Asset Management Plan
Public Art and Heritage Object

PALMY

Falling Water, Fred Graham, 1970

Asset Management Plan
Executive Summary

Public Art and Heritage Objects

Manaaki whenua, manaaki tangata, haere whakamua. Tihei mauri ora! No reira, e te haukainga o Rangitāne, nei rā te mihi nui ki a koutou e pupuri nei I te mauri o te whenua me ngā wai e rere atu e rere mai. Tēnā koutou, tēnā koutou, tēnā tātou katoa.

Palmerston North has a strong arts sector and a thriving art scene with notable local artists, exhibitions, performances, and events. Our Public Art and Heritage Object assets bring our city to life, challenges ideas, and give people opportunities to express and enjoy creativity, cultural identity and our history.

Our Public Art and Heritage Object assets foster both individual and community wellbeing. A 2020 Creative New Zealand survey found that most people believe their community would be poorer without these assets. Most also thought that Public Art and Heritage Object assets contribute positively to the economy, improve our sense of community and help reflect who we are.

We support arts, culture and heritage in Palmerston North in a number of different ways. This includes providing buildings and facilities for groups to base their creative activities, through grants for artists and heritage groups to make their own contributions to the city, and by partnering with community groups and businesses to deliver assets within our public spaces for all to enjoy. However, our involvement does not end at commissioning, funding and facilitating Public Art and Heritage Object assets, we're also responsible for protecting and maintaining them once they're done.

Scope and purpose

This is the first Asset Management Plan to cover our Public Art and Heritage Object assets. It's an important step in creating a clear picture as to how we commission and assist in the delivery of these assets both now and into the future.

The purpose of this Public Art and Heritage Objects Asset Management Plan (AMP) is to show how we facilitate, manage and maintain our Public Art and Heritage Object assets throughout their expected lifetime.

This Asset Management Plan:

≫ Covers assets that were designed or created with the intention of it being Public Art within the project's commission brief

≫ Highlights the risks and consequences of current financial and planning constraints

≫ Is supporting evidence for our Long Term Plan (LTP) which will be reviewed next year

≫ Is a reference guide and record for decisions around asset management

≫ Demonstrates how Public Art and Heritage Object assets can be delivered by non-council organisations such as community stakeholders and our partners Rangitāne.

≫ Provides a 'one stop shop' overview of how we will support and enable public art and heritage assets within our public spaces

≫ Identifies the limitations of our current practices and lays out initiatives to address them through the improvement plan

Palmerston North has an impressive range of Public Art, Memorials and Heritage Object Assets. Our art assets include Ngā Toi Māori, Permanent, Temporary and Ephemeral works. Our Memorials and Heritage objects include memorials and objects of cultural heritage value that are owned or managed by Palmerston North City Council.

Public Art and Heritage Object assets align with our goals

The public art and heritage assets we have on display around Palmerston North contributes to our vision of **He iti rā, he iti pounamu. Small city benefits, big city ambition**. We have four strategic goals that support the direction of our vision which are:

GOAL 1   an innovative and growing city

GOAL 2   a creative and exciting city

GOAL 3   a connected and safe community

GOAL 4   to be a sustainable and resilient city

Our Arts and Heritage Plan aims to embed our city's heritage and culture through storytelling opportunities within our urban environment. Our Public Art and Heritage Object assets contribute towards a high quality and stimulating public environment that supports Goal 1: An innovative and growing city. Unlike other council assets many of our Public Art and Heritage Object assets have been shown to grow in financial value over time, rather than depreciate. This means funds used in their maintenance can contribute to an appreciation in the value of that asset.

Our work with the Palmerston North Sculpture Trust has enabled us to have significant pieces of art in our public spaces. These assets are created in part with our annual grant to the Sculpture Trust and the remaining majority being funded through private donations organised by the trust.

Our city's Public Art and Heritage Object assets enhance many of our public spaces expressing Palmy's unique identity for the appreciation of both residents and visitors. This underpins Goal 2, to be a creative city that nurtures and celebrates the arts and local history. Part of this is our City Centre Streetscape plan which aims to weave our Public Art and Heritage Object assets throughout the tapestry of our city spaces. Our Connected Communities plan contains funding and support opportunities for communities to deliver their own creative projects in partnership with us and other stakeholders, such as Creative New Zealand.

The creation of Public Art provides for diverse expressions of Toi Māori which acknowledge and celebrate both our mana whenua Rangitāne and wider Māori artistry. It also connects us to our city's history and to each other. Our Arts and Heritage plan aims to build on the strength of

Palmy's diversity as a place of many cultures and languages by having these represented throughout the city. These aspirations feed into Goal 3, to be a connected and safe community. We aim to check our Public Art and Heritage Object assets to make sure they are not a risk to public safety once a year.

Cityscape, Guy Ngan, 1980

What we provide

*Please note a summary list of all Art and
Heritage objects is contained on page 12

WE HAVE 9
HERITAGE OBJECTS

WE HAVE 50
ARTWORKS

WE HAVE 7 MEMORIALS

OUR ARTWORKS, MEMORIALS AND HERITAGE OBJECTS, HAVE A REPLACEMENT VALUE OF $8,061,554

Our art is for our community

Tourists

Pedestrians

Residents

Community Groups

Educational Institutions

Small Business Owners

Palmy's Public Art and Heritage Object collection involves ongoing work and collaboration with Rangitāne o Manawatū, Palmerston North Public Sculpture Trust, individual artists, specialist conservators, community groups and the Palmerston North Business Improvement District.

Our levels of service

Our Public Art and Heritage Object assets have a dedicated budget for their care and maintenance. This budget is managing to achieve adequate levels of service; however it is under pressure due to the rising amount of reactive remediation required from increases in vandalism.

We have some challenges and risks

Our budget is limited

The maintenance budget allocated for our Public Art and Heritage Object assets has struggled to cover the care and maintenance of today's portfolio and didn't cover vandalism. This budget has been adjusted in the draft Long-Term Plan to allow for projected costs related to future vandalism, as well as continuing to provide preventative maintenance for our growing collection of assets.

We don't have a budget or programme that enables us to commission assets on behalf of the public. This limits our ability to fully involve the community in the commissioning of these public facing assets.

Infrequent assessments and valuations

We don't confidently know how much it would cost to replace our portfolio, if an unprecedented natural disaster were to damage the assets beyond repair. Our last asset valuation was undertaken in 2019 and values the replacement cost of the portfolio at just over $8 Million.

Our limited budget means we are unable to carry out a consistent valuation of our portfolio that aligns with an industry standard of every three to five years. Our Public Art and Heritage Object assets are unique assets in our portfolio as they do not depreciate. Instead, these assets increase in value overtime. It is important that we understand how much it would cost to replace the portfolio in today's dollar.

We need better understanding of our roles and to talk to each other more

We currently have limited process to record or pass on important information on the delivery and maintenance of our portfolio across Council's different units and divisions. Without a comprehensive overview of our Public Art and Heritage Object assets we cannot confidently make assessments on the portfolio as a whole. While some units and divisions have allocated budgets to deliver Public Art and Heritage Object assets, we don't fully understand which teams have acquired funding to deliver these assets until a project is completed and an asset is handed over to our community development team. We are hoping to unify this approach so we have a better understanding of what assets are being delivered and when so when we are making decisions, we can take into account assets that are not yet in our portfolio.

What's our plan?

Continue funding our external partners and supporting their work

We will continue to support our external partners to deliver Public Art and Heritage Object assets that enrich our public spaces and, commit and provide the necessary resources to maintain and care for these valuable assets.

Create transparency around how we currently fund, maintain and enable the delivery of Public Art and Heritage Object assets

We want to make sure we're clear about how we fund and support the delivery of our Public Art and Heritage Object assets. While we are making steps to provide a level of transparency regarding our own role, we also need to be able to provide transparency on the role our partners and stakeholders play in delivering assets, including how our annual grant to the Sculpture Trust is utilised.

Explore how our existing plans and polices can contribute to the delivery of public art and heritage assets

We want to better explore how our Public Art and Heritage Object assets can deliver to our various plans and polices, such as our Play Policy, that offer further opportunities and guidance to activate and enhance our public spaces.

Better align our data asset management systems with an industry best practice

Our data asset management systems (AMS) are vital for documenting what we do, when we do it and why we do it. Our current data asset management system for our Public Art and Heritage Object assets does not offer all the capabilities that are beneficial for capturing data and sharing it with the public. Aligning our AMS with an industry best practice will offer greater transparency while providing internal officers vital asset related information when undertaking work on or around an asset.

Investigate how we can deliver Public Art and Heritage Object assets internally and, enable greater opportunities for public decision making and contribution

We want to provide opportunities for all communities to exercise creative expression.

To deliver art assets that are sustainable and resilient

We want to ensure that the Public Art and Heritage Object assets we commission, or fund, are resilient to increased exposure to rain and wind and other climate related increased weather intensity. We also want to make sure that our assets will be created from acceptably sustainable materials that offer positive environmental outcomes.

How much will it cost?

Operations and Maintenance

Existing care and maintenance budgets were reviewed against historic expenditure reports and our proposed level of service requirements. This was used to forecast future budget needs for our existing Public Art and Heritage Object assets. Our current ability to Maintain Service Levels (MSL) is at risk due to the increasing need for reactive remediation and our lack of budget to cover this. To bridge this gap, additional funding is necessary. There is a need to understand the exact maintenance required across the portfolio so that funding is available at the right time to ensure preservation of items.
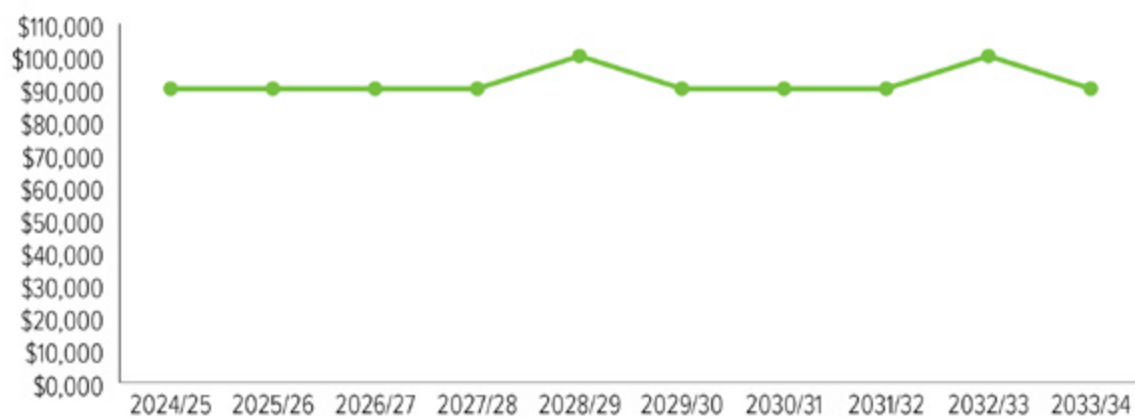
As new artworks are bespoke, consequential opex requirements should be identified and budgeted for any additions to the collection.

Summary list of Artwork, Memorial or Historic Objects

This is the list of current artworks, memorials and historic objects owned or managed by Palmerston North City Council, it continues to be updated.

Artwork, Memorial or Historic Object	Creator	Date
Te Peeti Te Awe Awe Memorial	Harold Anderson and Samuel Dowdall	1906
King Edward VII Coronation Memorial Fountain	Charles Alfred Vautier, Samuel Dowdall and James Thomas Dowdall	1902
Palmerston North Cenotaph, also known as The War Memorial	Ferdinand Victor Blundstone	1925
Ghost of the Huia	Paul Dibble	2010
PRiME Sculpture: He tangata. E tangata. It is people.	Dr Richard Shortland Cooper	2000
PRiME Sculpture: Alleluia	Sarah Dutt with Metuanooroa Tapuni	2000
PRiME Sculpture: [Untitled]	Naibuka Tuitaru	2000
PRiME Sculpture: [Untitled]	Filipe Tohi	2000
PRiME Sculpture: [Untitled]	Hisao Kameyama	2000
PRiME Sculpture: [Untitled]	Steven Gwaliasi	2000
PRiME Sculpture: [Untitled]	Ioane Reuelu (Johnny) Penisula	2000
PRiME Sculpture: Melting Stone	Deborah Anne Hall	2000
PRiME Sculpture: Te Rangiotū	Warren Warbrick	2000
PRiME Sculpture: Te Marae O Hine	Para Matchitt	2000

Artwork, Memorial or Historic Object	Creator	Date
All Creatures Great - One Whale = Ten Elephants	Paul Dibble	1996
Pukeko and Raupo	Paul Beaurepaire and Steve Anderson	1994
Numbers	Anton Parsons	2007
Returning Column	Greg Johns	2008
Cityscape	Guy Ngan	1980
United Divided	Phil Price	2010
Body language - Spirit of Place	Terry Stringer	2010
Who's Afraid	Paul Dibble	2011
Giants Amongst Us	Konstantin (Kon) Dimopoulos	2012
Ghost Tower	Louise Purvis	2014
Nga Huruhuru Rangatira, The feathers of the chief	Robert Jahnke	2016
Te Pūatatangi ki Te Ika a Māui Dawn Chorus on the fish of Maui	Paul Dibble	2008-2019
Te Marae o Hine carving: Ronomaraeroa	John Bevan Ford and Warren Warbrick as tohunga whakairo for Rangitāne	1990
Te Marae o Hine carving: Rangitāne, Reretua and Hinerau	John Bevan Ford and Warren Warbrick as tohunga whakairo for Rangitāne	1990
Falling Water	Fred Graham	1970
Tāne	Paul Horton	2020
Linklater Park Pou: Whātonga	Craig Kawana	2018-2019

Artwork, Memorial or Historic Object	Creator	Date
Raleigh St Reserve Pou	Leighton Girling and Latrell Kamura-Grant under the guidance of Glenn Hauraki	2018
Wildbase Pou: Tāne-mahuta	Craig and Tipene Kawana	2018
Wildbase Pou: Tangaroa	Craig and Tipene Kawana	2018
Wildbase Pou: Haumia-tiketike	Craig and Tipene Kawana	2018
Wildbase Pou: Rongo–mā-Tāne	Craig and Tipene Kawana	2018
Wildbase Pou: Tāwhirimātea	Craig and Tipene Kawana	2018
Wildbase carving: Papatuānuku and Ranginui	Craig and Tipene Kawana	2018
Whaiwhakāroaro, Deep Thinker	Gregor Kregar	2019
Ahimate Reserve Pou: Whatu Kura	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Mārei Kura	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Kapuarangi	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Rangitepaia	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Mairehau	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Hineaute	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020

Artwork, Memorial or Historic Object	Creator	Date
Ahimate Reserve Pou: Aranaki	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Hineaupounamu	Warren Warbrick	2021
Te Rongorito	Warren Warbrick	2021
Te Paepaeroa O Kahukura	Ephraim Russell	2021
Tomokanga (Gateway) - Arapuke Forest Park	Craig Kawana	2022 - 2023
Memorial Park Gates		1951-1954
Workers' Monument	I Cooper & R Martin [Designers]	2011
Ashhurst War Memorial	Ashhurst RSA and Ashhurst Action Group	2003
Hitching post		Around 1900
Trough (Summerhill Drive, Kendalls Line, Ashhurst Village Green)		1897, 1903, Unknown
Bunnythorpe War memorial		1920
M101A1 105mm howitzer	Ordnance Department, USA	1954
Second Fitzherbert Bridge	Fletcher Construction Company	1935
Railway Wheels		Around 1880s
Railway Bridge foundations		Around 1880s
Post Office Clock and the Kerei Te Panau city chimes	J.B. Joyce and Company	1906
King Street Planter Box Mosaics	Eric Brew	1999

This document was prepared by Palmerston North City Council, Infrastructure, Asset Planning Division.

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Contents

1 Introduction

1.1 He Mihi

Manaaki whenua, manaaki tangata, haere whakamua. Tihei mauri ora! No reira, e te haukainga o Rangitāne, nei rā te mihi nui ki a koutou e pupuri nei I te mauri o te whenua me ngā wai e rere atu e rere mai.

Tēnā koutou, tēnā koutou, tēnā tātou katoa.

Our vision for Papaioea Palmerston North is **"he iti rā, he iti pounamu | small city benefits, big city ambition",** where every resident enjoys the benefits of living in a small city yet has the advantages of a big city.

It is well-recognised that creative and cultural assets contribute significantly to economic growth, urban development, and a city's overall attractiveness. Our Public Art and Heritage Object assets assist in delivering safe, creative and exciting public spaces that encourage economic activity. When well-managed, a city's Public Art and Heritage Object assets provide limitless benefits to local and regional communities.

1.2 Our Partnership with Rangitāne o Manawatū

Rangitāne o Manawatū (Rangitāne) is our key partner in Council governance and our key partner in the planning and delivery of our Public Art and Heritage Objects. Our relationship is important, and we see it more than an obligation. In the delivery of Public Art and Heritage Objects we will:

- Ensure Rangitāne history and aspirations are expressed in the city landscape.
- Provide for diverse expressions of Toi Māori which acknowledge and celebrate Māori culture and artistry.
- Protect cultural concepts, values, practices and the taonga of Rangitāne.
- Ensure Rangitānenuiarawa[1] is embedded in our public spaces.

1.3 Our Asset Management System

To ensure consistent and effective Asset Management practices throughout our organisation, we have adopted an Asset Management System. Our framework is based on the International Infrastructure Management Manual (IIMM) and will be continually developed as we grow and come across new challenges and solutions in the delivery of our assets.

Our Public Art and Heritage Objects Asset Management Plan (AMP) outlines the important results of our Asset Management (AM) process for improved accountability, sustainability, risk management, service management, and financial efficiency.

More information about our asset management maturity assessment can be found on the Strategic Asset Management Plan (SAMP).

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[1] Rangitānenuiarawa is the Rangitāne expression of kaitiakitanga, or customary authority and guardianship, and affirms their customary leadership in ensuring the health and regeneration of their tribal rohe.

Figure 1: Asset Management Framework

1.4 Purpose of this Asset Management Plan

The purpose of this Asset Management Plan (AMP) is to create transparency and understanding of how we commission and assist in the delivery Public Art and Heritage Objects. This AMP also demonstrates how we manage and maintain these assets through a long-term lifecycle approach. This AMP serves as a foundational document for the Asset Management (AM) of our Public Art and Heritage Object assets.

It will be important to note that this document is our **first** AMP covering our Public Art and Heritage Object assets. This plan is one of many steps in creating activity transparency and will continue to develop as we mature in activity delivery and asset management.

It is recommended this AMP is read in conjunction with Part A of the Strategic Asset Management Plan (SAMP). The SAMP outlines our comprehensive and overarching strategy for managing and maintaining our assets and, sets out our organisational practices, systems, and wider issues involved in asset planning and delivery.

This Asset Management Plan aims to:

- Support our 10-Year Plan (LTP)
- Be a reference document for how we plan, support, maintain and care for public art and heritage object assets
- Be a reference guide and record for how we deliver public art and heritage object assets by partnering with Rangitāne and various external stakeholders.
- Identify our limitations and initiatives to address them through the improvement plan

1.5   Relationship with other plans

This section outlines the relationships between the Public Art AMP, other Council AMPs, and other strategic plans. These other plans are accessible at: Plans | Palmerston North City Council (pncc.govt.nz)

AMPs are a key component of the Council planning process, linking with the following plans and policies:
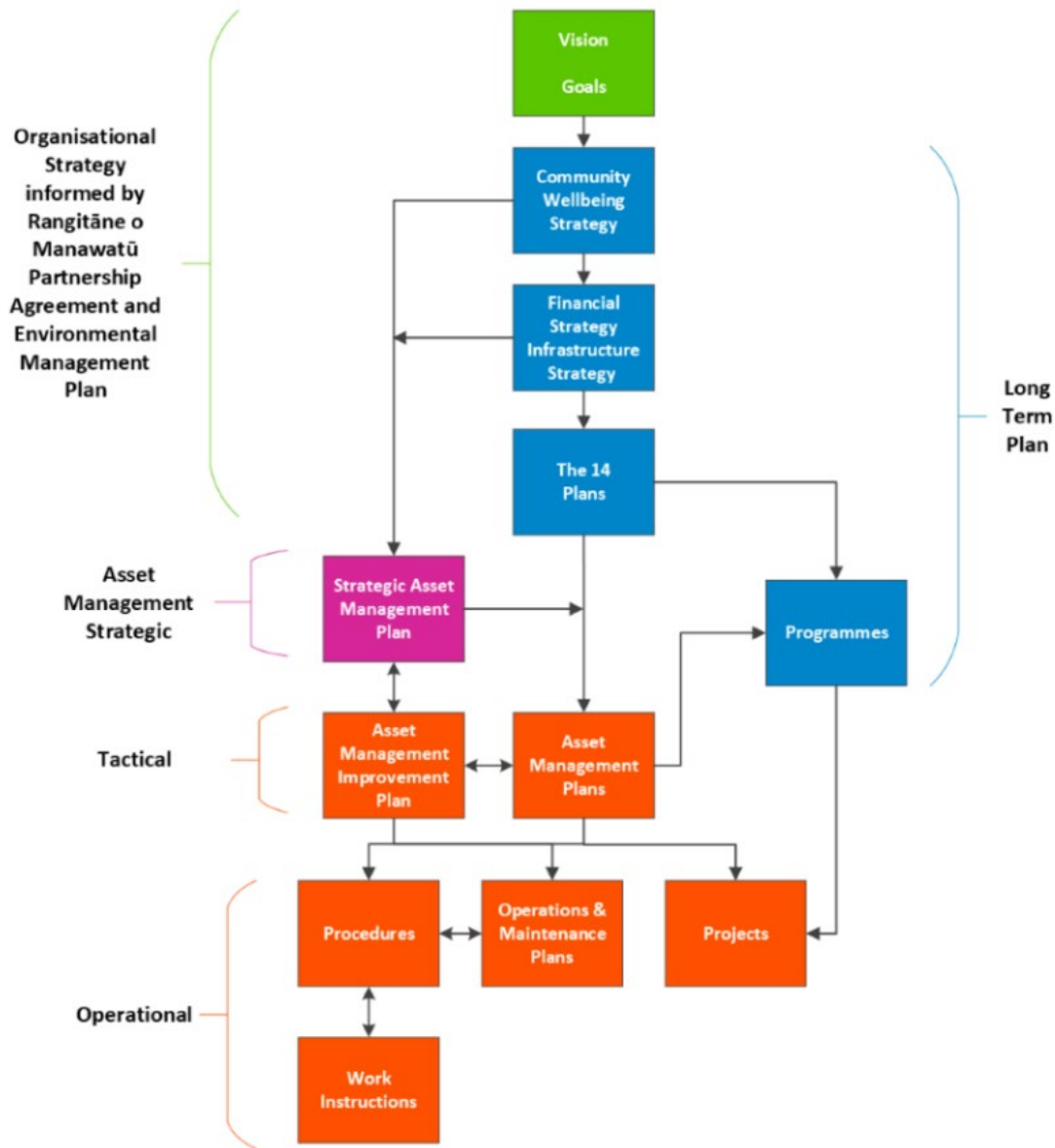
Figure 2: Palmerston North City Council Strategic Context

1.6   Why we provide and enable Public Art and Heritage Objects

Local government authorities like us exist to promote the social, economic, environmental, and cultural wellbeing of communities in the present and future. Our Public Art and Heritage Object assets contribute to Council's goal of delivering a creative and inspiring environment for Palmerston North.

The Local Government (Community Well-being) Amendment Act 2019 enables us to deliver projects that consider the social, economic, and cultural interests of people and communities. We intend to continue supporting creative opportunities and providing Public Art assets with guidance from the Amendment Act.

The objective of these assets aligns with the priorities set in Goal 2: A creative and exciting city and the Arts and Heritage Plan.

- Ensure Rangitāne o Manawatū history and aspirations are expressed in the city landscape.
- Promote and celebrate the local history
- Create a city that has great places for all people
- Celebrate the city's history and diversity and build on the strength of being a city of many cultures and languages.
- Be a creative city that nurtures and celebrates the arts
- Support art organisations and cultural Council-Controlled Organisations (CCOs)

1.7   Our Key Partners and Stakeholders

1.7.1   Rangitāne o Manawatū

Rangitāne are our key partner in the care and maintenance of our Ngā toi Māori assets and bring a strong level of local knowledge that is vital in the storytelling of our city and the greater Manawatū. There is an opportunity for our delivery of Public Art and Heritage Object assets to assist in strengthening relationships and local knowledge through a range of artistic media and Ngā Toi Māori that will enrich the city's places and recognise the history of mana whenua.

1.7.2   Palmerston North Public Sculpture Trust

Palmerston North Public Sculpture Trust (The Sculpture Trust) was formed in 2006 by members of the local arts and business communities. The Trust currently receives an annual grant from Council– delivered under Goal 2 "A Creative and Exciting City" of the 10 Year Plan. Extra funds needed for Public Art assets are raised by the Trust before being presented to the City. The working relationship with Trust is important and provides additional pathways for the delivery of Public Art.

To date The Sculpture Trust has presented 13 sculptures to the city. 12 of these sculptures are cared for by council Officers and operational staff and are included in section 4 of this AMP. The remaining sculpture was presented to our Council Controlled Organisation (CCO) Te Manawa and will not be covered by this AMP.

1.7.3   Council Controlled Organisations

Council Controlled Organisations (CCOs) are set up to manage some of our facilities independently and can provide business and community expertise that we may not otherwise have easy access to. They can also attract funding from sources other than rates to commission and maintain Public Art assets themselves. We sometimes partner with our CCO's to commission, maintain or archive Public Art and Heritage Object assets.

1.7.4   Internal and External Stakeholders

Our Public Art and Heritage Objects Activity include a diverse range of assets that require input and collaboration with a multitude of stakeholders. A complete list of internal and external stakeholders can be found in Appendix A and B, respectively.

1.8   Improvement Actions

1. To identify the relationship of this AMP to other AMPs especially Property, Parks and Transport

2 Strategic Context

Our vision, objectives, goals and relevant supporting plans set a clear direction and roadmap for how we deliver and manage our services and assets, including our Public Art and heritage Objects. While our SAMP sets out a greater understanding of our wider objectives, this section aims to pull those relevant to the delivery and maintenance of our Public Art and Heritage Object assets.

2.1 Our Internal Strategic Direction

Council has four strategic goals that help to enact the vision of **"*He iti rā, he iti pounamu | Small city benefits, big city ambition*"**. Every goal has specific strategies and plans that guide its accomplishment. These strategic plans consist of practical actions that are executed at an operational level.

All strategic plans play a role in achieving the Council's objectives of enhancing economic, cultural, social, and environmental wellbeing. Our goals and outcomes are described in the **Oranga Papaioea City Strategy**.

There are four strategies that have been implemented to achieve the vision:

- Goal 1 – An innovative and growing city
- Goal 2 – A creative and exciting city
- Goal 3 – A connected and safe community
- Goal 4 – A sustainable and resilient city

To achieve our City's vision, we have aligned the Public Art and Heritage Object Asset Management Plan with Goal 2: A creative and exciting city, and notably the Arts and the Heritage Plan.

2.1.1 Public Art and Heritage Objects align with our goals

Our Strategic directions strengthen our commitment to the delivery and ongoing enabling of Public Art and Heritage Object assets. Within those documents there are key themes that drives and influences how and why we invest in these assets.

Table 1: The alignment of this AMP to our goals

Strategies	Application to this AMP
Goal 1 – An innovative and growing city	Our art and heritage objects are unique council assets that tend to increase in financial value as time passes, instead of depreciating. Thus, investing funds in their maintenance can lead to a rise in the value of the asset.
Goal 2 – A creative and exciting city	Our city's art and heritage assets enhance the beauty of our public spaces, expressing Palmy's unique identity and providing enjoyment for both residents and visitors.
Goal 3 – A connected and safe community	The creation of art and heritage assets allow for a range of expressions of Toi Maori, which honor and appreciate both our mana whenua Rangitāne culture and broader Maori artistic traditions. This also helps us maintain a connection to our city's past and to one another. Additionally, we make it a point to conduct an annual inspection of our assets to ensure that they do not pose any threat to public safety.
Goal 4 – A sustainable and resilient city	As we look ahead, our goal is to support art that is crafted from eco-friendly materials, to avoid causing harm to the environment or contributing to climate change. We also aim to commission or fund pieces that can withstand harsh weather conditions, such as heavy rain and strong winds, which are becoming increasingly common due to climate change.

2.2   District Plan

Within Palmerston North, buildings and objects of cultural heritage value make a significant contribution to the sense of identity and community experienced by both residents and visitors. The Palmerston North District Plan Section 17: Cultural and Natural Heritage sets out greater obligations for the care and maintenance of our Heritage Objects, including a clause to discourage the demolition or relocation of these assets and expected level of engagement with mana whenua when working with or on scheduled assets. Section 17 provides a schedule for assets that are recognised as holding cultural and/or heritage significance.

2.3   External Strategic Direction

The Local Government Act 2002 does not require the Public Art and Heritage Objects Activity to be implemented. Across the country, there is no uniform method of managing Public Art and Heritage Objects. The size of each council's portfolio, the types of art they support, and the activities they engage in all differ from council to council. This approach provides flexibility for each council to cater to the specific needs of their respective communities.

2.4   Regulatory Context

Appendix C lists the important legislations that govern the delivery of our Public Art and Heritage Object assets. These legislations ensure that we meet a minimum level of service while also providing additional guidance and requirements for the proper care and upkeep of our Heritage Object assets.

2.5   Improvement Actions

No improvement action for this section.

3 Strategic Issues and Challenges

We have some challenges to address so we can continue to maintain, deliver, and enable our Public Art and Heritage Object assets at a desired level of service. Identified below are the key challenges impeding the portfolio's day to day operations, growth, and delivery. These challenges have influenced our Section 5 Level of Service statements and set a direction and roadmap for how the delivery can improve. Section 7 of this AMP outlines the risks these challenges pose to the portfolio's delivery.

3.1 Budget limitations

The Maintenance Budget allocated to Public Art and Heritage Object assets struggles to cover the maintenance and care of today's portfolio and, doesn't consider the future additions delivered by partners and stakeholders. An increase of vandalism within the portfolio means this budget is further stretched to provide reactive remediation and would jeopardise the planned care and maintenance of other assets.

There is no budget or programme that enables the Community Development team to purchase pieces themselves on behalf of the public. This means the portfolio and activity relies on external partners and stakeholders to commission, deliver and bequest an asset to council.

Our budget limitations give effect to the most challenging obstacles in delivering Public Art and Heritage Objects at a desired Level of Service.

3.2 Infrequent Asset Assessment and Valuations

We don't confidently know how much it would cost to replace our portfolio, if an unprecedented natural disaster were to damage the assets beyond repair. Our last asset valuation was undertaken in 2019 and values the replacement cost of the portfolio at just over $8 Million.

Our limited budget means we are unable to carry out a consistent valuation of our portfolio that aligns with an industry standard of every three- five years. Our Public Art and heritage Object assets are unique assets in our portfolio as they do not depreciate. Instead, these assets increase in value overtime. It is important that we understand how much it would cost to replace the portfolio in today's dollar.

3.3 Communication issues between Council's units, divisions and activities

There is no transparency of the roles each division or activity plays in delivering Public Art. Although Community Development does not have a budget to commission Public Art and heritage Object assets themselves, other activities within Council acquire funding to deliver or improve existing Public Art infrastructure as part of a greater capital project. There is currently no process to convey important information regarding the delivery and maintenance of our portfolio carried out across Council's units, divisions, and activities. As a result, we cannot confidently report on, value or maintain Public Art assets and improved attributes that have not been captured by Community Development.

3.4 Quality and Reliability of Asset Data

There are currently two different Asset Management Systems (AMS) used by different Units across Council. Currently, Community Development maintain and store asset information and specific care and maintenance programmes in a spreadsheet stored on Oasis Records. This Spreadsheet is Live and updated regularly by the Community Development and Property Team. As a part of the 2020 portfolio evaluation Public Art asset information was quickly uploaded into RAMM (Road Assessment and Maintenance Management), an AMS designed for roading related infrastructure. Public Art information stored in RAMM has not been updated since 2020.

Neither of the two systems currently used for data management of our Public Art and Heritage Object assets is locatable and accessible for all of Council's staff and does not provide the public with activity cost and delivery transparency or meet industry best practises.

4 Our Public Art and Heritage Object Assets

4.1 Purpose

The purpose of our Public Art and Heritage Object assets is to create a high-quality public art collection that is unique, reflects the identity of Palmerston North City, engaging, thought provoking, that challenges and inspires people now and in future. Also, to use permanent and temporary public art in a way that transforms and enhances peoples' experiences in public spaces.

4.2 What counts as a Public Art or Heritage Object asset

We are still understanding how our assets fit into categories and are generally defined. This journey will likely continue past the publication of this AMP. The table below sets out what types of assets have been covered within this AMP as a part of the corporate collection. A full list of assets can be found in Appendix D.
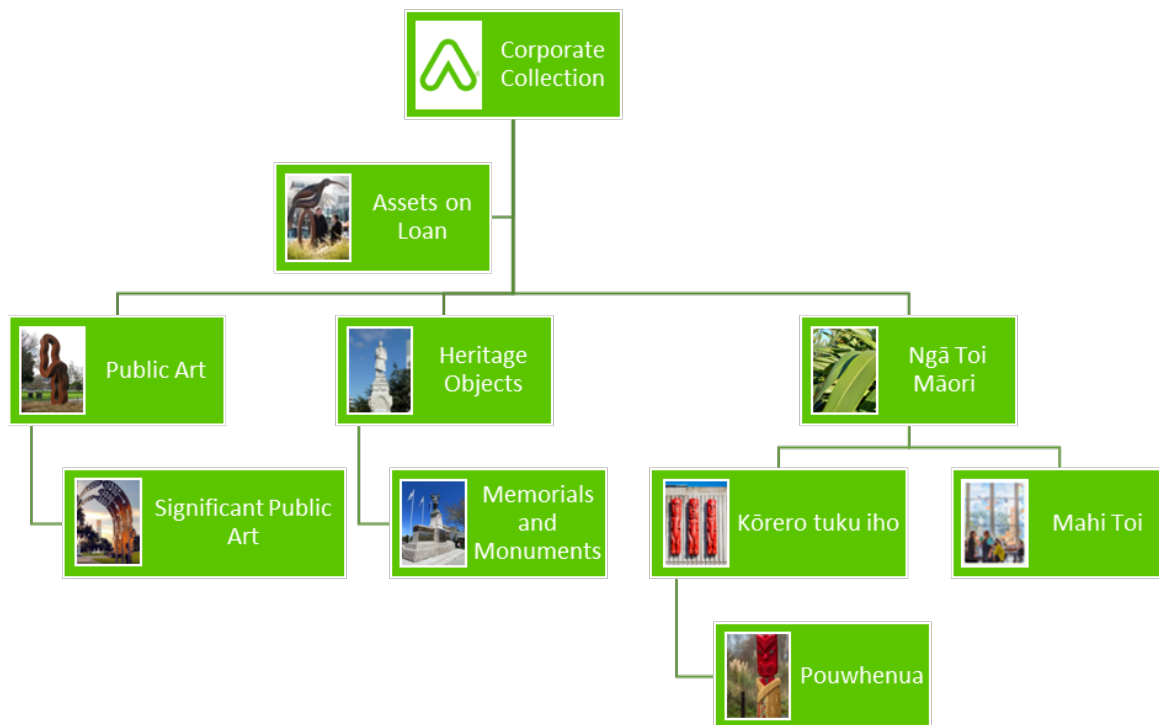
Figure 3: What counts as a Public Art or Heritage Object assets

4.3 Assets currently out of scope

We have chosen to exclude some assets that could be thought as Public Art. While we partner with stakeholders to deliver assets across our city, such as murals, we are still understanding processes regarding ownership and duty of maintenance when an asset is facing the Public Space, but on a privately owned surface, structure or building. For this AMP cycle we have also decided not to include assets such as infrastructure design elements, unless it has been stated in the project brief that the design element was implemented or commissioned with the intention of it being Public Art.

We also acknowledge that our CCO's already care for and maintain assets within their portfolio and do not require further intervention. The AMP will not cover assets that sit under a CCO.
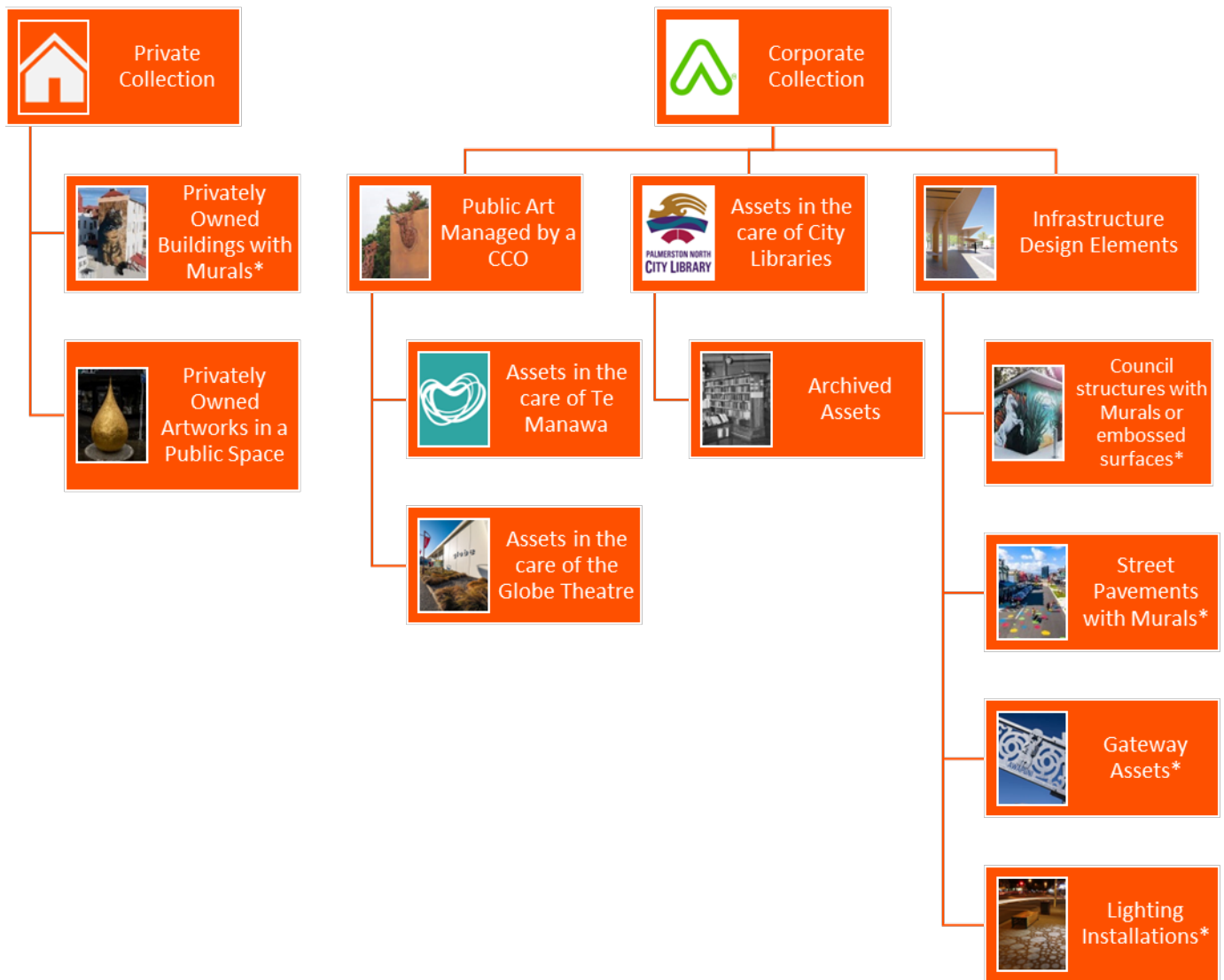
Figure 4: Assets that currently out of scope

4.4 Asset Categorisation

We have set out categories that aid in the understanding and planning of our Public Art and Heritage Object assets. These categories help us to understand the life expectancy of an asset when bequeathed and, how long we are expected to maintain and care for that asset before assisting it through a deaccessioning process. The table below sets out a basic understanding of the types of assets that fall under our new Categories.
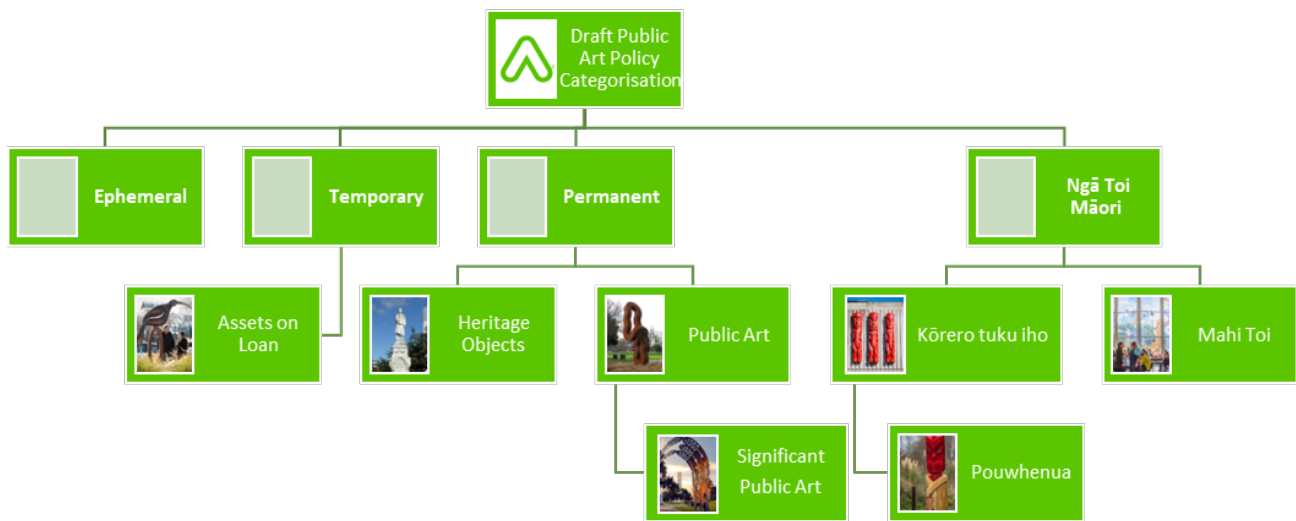
Figure 5: Asset Categorisation

4.5 State of our Assets

As of publication, the condition reporting and evaluations of our Public Art and Heritage Object assets were limited to 42 assets deemed as being of significance. During the AMP process we have created further improvements to the activity that will help us further evaluate a greater range of our Public Art and Heritage Object assets that may not be deemed significant but, are still in the care of our Community Development Team. We are also taking steps to including condition assessments on the Public Art assets that are currently commissioned and maintained by our Parks team.

The figure below is a brief condition report summary of the Public Art and Heritage Object assets that were internally categorised as significant. We hope to update this graph to better reflect all of our Public Art and Heritage Object assets.
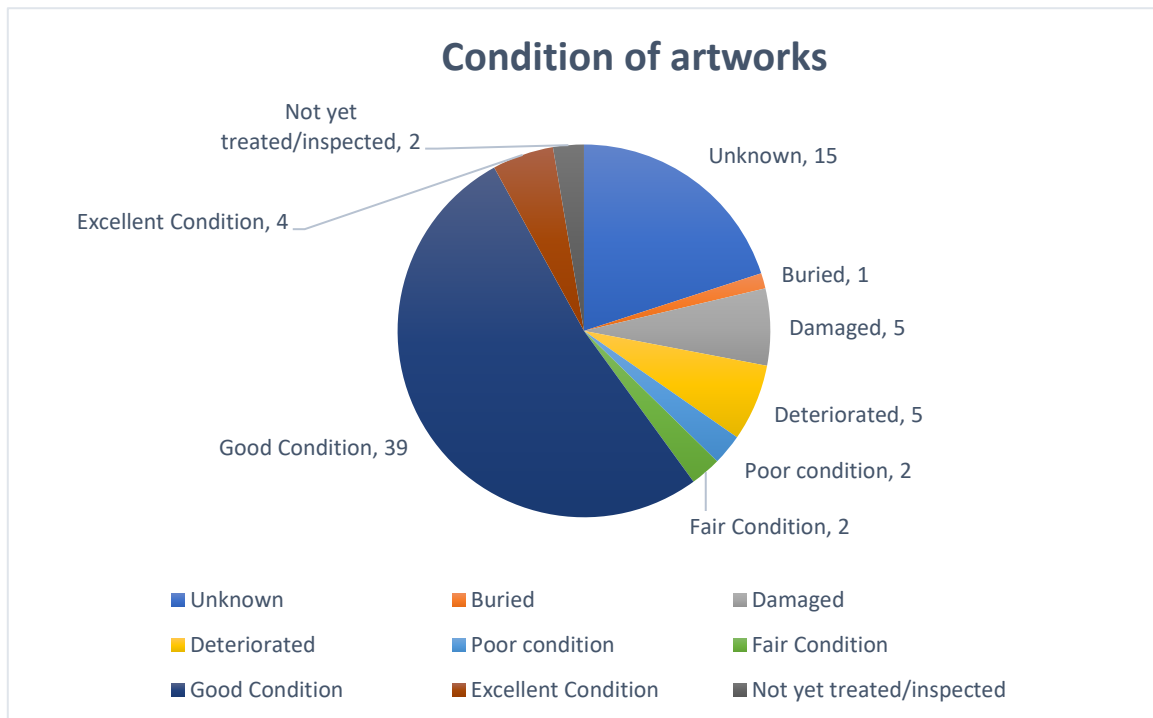
Figure 6: Brief condition report summary

4.6   Asset Condition Data Collection and Storage

Asset data is integral to how we make decisions regarding operations and maintenance. Good data enables us to make better long-term decisions to ensure our Public Art and Heritage assets continue to respect the original artists narratives and expression while delivering and maintaining desired levels of service.

4.6.1   Who is responsible?

The responsibility of monitoring asset condition falls under Community Development. The process of gathering data on different types of assets requires collaboration between the Community Development Team and other divisions (e.g., Parks and Transport) within the Council and with external partners and stakeholders.

4.6.2   Gaps

Currently, our Community Development Advisor (Arts) maintains an excel spreadsheet where all the asset data for our collection is stored. We acknowledge that there are many gaps in our data confidence and asset information system completeness for our Public Art and Heritage Objects assets.

We want to make sure our data quality reflects an industry standard. The Community Development Team is suggesting the adoption of a web-based system for cataloguing collections that is widely used by museums, societies, and private collectors. This system provides hosting and data backup, ensuring that collection information is both secure and easily accessible.

4.7   Improvement Actions

1. To clarify what count as public art.
2. To clarify the responsibilities regarding our assets.
3. To adopt an asset information system for easy data collection and storage.
4. To include the cost of the activity in the next revision of AMP.

5   Levels of Service

We want to make sure everyone's opinion and aspiration is taken into account when we are delivering our Public Art and Heritage Object assets. To do this we have created a bottom-line level of service standard curated from what our partners, stakeholders and the public via various engagement forms, want to see in our Public Spaces. To ensure we are meeting these needs we have set standards, aims and key performance indicators that will be reviewed and measured every three years to match the AMP update cycle.

5.1   Who are our customers?

Our Public Art and Heritage Object assets differ from many of our other corporate assets because it doesn't cater to conventional "Customers". Instead, our Public Art and Heritage Object assets serve various audiences throughout the community. Several significant groups can be considered as recipients or beneficiaries of our Public Art and Heritage Object assets:
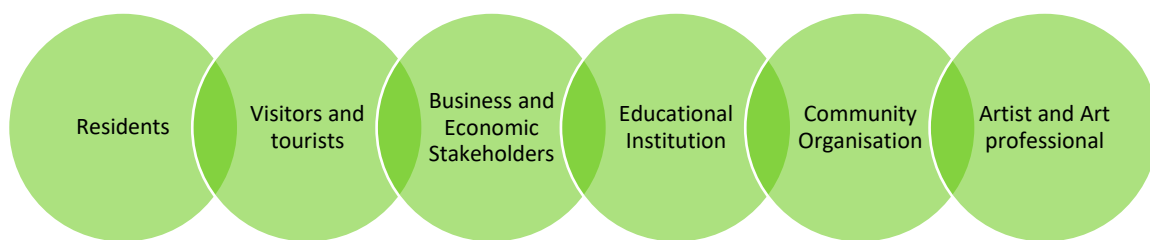
Figure 7: Our Audiences

5.2   How are our levels of service set?

The main purpose of our assets is to aid in providing services. For an organisation that own assets like us, it is essential to develop, monitor, and report on the levels of service provided. Ensuring our levels of service are manage correctly is crucial to achieving our overarching organisational objectives and practicing good asset management.
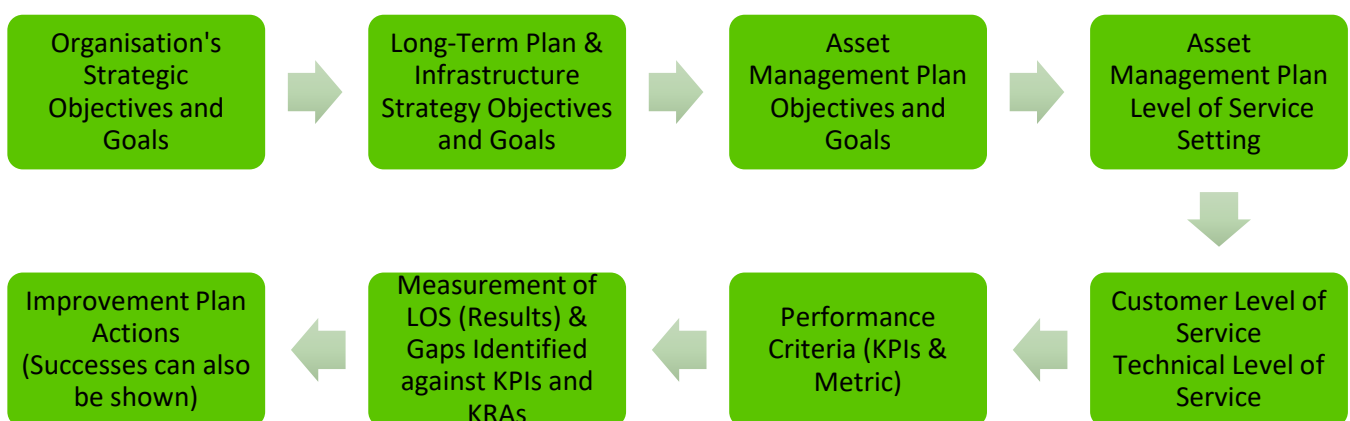
Figure 8: How are our level of service set?

5.3   Key LoS findings from engagement workshops

Our workshops on internal engagement have provided us with a solid foundation for comprehending, producing, and implementing a preferred Level of Service for our Public Art and Heritage Object assets. Furthermore, our surveys and third-party surveys have offered us a deeper understanding of the desires of our partners, stakeholders, and the public with regards to the delivery of these assets.

5.3.1   Engagement Workshop and Survey
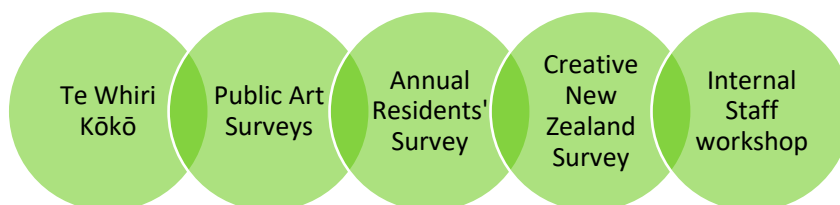
Figure 9: All engagements

5.3.1.1   Key findings

Based on all the engagements we've had, the table below summarizes the most important points for us to consider.

Table 2: Findings from all the engagements

Key findings	Overview
Community Support	Strong community support for assets fosters increased funding, collaboration, engagement, public awareness, advocacy, long-term maintenance, and preservation effort. These factors collectively contribute to a higher level of service regarding of the quality, accessibility, and long-term impact of public art initiatives within our community.
Art forms or themes	By considering the preference for specific art forms or themes, public art initiatives can enhance the service provided to the community by creating visually appealing, relevant, engaging, accessible, inclusive, durable, and reflective of the community's cultural expression and identity. Palmerston North has some key themes that stand out, these include history; celebratory; modernist; and sense of drama (performing arts).
Locations for artwork	By considering the desired locations for public art installations, public art initiatives can enhance the level of service provided to the community by ensuring maximum visibility, fostering engagement and interaction, integrating the community's identity, promoting accessibility and inclusivity, and addressing and mitigating potential safety concerns. The identified suitable sites for public sculptures can be seen here. There are also proposals from Elected Members to extend the inclusion of suburban and village areas.
Community Engagement	Community engagement enhances our level of service by fostering a sense of ownership, promoting community integration and cohesion, facilitating meaningful experiences and interactions, ensuring sustainability, and celebrating local cultural expression and identity. During a workshop on Public Art, our Elected Members emphasised the importance of involving the community in the planning and creation process of Public Art. This includes seeking input on a proposed asset's narrative, location, and artistic medium.

	By doing so, our Public Art assets can better align with the preferences and needs of the community.
Economic and Social benefits	The economic and social benefits derived from Public Art contribute to the overall level of service provided to the community by fostering economic development, placemaking, social cohesion, cultural enrichment, environmental sustainability, and civic engagement. Public art initiatives enhance community members' quality of life in the following ways such as fostering cultural expression, enhancing aesthetics, creating a sense of place, promoting social interaction, encouraging learning, supporting well-being, stimulating the economy, and raising environmental consciousness.

5.4   Audience Feedback

The assessment of the AMP service levels will rely on data collected from various sources, including the residents' survey, the latest Creative New Zealand survey, and feedback gathered during Public Art related surveys. This data will be crucial in ensuring that we continue to provide quality service to our community.

5.4.1   Customer Satisfaction Trends (Residents' Survey)

We carry out an annual survey among residents to gain insights into how they perceive us and the service we provide. Although the survey did not inquire about our art and heritage assets directly, we can utilise it as it contains inquiries about the residents' views on Palmerston North. The residents were presented with a series of statements and asked to express their agreement or disagreement. Out of total 14 statements, four are believed to be associated with the Public Art and Heritage assets. The figure below shows a summary of the latest Residents' Survey results.
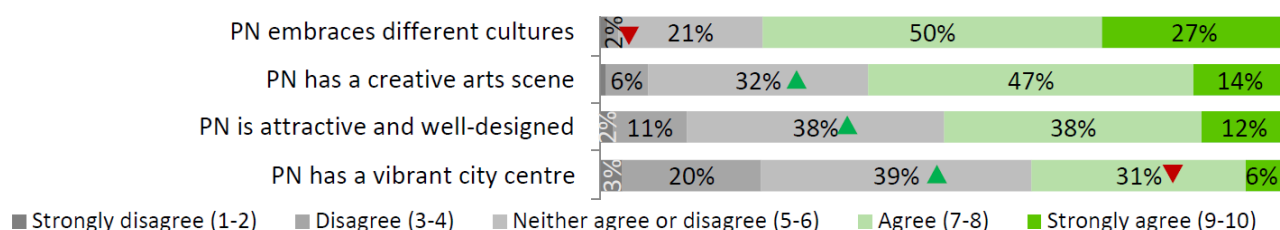
Figure 10: 2023 Resident's Survey results

5.4.2   2020 Survey findings for Palmerston North residents (Creative NZ)

Creative New Zealand has been conducting research since 2005 to gauge the level of engagement of New Zealanders with arts, encompassing attendance and participation in various art forms, as well as general attitude towards the arts. This survey is carried out every three years. This report presents findings on public attitudes, attendance, and participation in the arts in our city. The figure below provides an overview of the survey results.

PALMERSTON NORTH'S RELATIONSHIP WITH THE ARTS

1 The overall impact of COVID-19 is an increase in positive feelings towards the arts

Has your view of the arts changed in the last 12 months?

| % Palmerston North | 12 | 84 | 3 | 3 |

■ More positive ■ No change ■ More negative ■ Don't know
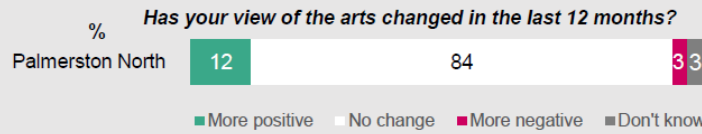
2 For some the arts are critical at a personal level, while the majority recognise the wider societal benefits

Arts and culture have supported my wellbeing since the COVID-19 crisis ☺ — 37

The arts help improve New Zealand society — 66

3 This recognition has led to increased support for public funding of the arts

53 (2017) 62 (2020)
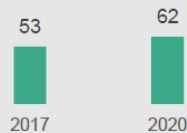
4 As well as demand for greater accessibility

50% Would like the choice of attending the arts in person or watching online
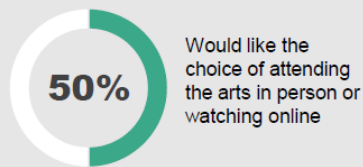
ENGAGEMENT WITH THE ARTS IN PALMERSTON NORTH

Seventy three percent of Palmerston North residents have attended or participated in the arts in the last 12 months.

This is lower than 2017 yet consistent with the national level of engagement. Indeed the decline in engagement in Palmerston North from 2017 echoes the decline observed across the nation (from 80% in 2017 to 75% in 2020).

Palmerston North

81% 2017 **73%** 2020

New Zealand

75% 2020

The results indicate this is a result of a decline in attendance in craft and object art, and a decline in participation in visual arts (albeit, neither of these differences are significant).

% Attendance

	Palmerston North - 2017	Palmerston North - 2020
Visual arts	54	51
Performing arts	50	51
Craft and object art	45	39
Ngā Toi Māori	21	26
Pacific arts	15	17
Literary arts	9	11

Participation

	Palmerston North - 2017	Palmerston North - 2020
Craft and object art	27	27
Visual arts	29	24
Ngā Toi Māori*		19
Performing arts	13	18
Pacific arts*		9
Literary arts	15	17

■ Palmerston North - 2017 ■ Palmerston North - 2020
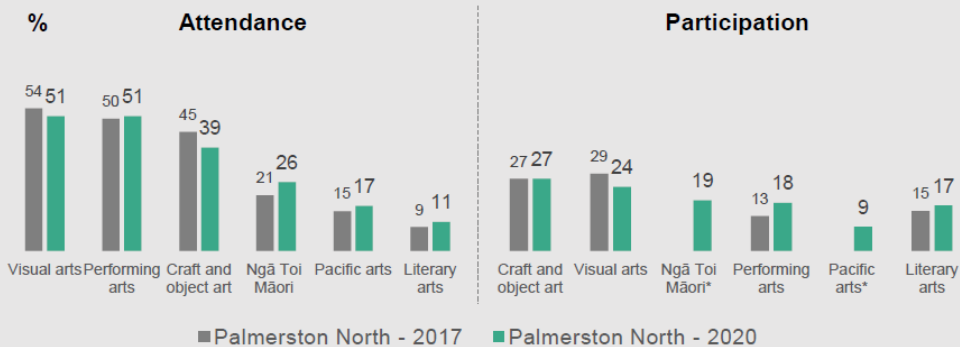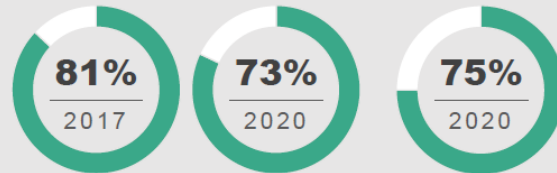
△▽ = significantly higher / lower than 2017

Figure 11: Executive Summary of Survey findings for Palmerston North Residents

5.4.3   Draft Public Art Policy Early Engagement

After analysing the feedback made during the early engagement of a draft Public Art Policy, a common emerging theme was the positive outlook towards the effect our Public Art and Heritage Object assets have on the city. Many people felt that the city was more vibrant and offered many opportunities for storytelling. Additionally, public spaces that featured an asset were recognised as a great destination for visitors and encouraged conversation.

Though there were a limited number of submissions brought into question the benefits of Public Art within the city, many more submissions highlighted the positive contribution Public Art has on our public spaces. Many submitters highlighted their desire for more murals, interactive and pop-up Art, and lighting installations or projections to be delivered within our public spaces.

When considering new public art, the majority of people suggest placing it in the city centre, parks and reserves, neighbourhoods, or incorporated as part of a buildings design or as part of future infrastructure projects.

When it comes to making decisions about Public Art, many people believe that it's essential to have a diverse group of individuals involved. This includes members of the public, mana whenua, art experts, students, and community groups representing various backgrounds. By sharing ideas, this group can ensure that the public art is inclusive and represents a wide range of perspectives.

While there is still work to be done on how a Public Art Policy may look for us, or if one is needed, we want to make sure the views and opinions captured during these public engagements and surveys are reflected in the levels of service and operations of our Public Art and Historic Object assets.

5.5   Service Attributes and Levels of Service Statement

The level of service of the Public Art and Heritage Objects portfolio was produced as part of the development of our AMP, taking into account the key findings from engagement workshops, our SAMP and Strategic goals and objectives. These levels of service will be measured with what is offered in the future updates to this AMP.

Table 3: Service Attributes and Level of Service Statements

Service Attributes & LOS Statement	Achieved by	Key Performance Indicator
Safety To create a secure and welcoming public space for all communities.	• Assessing the potential risk to public safety our assets pose to ensure their suitability for public use	• Risk assessments on public facing and interactive assets are carried out annually and continue to comply with relevant safety regulations, building codes
	• Assuring that the future portfolio considers an acceptable location that maintains levels of public safety	• All proposed Public Art assets comply with relevant safety regulations and building codes, and have obtained required permits, before an assets acquisition and location approval is completed.
	• Monitoring public art and heritage assets-related Knowledge base requests.	• The number of safety-related incidents will remain under three annually.
Quality To provide high-quality artwork.	• Caring for and maintaining our Public Art assets with industry best practices and legislative requirements – where appropriate.	• All "high" maintenance requirements are funded and undertaken annually. • Lifetime care and maintenance plans and budgets are prepared prior to acquisition.
	• A Public Art Advisory Group is created, and functions as prescribed through Officer, Stakeholder and Partner recommendations • Ensuring officers and the Public Art Advisory Group have access to an asset's supporting documentation prior to acquisition.	• An asset's supporting documentation is translated and uploaded into a corresponding collection cataloguing system within two months of acquisition.
Functionality To promote belonging and connection to a location. To understand and respect the ongoing cultural significance and stories connected to the motu.	• Providing sufficient assets to meet service levels.	• Emerging, local, and Māori artists are represented equally in commissioned artworks.
	• Developing an artwork-focused question on our annual residents' survey.	• Customer feedback for delivery of public art stays or at least 85% on the Annual Residents' Survey.

To recognise, safeguard and honour the important locations for Rangitāne o Manawatū.	• Creating a meaningful hui (e.g. Welcoming Communities) to be connected to the stories and culture.	• Commence measurement in arts and heritage satisfaction rate.
	• Stakeholders, especially Rangitāne, are consulted on the locations of cultural significance potential for an artwork.	• Stakeholders' approval on named locations.
Capacity/Accessibility To incorporate Public Art as an essential aspect of enhancing the city's public spaces.	• Commissioning and creating assets to meet an existing demand.	• Facilitate and assist the Sculpture Trust to commission at least one artwork within two to three years. • Capture the engagement and satisfaction levels of Public Art and heritage Object assets through adding two - three art related questions within the Annual Residents' Survey.
	• Incorporating Public Art in open spaces, community facilities and sports & recreation facilities across the city.	
	• Delivering assets to align with the site locations, and an asset relevant to that location, as set out in the Public Sculptures Site Locations Map	
Sustainability To ensure the safety and effectiveness of fulfilling operational requirements, all while minimizing any potential negative impact on the environment. Art is enduring and lasting within the community.	• Considering environmental performance when commissioning new artworks. • Incorporating energy-efficient elements into artwork to reduce energy consumption	• Environmental performance is considered in at least 75% of all newly commissioned assets
	• Platforming the artwork as an educational tool to raise awareness about sustainability and environmental issues.	• Incorporate interpretive elements, signage, or interactive components that convey information about artwork's sustainable features.
	• Durable materials will be used particularly for artworks found outdoor.	• Excluding Pouwhenua, assets that are commissioned and located in an outdoor space are planned to have a lifespan of several decades and recorded within the care and maintenance plan of the asset

5.6   Improvement Actions

1. To review level of service through audience engagement.
2. To develop and include artwork-focused questions on our Annual Residents' Survey.
3. To establish straightforward pathways/processes to deal with any enquiries or incidents (Request for Service).

6   Future Demand and Impacts of Drivers

This section will look into the demands and drivers that have a direct impact on our activity. Through this exploration, we aim to gain a comprehensive understanding of how these factors are anticipated to influence our services and inform our approach. The SAMP includes discussion around the demands and drivers at a general level.

6.1   Demand drivers

When we understand what is driving change, we can better plan for the future. Some of the big picture demands and drivers that may impact on how we plan for the service our assets deliver to our community are:

Table 4: Demands and Drivers

Demand drivers	Impact on Activity	Activity Response
Public Inquiry We are receiving inquiries from different channels regarding how much public art and heritage object assets we care for.	• Our asset databases were not conducive to delivering this information effectively. • We recognised the necessity of defining and clarifying which assets we classify as "Public Art".	• To develop a plan for the management of art and heritage assets that combines multi-disciplinary management techniques including technical and financial over the life cycle of the asset in the most cost-effective manner to provide a specific level of services.
Growth[2] and Cultural Diversity As our city grows, we want to make sure everyone has opportunities to see their identity or culture within our public spaces	• We have more opportunities and obligations to deliver public art and heritage assets for a wider variety of cultural and community identity. • Assets may involve a greater representation of diverse cultures, indigenous narrative, and inclusive artistic expressions.	• To balance modernisation with preservation, ensuring that heritage assets are protected. • To keep track of what the community desires and needs. • To communicate with the community about service levels and financial capability to match asset priorities.
Economic Impact Actively shaping the identity and image of our city and our region	• Public art and heritage assets can attract tourists, investors, and businesses.	• To turn an area into a sought-after tourist destination with iconic and famous artworks to bring people to the city. • To create unique and engaging spaces that captivate individuals, leading them to spend more time shopping or dining in the surrounding area.
Industry Guidance and Trends Our approach to acquiring assets, conducting maintenance, and	• Council officers enhance their knowledge and qualifications by adopting the most effective industry practices. Including	• To subscribe to relevant organisations (e.g. Apopo, Museum Aotearoa) that will

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2 Palmerston North's population projection can be found in Section 2.4 of the SAMP.

| carrying out deaccession will be influenced. | climate and sustainability related best practise. | provide us with up-to-date information. |

6.2 Other Future Demands

The creative industry is currently experiencing a significant transformation that is impacting our communities. In response to these unprecedented shifts, intelligent solutions are needed. Fortunately, artists and urban designers are well-suited to address these changes with creativity and imagination.

Table 5: Other Future Demands

Demand drivers	Impact on Activity	Activity Response
Technology and Innovation As a smart organization, we rely on data to make informed decisions. Integration of technology and innovation in art is a growing trend.	• Ability to deliver services at a higher operational level. • Tech-integrated art in urban spaces may soon be in high demand.	• To utilise the right asset management system to oversee the art collection. • To seek artists who specialize in digital technologies, interactive installations, or similar fields.
Community Engagement Increasing emphasis is being placed on engaging the community in the development/processes of public art.	• Art projects of the future may prioritize community involvement and collaboration for installations that foster a sense of belonging and pride among residents.	• To keep track of what the community desires and needs.
Placemaking and Urban Regeneration Enhancing the atmosphere and promote urban revitalization.	• The city may require an increase in art initiatives that revitalize urban areas, refresh public spaces, and enhance the quality of the environment.	• To keep track of what the community desires and needs.
Climate Change and Sustainability Growing awareness of environmental issues and sustainable practices. The way we commission and maintain our art and heritage assets will be affected.	• Assets may involve incorporating environmentally friendly materials, renewable energy sources, and installations that address or raise awareness about climate change and ecological concerns.	• Reduce emissions as efficiently as possible – to consider climate resilience in planning, design, and maintenance of artworks. • Adapt to the known effects of climate change – collaboration between artists, urban planners, engineers, and environmental experts can help develop strategies to protect and preserve art and heritage

		assets in the changing climate conditions. • To promote environmentally responsible practices, community engagement, and integration of art with the natural environment.

6.3   Improvement Actions

1. To consider including specific actions for our art and heritage object assets in the next update of its climate change action plan.

7 Risk

This section identifies the risks to Public Art and Heritage Object Activity and outlines our intentions to mitigate risk and increase resilience. Understanding risk and the impact of risk provides the Council with confidence that it can deliver the activity in the event of uncertainty.

The section 5.6 of SAMP describes our council-wide approach to managing risk across our different asset portfolios.

7.1 Activity Risks

Our Public Art and Heritage Object assets are constantly exposed to both natural and human-induced hazards. Performing a risk analysis is a crucial step in managing and maintaining our assets. It provides both a quantitative and qualitative approach to aid in decision-making.

Instead of pinpointing individual risk events, we have identified potential risks that may arise within our processes and workflow.
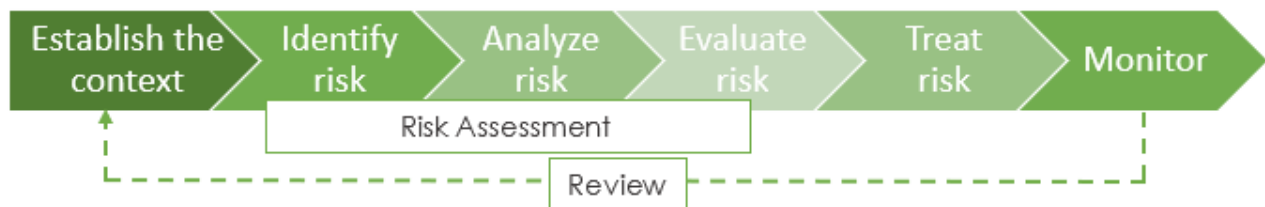
Figure 12: Risk Management Process Overview

As part of our risk management process, we analyse and categorise risks into raw, residual, and targeted risks.

Residual risk refers to the level of risk that remains even after implementing controls to mitigate the risk. The treatment options may involve avoiding, modifying, or sharing the risk. Our Group Manager for Community Services approves the identified residual risks that pose a low to medium level of consequences. Risks that fall into all other mentioned categories or are rated as "very high" or "extreme" must be reviewed by the General Manager- Customer & Community and Chief Executive.

7.2 Risk Management - Insurance

We carefully manage our risks by providing a variety of insurance options to safeguard our Public Art and Heritage Object assets. The SAMP provides a more detailed overview of our approach.

7.3 Critical Assets

Critical assets refer to those that carry "significant" or "severe" consequences to the continued operation of the activity and the desired Levels of Service. These assets usually cater to a larger number of customers or are of greater significance to a community.

7.3.1 Criticality in Decision-making

Asset criticality is an important factor in determining the order of priorities for asset management decisions, including renewal programmes and the frequency of asset inspection and monitoring. Managing our Public Art and Heritage Object assets proactively is crucial to minimise the risk of failure, whether it be under normal circumstances or in the event of a major hazard. This approach ensures that any damage is minimal, and the asset can be reinstated quickly to either its original displayable state or a reduced level of service.

Typically, management activities for critical assets involve the following:
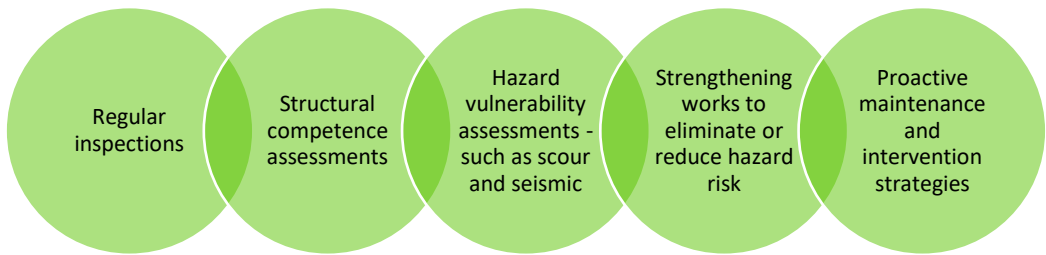
Figure 13: Management activities for critical assets

7.3.2 Our Critical Assets

For the purpose of this plan and, for the reason that our Public Art and Heritage Object assets differ from traditional assets, we consider our critical assets to be those that are fundamental to our Public Art and Heritage Object Activity and contribute significantly to our city's identity.

Each type of Nga Toi Māori owns unique and rich traditions and histories. Therefore, during the development of this plan, we recognized that all our Nga Toi Māori would be classified as critical due to their cultural importance and the responsibility to uphold Te Tiriti o Waitangi.

Our Public Art Register (see OASIS 8550652) supplies a comprehensive list of our critical assets. Here are a few noteworthy examples:

Te Peeti Te Awe Awe memorial

Ngā Huruhuru Rangatira, The feathers of the chief

PRiME Sculpture: Te Rangiotu

Figure 14: Example of Critical Assets

7.4 Newly Identified Risks

As public art and heritage assets differ from other traditional assets, new risks were identified in the development of this AMP and table below was created in collaboration with the Community Development Team. It was guided by our Risk Management Framework (see OASIS 16840225). The top activity risk for Public Art and Heritage Objects is listed on the Appendix F.

Table 6: Newly identified risks

Risk	Category	Likelihood	Consequences	Impact to Activity	Existing Controls	Risk Treatment Option
Repeated vandalism	Strategic	Likely	Moderate	• Affects the quality of our assets • Planned maintenance deferred to remediate vandalism. • Lack of transparency regarding the actual cost of reactive vandalism remediation.	• Reallocating the care and maintenance budget to reactive remediation. • Applying an anti-graffiti coating to assets, particularly those located in public spaces. • Encouraging the public to report attacks as soon as possible.	• Creation of reactive maintenance budget. • Ensure that the planned maintenance (cleaning; restoration; structural, mechanical assessments) is up-to-date and accomplished.
	Health, Safety & Wellbeing	Possible	Moderate	• Adverse effects to public safety.		
Variable funding	Financial - Projects	Possible	Moderate	• Commissioning of new assets are not guaranteed. • Economic changes, shifting priorities, budget cuts make it challenging to maintain consistent funding sources.	• Pursuing opportunities for the current programme.	• Generation of commissioning process to ensure transparency. • Supporting local artists and providing opportunities for student artists to showcase their skills.

Inconsistent levels of lifecycle management	Strategic	Almost Certain	Serious	• Inconsistent and uncoordinated planning of asset care and maintenance. • Loss of institutional knowledge as staff progress through the organisation.	• Keeping all the communication letters, agreements and other relevant documents into Oasis Records. • Giving appropriate training and workshop to internal staff and contractors particularly on cleaning process.	• Re-establishment of the biannual meetings for internal stakeholders to talk about planned maintenance, upgrades and issues. • Investing to a secure and readily accessible system to take care of hosting and backing up our data collection.
Lack of appropriate cultural and diversity considerations	Cultural/ Reputational	Possible	Major	• Reputational and relationship damage with parties or affected individuals • For Nga toi Māori - Loss of mana or connection to an asset	• Continuing the meaningful partnership and collaboration to Rangitāne o Manawatū.	• Ensure proposed public art panel take into consideration the cultural appropriateness of all commissions or bequests. • Engaging to other interested groups/community.
Adverse Effects of Climate Change	Environmental /Reputational	Possible	Moderate	• Loss of asset quality and/or access as a result of climate change related weather events • Asset functions deteriorate quickly due to drastic weather events and/or on-going exposure to elements. • Ongoing long-term sustainability of asset at threat.	• Encouraging the public to report damages as soon as possible. • Public education and awareness.	• Proper planning with the key stakeholders ensuring location, material durability, installation and conservation are discussed and agreed. • Consider and utilise environmentally friendly cleaning solutions.

7.5 Resilience

Resiliency in infrastructure is reducing risk, enhancing reliability, and maintaining operational continuity in the face of all shocks and stressors the asset may face over the life of the asset. Resiliency requires thinking and acting differently to build any kind of infrastructure, not for us, but for future generations.

More information about Resilience, please refer to section 5.6 in the SAMP.

7.5.1 Vulnerable Assets

Our Public Art and Heritage Object assets situated in the city centre have become increasingly vulnerable to repeated attacks, resulting in physical damage. We have identified these assets as vulnerable due to the increasing need for reactive remediation.

Assets which are found near the earthquake-prone buildings like the CAB and the Library will also be rated as vulnerable as the possibility of damage is likely in the event an earthquake prone building suffers damage in an event. Section 10.3 of Property and Facilities AMP contains information about how natural hazards affect building resilience.

Our Public Art Register (see OASIS 8550652) supplies a comprehensive list of our vulnerable assets. Here are a few noteworthy examples:

Te Marae o Hine carving: Rangitāne, Reretua and Hinerau

Palmerston North Cenotaph, also known as

The War Memorial

Giants Amongst Us
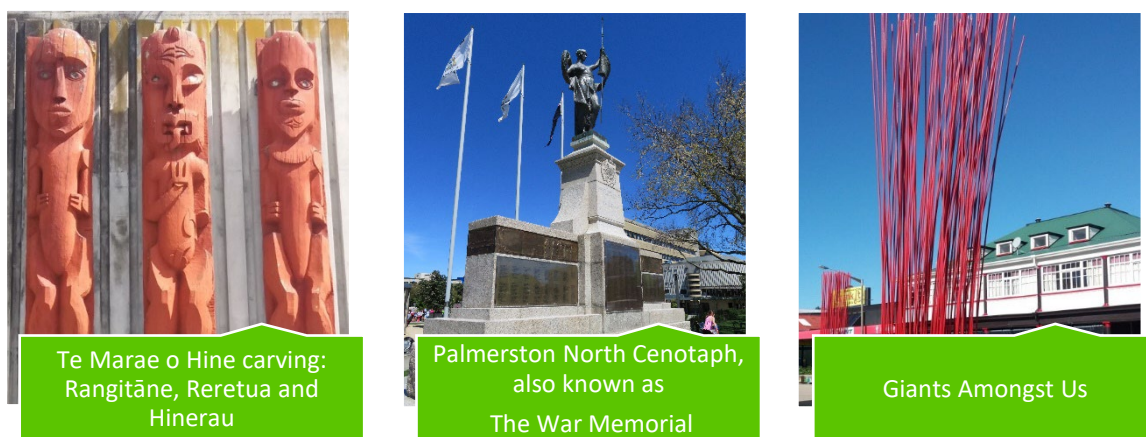
Figure 15: Example of vulnerable assets

7.5.2 Mitigations

The specific mitigations required will depend on the unique characteristics of the Public Art or Heritage Object asset, the surrounding environment, and/or local or central regulations. Mitigating the vulnerability of an asset requires a combination of comprehensive forward planning, public engagement, security measures and structural precautions. Here are some potential mitigations:

1. Comprehensive Planning
    a. Proper planning of the form, theme, location, materials, care and maintenance of an artwork
2. Security Systems
    a. Strategically install surveillance cameras to monitor the area around valuable assets.
3. Protective Barriers
    a. Consider utilizing see-through materials such as polycarbonate or laminated glass to ensure visibility and also offer safety.
    b. Install bollards or other sturdy barriers to prevent vehicle intrusion.
4. Lighting
    a. Ensure proper lighting of the area to discourage vandalism during night-time.

  b. Consider using motion-activated lighting to startle and discourage possible vandals.
5. Community Engagement
  a. Educate the local community about the importance of preserving art and heritage assets
  b. Encourage community involvement through utilising our customer and contact centre
  c. Foster a sense of ownership and pride among the community, reducing the likelihood of vandalism
6. Structural Reinforcement
  a. Conduct a thorough seismic assessment of nearby earthquake-prone buildings
  b. Implement necessary structural reinforcement to minimise the risk of damage during earthquakes
7. Emergency Response Planning
  a. Develop an emergency response plan specific to the art and heritage assets and coordinate with local authorities and emergency services
  b. Train staff and security personnel on emergency procedures and appropriate responses during vandalism or earthquake
  c. Establish protocols for rapid response and recovery in case of damage or vandalism

7.6 Improvement Actions

1. To consider a further investigate on the newly identified risks.
2. To improve the effectiveness of our mitigation and controls. Additionally, communication regarding risk identification, evaluation, treatment, and monitoring should take place across the entire organization to ensure that governance and leadership have appropriate oversight of strategic risks.
3. To develop and implement a process for determining critical assets and recording against assets in the Art Register.
4. To develop a Criticality Framework for our art and heritage object assets.

8 Lifecycle Management Planning

Lifecycle asset management planning demonstrates how our assets are "cared for" daily (operation, monitoring, and maintenance), and over the medium-to-long term life of the asset (planning, creation, renewal, and disposal). Our Public Art and Heritage Object assets can deteriorate over time due to weather events or normal wear and tear. There is a future where our assets may require a large amount of maintenance that we cannot cost effectively provide. Life cycle management is important in weighing up when to allocate further maintenance budget to an asset or if it is more appropriate to begin the deaccessioning processes.

Lifecycle management converts level of service into operational, tactical, strategic interventions and actual implemented responses. The responses and interventions occur in different phases of the asset lifecycle.

Understanding where our assets are through their lifecycle enables us to identify the actions needed to maximize the value obtained. This allows the delivery of agreed levels of service for the least long-term cost.

PLANNING
- Strategic and Annual Planning
- Key Partners and Stakeholder Engagement
- Program Development
- Budget Approval
- Updating Asset Management Plans

CREATION / COMMISSIONING
- Asset Design
- Construction Management
- Handover
- Asset Data Collection

OPERATION
- Asset Operation Management
- Facility / Property Management
- Business Analysis

MONITORING
- Proactive Maintenance Programs
- Reactive Maintenance
- Asset Condition Inspection

MAINTENANCE
- Proactive Maintenance Programs
- Reactive Maintenance
- Responding to Customer Events
- Asset Data Collection

RENEWAL
- Asset Design
- Removal and Reconstruction Management
- Handover
- Asset Data Collection
- Updating Management Plans

DEACCESSION / DISPOSAL
- Business Analysis
- Key Partners and Stakeholder Engagement
- Disposal Approval
- Disposal Management
- Updating Asset Management Plans

Figure 16: Public Art and Heritage Objects' Lifecycle

8.1 How we deliver Public Art and Heritage Objects

Our city is fortunate to have a variety of Public Art and Heritage Object assets that enhance the overall experience of the area. We utilise various methods to deliver and display these assets throughout the city.
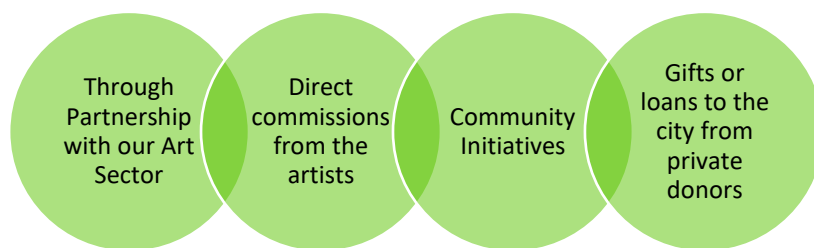
Figure 17: Methods to deliver our art and heritage assets

8.1.1 Constraints on delivering our assets

It's important to keep in mind two key factors when acquiring and installing Public Art or Heritage Objects. Firstly, we have to fully understand the "hidden costs" associated with maintaining these assets both prior to and post installation. Secondly, creating and fostering positive relationships with our partners and stakeholders that are involved in asset delivery is absolutely crucial. Also, a constraint in delivering our assets is the availability of suitable contractors and specialist conservators.

8.2 Planning for and Commissioning new Assets

Planning for and commissioning our own Public Art assets helps us to deliver our goal of being a Creative and Exciting City. With an increasingly diversifying population we also want to make sure everyone can connect and see themselves within our public spaces. Public Art does this by:

- Incorporating and celebrating identity, culture, and community within our public spaces
- Encouraging and fostering the creative expression of our city's residents and creative professionals
- Creating public spaces that attract tourists and visitors and encourages them to spend more time in the city.
- Enabling community groups to plan for and deliver Public Art assets that reflect their community within their own public spaces

We rely on our partners and stakeholders to deliver these benefits on behalf of our communities. As a result, the influence we currently have on ensuring our Public Art assets are delivering a wider range of benefits is limited. While we are investigating the relevance or need for a Public Art Policy, this AMP offers a step to ensure communities are represented in our public spaces and what opportunities we have to commission these assets ourselves.

8.2.1 Involvement of Partners and Stakeholders

The Sculpture Trust plays an essential role in selecting and commissioning sculptures for public spaces. Through collaborative efforts, we carefully determine the most suitable locations for these sculptures, basing our decision on mutual agreement. It is the responsibility of the Sculpture Trust to organise and cover the expenses for the installation, lighting, and signage of each sculpture, unless an alternative agreement has been made.

We also actively engage as appropriate with Rangitāne o Manawatu, to ensure Rangitānenuiarawa is embedded in public art, cultural facilities and public spaces. They also provide diverse expressions of Toi Māori which acknowledge and celebrate Māori culture and artistry.

8.2.2 Planning for Sculptures in our City Centre

In 2022 our Infrastructure Unit commissioned an assessment to evaluate 13 potential locations for future Public Art Assets proposed by The Sculpture Trust. The assessment sited locations within the City Centre and highlights

each locations suitability for temporary or permanent assets. The assessment also investigated and considers planned infrastructure or place making projects that may affect the suitability of the proposed location or asset.

The assessment provided certainty for the Sculpture Trust to deliver assets that would be suitable for a receiving environment and, certainty that an assets narrative would remain should an infrastructure project take place around the proposed site. The assessment also allowed the Sculpture Trust to consider and plan for temporary and/or moveable assets that can be relocated around the city centre at any given time.

Of the 13 sites proposed by the Sculpture Trust two of the sites had been deemed as inappropriate for the implementation and siting of Public Art. Site 10, *Globe – Car Park Ends* and Site 11, *Kerb Extension – Zimmerman Gallery* were deemed inappropriate due to limited space in a busy pedestrian area and, potential line of sight limitations for vehicle users, respectively. Although the remaining proposed sights were given a greenlight by our Infrastructure and Urban Design teams, some proposed sites are only approved should The Sculpture Trust and the delivered asset plan to meet considerations attached to the proposed site location. These considerations help the Sculpture Trust plan for and deliver assets that do not drastically impede the flow of people or corresponding infrastructure.

Figure 18: Public Sculpture Location Suitability

8.3 Operations, Monitoring and Maintenance

We want to support the consistent maintenance and monitoring of our assets. Ensuring that we are delivering the agreed-upon level of service while strictly adhering to the approved budget is key to optimising cost-efficiency. The primary driver of our Public Art and Heritage Object asset maintenance is to ensure that the asset is accessible, safe, functional, and well-maintained through minimising hazards and optimising or minimising lifecycle costs.

Priorities for the care and maintenance plan are determined by the care and maintenance plans delivered by an assets artist when bequeathed. We also seek added advice from professional conservators to optimise an asset's lifetime maintenance cost or if damage has accrued and requires remediation. It's important we have this information at hand so we can quickly and confidently make accurate maintenance decision across our entire portfolio.

8.3.1 Maintaining Our Assets

Our maintenance planning for both reactive and planned maintenance is informed by the factors noted below.
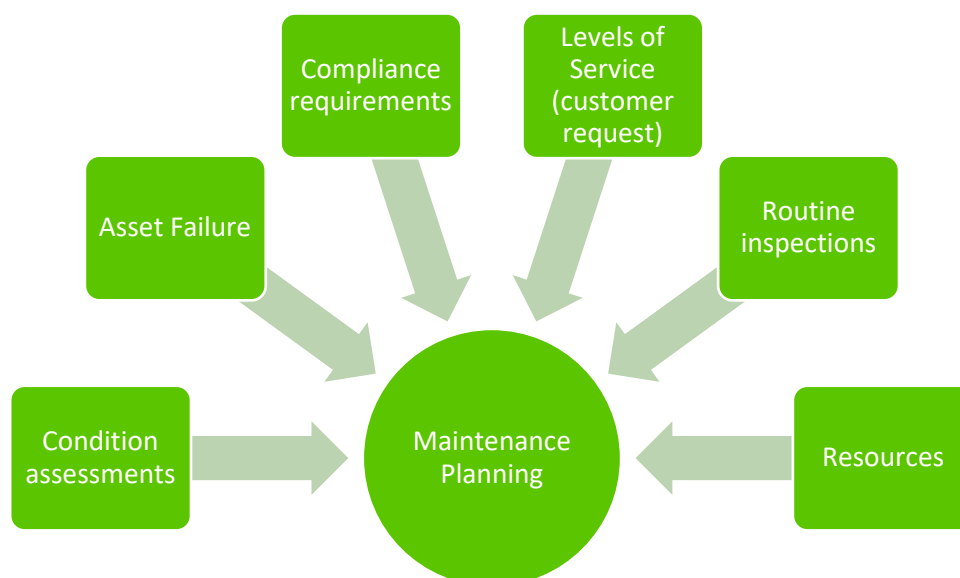
Figure 19: Maintenance Planning

8.3.2 Involvement of Partners and External Stakeholders

It is important for the Sculpture Trust to promptly communicate any maintenance or engineering requirements, as well as any conditions related to each sculpture. This will enable us to allocate the necessary resources and budget for their upkeep or prioritise requirements to deliver within the constraints of our budget. In addition, the engineering assessments provided for the sculpture will aid in obtaining consent and developing site-specific health and safety plans for the installation at the designated location.

If we plan to alter the confirmed maintenance or preservation plan of an asset categorised as Ngā Toi Māori, Rangitāne will be notified and actively included in the proposed reshaping of an assets care and maintenance plan. We also acknowledge some Ngā Toi Māori may have a designated kaitiaki that should also be included in the proposed reshaping of the assets care and maintenance plan. Kaitiaki will be specified within the original care and maintenance document. The contacts needed to help

shape plan changes will be recorded within an assets care and maintained plan and within our future asset management system.

A professional or specialist conservator is contracted to complete an initial inspection on condition and make recommendations on the proposed maintenance. Additionally, they will also conduct an annual inspection to ensure the maintenance programme is functioning effectively.

8.3.3 Involvement of Internal Stakeholders

The Arts Coordinator in the Community Development Team is in charge of maintaining documentation and ensuring that annual inspection of significant works is carried out.

Within our Infrastructure unit the Facilities Management Team within the Property Division engage to the contractors to provide the maintenance services to the assets and, the Asset Planning Division provide, maintain and measure asset management services, systems and KPI performance targets.

8.3.4 What level of service supported by Operations and Maintenance activities?

⚪ Direct support or influence 🟡 Indirect support or influence

Table 7: LOS supported by Operations and Maintenance activities

Operational and Maintenance Activities	Safety	Quality	Function	Capacity/ Accessibility	Sustainability
Operational					
Capture all other assets that are not currently recorded in the register.	⚪	⚪	⚪	⚪	⚪
Deliver a care and maintenance programme.	⚪	⚪	🟡		⚪
Condition assessment of artworks by professional conservator and/or trained staff	⚪	⚪		🟡	⚪
Periodic					
3 monthly or 6 monthly cleaning of the assets; cleaning methods and techniques vary depending on the artwork. (dusting, vacuuming, spraying)	⚪	⚪	⚪		⚪
Reactive					
Basic reactive maintenance activities are delivered through trained staff or contractors, more complex activities may be procured separately and planned accordingly.	⚪	⚪	⚪		⚪
Graffiti removal	🟡	⚪	🟡	🟡	🟡
Structural vandalism	⚪	⚪	⚪		⚪
Public safety concerns	⚪	🟡	⚪	⚪	
Planned/Preventive					
Restoration of anti-graffiti coating	🟡	⚪	🟡	🟡	🟡
General planned Inspections by structural and/or mechanical engineers for identified assets	⚪	⚪	⚪	⚪	⚪
Other maintenance activities identified through assessment that will extend the	⚪	⚪	⚪	⚪	⚪

life of the asset and provide a reduced whole of life cost.					

8.3.4.1   Operational Programme for Public Art and Heritage Object Activity

Table 8: Operational Programmes

Prog Type	Prog. No. & Name	Proposed 10 Year Plan Budget				
Operational	1501 – Public Sculptures Trust Funding	2024/25	2025/26	2026/27	2027/28	2028/29
		$52,000	$52,000	$52,000	$52,000	$52,000
		2029/30	2030/31	2031/32	2032/33	2033/34
		$52,000	$52,000	$52,000	$52,000	$52,000
Operational	1824 – Care and Maintenance of Public Art and Historic Objects	2024/25	2025/26	2026/27	2027/28	2028/29
		$38,000	$38,000	$38,000	$38,000	$48,000
		2029/30	2030/31	2031/32	2032/33	2033/34
		$38,000	$38,000	$38,000	$48,000	$38,000

8.4   Renewals

For traditional assets, renewals are defined as refurbishment or major maintenance of an asset that involves an investment that significantly extend the asset's life and allows it to revert to 100% optimisation. The goal of each asset type's renewal plan is to establish the optimal level of renewal investment to minimise whole-life costs while providing the right level of service to users.

Our Public Art and Heritage Object assets are viewed as a one-off purchase; therefore, asset renewal is an irregular and infrequent requirement for our collection. No assets have been identified for renewal in this plan.

8.5   Deaccession

In rare cases, various attributes, narratives, unsustainable care and maintenance costs or, other factors, bring into question the suitability and viability of an asset. To ensure we are delivering an agreed level of service, some assets may go through a deaccession process to remove the asset from the public space. Although we are yet to implement a formal deaccessioning process, officers maintain paper trails of an assets journey to ensure public transparency.

An asset may be assisted through a deaccessioning process if:

- The assets condition has deteriorated to the extent where public safety becomes a risk.
- The expense of restoration exceeds the commissioning cost of the asset.
- The cost of ongoing care and maintenance is no longer sustainable.
- The artist expresses concern regarding the state of the asset or changes to surrounding or supporting associated infrastructure impedes on the artist's original intent or narrative
- The narrative of the asset no longer reflects a wider community.

8.5.1   Ngā Toi Māori

Our partnership with Rangitāne is important in ensuring our deaccessioning processes best reflects, and is informed by, the cultural customs and practises woven into our Ngā Toi assets. While we don't yet have a formal deaccessioning process in place for these assets, our Parks team have worked with Rangitāne to capture cultural expectations and practises within the project briefs of their commissions. It's important to note that our Ngā Toi assets are exempt from a traditional

decommissioning process. Within our improvement plan is a commitment to build upon the work our Parks team and Rangitāne to set out a formalised and organisation wide Ngā Toi deaccession process.

8.6   Funding Strategy

Currently, we do not have a defined funding strategy to support our Public Art and Heritage Objects Activity. Furthermore, the resources allocated for this activity are insufficient to achieve the desired outcomes and measures of success. To remedy this situation, we collaborate with partners and seek external funding to meet specific goals. For example, the Council's annual grant to the Sculpture Trust to acquire public art, and we submit project-based applications to the Lottery Environment and Heritage Committee to restore and preserve heritage objects.

8.7   Improvement Actions

1. To develop and implement processes of commissioning and deaccessioning.
2. To review the operations and maintenance programme and investigate the disproportionate budget.
3. To create a new budget/programme focused on reactive maintenance.
4. To capture asset information from Parks and Transport Activity.
5. To schedule a condition assessment and/or routine inspection.
6. The asset condition, captured during maintenance work, must be also entered in the Art Register.
7. To consider scheduling insurance valuations every 3 years and align them to LTP

9 How do we manage our assets

The Community Development Team is primarily accountable for the management of our Public Art and Heritage Object assets.

In 2019 the Asset Planning Division (Infrastructure Unit) was established and starting next year, they will offer centralised asset management leadership for the Public Art and Heritage Objects Activity. They will provide the Community Development Team with:

- Asset Management advice,
- Asset Information services; and
- Asset Planning support including lifecycle planning.

9.1 Functions that are located within Council Units

The Community Development Team is also supported by functions that sit within other Units of Council as the table summarised below.

Table 9: Functions that sit within Council Units

Function	Type	Unit – Division – Team
Leadership		Elected Members Executive Leadership Team
		Infrastructure – Infrastructure Leadership Team Infrastructure – Asset Planning Division Customer – Community Development
Finance	Support Services	Finance
		Infrastructure – Asset Planning Division – Asset Planning
IT	Support Services	People and Performance – Digital Solutions
HR	Support Services	People and Performance – People Operations
Asset Management	Forward Focus	Infrastructure – Asset Planning Division – Asset Management
		Customer and Community – Community Development
Risk Management	Forward Focus	Finance – Risk and Resilience
Performance Management	Forward Focus	Strategy and Planning People and Performance
Continual Improvement	Forward Focus	Infrastructure – Asset Planning Division – Asset Planning and Investigations
Construction (Creation)	Present Day Focus	Customer – Community Development
		Infrastructure – Parks Infrastructure – Property Infrastructure - Transport
Operations	Present Day Focus	Customer – Community Development
		Infrastructure – Parks Infrastructure – Property Infrastructure - Transport
Maintenance	Present Day Focus	Customer – Community Development
		Infrastructure – Parks Infrastructure – Property Infrastructure - Transport
Customer Interface	Present Day Focus	Customer – Contact/Customer Centre

Technical Specialist		Various Internal and External
GIS	Data and Information	People and Performance – Digital Solutions
Records	Data and Information	People and Performance – Digital Solutions
Asset Management System	Data and Information	Infrastructure – Asset Planning Division – Asset Management Infrastructure – Asset Planning Division – Asset Information
		People and Performance – Digital Solutions

9.2 Services provided by Partners, Stakeholders and Contractors

The Community Development Team is also supported by partners, stakeholders, and contractors, as summarized in the table below.

Table 10: Services provided by partners, stakeholders and contractors

	Function / Type	Services
Rangitāne o Manawatu	Leadership	Ensure and confirm Rangitāne o Manawatu history and aspirations are expresses in the city landscape, for example, through art.
Palmerston North Public Sculpture Trust	Creation / Present Day Focus	Identifies sites, commission works, and arranges for the installation of sculptures.
Council Controlled Organisations (CCO)	Support Services	Provide business and community expertise that we may not otherwise have easy access to.
Specialist Conservators	Operations, Maintenance / Present Day Focus	Provide services such as valuation, inspection and condition assessment.
Contractors	Maintenance / Present Day Focus	Provide trade service that cannot be completed by in-house staff.

9.3 Section 17A – Service Review

Under Section 17A of the Local Government Act - local councils must review the cost-effectiveness of asset delivery for meeting the needs of communities. This includes considering options for the governance, funding and delivery of infrastructure and services including our portfolio of Public Art.

We have yet to carry out a voluntary Section 17A review for our Public Art and Heritage Objects assets. However, our Elected members have made a request for Council Officers to carefully examine the delivery of our assets to enhance the clarity of their activities.

The issue of allocating funds for Public Art is currently a topic of debate within the industry. Given the rising costs of living, it is important to find constructive ways to address this matter for the benefit of the public. It may be beneficial to conduct a Section 17A review to secure funding for the delivery and maintenance of our current and future Public Art and Heritage Objects assets.

10 Financial Summary

This section highlights the financial needs to maintain and operate our Public Art and Heritage Object assets at an agreed level of service in the long term. These financial requirements have been evaluated and detailed throughout this AMP and are summarised here.

Councils general approach to financial planning is outlined in Section 5.9 of the SAMP.

We review our budget every three years as a part of the 10 Year Plan process. This process allows for the Community Development Team to identify and prioritise future programmes of work as well as respond to significant issues identifies within the art portfolio.

10.1 Asset Valuations

In 2019, our Public Art collection was externally valued for insurance replacement purposes.

The total collection value for insurance is **$7,374,500.00**. The valuation is included in the insurance policy specifications and is based on the net current replacement cost. This refers to the cost of replacing the asset with another one that is similar in nature.

10.2 Asset Depreciation

Depreciation of our Public Art and Heritage Object assets refers to the decline in value of an asset over time due to a range of factors such as market factors; conditions and preservation; rarity and significance; provenance and historical context; artist reputation and demand; and art market volatility. Artworks and heritage assets, unlike certain assets such as machinery or equipment, are known for their subjective and fluctuating value.

It's worth noting that the depreciation of our Public Art and Heritage Object assets is not as simple as it is for traditional assets. These types of assets have incredibly long useful lives, and with proper care and conservation, their rate of deterioration is negligible. As a result, no depreciation (or zero depreciation) should be charged for these assets. However, it's important to assess the asset's useful life and ensure that it's long enough to make depreciation negligible. These assets should also be revalued regularly. That said, it's important to note that this does not mean a blanket exemption from depreciation should be granted.

Despite being subject to depreciation, public art and historic objects may be exempt from it due to certain reasons listed in Appendix E.

10.3 Financial Forecast

10.3.1 Preventive Maintenance Forecast

Existing care and maintenance budgets were reviewed against historic expenditure reports and our proposed level of service requirements. This was used to forecast future budget needs for our existing Public Art and Heritage Object assets.
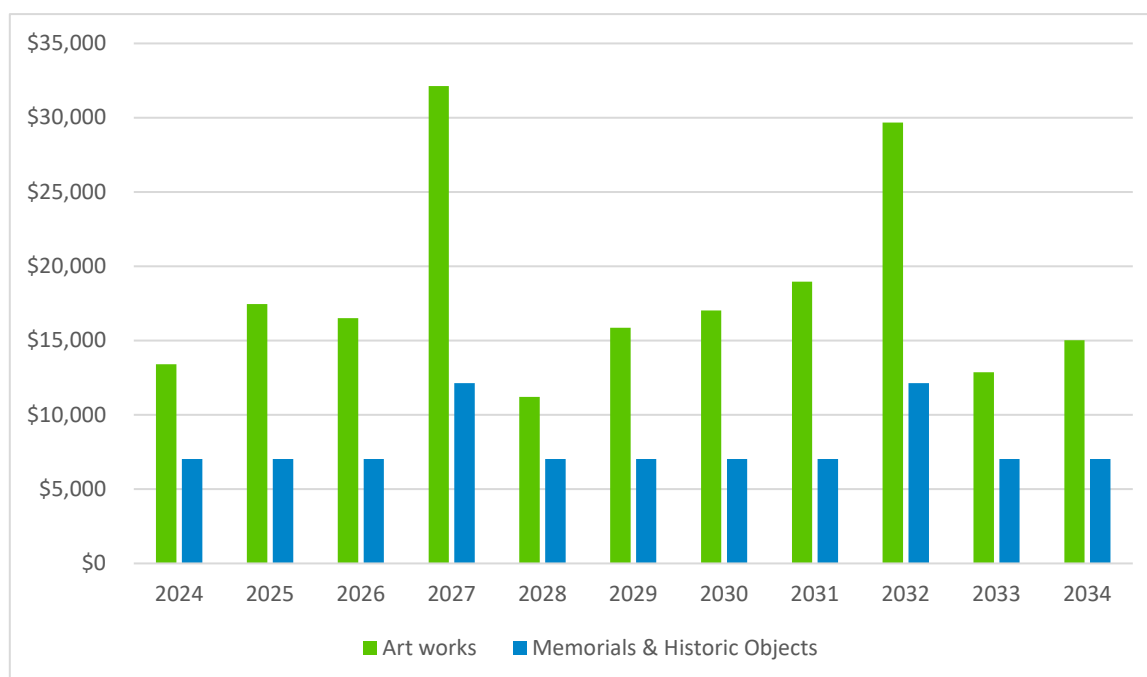
Figure 20: Preventive Maintenance Forecast

Our current ability to Maintain Service Levels (MSL) is at risk due to the increasing need for reactive remediation and our lack of budget to cover this. To bridge this gap, additional funding is necessary. This can be attained by introducing new operational programmes instead of making alterations to the existing MSL budget.

10.3.2 Consequences of Not Proceeding

Failure to properly care for and maintain our Public Art and Heritage Object assets can result in deterioration, which may require more expensive conservation efforts to prevent severe damage or the complete loss of an asset. Deteriorated assets can also pose a risk to public safety. We also have to take into account central and local legislative requirements, obligations and bottom-line levels of care when caring for our Heritage Object assets.

10.4 Forecast Uncertainty

Our expenditure forecast relies on the most accurate information at hand. As long-term plans progress towards implementation, budgets for their development will become more detailed and precise. To counter any uncertainty in financial forecasts, a three-year rolling program is in place to periodically adjust and revise schedules of work.

If the necessary funding is not provided, there is a possibility of postponed maintenance that might not be apparent initially. However, this could accumulate over time and lead to a failure in meeting the agreed service level. To address this concern, a thorough evaluation and adjustment of asset management needs occur every three years, allowing for corrective measures to be taken before a considerable backlog arises.

The ideal cost accuracy for any programme is based on when the programme first appears in the LTP. These ideal accuracies are as follows:

- **Years 1 to 3:** The scope and pricing of work should be reliable, based on good market information for unit rates, etc.
- **Years 4 to 6:** Estimates should be reliable, with detailed design work has not been carried out.

- **Years 7 to 10:** Estimates generally based on a high-level idea of what the programme will involve.
- **Year 11 to 30:** Rough order costing based on the estimated quantum of work; forecasts could change significantly with further investigation.

11 Plan, Monitoring, and Improvement

11.1 Public Art and Heritage Objects Improvement Plan

11.1.1 Development and Monitoring

The improvement plan usually focuses on delivering the highest priority improvement first, though there may be some logical order of flow to follow as well, for example, we must record information about our public art and heritage assets before using analytical tools for forecasting purposes.

Improvement tasks must be clearly scoped, defined, prioritized, and scheduled. Additionally, it is important to clearly define any associated risks, costs, and benefits.

The improvement plan should be adequately resourced and closely monitored with clear targets and deliverables specified to focus staff.

11.1.2 Next Steps

During the preparation of this AMP, numerous actions were identified, but not all of them can be completed before the next revision of the AMP. To address this, a prioritized pan-activity improvement register has been created. The Improvement Plan outlined in this section focuses on the improvements that can be made before the next revision of the AMP.

Table 11: Improvement Actions

Improvement Action	Status	Comment
Promapp of processes	Not started	Understand and formalise an organisation-wide processes for the commissioning and deaccessioning of Public Art and Heritage Objects
Asset data complete	Not started	Provide one database for storing Public Art and Heritage Object asset information while considering opportunities to increase public transparency to a published system
Internal refining of Levels of Service and measures	Not started	Investigate the current route of RFS made in relation to Public Art and Heritage Object assets and also to send all RFS to the Arts Coordinator.
Maintenance and renewal budget trade off	Not started	To maintain an asset's increasing reactive remediation levels without affecting preventive maintenance budget, a new reactive maintenance focused programme is required.

11.1.3 Improvements identified in this AMP

We have identified various improvements to our asset management practices throughout this AMP. Please see the table below.

Table 12 - Improvements identified in this AMP

AM Function	Recommended Improvements	AMP section
Purpose of this Asset Management Plan	To identify the relationship of this AMP to other AMPs especially Property, Parks and Transport	1.8
Asset Data and Information	Parks and Reserves Division to liaise with Community Development on any new assets and finalise "ownership" and maintenance responsibilities	
Asset Data and Information	1. To clarify what count as public art. 2. To clarify the responsibilities regarding our assets. 3. To adopt an asset information system for easy data collection and storage. 4. To include the cost of the activity in the next revision of AMP.	4.7
Levels of Service	1. To review level of service through audience engagement. 2. To develop and include artwork-focused questions on our Annual Residents' Survey. 3. To establish straightforward pathways/processes to deal with any enquiries or incidents (Request for Service).	5.6
Demand	1. To consider including specific actions for our art and heritage object assets in the next update of its climate change action plan.	6.3
Risk	1. To consider a further investigate on the newly identified risks. 2. To improve the effectiveness of our mitigation and controls. Additionally, communication regarding risk identification, evaluation, treatment, and monitoring should take place across the entire organization to ensure that governance and leadership have appropriate oversight of strategic risks. 3. To develop and implement a process for determining critical assets and recording against assets in the Art Register. 4. To develop a Criticality Framework for our art and heritage object assets.	7.6
Lifecycle Management Planning	1. To develop and implement processes of commissioning and deaccessioning. 2. To review the operations and maintenance programme and investigate the disproportionate budget. 3. To create a new budget/programme focused on reactive maintenance. 4. To capture asset information from Parks and Transport Activity. 5. To schedule a condition assessment and/or routine inspection. 6. The asset condition, captured during maintenance work, must be also entered in the Art Register. 7. To consider scheduling insurance valuations every 3 years and align them to LTP	8.7

11.1.4 Maturity Assessment

In July 2019 and May 2022, the Council's asset management practice underwent external reviews conducted by Infrastructure Associates Ltd, following the New Zealand Treasury framework. As we have included Public Art and Heritage Object in our Asset Management Plan (AMP) for the first time, we were not part of previous reviews. However, we would like to be included in future reviews to assess our maturity.

12 Appendix

A. Internal Stakeholders

Group	Description
Elected Members	Elected members who contribute to the development of policies and strategies, including budget approval and scrutineering of officers' recommendations. This is to ensure the services provided meet the needs of local communities and make the best use of resources.
Infrastructure Unit	The unit of Council that provides asset-based services, around which the AMPs are written.
Finance Unit	The unit of Council that provides financial and corporate services including development of funding policies and financial forecasts
Strategy & Planning Unit	The unit of Council who provide strategic planning services including development of growth forecasts, sustainable development strategies and Public Art related policies.
Marketing & Communications Team	The unit of Council responsible for external communication and Council's external image.
Community Development Team	The unit of Council responsible for the administration and delivery of Public Art.
Asset and Planning Division	The division of Council responsible for asset management practice coordination across the organisation.
Activity Operations staff	Staff within Council responsible for the day-to-day operation and delivery of the services and activities.

B. External Stakeholders

Group	Description
Artists	All professional and up-and-coming practitioners creating art, practicing the arts, or demonstrating an art.
Residents	Individuals who reside within the boundaries governed by the Palmerston North City Council
Ratepayers	Residents or individuals who own properties within the boundaries governed by the Palmerston North City Council, however, may not permanently reside within the boundaries governed by the Palmerston North City Council
Professional or Specialist Conservator	An individual or organisation who is contracted by the Palmerston North City Council to carry out **specialist** duties internal staff may not be equipped or experienced to carry out.

Contractors	An individual or organisation who is contracted by the Palmerston North City Council to carry out **general maintenance** duties internal staff may not be equipped or experienced to carry out.
Community Groups	Council aims to provide Community Groups with advice and support in governance, funding, marketing and communications, collaboration, and project management to deliver Public Art specific and relative to their communities.
Palmerston North Business Improvement District (PBID)	The PBID aims to anchor the City Centre as the key social, cultural, and economic destination of Palmerston North. Economic development and placemaking programmes are key areas the PBID have a direct role in delivering.

C. Local Government Legislations

Local Government Legislation	Description
Local Government Act 2002	This legislation empowers local authorities to choose their activities and the way they carry them out. It encourages local authorities to be accountable to their communities. It also allows local authorities to play a significant role in enhancing their communities' social, economic, environmental, and cultural well-being, following a sustainable development approach.
Te Tiriti o Waitangi – Treaty of Waitangi	Under Section 4 of the Local Government Act 2022, local government must consider Treaty principles, specifically Partnership, Protection, and Participation. This requirement guarantees that Māori are given ample opportunities to participate actively in decision-making.
Heritage New Zealand Pouhere Taonga Act 2014	This legislation involves the council to promote the identification, protection, preservation, and conservation of the historical and cultural heritage of New Zealand. The city's public art contributes to our identity and sense of belonging. The retention and celebration of the city's public art are critical in shaping the city's character.
Resource Management Act 1991	The legislation promotes the sustainable management of natural and physical resources, and requires Council to: • Managing the use, development, and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic, and cultural well-being. • Sustain the potential of natural and physical resources to meet the reasonably foreseeable needs of future generations. • Comply with the District and Regional Plan. • To avoid, remedy or mitigate any adverse effect on the environment. • Consider the principles of the Treaty of Waitangi in exercising functions and powers under the Act relating to the use, development, and protection of natural and physical resources.

	Safeguard the life-supporting capacity of air, water, soil and ecosystems. Note, the RMA 1991 is currently being repealed and replaced with three new Acts: Natural and Built Environment Act, Strategic Planning Act, and Climate Change Adaption Act.
National War Memorial Act 1992	This legislation needs the council to preserve and maintain the sanctity and dignity of the National War Memorial as a national monument to those who gave their lives in the service of their country. Public art and project planning allow the council an opportunity to be proactive in sharing local history.
Arts Council of New Zealand Toi Aotearoa Act 2014	This legislation requires the council to encourage, promote, and support the arts in New Zealand to benefit all New Zealanders. Public art has the capacity to promote the development of a New Zealand identity.
Health and Safety at Work Act 2015	The Act and related regulations require that employees and contractors are given the highest level of protection from workplace health and safety risks, so far as is reasonably practicable.

D. Significant pieces in our collection

This is the list of artworks, memorials and historic objects owned or managed by PNCC.

Artwork, Memorial or Historic Object	Creator	Date
Te Peeti Te Awe Awe Memorial	Harold Anderson and Samuel Dowdall	1906
King Edward VII Coronation Memorial Fountain	Charles Alfred Vautier, Samuel Dowdall and James Thomas Dowdall	1902
Palmerston North Cenotaph, also known as The War Memorial	Ferdinand Victor Blundstone	1925
Ghost of the Huia	Paul Dibble	2010
PRiME Sculpture: He tangata. E tangata. It is people.	Dr Richard Shortland Cooper	2000
PRiME Sculpture: Alleluia	Sarah Dutt with Metuanooroa Tapuni	2000
PRiME Sculpture: [Untitled]	Naibuka Tuitaru	2000
PRiME Sculpture: [Untitled]	Filipe Tohi	2000

Artwork, Memorial or Historic Object	Creator	Date
PRiME Sculpture: [Untitled]	Hisao Kameyama	2000
PRiME Sculpture: [Untitled]	Steven Gwaliasi	2000
PRiME Sculpture: [Untitled]	Ioane Reuelu (Johnny) Penisula	2000
PRiME Sculpture: Melting Stone	Deborah Anne Hall	2000
PRiME Sculpture: Te Rangiotū	Warren Warbrick	2000
PRiME Sculpture: Te Marae O Hine	Para Matchitt	2000
All Creatures Great - One Whale = Ten Elephants	Paul Dibble	1996
Pukeko and Raupo	Paul Beaurepaire and Steve Anderson	1994
Numbers	Anton Parsons	2007
Returning Column	Greg Johns	2008
Cityscape	Guy Ngan	1980
United Divided	Phil Price	2010
Body language - Spirit of Place	Terry Stringer	2010
Who's Afraid	Paul Dibble	2011
Giants Amongst Us	Konstantin (Kon) Dimopoulos	2012
Ghost Tower	Louise Purvis	2014
Nga Huruhuru Rangatira, The feathers of the chief	Robert Jahnke	2016
Te Pūatatangi ki Te Ika a Māui Dawn Chorus on the fish of Maui	Paul Dibble	2008-2019
Te Marae o Hine carving: Ronomaraeroa	John Bevan Ford and Warren Warbrick as tohunga whakairo for Rangitāne	1990

Artwork, Memorial or Historic Object	Creator	Date
Te Marae o Hine carving: Rangitāne, Reretua and Hinerau	John Bevan Ford and Warren Warbrick as tohunga whakairo for Rangitāne	1990
Falling Water	Fred Graham	1970
Tāne	Paul Horton	2020
Linklater Park Pou: Whātonga	Craig Kawana	2018-2019
Raleigh St Reserve Pou	Leighton Girling and Latrell Kamura-Grant under the guidance of Glenn Hauraki	2018
Wildbase Pou: Tāne-mahuta	Craig and Tipene Kawana	2018
Wildbase Pou: Tangaroa	Craig and Tipene Kawana	2018
Wildbase Pou: Haumia-tiketike	Craig and Tipene Kawana	2018
Wildbase Pou: Rongo–mā-Tāne	Craig and Tipene Kawana	2018
Wildbase Pou: Tāwhirimātea	Craig and Tipene Kawana	2018
Wildbase carving: Papatuānuku and Ranginui	Craig and Tipene Kawana	2018
Whaiwhakāroaro, Deep Thinker	Gregor Kregar	2019

Artwork, Memorial or Historic Object	Creator	Date
Ahimate Reserve Pou: Whatu Kura	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Mārei Kura	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Kapuarangi	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Rangitepaia	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Mairehau	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Hineaute	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Ahimate Reserve Pou: Aranaki	Warren Warbrick, tohunga whakairo for Rangitāne and Craig Kawana	2020
Hineaupounamu	Warren Warbrick	2021
Te Rongorito	Warren Warbrick	2021
Te Paepaeroa O Kahukura	Ephraim Russell	2021
Tomokanga (Gateway) - Arapuke Forest Park	Craig Kawana	2022 - 2023
Memorial Park Gates		1951-1954
Workers' Monument	I Cooper & R Martin [Designers]	2011

Artwork, Memorial or Historic Object	Creator	Date
Ashhurst War Memorial		
Hitching post		
Trough (Summerhill Drive, Kendalls Line, Ashhurst Village Green)		
Bunnythorpe War memorial		
M101A1 105mm howitzer		
Second Fitzherbert Bridge		
Railway Wheels		
Railway Bridge foundations		
Post Office Clock and the Kerei Te Panau city chimes		1905
King Street Planter Box Mosaics	Eric Brew	1999
Kotahitanga	Ben Foster	2023

E. Top Risk of Public Art and Heritage Object Activity

Public Art and Heritage Object Activity Area	Process Name	Potential Failure	Causes	Risk Category	Raw Risk Rating	Control Effectiveness	Residual Risk Rating	Target
Community Development, Customer	Arts Care and Maintenance	1. Physical failure of works through natural events, vandalism, acts of god, normal wear and tear and incompetence 2. Public misalignment with expectations of council's responsibilities for the care of the arts 3. Loss through theft or misplacement 4. Loss of heritage status 5. Loss of attribution	1. Failure to undertake maintenance, including of historic objects, including memorials 2. Criminal activity 3. Poor/inadequate public engagement 4. Poor/inadequate public communications 5. Political interference 6. Undue expectations of council responsibilities 7. PNPST interference/ artist withdrawal of attribution	Reputational / Financial	Extreme	1. Experienced, capable personnel (Effective) 2. Insurance (Effective) 3. Professional valuation conducted every 4 years (Effective) 4. Professional advice from conservator (Effective) 5. Public art register (Partially Effective) 6. Standing orders for Elected Members involvement (Partially Effective) 7. Relationship of mutual respect and trust with PNPST (Partially Effective) 8. Annual report to council by PNPST (Ineffective) 9. Annual inspection of all historic objects and artwork (Partially Effective)	Medium / Low	Medium / Low

F. Information of Artworks for Art Register

Information	Description
Title	Title of the artwork.
Artist	Artist(s) who created the work or were associated with the works creation. Included iwi affiliation if known.
Creation date	Date of the work was created (if known), or the nearest year date.
Location	Location of the artwork, including any notes of risks or issues that may impact the care & maintenance of the work, e.g. located on a flood plain.
Installation Date	Date when the work was installed and (if applicable) the date of any public unveiling/blessing ceremony.
Physical Description	What is made of, how it is painted or coloured, any moving parts, and the lighting requirements.
Measurements	Dimensions including height, width, and depth. Include any other measurements such as weight if applicable.
Artist Statement	About the concept and meaning behind the artwork, and any other observations about the work and how it fits into its environment that the artists want to make.
Care and Maintenance Requirements	Details of the regular care and maintenance required to keep the artwork in good condition. Can include notes from the artist, or the assessment of a conservator, tohunga whakairo, or cultural expert in the relevant form of artwork. May also include contact details for the expert/advisor who should be contacted if there is an issue with the work.
Stakeholder/partner groups	Any individuals or groups that are to be kept informed of any changes/issues with the artwork and that may have an ongoing role in decisions around the future of the work.
Ownership	Confirmation of the ownership of the work, transfer agreement (from the PN Public Sculpture Trust) or loan agreement for works not owned by Council. Loan Agreement terms and conditions needs to be included.
Image(s) and Media	Good quality digital image(s) of the work, and links for any other associated media (e.g. video coverage, social media posts, print media articles)
Signage	Any signage created for the artwork and expected timeframe for next replacement.
Valuations	A valuation of the artwork that could include the amount paid to commission the work from the artist; the amount disclosed by the contributing project partner (e.g. PN Public Sculpture Trust), or the valuation assigned by the person/group the work is loaned from.

G. Public art and historic objects may be exempt from depreciation due to certain reasons:

1. Permanence and durability

Artworks made for public display are usually intended to withstand outdoor conditions for extended periods. They are constructed using durable materials and techniques to ensure longevity. While they may appear to be immune to depreciation due to their slower rate of deterioration, public art still undergoes some form of devaluation over time.

2. Historical and Cultural significance

For community or society, public art and historic objects often have cultural, historic, or artistic value. In some situations, these items may be considered significant enough to warrant preservation and upkeep even as they age. This preservation effort may be immune from depreciation. However, the costs of upkeep, repair, and preservation are understood and reflected in the overall valuation of the artwork.

3. Artistic and aesthetic appreciation

The presence of public art in a community is often viewed as a valuable addition to its cultural and aesthetic landscape. It can improve the environment, promote a sense of belonging, and offer artistic engagement to the public. Although the subjective and non-monetary worth of public art is significant, its financial depreciation should be overlooked from an accounting standpoint.

It's worth keeping in mind that the depreciation of public art and historic objects is subject to various factors such as local accounting standards, regulations, and individual circumstances. Generally speaking, public art is not immune to depreciation, but its importance and value in the public domain may warrant particular attention.