

Ghost of the Huia, Paul Dibble, 2010



Asset Management Plan
Executive Summary

Public Art and Heritage Objects



Falling Water, Fred Graham, 1970

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

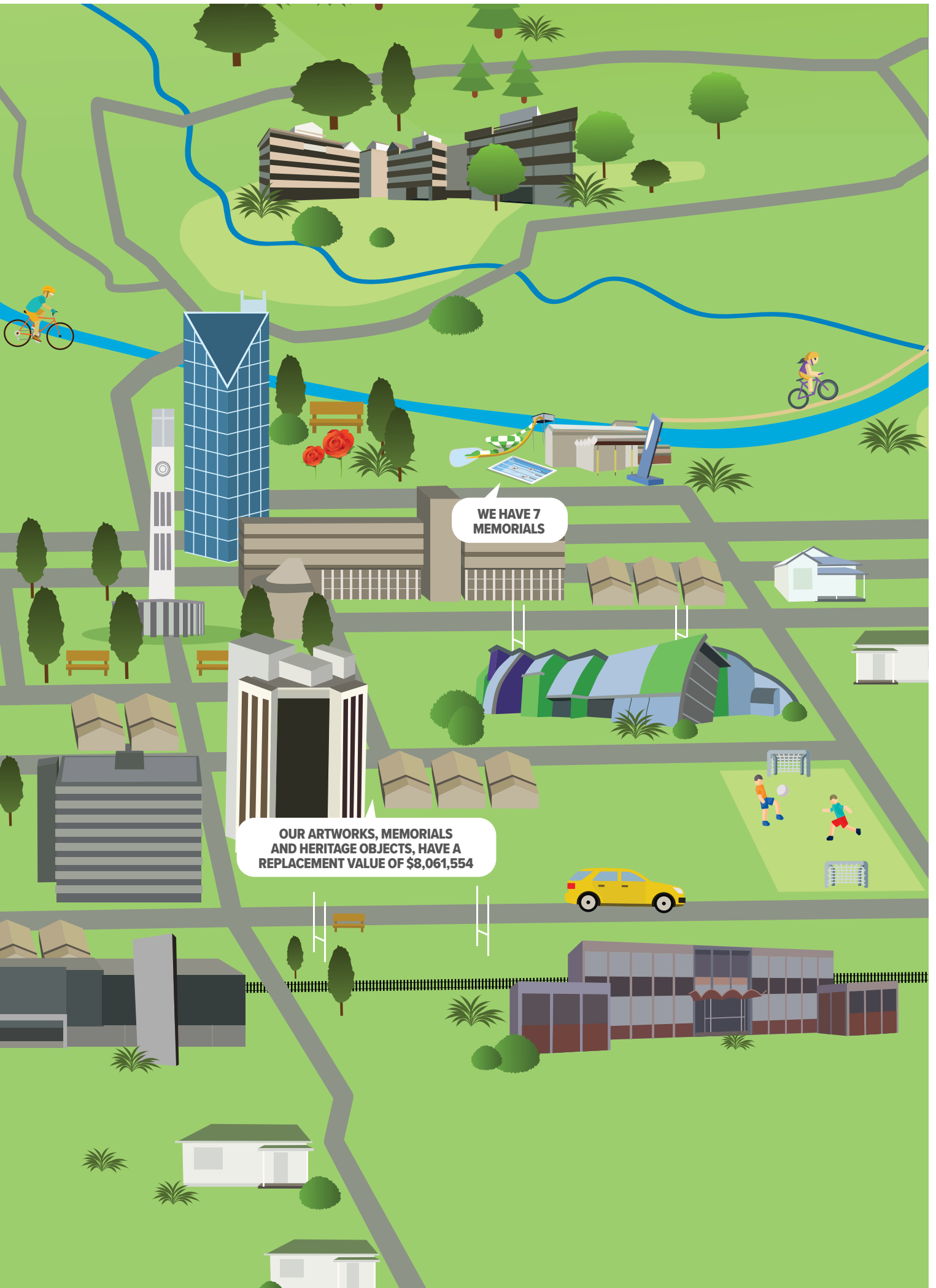


*Please note a summary list of all Art and Heritage objects is contained on page 12

**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 policies 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 policies, 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

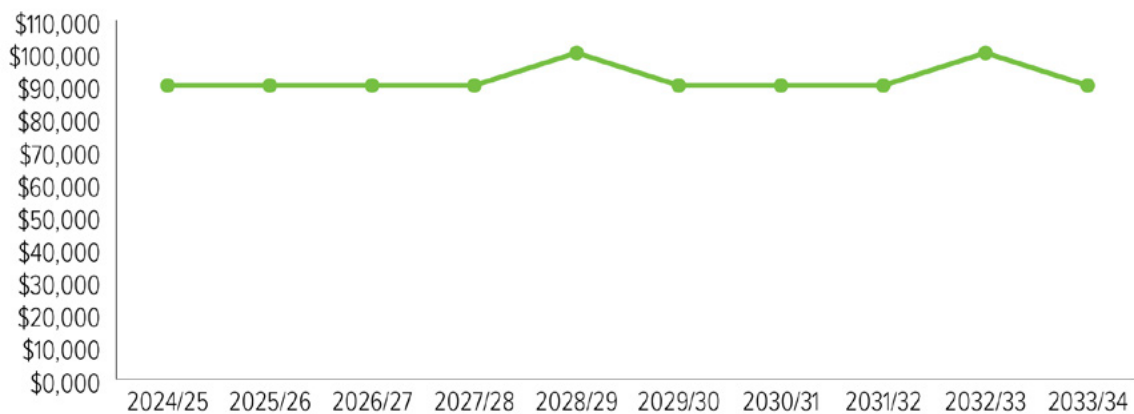
We want to ensure that the Public Art and Heritage Object assets we commission, or fund, are resilient to increased exposure to rain and wind and other climate related increased weather intensity. We also want to make sure that our assets will be created from acceptably sustainable materials that offer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

