wairau Māori Art Gallery Board.

The Wairau Māori Art Gallery Board mourns the loss of our two colleagues, Jonathan Mane-Wheoki and Manos Nathan.

### **The operating structure for the Wairau Māori Art Gallery**

The exhibition program and gallery will be managed by Whangarei Art Museum under the guidance of the Wairau Māori Art Gallery Board. To achieve a “self-conscious and articulate platform”<sup>1</sup> the gallery needs to have Māori staff to adequately express Māori perspectives. Therefore, the exhibition program will be developed, managed and designed by Māori/Indigenous Curator who will be apart of the Whangarei Art Museum staff. The Director of the Whangarei Art Museum and Māori Curator will actively collaborate with the Māori Art Gallery Board to achieve and implement the vision of the Wairau Māori Art Gallery.

The members of the Wairau Māori Art Gallery Board bring international acclaim and recognition as well as the guiding vision for the Wairau Māori Art Gallery. A formal Memorandum of Understanding will be developed to clarify the roles and relationship structure and will ensure the Hundertwasser Art Centre and Whangarei Art Museum honor and uphold Te Tiriti o Waitangi.

The Wairau Māori Art Gallery intends to apply for Charitable Trust Status in 2016 for the express purpose of attracting funding support for exhibition making, education programs and art acquisitions.

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<sup>1</sup> Peter Brunt, ‘Since ‘CHOICE!’: Exhibiting the ‘new Māori at’, *On Display: New Essays in Cultural Studies*, eds. Anna Smith and Lydia Weavers, (Wellington: Victoria University Press), 2004, p. 215.



## **Artworks**

The contemporary art works exhibited will be located from the Whangarei Art Museum Collection, and loaned from: The National Museum of New Zealand, Te Papa Tongarewa; Auckland Art Gallery, Toi o Tamaki; as well as artist's and private collections. There is a large amount of significant art works by Māori artists owned and stored in various collections in museums and galleries and the Wairau Māori Art Gallery offers a venue for these artworks to re-emerge and be seen frequently in a national and dedicated Māori art gallery.

### **Collection**

The Whangarei Art Museum Collection has some significant artworks by Māori artists and is committed to developing this aspect of its collection. Bequests and acquisitions will be sought and the Wairau Māori Art Gallery board and its charitable status will contribute the growth of the Māori art works in the Whangarei Art Museum Collection.



Buck Nin, *Through the Mists of Time (Culture Survives)*, c1990, Oil on Board, Whangarei Art Museum Collection



## **Exhibition Curation**

### **Background**

The concept and structure of the Wairau Māori Art Gallery reflects the desire to acknowledge the development of the contemporary Māori art movement that developed in Northland during the 1950s through the vision and practice of Selwyn Te Ngaretua Wilson, Arnold Manaaki Wilson, Hone Papita Ruakura (Ralph) Hotere, and Muru Walters. In 2013, Ngapuhi art historian Jonathan Mane-Wheoki (1943-2014) reflected on the importance of the region within the wider discussion of Māori art in the 20<sup>th</sup> century; “Te Tai Tokerau is the cradle of the modern Māori art movement. A whakapapa of modern and contemporary Māori art, by artists who engage with international modernism and contemporary art modes, begins here”. The developments in Māori art had been rarely showcased in galleries as it occurred, a history that was left un-presented until at least 40 years later through key public and curated exhibitions such as *Kohia Ko Taikaka Anake: Artists Construct New Directions*, The National Museum of New Zealand (1990), *Korurangi: New Māori Art*, (1995), *Purangiaho: Seeing Clearly*, (2001) and *Turuki Turuki! Paneke Paneke!* Auckland Art Gallery, (2008).

### **Curatorial Framework**

The Wairau Māori Art Gallery will showcase internationally recognised Contemporary Māori art produced by artists of Māori descent. The space will be formally curated by a Māori Curator and will present contemporary Māori art practices, exhibition making and set-up polemical agendas and korero around contemporary Māori art. Para Matchitt has stated, “It’s a crucial time for artists. This is the best opportunity that living contemporary artists have ever had the chance to respond to. It’s our responsibility to the present and future of art in this country to stand and be counted and add our share to the art world. The more that people can see the work in a full context the better - and that full context is going to happen in a very significant way”<sup>2</sup> within the Wairau Māori Art Gallery.

Dedicating a gallery to only exhibiting contemporary Māori art by tangata whenua will enable Māori artists, academics and curators to adequately express a contemporary Māori perspective. Traditional Māori *spaces* like the *marae* or *whare* always hold the essence of korero that has taken place inside the space, and these spaces become imbued with mana. In the case of a modern or contemporary institutional space - after an exhibition has vacated in a physical sense the *wairua* is still present in the space long after the art works have been removed. The Wairau Māori Art Gallery becomes one of these spaces in a contemporary context – a space where stories, narratives and discussion take place about critical and important Māori issues through art. The establishment of a specific Māori space for contemporary Māori art is essential because the essential structures of western cultural institutions have essentially marginalised or tried to contain, a quintessential contemporary Māori art.

However moving forward “Colonialism, by shattering the world of the traditional artist, also broke open the way for a new type of artist to emerge. This type of artist is not bound by traditional styles and conventions; they explore their own individuality and experiment freely and express their own values and ideas, their mana unfettered by accepted conventions. These are the artists who cast themselves adrift in the void and plot their own course by discovering their own vision, voices, styles.”<sup>3</sup> Contemporary Māori artists ask critical questions and provoke dialogue around ‘What is or can be Māori Art?, Who is a Māori artist?, What is the relationship of contemporary Māori art to the new

<sup>2</sup> Tim Walker, *Kohia Ko Taikaka Anake*, National Art Gallery of New Zealand, 1993, p. 7.

<sup>3</sup> Albert Wendt, ‘The Heartwood: Kohia Ko Taikaka Anake exhibition’, *Australian Art Monthly*, No. 40 May 1991.

postcolonial state and the 'bicultural' regime it inaugurated? What counts as indigenous art in the age of globalisation? Can we or should we separate notions of traditional or contemporary Māori art?

The aim of the gallery is to foster critical dialogue about Māori experience and culture through art. The impetus for exhibition making will focus on three-monthly exhibitions which rotate four times a year and work in collaboration with other key arts organisations in Whangarei to develop meaningful programming for the Whangarei community, region and its visitors. This frequency of programming aligns with the Whangarei Art Museum's exhibition scheduling and will be sustainable as the management and implementation of this gallery will be the responsibility of Whangarei Art Museum.

The various exhibition spaces within the Hundertwasser Art Centre that will showcase contemporary Māori art are the Wairau Māori Art Gallery but also across the corridor will be a purpose built theatre/AV Digital projection room. This space is designed to present digital artwork and moving image video works. The entry lobby and stairwell are temperature control environments and will also provide opportunities for small contextual exhibitions or supplementary educational exhibitions.

The caliber of exhibitions held at the Wairau Māori Art Gallery will be in line with the exemplary shows that have previously toured to Whangarei Art Museum such as *Black Rainbow: Ralph Hotere and Michael Parekowhai* developed and toured by Te Papa and *Uku Rere: Nga Kaihanga Uku & Beyond* curated by Mark Hutchings from *Pataka Art + Museum* in collaboration with *Toi Māori* and toured by TENNZ.

## **Education**

### **Education programs**

The Wairau Māori Art Gallery will be dedicated to presenting and exhibiting important Māori dialogue both intellectually and visually. Hundertwasser Art Centre will house a Learning Centre that delivers education and research programs will be developed in Te Reo Māori and English and will be developed to explore the Wairau Māori Art Gallery exhibition program and connect with Learning Outcomes for Early Childhood, Primary and Secondary Schools.

The Whangarei Art Museum already has learners interested in LEOTC arts programs and art museum plans to tender for the Ministry of Education LEOTC provision in the arts for 2017/2018 so the that a contract is in place to deliver educational experiences that integrate with the Quarry Art Centre, Whangarei Art Museum, Hundertwasser Art Centre and the Wairau Māori Art Gallery. The Hundertwasser Art Centre will have one full time arts education program coordinator dedicated to developing the educational programs are of an international standard.

The arts are **powerful forms of expression** that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders.<sup>4</sup> The format of the education programs will cater to multiple learning modalities and presented in the following ways: Master Art classes, Artist and Curator talks/discussions, children's workshops, academic lecture series, symposia and formalized internships.

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<sup>4</sup> Excerpts from the arts learning area essence statement (**bold added**) (Ministry of Education, 2007, p. 20)

## **Research Centre of Excellence**

The Hundertwasser Art Centre will also feature a Research Centre of Excellence that will enable scholars, curators and academics to research exhibitions and artist archives relating to contemporary Māori art, which has been historically collated over the past twenty years and recently archived by the Whangarei Art Museum. This archive will be expanded and deepened over time so that the Research Centre of Excellence becomes the national resource for Māori art, visual and indigenous cultural knowledge.

The Whangarei Art Museum already has informal partnerships in the tertiary sector by way of internship program with Museum Studies students from Massey University and small-scale practical work experience projects with Bachelor of Applied Arts students at NorthTec. These relationships can will be developed and formalized so that tertiary students can gain valuable educational experience that prepares them for employment in the museum and gallery sector.

## **Collaboration**

### **Iwi and Hapu support**

Key support for the project is in place from Te Parawhau ki Whangarei who hold and assert historical mana whenua in the entire Whangarei downtown/city area and over the Town Basin and Harbour; Te Runanga a Iwi o Ngāpuhi, the tribal authority of the whole of Ngāpuhi; Whangarei Māori Executive to which affiliate marae in the entire Whangarei District and which in turn affiliates to the Tai Tokerau District Māori Council; Ngāti Rahiri Komiti Māori, Waitangi.

Letters of support are pending from Ngāti Hau Trust Board whose large collective interests and mana whenua cover Pehiaweri Marae, Glenbervie; Te Maruata Marae, Huanui; Whakapara Marae, Whakapara; Akerama Marae, Akerama and Maraenui Marae, Waihou Valley. Additional letters are expected from Tai Tokerau District Māori Council; New Zealand Māori Council; Akerama Marae, Akerama; Parahaki Marae, Mangakahia; Takiwa o Mangakahia; Takiwa o Whangarei.

Support from these iwi and hapū bodies also opens up additional funding options, especially with Te Tiriti o Waitangi settlements pending.

### **Toi Iho – Māori Made**

Toi Iho is the exclusive guarantee of authenticity and quality for Māori artists and applies to all categories of Māori artists who apply for membership of Toi Iho. Artists are peer-reviewed and registered within a particular art discipline, if and when accepted. The list of Toi Iho artists is the critically important baseline for the WMAG exhibition selection process. *Please refer to the Appendices for a list of Toi Iho registered artists.*

### **Hihiaua Cultural Centre, Hihiaua Peninsula, Whangarei**

Hihiaua will be an education and training precinct focused on traditional Māori arts such as kowhaiwhai (painting), whakairo (carving) and raranga harakeke (weaving) and will be complementary to Wairau Māori Art Gallery. Those associated with Hihiaua Cultural Centre will be trainees as opposed to the established artists of exhibited at the Wairau Māori Art Gallery who have achieved recognition nationally and internationally. Further, exhibiting works in the Wairau Māori Art Gallery can be an aspirational goal for developing Māori artists.

### **Quarry Arts Centre, Whangarei**

The Quarry Arts Centre has been serving the community for more than three decades by positively promoting growth in the arts; providing professional artists with studio space; running creative workshops; housing a shop, gallery and cafe; as well as being an inviting venue for community events. The Hundertwasser Art Centre and Whangarei Art Museum intends to collaborate with the Quarry Art Centre in area wide arts programming

### **Appendix 1 – Members of the Wairau Māori Art Gallery Board**

Shane Cotton ONZM (Ngati Rangi, Ngati Hine, Te Uri Taniwha)

Elizabeth Ellis, CNZM (Ngapuhi Ngati Kuta, Ngati Porou) *WMAGB Chair*

Elizabeth Hauraki (Ngapuhi, Ngati Porou)

Te Warahi Hetaraka (Ngati Wai, Ngapuhi, Tainui)

Dr Patu Hohepa (Ngāpuhi, Te Mahurehure) *WMAGB Kaumatua*

Ngahiraka Mason (Tuhoe, Te Arawa, Ngati Pango)

Taipari Munro (Te Uriroroi, Te Parawhau, Ngati Taka, Ngati Wai, Ngati Korora, Te Waiarika, Ngati Pukenga, Ngati Te Tawera))

Dr Benjamin Pittman (Ngāpuhi, Ngati Hao, Te Parawhau, Ngati Hau)

Lisa Reihana (Ngāpuhi, Ngāti Hine, Ngāi Tu)

Allen Wihongi, MNZOM (Ngāpuhi, Te Uri o Hua)

### **Taonga Tuku Iho**

Jonathan Mane-Wheoki (Ngapuhi, Te Aupouri, Ngati Kuri)

Manos Nathan (Te Roroa, Ngati Whatua, Ngapuhi)

## Appendix 2 – Toi Iho – Māori Made artists



### The Artists

Artists who whakapapa to Māori such as those on the Toi Iho list, will be invited to exhibit their work in the Wairau Māori Art Gallery. We have a special interest in the artists from Te Taitokerau as an acknowledgement of the land on which the WMAG stands.

Toi Iho is the trademark of authenticity and quality Māori art. ([www.toiio.co.nz](http://www.toiio.co.nz))

### **TOI IHO *BEST OF MĀORI MADE***

#### **TAONGA TUKU IHO**

Cath Brown  
 Te Aue Davis  
 Pakariki Harrison  
 Erenora Hetet  
 Hone Papita Raukura (Ralph) Hotere  
 Katerina Te Hei Koko Mataira  
 Hirini Melbourne  
 Manos Nathan  
 Don Selwyn  
 Riria Smith  
 Diggeress Te Kanawa  
 Te Hau o Te Rangi (Ching) Tutua  
 Hone Tuwhare  
 Colleen Waata Urlich

#### **TE ARA WHAKAREI - Lifetime Members**

##### **ADORNMENT, ORNAMENTATION**

Stacy Gordine  
 Hepi Maxwell

##### **TĀ MOKO**

Mark Kopua  
 Rangi Kipa

Alex Nathan  
Wendy Whitehead  
Charlie Wilson

Areta Wilkinson

#### **DESIGNERS/ MULTI MEDIA**

Lisa Reihana  
Carin Wilson  
Johnson Witehira

#### **CLAY ART, CERAMICS**

Wi Taepa  
Baye Riddell

#### **ILLUSTRATORS**

Gavin Bishop  
Te Maari Gardiner

#### **PHOTOGRAPHERS FILM MAKERS**

Norman Heke  
Toby Mills  
Fiona Partington  
Taika Waititi

#### **SCULPTORS & CARVERS**

Chris Bailey

Fred Graham  
Rangi Hetet  
Cliff Whiting  
Kereti Rautangata  
Riki Manuel  
Hepi Maxwell  
Takirangi Smith  
Clive Fugill  
Brett Graham  
Lyonel Grant  
Todd Couper  
Ross Hemera  
Robert (Bob) Jahnke  
Bernard Makoare  
Wiremu Ngakuru  
Michael Parekowhai

Derek Lardelli  
Julie Palmer-Pengelly

#### **WAKA/ Traditional navigation**

Hekenukumai Busby  
Stan Conrad

#### **VISUAL ARTISTS**

Sandy Adsett  
Gabrielle Belz  
June Grant  
Robyn Kahukiwa  
Emily Karaka  
Simon Khan  
Para Matchitt  
Kura Te Waru Rewiri  
Selwyn Murupaenga  
Marilyn Webb  
Israel Birch  
Shane Cotton  
Darryn George  
Lonnie Hutchinson  
Reuben Patterson  
Benjamin Pittman  
Peter Robinson  
Ngatai Taepa  
Saffron Te Ratana

#### **WEAVING, FIBRE ART**

Hinemoa Harrison  
Maureen Lander  
Matekino Lawless  
Tina Wirihana  
Kahutoi Te Kanawa  
Sonia Snowden  
Donna Campbell  
Moana Harrison  
Veranoa Hetet  
Katarina Hetet

Jacob Scott

Blane Te Rito

Roi Toia

Allen Wihongi

The Wairau Māori Art Gallery Concept is supported by

AUCKLAND  
ART GALLERY  
TOI OTAMAKI





## The Hundertwasser Art Collection Significance

Fredrick Hundertwasser first visited New Zealand in 1973, accompanying an exhibition of his work at the invitation of the Auckland Art gallery. The theme for this exhibition was prophetic in what was to follow:

We live in Paradise, but we don't know it  
We live in Paradise, all we do is ruin it

He had already heard much about our country from his mother and other colleagues. He quickly developed a love for the country and its people and found a strong affinity with New Zealand natural environment and often down to earth approach to life. By this time he was already an internationally recognised artist and architectural doctor, a fame which did not always rest well with his desire to be at one with nature away from everyday city stress.

He purchased his own piece of his paradise, in the upper reaches of the Bay of islands and developed Kaurinui as his New Zealand base. It became a sanctuary in his busy life, a place to be at one with nature from which he derived so much inspiration. "New Zealand is a kind of promised land, where you can find your way back to your origins. What Israel is to the Jews, New Zealand is to me" he explained, describing his connection with this land and its people. Such was his love for this new home that he applied and was granted in 1984 permission by the government to be buried at Kaurinui and in 1986 became a New Zealand citizen. Known for his design of nationally important artistic symbols throughout the world used on flags, postage stamps and buildings, Hundertwasser designed for New Zealand the first conservation week poster in 1974, a national Koru flag in 1983 and an outline design for a national museum building in Wellington, and in 1999 the toilets in Kawakawa.

Hundertwasser travelled extensively internationally and painted as he did so. At his Kaurinui studio many works were started, progressed or finished. In 1993 he designed the Hundertwasser Art Centre in Whangarei with its two galleries: the Hundertwasser Gallery, to one day house a collection of his works, and the Maori gallery (now called Wairau Maori Art Gallery) to house contemporary Maori works, a reflection of his affinity with Maori and their art and culture. On his sudden death in 2000, before his vision of his Art Centre in Whangarei was realised, the many art works at his Kaurinui studio were crated up and sent to Vienna.

New Zealand is rightly proud of its depth of artistic talent. We have generated many artists who have developed their talents here then moved on to the world stage, moving away from their home land for much of their creative life. In Hundertwasser we have a New Zealander who came the other way. Revered on the world stage then adopting New Zealand. He is buried at Kaurinui and yet few examples of his extensive internationally acclaimed work can be seen in New Zealand.

Through the building of his vision, the Hundertwasser Art Centre with Wairau Maori Art Gallery, we have the opportunity to put this right. In formal agreement with the Hundertwasser Non Profit Foundation, Vienna, some 50 of his works will be displayed on permanent loan to New Zealand. This collection will not only reconnect Hundertwasser's legacy to New Zealand through his work, but will enable his wider philosophies on nature, sustainability and life to become widely known through supporting exhibitions and programmes at the Education Centre, a key part of the Art Centre. The building itself, with all its intricate detail, will stand as part of this collection, an art and architectural work of international significance ; the last Hundertwasser building to be realised following the death of this internationally acclaimed artist, philosopher and architectural doctor.



### **WAIRAU MAORI ART GALLERY – SUPPORTING STATEMENT**

We see the Wairau Māori Art Gallery component of the project very much as one, which will develop and grow over time, taking on its own mana and status, supported by the collective, personal mana and loaned works of our most successful, well-known Māori artists. Contributing artists, collectively, also are also for the most part, acclaimed members of Toi Iho, the guarantee of absolute authenticity and quality. The development of an eventual collection of national significance will be part of this along with educational and research components. Our first priority is, however, to get the project up and running and as Wairau Māori Art Gallery. Our next is to develop an exhibitions program showcasing the very best of contemporary Māori art practice and which can stand purely on its own merits through the bringing together of unique and world-class talents which might not otherwise be seen so frequently through annual programs of four, three-monthly exhibitions. So, the current focus is on getting the entire complex funded for the complex build itself and thereafter, on developing the continued support of our leading Toi Iho artists and others who choose to join with us. With these structures in place, we will then be able to focus on how best to build a significant national collection. We will of course be able to do anything with proper funding vehicles in place and operational funding, however, as always, the good will, support and generosity of our artists must be respected and valued; it must not be taken for granted. It remains an important and active process for us of creating something new.

### **WAIRAU MAORI ART GALLERY BOARD**

