

# Paradigm Shift

Five-year Strategic Plan  
2005-2010

July 2006



# VISION

The Christchurch Art Gallery Te Puna o Waiwhetu will take a key leadership role in making Christchurch's Cultural Precinct and Worcester Boulevard the most visited cultural tourism site in New Zealand.

The Gallery is ideally placed to take this lead with its iconic building, strategic location at the heart of the Cultural Precinct and the Gallery's programmes inviting visitors to live the Precinct's core values of expanding cultural horizons and enriching senses.

The Gallery wants to grow the public's perception of art as it commits to new audiences by building a new, stimulating visitor experience and develop the brand.

The Gallery recognises its key audiences are the families/whanau of Christchurch, international visitors to the City, domestic visitors, educational groups and special audiences.

The Gallery strives to connect people with art – emotionally and intellectually. We celebrate art and the creative spirit. The Gallery knows where it stands and has global reach.

The Gallery educates, inspires discovery and preserves the legacy of artistic achievement for the people of Canterbury and New Zealand through collecting, presenting, interpreting and conserving quality works of art.

The Gallery wants to be recognised locally, nationally and internationally as innovative, with quality collections and programmes, and for the enjoyment and appreciation of art it brings all its audiences. The Gallery will set a standard of excellence in all its endeavours.

# FOREWORD

---



Change is always a difficult process as it challenges us to think outside our familiar boundaries. It takes courage, commitment and tenacity to enact change, exactly what the Christchurch Art Gallery Te Puna o Waiwhetu has done during the last six months with the Paradigm Shift.

Not prepared to accept falling visitor numbers or an exhibition programme that was labelled “polite, low-paced and not rebellious enough”, the Christchurch City Council Gallery looked to build a future through a new visitor experience. This connects the Gallery with new and enlarged audiences, as identified in its new Vision, while remaining faithful to the existing loyal arts community.

What emerged from staff, stakeholders and the community was strong support, passion and enthusiasm for their Gallery. This translated into a real sense of ownership that recognised the success of the new Gallery in its first three years but also the need to secure a prosperous future as a facility for the whole community. It has been rewarding for all involved.

Through the Paradigm Shift, Christchurch has given its residents one of the greatest gifts – the opportunity to shape and mould its art institution. The Five-year Strategic Plan is the result of this extensive consultation with staff and the broader community through key stakeholders.

The Plan provides the framework for the Gallery to meet these challenges and become a leading art institution. This is a process that will evolve during the next four years as the Christchurch Art Gallery works with its key partners in the Cultural Precinct to make Worcester Boulevard the most visited cultural site in New Zealand.

A handwritten signature in black ink that reads "Garry Moore". The signature is written in a cursive, flowing style.

Garry Moore  
Mayor of Christchurch

*All art works are from the Christchurch Art Gallery Te Puna o Waiwhetu collection unless otherwise stated.  
Cover photo: Murray Hedwig  
Photography by Brendan Lee, Murray Hedwig and Tony Stewart.*

# CONTENTS

Page

Executive Summary	2
Introduction	4
Background	6
Chapter One: How the Gallery will achieve its KPIs	8
Chapter Two: Visitor Experience	10
Chapter Three: Exhibition Programmes	11
Chapter Four: Four-year Exhibitions Plan	14
Chapter Five: Gallery Programmes	24
Chapter Six: Permanent Collection Galleries	29
Chapter Seven: Collections and Acquisitions	30
Chapter Eight: The Facility	31
Chapter Nine: Partners	32
Chapter Ten: Marketing and Communications	34
Chapter Eleven: Commercial Opportunities	36
Chapter Twelve: Development	37
Chapter Thirteen: Human Resources	38

# EXECUTIVE SUMMARY

---



The Paradigm Shift or Five-year Strategic Plan is a framework to guide the Christchurch Art Gallery to achieve its new Council-approved Key Performance Indicators:

- to increase visitor numbers from the current 290,000 annually to 400,000 by 2009/10.
- to increase revenue.
- to reduce the cost per visitor from \$23 to \$16 by 2009/10.

With a new Vision, a commitment to new audiences through a dynamic new exhibition programme and new opportunities to connect the wider community with art, the Gallery will reverberate with a new sense of energy and excitement.

Partnerships will take on a new focus and priority for the Gallery, enabling it to fulfil its Vision of making the Cultural Precinct and Worcester Boulevard the most visited cultural site in New Zealand. These will also allow the Gallery to tap into new opportunities and activities with its partners (and vice versa) and link with city-wide festivals, recognising the importance of the Gallery and its role of being at the forefront of developments within the art world.

Exhibitions will be more varied in content, style and subject – the exhibition programme being challenging, flexible, fun, entertaining, dynamic and slightly controversial – connecting with and stimulating the existing loyal arts community through a balanced schedule that at the same time also draws in new audiences.

Change will be the emphasis of the exhibition programme. Exhibitions, events and programmes will be constantly changing and being refreshed to keep the Gallery spaces alive and interesting. This will generate more frequent visits by a community which is proud of its Gallery and excited about being part of the experience.

Art will spill out of the galleries into the Gallery foyer, forecourt and garden, bringing new life to the building and surrounding environment, creating a heightened interest in what is happening at the Gallery.

From this new personality will grow the Gallery's role in the cultural and economic well-being of the city. This will generate nation-wide curiosity and interest in the exhibitions and events at Christchurch's art gallery, becoming self-perpetuating as the "must see" place to visit when in Christchurch. This heightened interest will result from the quality of the art on display and the over-all visitor experience.

A strong emphasis will be placed on the visitor experience, which begins with external communications through the website and marketing – well before the visitor steps through the door. New marketing and communications plans will be implemented to better connect with key stakeholders and audiences.

The Paradigm Shift has begun and with a new organisational structure, processes and procedures, the Gallery will evolve during the next four years through the celebration of the City's creative spirit and a balanced programme of exhibitions, events and programmes that expands the public's perception of art and delivers the new KPIs.



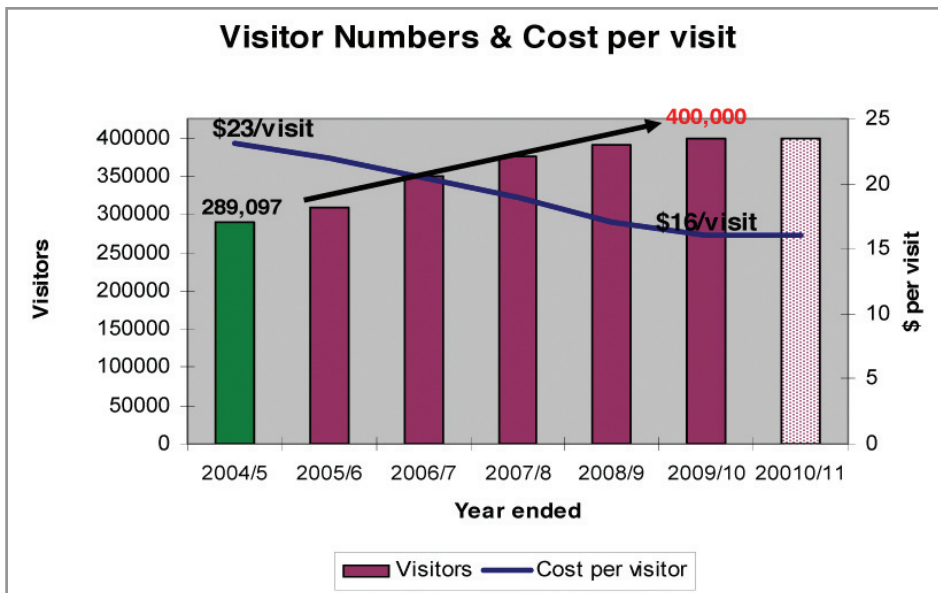
Stephen McArthur  
General Manager, Community Services  
Christchurch City Council



# INTRODUCTION

The Christchurch Art Gallery Five-Year Strategic Plan is about commitment to new audiences, becoming truly visitor focused and achieving increased visitation. This document is the outcome of an unprecedented and extensive consultative effort to develop a five-year plan for the Christchurch Art Gallery Te Puna o Waiwhetu.

It is the culmination of work that began with concern about the Art Gallery's level of visitation, when in 2004-05 visitors totalled 289,097. This compared with 551,943 visitors in the 2003-04 financial year - the year the new Gallery opened. Media attention, Council debate and a series of reports in 2005 highlighted the need for change. The result was the Paradigm Shift, a five-month consultative and planning process to achieve improved performance at the Christchurch Art Gallery – 400,000 visitors by 2009-10 at a cost per visit of \$16.



The Plan is seen by the Gallery as “just the beginning of the journey”. It outlines the views and aspirations of the Gallery during the next five years, and aims to give the Gallery a strong identity in its own right – something it was criticised as not achieving in the move from the Robert McDougall Art Gallery in May 2003.

The Christchurch Art Gallery has committed to a new Vision, as outlined in this Plan. From this commitment, the Gallery will accelerate in the next four years towards a challenging, flexible, fun, entertaining, stimulating, open-minded, lively, experimental and at times a slightly risky and controversial programme that draws in new and enlarged audiences. It will continue to cater for its existing audiences by being fresh, innovative, leading edge and different – doing new and unexpected things, while treating artists and art works with integrity. The Art Gallery product will be high quality, educational, topical and relevant.

The Christchurch Art Gallery is about art, but it does not want to be limited by the traditional concept of what an art gallery can be. Under the Paradigm Shift Plan, the Gallery will help people see art in a new light, connect with art in different ways, and expect the unexpected.



The Plan has been produced in a climate that was identified in the Peer Review as being “polite, low-paced and not rebellious enough”. Therefore, this Plan needs to be reviewed on a regular basis to alter those perceptions and be bolder in achieving the Vision for the Art Gallery. What happens in the 2008-09 financial year and beyond will need to be intensified as the Gallery develops confidence with its new persona and role in the Christchurch and Canterbury communities.

The Christchurch Art Gallery Five-Year Strategic Plan is a source of drive, inspiration and accountability for the Gallery with the plan being reviewed annually. In effect, the Plan is a working document that challenges its own contents to ensure the Gallery realises its Vision and achieves its KPIs. It will be against the Plan that the Gallery will report its performance and achievements to the General Manager, Community Services, from September 2006 on a quarterly basis.



# BACKGROUND

In June 2005, the Christchurch City Council supported new Key Performance Indicators (KPIs) for the Christchurch Art Gallery. These were primarily aimed at increasing visitor numbers, generating more revenue and delivering a more cost-effective service.

The Council also endorsed The Paradigm Shift 2005-2010, an initiative designed to create a Gallery more “in tune with the community”; one that delivered an exhibition programme appealing to a wider community audience, attracting greater visitor numbers, made more use of the facility at all times, established more partnerships and collaborations and focused on continual improvement.

A Peer Review by gallery management experts Ken Gorbey and Tim Walker endorsed the Council’s new KPIs of increasing the number of visitors from 289,097 in 2004-05 to 400,000 in 2009-2010 and reducing the cost per visit from \$23 to \$16 per person.

While they observed that the Gallery had much to celebrate, including its landmark building, one of the best budgets in the cultural industry in New Zealand, and a well-trained and professional staff, Gorbey and Walker noted the Gallery’s exhibitions were “polite and low-paced”.

“There is little sense of theatre in the Gallery. The programme lacks vigour; it is not rebellious enough nor does it contain high-paced, energy-generating offerings.”

They said the building was such a strong performer that it demanded an equally strong, if not stronger, performance from the visitor experience. “The building is a stage that achieves some part of the Gallery’s mission, but the visitor experience is the main actor and must be even more of a star.”

Key recommendations by Gorbey and Walker were to go into project mode, seek a new vision, commit to new audiences, build a new visitor experience, develop the brand and change the culture of Gallery staff and management.

“The need is for a programme that arises out of a strong vision and that stamps Christchurch Art Gallery as a place of cultural authority and adventure,” they said.

Project manager Kristen Cooper and a cross-functional, multi-disciplinary staff team were appointed in January 2006 to work with Gallery management and staff and key stakeholders to produce a plan for the Paradigm Shift – the Five-year Strategic Plan. Their role began with facilitating the development of a bold new vision for the Gallery, working with staff/ stakeholders and market research to realign the Gallery’s programme and ensure it delivered exhibitions that not only attracted new and enlarged audiences but made the Christchurch Art Gallery the “must-see” attraction on the itinerary of every visitor to the city.

Key stakeholder Visioning Workshops were held late January-early February 2006, from which emerged a new vision – a vision that has been endorsed by Council. A series of meetings in March 2006 with stakeholders was to get their input and ideas for future events, programmes, exhibitions and activities to reinforce the Gallery’s new vision to deliver new audiences. This plan encapsulates many of these ideas and viewpoints.



*Meander I, 1971, Carl Sydow. Reproduced courtesy of R. Sydow.*

# HOW THE GALLERY WILL ACHIEVE ITS KPIs

First and foremost, key to the Gallery achieving 400,000 visitors annually by 2009-10 is through implementing a visitor experience that is dynamic, fun, interactive, expresses something different, takes risks and engages a wider audience. Through this type of programme, the Christchurch Art Gallery will stamp its mark as a place of cultural authority and adventure. The Summer 2006-07 Schedule is the beginning of the Paradigm Shift which will take the next four years to evolve. This exhibition programme builds on the Gallery's strengths, at the same time catering for new audiences through a diverse programme that provokes and challenges.

This will be the key to creating a new energy and excitement that gets people talking about the Gallery and inspires them to visit more frequently to discover for themselves what all the excitement is about. The physical building will become the stage and not the performer, as has tended to be the case since the new Gallery opened in May 2003. With an exhibition programme and associated activities spilling out into the foyer and forecourt, the Gallery will invite people inside.

This new personality will only serve to grow Cantabrians' sense of pride and ownership of their Gallery. Whether regular visitors to the Gallery or not, they will become its greatest promoters, talking about their Gallery and encouraging visitors to the city not to leave town without spending time living the experience. Once people get talking about the Christchurch Art Gallery and the role it plays in the cultural and economic well-being of the city, this will generate nation-wide curiosity and become self-perpetuating as the "must see" place to visit in Christchurch. This heightened interest will result from the quality of the art on display and the over-all visitor experience.

A more effective marketing campaign that is strategic and connects with the Gallery's public programmes and the wider community will be key in helping the Gallery to draw in new and enlarged audiences. This campaign will play a pivotal role in educating the community on what is happening at the Gallery, as well as building on past successes.

As a public institution, the Gallery will commit to reaching a wider sector of the community in its endeavours to connect people with art. In part, this will be achieved by bringing the Gallery's foyer and forecourt alive with activity programmes that support the exhibitions. This type of activity will serve to draw in more visitors, curious about what is happening at their Gallery. For example, an exhibition of Italian art could be the catalyst for promoting such associated "art forms" as Italian cars, fashion, food and wine.

Partnerships have also been identified as paramount for the Gallery to fulfil its Vision of making the Cultural Precinct and Worcester Boulevard the most visited cultural site in New Zealand. Through these partnerships and better collaboration with the arts community and key stakeholders, the Gallery will build a more successful exhibition programme by feeding into the activities of its partners (and vice versa), city-wide festivals and connecting the community with art that supports such major local, national and international events as the Canterbury A & P Show and Rugby World Cup. It is recognised that the Gallery needs to be informed about and at the forefront of developments within the art world.

Partnerships with other art institutions in New Zealand and internationally will enable the Gallery to maximise opportunities for bringing exciting and interesting art to Christchurch.

The Collection of more than 6000 works of art is an incredibly valuable resource for the Gallery to use to introduce new audiences to the world of art. Through a greater understanding of the Gallery's role in collecting and how these works can be used to generate exhibition programmes, the Collection will play a more significant role in helping the Gallery achieve its KPIs.



# VISITOR EXPERIENCE

Visitor experience at the Christchurch Art Gallery has been identified as “differing greatly between individuals” and “varied from visit to visit”. While the Gallery can not control the individual’s connection with the art, it can provide a consistency and standard of excellence with customer service, and through its exhibitions programme attempt to deliver a quality experience that stimulates, challenges and evokes a positive reaction.

This experience begins long before the visitor enters the building, when surfing the Gallery’s website or when presented with marketing material at key locations such as Christchurch International Airport or i-SITE. When on-site, the Gallery needs to ensure whether the visitor arrives via the underground car-park, through one of the on-site facilities (Form gallery, Alchemy café or the Art Gallery Shop) or directly through the front entrance, their welcome to the Gallery and first impression is the same. This needs to be positive and engender excitement and anticipation of what lies within to be discovered.

The welcome and front-of-house facilities provided by the Gallery are as important in the over-all visitor experience as the style, content and relevance of the exhibitions.

The foyer – for many visitors – is a void in which they feel disoriented. This is the result of the distance to the reception desk, the lack of signage and ‘sterile’ environment. Through its programmes and partnerships with other cultural institutions, the Gallery will be bringing the foyer and forecourt to life with events that connect with Gallery exhibitions, city-wide festivals and support activities being undertaken by Cultural Precinct partners. These will spill out into the Gallery’s very visible public environments, creating public curiosity and interest in what is happening at the Gallery, and connecting with new audiences.

Providing new opportunities for community participation and learning, through partnerships that take advantage of the Gallery’s facilities and expertise, will also enable the Gallery to connect to a wider audience. Educational programmes that advance the community’s cultural understanding through the enjoyment of visual arts and promoting the public appreciation of their art heritage will bring a new energy to the Gallery environment and enhance the over-all visitor experience.

The Gallery’s buildings and exhibitions need to be physically and intellectually accessible, and the internal culture and the attitude of staff needs to overcome any real or perceived barriers.

The commitment to the family/whanau as a key audience means the Gallery has to provide facilities and services that meet the needs of this group, at times catering for up to four generations of a family. The range and quality of facilities provided can have a significant influence on where people decide to go for an outing and whether they feel they get value from their visit. The Gallery must breakdown barriers to visitors’ perceptions of the quality of service and facilities if it is to be compared favourably with competing attractions.

## Chapter three

# EXHIBITION PROGRAMMES

With the Paradigm Shift, the exhibitions programme will move towards a schedule that better reflects the Vision of the Gallery and its commitment to the key audiences of families, international and domestic visitors and the local arts community. This will involve greater collaboration with the Cultural Precinct partners to make Worcester Boulevard the most visited cultural site in New Zealand and a public activities programme in the foyer and forecourt that supports the exhibition programme to provide the total visitor experience.

Internally, there will be a clearer transparent decision-making process where the expertise of more staff is involved and procedures related to decision-making and implementation is improved. The general principle will be to select exhibitions that align with the Gallery's Vision, meet the demands of the Gallery's audiences and the new KPIs.

In recognition of our key audiences, the following table is a guideline that represents the general principles behind schedule decision-making, taking into account school holidays and peak visitation periods. (NB: an exhibition is unlikely to just fall into one category, e.g. Te Māori would have been a Blockbuster, Historical and Māori).

AUDIENCE	EXHIBITION	FREQUENCY
Families	Blockbuster Kids Māori/Pacific International	Every Second Year Constant Twice a Year Twice a Year
International Visitors	Māori/Pacific Canterbury Niche Contemporary Historical	Twice a Year Constant Twice a Year Constant Twice a Year
Domestic Visitors	Blockbuster International Cutting Edge Contemporary Historical Niche	Every Second Year Twice a Year Twice a Year Constant Twice a Year Twice a Year
Local Arts Community	Blockbuster International Canterbury Cutting Edge Contemporary Historical Māori/Pacific	Every Second Year Twice a Year Constant Twice a Year Constant Twice a Year Twice a Year

To reflect our commitment to these key audiences one Gallery space will be dedicated to Kids exhibitions and one to quick-changing exhibitions of contemporary art from Canterbury and New Zealand. This gallery should also have low-key openings, targeted at the local arts community and open to the general public.

Feedback has also indicated the need to review the role of the Tait Electronics Antarctic Gallery and the Permanent Collections Gallery.

Stakeholder feedback has given a strong message that the public would like to have more frequent and staggered changes in exhibitions. As a result, exhibitions will be more varied in length, ranging from three weeks to six months on display.

The exhibition schedule will aim at all times to be balanced: an easy access exhibition – to be enjoyed by visitors with little or no art knowledge; a mid-level exhibition – to be enjoyed by most visitors, despite their knowledge of art; and a challenging exhibition – that is intellectually stimulating and more likely to be enjoyed by those with a greater knowledge of art.

Wherever possible, exhibitions will be scheduled to link with our Cultural Precinct partners and when possible with major events happening in Christchurch/New Zealand/globally. The balconies and foyer have been identified as particularly useful for scheduling short-term event-based exhibitions/presentations.





## Decision-making process

The Gallery's exhibition schedule is developed by assessing proposals. These will include proposals from external sources and those developed by the Gallery's staff. The assessment process will take customer research and stakeholders information into account. It is important all proposals are assessed against the Gallery's scheduling principles and that robust and consistent criteria are used to make decisions to accept or decline a proposal.

For each exhibition, the Gallery will use a new inclusive process that draws on the skills and expertise of staff to assess proposals and create an innovative exhibition programme, including a programme of associated Gallery and Cultural Precinct activities. The implementation of the exhibition schedule will be structured around a project management format.



# FOUR-YEAR EXHIBITIONS PLAN

The Four-year Exhibitions Plan provides a detailed description of the agreed Summer 2006-07 exhibition schedule, a description of the proposed 2007 exhibition schedule, and the schematic of the projected five-year exhibition schedule.

## 2006-07 SUMMER EXHIBITION SCHEDULE

### **don't misbehave! SCAPE 2006 Biennial of Public Art**

Gallery: Sutton/Ravenscar/Foyer/Sculpture Garden

Dates: September to November 2006

Exhibition Category: Contemporary, cutting edge New Zealand and International art

Audience: Youth, domestic visitors and local arts community

Projected visitor numbers: 2500 new visitors

SCAPE 2006 Biennial Art in Public Space is New Zealand's only contemporary art biennial dedicated to public art.

SCAPE 2006 is curated by Natasha Conland (NZ) and Susanne Jaschko (Germany). Their title don't misbehave! playfully alludes to unspoken rules surrounding art in a public space. This title aims to alert audiences of how art might also alter their behaviour and experience of public spaces.

don't misbehave! is an outdoor and indoor exhibition of three-dimensional performance, sound, and time-based art that will run for a six-week period. It will look at existing infrastructures and facilities, physical and non-physical which inform a contemporary understanding of the public and their sphere of activity. Christchurch Art Gallery will be the main centre for this year's Biennial, providing a hub for the exciting activities and exhibitions and an interface between artists and audiences. Within this context all parties must decide how they want to 'behave' in relation to the event.

#### Benefits

- The Gallery will be the hub gallery of a local festival.
- Further developing a partnership with Art and Industry.
- Brings up-to-the-minute art to the city.
- Potential to involve Cultural Precinct partners.

#### Paradigm Shift

- Short-length exhibition (a response to a request heard consistently throughout stakeholder workshops).
- Responds to an event that is happening in the city.
- Includes art in the foyer and sculpture garden (a response to a request heard consistently throughout stakeholder workshops).
- Connects with our audiences.
- Shows more emerging and contemporary art.

### Emerging Canterbury Artists (*working title*)

Gallery: Sutton/ Ravenscar/Foyer/Sculpture garden

Dates: November 2006 to February 2007

Exhibition Category: Local contemporary art

Audience: Youth, local arts and domestic visitors

Projected visitor numbers: 8000

This exhibition celebrates the strength and breadth of visual arts practice in the Canterbury region today. This group exhibition of emerging artists profiles a selection of promising artists who have a connection to Canterbury. Some have already carved out reputations as successful exhibiting artists, while others are on the cusp of launching their careers.

Their work narrates social, cultural, biological and personal aspects in abstract and figurative ways. Formal issues such as the use of space, time and interactive elements are explored through computer technology, found objects, neon, plastic and organic materials as well as more traditional media. The exhibition will offer a fresh and intriguing viewing experience that will surprise, challenge and enchant audiences.

#### Benefits

- Showcases the best of local emerging talent.
- Shows a large variety of mediums.
- Provides a contemporary balance to the more traditional Hodgkins and Giacometti exhibitions.
- Uses the foyer as an exhibition space.

#### Paradigm Shift

- The Gallery opens the door to younger artists.
- Responds to the calls of stakeholders to show more contemporary local art.

### A & P Show (*working title*)

Gallery: Touring C/Foyer/Sculpture Garden

Dates: November to December 2006

Exhibition Category: Local, national and event driven

Audience: Families, rural and international

Projected visitor numbers: 5000 (over 23 days)

Timed to coincide with the 'country comes to town' for the opening of New Zealand Cup and Show Week (Christchurch's Agricultural & Pastoral Show), the Christchurch Art Gallery's A & P Show brings together a diverse selection of art works connected to the theme of rural New Zealand.

While the A & P Show includes several key historic works from the Collection, its main focus will be on the work of leading contemporary and emerging New Zealand artists, with the intention of capturing something of the festive mood and spirit of the local A & P Show.

Many surprises are guaranteed, and this gathering of art works will suggest that art and artists are strongly connected to ordinary New Zealand life, with an important aspect of our collective experience and identity able to be recognised in entertaining, lively ways.

Running for just three weeks, and sprawling out beyond the usual gallery spaces, it is intended to bring to the Gallery a host of first-time visitors. The Christchurch Art Gallery's A & P show has been welcomed by the organisers of this year's Cup and Show Week as an integral part of their event.

#### Benefits

- Responds to a large-scale event in the city.
- Caters to the needs of families and first-time visitors to the Gallery.
- Light-hearted and community oriented
- Alignment with Christchurch City Council Show Week.
- Possibility of using existing Show Week marketing.
- Potential to connect with Cultural Precinct partners, especially with regards to associated programmes.

#### Paradigm Shift

- Unexpected for the Gallery.
- Short running exhibition – the length of an event in the city (a response to a request heard consistently throughout stakeholder workshops).
- Sprawls throughout the Gallery.
- Potential for a strong physical presence throughout the Cultural Precinct.



Tea Party, 2005, Jacquelyn Greenbank. Reproduced courtesy of the artist and 64zero3 Gallery.

## Giacometti

Gallery: Touring A & B/Borg Henry

Dates: November 2006 to February 2007

Exhibition Category: Major International

Audience: Domestic visitors, families and local arts community

Projected visitor numbers: 20,000-plus

Giacometti will be the anchor exhibition of the 2006-07 Summer Schedule. It is the first time that a major survey of the life and art of Alberto Giacometti has been exhibited in New Zealand and is arguably the most important exhibition of 20th century sculpture to visit New Zealand.

The exhibition has been sourced from the Maeght Foundation in Saint Paul-de-Vence, France and will be shown exclusively in Australia by the Art Gallery of New South Wales and in New Zealand by the Christchurch Art Gallery.

The exhibition pays tribute to Alberto Giacometti, (1901 – 1966) one of the most significant original and inventive artists of the 20th Century. Sculptures, prints and drawings depicting the elongated figures for which Giacometti has been renowned will be on display.

The portraits of individuals and groups of figures are regarded as legendary achievements in representing the condition of man in the 20th Century. More importantly, they affirm the power of the artist's imagination and creativity in transforming observations of people into works which have extraordinary physical and emotional presence.

Giacometti will be represented by works from the two most intense phases of his career – the surrealist period from 1929 to 1934 and the post-war period from 1947 to 1965 – representing the full developmental range of his natural style.



*Group of three men, 1943-1949, Alberto Giacometti. Gift of Marguerite and Aimé Maeght. Marguerite and Aimé Maeght Foundation, Saint-Paul.*  
© Alberto Giacometti / ADAGP



*Walking Man, 1960, Alberto Giacometti. Gift of Marguerite and Aimé Maeght. Marguerite and Aimé Maeght Foundation, Saint-Paul.*  
© Alberto Giacometti / ADAGP

The inclusion of prints and drawings emphasises the importance of drawing as integral to the creation of his sculpture.

Benefits:

- Major international exhibition.
- First time a major exhibition of Giacometti's work has shown in New Zealand.
- Only New Zealand venue.
- Potential to involve Cultural Precinct partners.
- There is potential for increased civic pride due to hosting an important international exhibition.
- Potential for spin-off benefits for the city, possible weekend destination packages and associated commercial benefits.

Paradigm Shift

- Hosting a major international exhibition will help the Gallery achieve its goal of being a lead agent in the Cultural Precinct.
- Strategic partnership with a major art gallery (Art Gallery of New South Wales) which may lead to other important international exhibitions and significant projects.

**Craig Potton: Antarctic Photographs** (*working title*)

Gallery: Tait Electronics Antarctic Gallery

Dates: December 2006 to April 2007

Exhibition Category: Themed, contemporary art

Audience: International, family

Craig Potton is one of New Zealand's most successful nature photographers and his work is well-known throughout New Zealand and parts of the world.

Potton, whose photographs of nature have been widely published and have broad appeal, visited Antarctica in 2000 as an Antarctic Arts fellow. This exhibition focuses on his images of the Ross Sea Ice Shelf – images that have not been exhibited to date.

This exhibition offers a chance for the Gallery to engage new audiences while catering to a traditional appreciation of high level artistic and documentary photography

Benefits:

- High profile artist.
- New artworks; never exhibited before.
- Great programme balance – accessible representational images offering a foil to conceptual works of SCAPE and modernism of Hodgkins and Giacometti.
- Merchandise opportunities available for the shop.

Paradigm Shift:

- Possible display of some artworks on the balcony (artist approval required).

## Frances Hodgkins- Leitmotif

Gallery: Touring C/Borg Henry

Dates: December 2006 to February 2007

Exhibition Category: National and historic

Audience: International visitor, domestic visitor and local arts community

Origin: Auckland Art Gallery

Projected visitor numbers: 15,000 to 20,000

Leitmotif offers a unique perspective on one of New Zealand's most original and internationally acclaimed artists – Frances Hodgkins (1869 to 1947). This exhibition explores how Hodgkins used a variety of recurring motifs to express her remarkable vision.

The works, drawn from collections throughout New Zealand, include landscapes, portraits and still life paintings.

Leitmotif was inspired by the findings of a major conservation research project which discovered how Hodgkins translated her drawings and watercolour techniques into her gouache and oil paintings of the 1930s and 1940s.

This collection of works represents the period during which Hodgkins' reputation was at its height – offering an unprecedented opportunity to see the work on which her international reputation was based.

### Benefits

- A strong art historical show that will appeal to existing audiences.
- Excellent traditional exhibition of high-quality art by a high-profile New Zealand artist.

### Paradigm Shift

- Working in partnership with another New Zealand gallery.
- Affirms commitment to existing audiences.



Spanish Still Life and Landscape, C. 1932-C. 1933, Frances Hodgkins.

## Eternal Thread: The Changing Art of Māori Weaving

Gallery: Sutton & Ravenscar

Dates: (proposed) February to May 2007

Exhibition Category: Māori, Niche (Craft, Weaving)

Audience: Māori, International, Domestic, Local Arts and Family

Origin: Toi Māori

Projected visitor numbers: 15,000 to 20,000

This exhibition of Māori weaving features the work of more than 40 leading Māori weavers. Exhibits include kakahu (cloaks), whariki (mats), taniko (tapestries), tukutuku (wall panels), piupiu (skirts) and kete (baskets).

Cloaks are the main attraction, and some of the artists explore the use of non-traditional materials, such as peacock feathers, fishing line and builder's paper; others find new expressions for traditional materials. Rare and precious cloaks from the collections of the Hetet family and Te Kanawa family and other weaving dynasties are exhibited alongside outstanding examples of contemporary weaving. The presentation of this exhibition at Christchurch Art Gallery marks the homecoming for this remarkable show, which has just completed a successful tour of North America. The exhibition will be accompanied by an extensive public programme, where Māori carvers and weavers will create works and run workshops in the Gallery spaces.

### Benefits

- Artists will work in the space so that audiences engage directly with traditional art forms.
- Inviting new (craft, Māori) audiences into the Gallery.
- Potential to involve Cultural Precinct partners.

### Paradigm Shift

- Connecting with, and showing a commitment to, Māori art and audiences.
- Display of a broader spectrum of art.
- Activating exhibition and foyer spaces with performances, workshops and demonstrations.

## Van der Velden: Drawings and paintings (*working title*)

Gallery: Burdon Family Gallery

Dates: October 2006 to March 2007

Exhibition Category: Historical art

Audience: Local arts community, family, international

Petrus Van der Velden (1837 - 1913) was without doubt one of the most significant artists to have worked in New Zealand in the 19th Century. He spent eight years based in Christchurch between 1890 and 1898.

Before his arrival in New Zealand from Holland, Van der Velden was a contemporary of major Dutch artists of the 1870s and 1880s, his work much admired by Vincent van Gogh.



The Christchurch Art Gallery holds one of the most comprehensive collections of Van der Velden's work in the world.

The exhibition is divided into four key themes found in the work of Van der Velden, including the Dutch Funeral, the Otira, rural labourers and portraits. Each theme features a major painting which acts as an anchor point around which a selection of related drawings and watercolours are exhibited.

Many of the drawings are taken from Van der Velden's sketch books and include studies and preparatory drawings.

**Benefits:**

- Historic exhibition from the Collection that will complement the contemporary and modern exhibitions in the schedule (SCAPE, Giacometti, Emerging Artists).
- Exhibits many rarely seen art works from the Collection.
- Strengthens the Gallery's position as the holder of an important international collection.

**Paradigm Shift:**

- A quick response from the curatorial team to the request from the Exhibitions Assessment Team for a quality exhibition from the collection.

## Art Detectives

Gallery: Monica Richards Gallery

Dates: October 2006 to March 2007

Exhibition Category: Themed

Audience: Families

Art Detectives builds on the success of Ape to Zip, and marks an ongoing commitment to welcoming kids and family audiences. In Art Detectives, younger visitors are invited to find a range of (easy or hidden) connections between selected artworks, and with that to make their own personal connections with art. Placing them in an active role, connected to a sense of play, Art Detectives will be fun and interactive, and encourage learning through a range of hands-on activities.

The exhibition includes a selection of artworks by mainly New Zealand artists, from the gallery's historical and contemporary collections, and across different disciplines and media.

**Benefits:**

- Builds upon the experience of actively targeting younger audiences through the successful and popular Ape to Zip
- Develops and maintains the Gallery's newly-found family audience  
Offers a welcoming introduction to art appreciation for school groups and family audiences
- As a fun family exhibition, completes the balance of the 2006/7 summer schedule

#### Paradigm Shift:

- Demonstrates the gallery's commitment to children and family audiences
- Being interactive and fun, displays a different approach to using the collection

### Handboek: Ans Westra

Gallery: Touring B

Dates: March to June 2007

Exhibition Category: Documentary Photography, New Zealand Art and New Zealand Social History

Audience: International, Local Arts, Māori, Family

Projected visitor numbers: 12,000 to 15,000

A large-scale survey exhibition of photographs by Ans Westra. Westra is one of New Zealand's most celebrated photographers, with a career spanning almost 50 years. She is known particularly for her photographs of Māori, the 1970s counterculture and protest action in general. "Handboek, as its Dutch title suggests, is not only a concise guide to Westra's photographic journey but also a form of visual writing of New Zealand history, with a particular emphasis on Māori during the same period". This exhibition will provide a timely celebration of Westra's practice, insights into New Zealand's social history and also a point of discussion regarding documentary photography.

#### Benefits:

- A timely survey exhibition that showcases the work of a significant New Zealand artist.
- Many public programme hooks/opportunities.

#### Paradigm Shift:

- Social history should make the show accessible for, and attractive to, a general audience.



## Possible 2007 exhibition schedule

The 2007 exhibition schedule (and beyond) will be developed according to the same principles as the Summer Schedule 2006/07.

The following exhibitions are under consideration and development for the remainder of the 2007 exhibition schedule.

### Bill Hammond

This is an overdue exhibition of work by one of New Zealand's highest regarded living artists. It is proposed this exhibition will contain large dramatic works, new works and the best from the preceding two decades. A proposal is under development.

### Schools Art 07

This is a continuation of the Gallery's biennial commitment to display the best art by Canterbury school children. This exhibition will be from secondary schools and will be developed with the schools themselves. To be confirmed.

### Cranleigh Barton

The proposal is for a biennial drawing competition which will be open to practitioners from throughout New Zealand. It has been suggested that the concept may be refreshed to move from drawing to more popular art practices, such as new media or portraiture. To be developed.

### Trevor Moffit

Under development is a retrospective of this popular and highly respected but recently deceased Canterbury artist.

### Rugby World Cup

This exhibition or event would celebrate through art the 2007 Rugby World Cup.



# GALLERY PROGRAMMES

Gallery programmes at the Christchurch Art Gallery can be defined as events and activities generated by the Gallery that are related to its core activities. They are not the exhibitions themselves and they are not commercial activities such as the shop, café or even venue hire of the auditorium or foyer to outside organisations.

Gallery programmes are, along with exhibitions, the most visible product that the Gallery produces for public consumption. For that reason, it is important to assess the success and effectiveness of current gallery programmes and recommend ways the Gallery can better interact with its audiences through these programmes.

Currently, the Gallery's programmes include guided tours, art bites, audio tours, Friends' Speaker of the Month, children's holiday programmes, Insight and Montana Wednesday Evenings. In addition, there are various one-off events, such as the art and antique affair and the art event.

It is recommended to keep the same number of Montana Wednesday Evening programmes but separate them to targeted days. Family programmes could be on Sunday afternoon, young people's on Friday nights and art programmes on Wednesday night. The targeted audiences will then have a home and a night of their own. A further recommendation, following the popularity of the recent Into the Void concert, is to initiate a series of contemporary music events in the foyer for Friday's young people's night.

In addition, there is a desire to increase the number of events in the foyer, such as lunchtime music, celebrating Christmas and kids' object-making workshops. Feedback suggests there is a demand for more programmes in the weekend, such as family-based events on Sundays, film showings and children's workshops, and for practical art classes for adults to be run in the workshop either by the Gallery or by leasing the space to an outside provider.

## Schools

The Gallery's schools' educational programmes are part of the Gallery's Community Programme. This includes curriculum art-related classes, educational exhibitions, one student art exhibition every two years and quarterly schools' newsletter.

A review of school activities under this programme is recommended with the education space not being fully used and there being potential to use the foyer, forecourt and other Gallery spaces to promote art and develop better relationships with all educational institutions. This will be further enhanced by the integration of schools' education staff into the exhibition process to enable them to prepare programmes earlier that connect with the Gallery's exhibitions.

There is significant potential with the schools' programme – primary, intermediate, secondary and tertiary – to increase the number of students being brought into the Gallery, where they can experience art being brought to life.

Consideration will be given to developing teacher preview evenings, professional

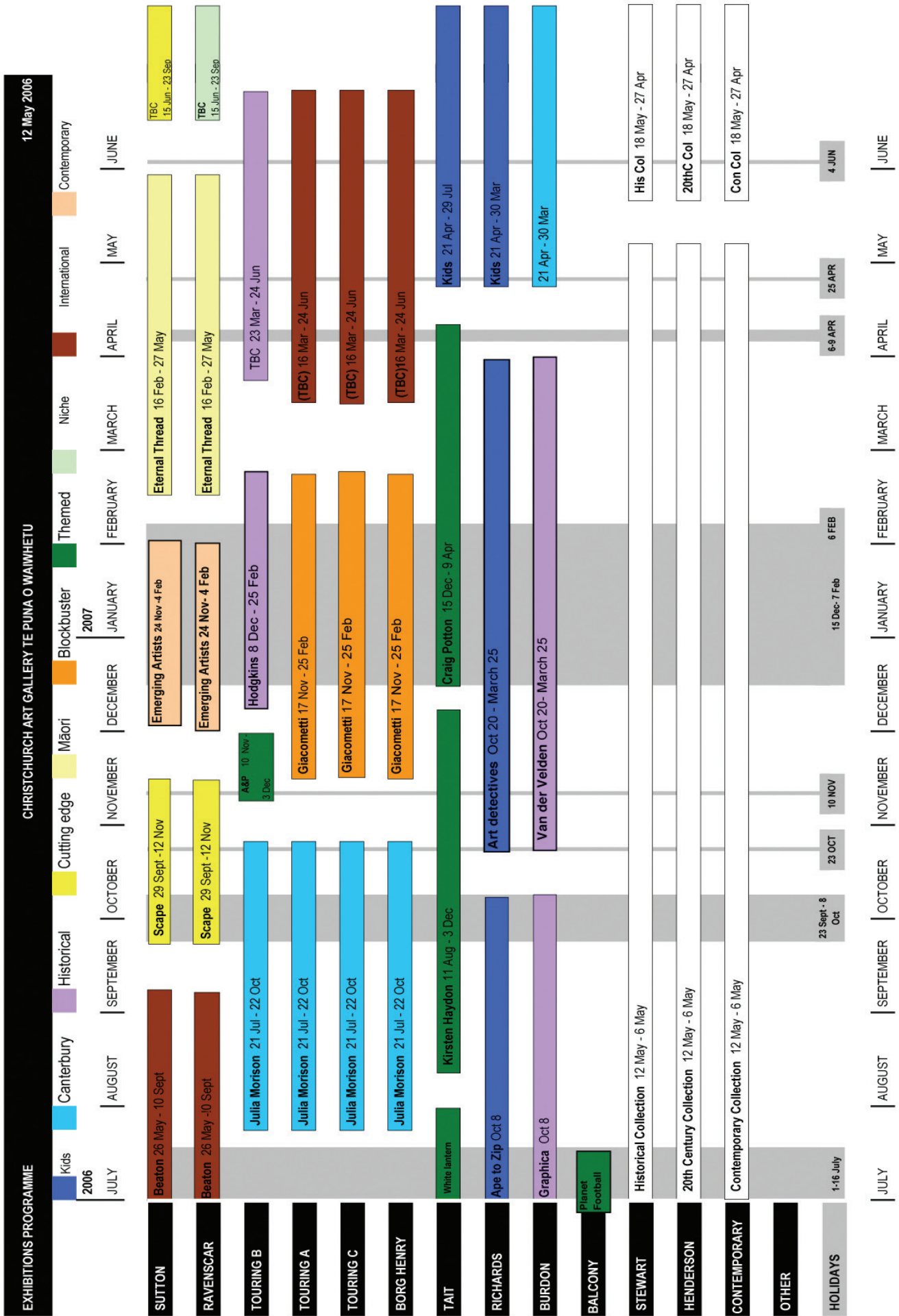
development and in-service days for teachers, as well as investigating the feasibility for curriculum-linked, practical workshops and school holiday workshops.

### Decision-making process

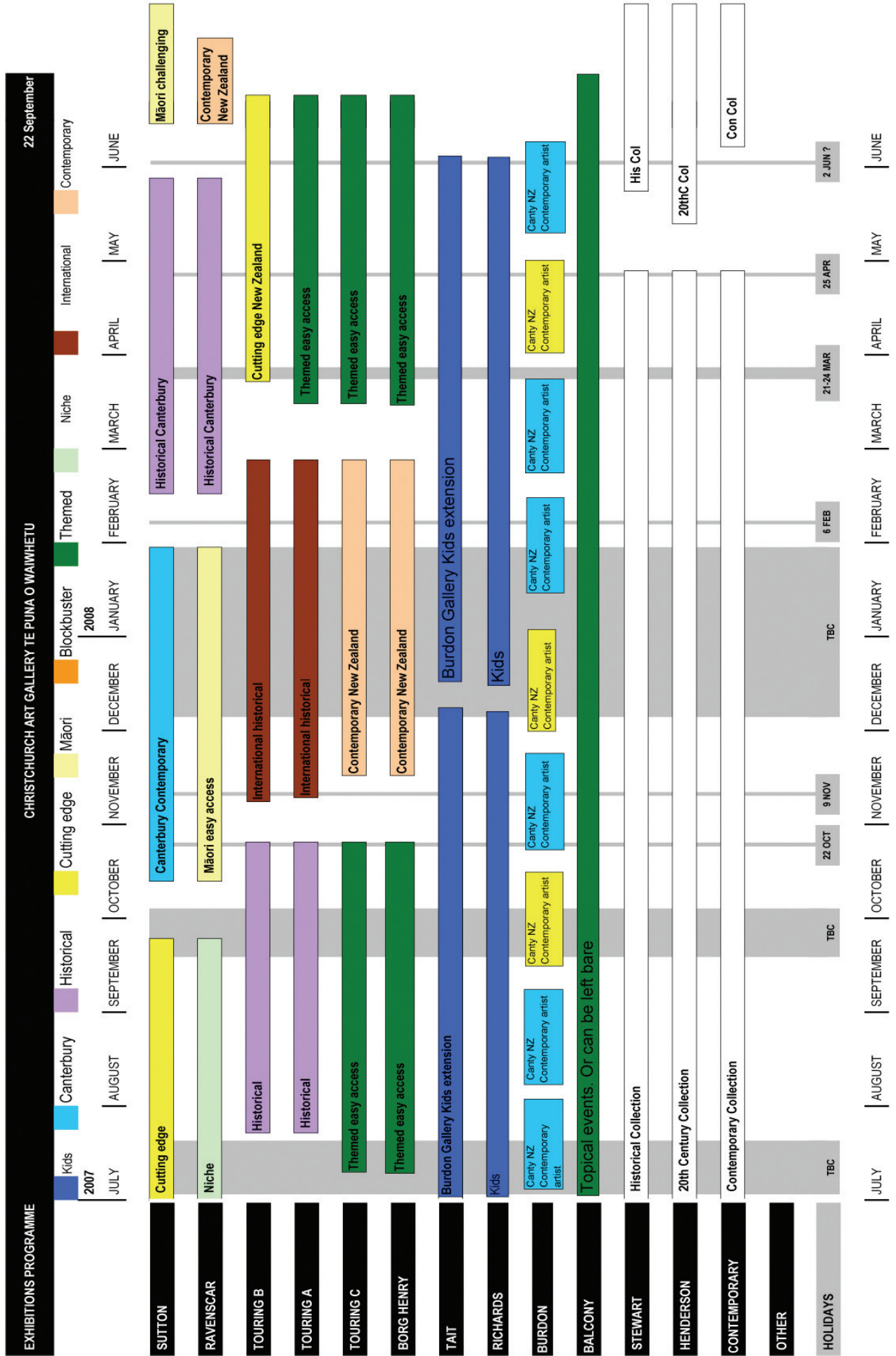
The majority of the Gallery's programmes are generated by the exhibition programme. In the future, a programme of associated activity – Gallery and Cultural Precinct partners – will be developed as the exhibition programme is completed. This will draw on the skills and expertise of all staff to create innovative and inclusive exhibition packages. The implementation of the programme would form part of the project management for the exhibition schedule.



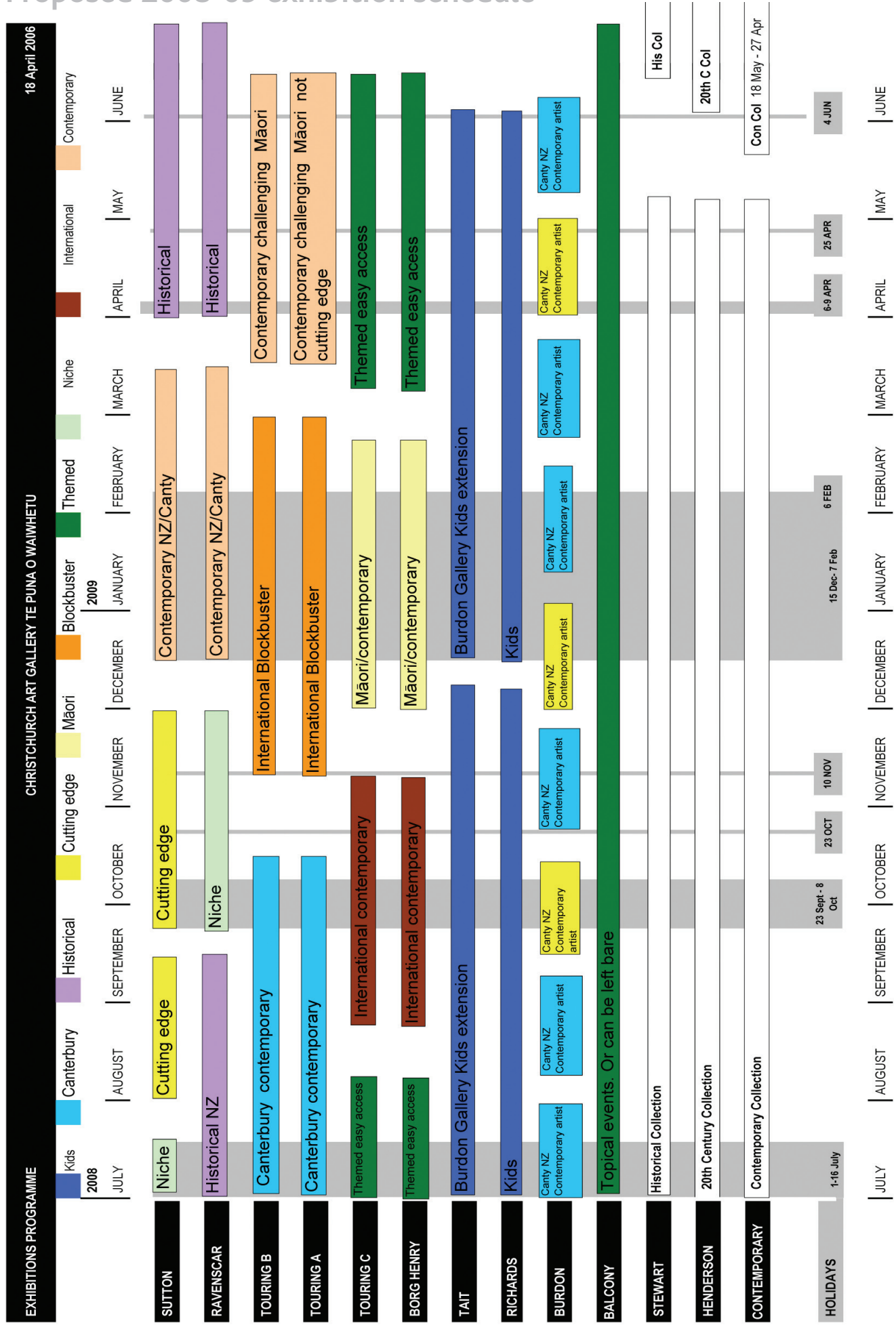
# Proposed 2006-07 exhibition schedule



# Proposed 2007-08 exhibition schedule



# Proposed 2008-09 exhibition schedule





## Chapter six

# PERMANENT COLLECTION GALLERIES

When Christchurch's first public art gallery opened in 1932 – Robert McDougall Art Gallery in the Botanic Gardens – it was founded with the Canterbury Society of Arts Collection for British and European paintings and the James Jamieson Collection, comprising 160 paintings and sculptures.

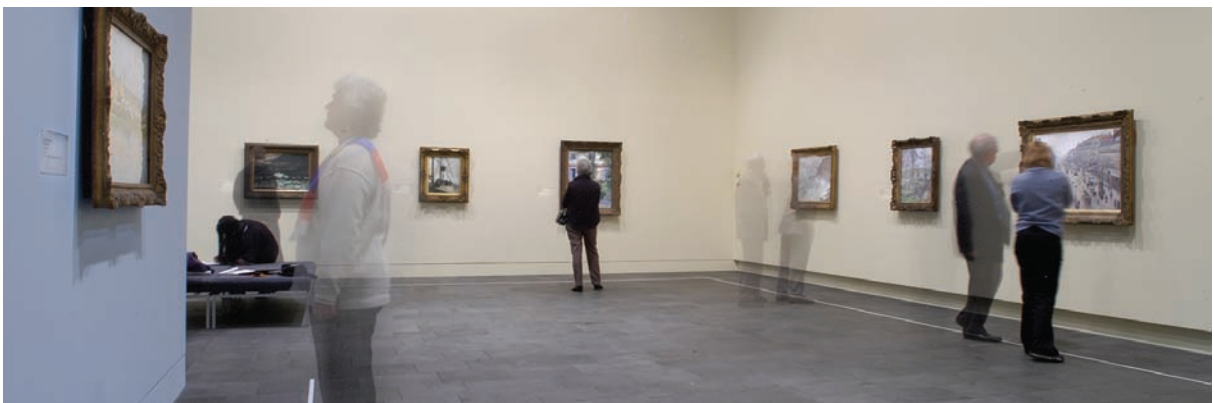
Through purchases, bequests and donations, the Collection is now more than 6000 works – paintings, sculptures, works on paper, photography, glass, textiles, ceramics, metalwork and new media works.

Contemporary Photography, 20th Century Canterbury Painting, 20th Century Canterbury Works on Paper, and British Prints from the 19th and 20th centuries are strengths of the Gallery's Collection. It also has strong holdings by individual artists: Petrus van der Velden, Margaret Stoddart, W. A. Sutton, Alan Pearson, Barry Cleavin, Ralph Hotere and Peter Robinson.

The Permanent Collection Galleries are located on the first floor, displaying a selection of works, divided into three periods – historical, 20th Century and Contemporary – including works from Canterbury, New Zealand and (where possible) overseas.

Through the Paradigm Shift, these Galleries are seen as pivotal in anchoring the total visitor experience, providing a valuable balance to the regularly changing exhibitions displayed elsewhere through the Gallery. This Collection has the potential to strengthen the Gallery's focus through a fresh approach to engage and acknowledge different audiences, such as the family and international visitors. The Collection is also valuable as an educational tool, for researchers and art lovers.

Proposed is a more frequent changeover of works in the Collection spaces, with the need for a mixture of static/semi-static and changing exhibitions to create a more active and dynamic environment to encourage repeat visits and creating several themed sections focussed around particular artists, subjects or media. An emphasis will also be placed on creating a stronger Māori art presence in the Galleries. The Collection area will be reconfigured for better flow and ease of negotiation, and there is also a need to make these galleries more family friendly.



# COLLECTIONS AND ACQUISITIONS

Art works that the Gallery acquires for the Collection are a key influence in the achievement of the Gallery. Currently, the scope of collecting includes:

- Art of the Canterbury region – historical and contemporary, including that by artists of Ngāi Tahu affiliation.
- Historical New Zealand art.
- Contemporary New Zealand art.
- International prints and drawings.
- Australian art.
- New Zealand ceramics.
- New Zealand textiles.
- New Zealand glass.
- Photography.
- New Media and Mixed Media Art.

The annual acquisitions budget is about \$260,000 from Christchurch City Council funds, supplemented by funds from bequests. Up to two-thirds of the acquisitions budget can be spent on one item. The basis of the current Collections Policy was formed in 1982. Additional works are bought for the Gallery by the Christchurch Art Gallery Trust and acquired through assistance from the Friends.

It is important the Gallery remains committed to collecting and preserving works, in order to expand and enrich the cultural horizon and senses for the public and to stimulate visitor experience. In doing so, it is essential there is a defined Collections Policy to maintain legal, professional and ethical accountability.

The Gallery should acquire more New Zealand works, works by Māori artists and artists with Ngāi Tahu affiliation, Pacific artists, contemporary and emerging New Zealand artists, New Media and Mixed Media Art, and sculpture. The overall scope of collecting will be investigated.

More Pacific works need to be acquired to show the diversity of culture in Christchurch and recognise New Zealand's place in the Pacific, while Māori works would show recognition of the principles of the Treaty of Waitangi. This will also honour Māori as tangata whenua and the multi-cultural character of the Christchurch community.

## Chapter eight

# THE FACILITY

The lack of street presence is seen as a prime concern for the Art Gallery in moving forward and drawing in new audiences. Stakeholders identified major concerns with it not being possible to tell what the building was – there being no clear signage that says it is an art gallery. There is also no external statement about the vibrancy of ideas, works, etc that lie behind the glass façade.

Despite its transparency, the façade that has been labelled as “unwelcoming and lacking a sense of activity” – being remote and a fortress-like structure. What has been identified is the need to promote outside the building what’s happening inside, drawing in the crowds who walk straight past to the Arts Centre and Canterbury Museum which currently has twice the visitor numbers.

Banners draped on the façade promoting the exhibitions and the presence of more art (sculpture garden) around the building will deliver a stronger message to pedestrians that this is an art gallery. Using the building’s transparency is also seen as pivotal in the promotion of the facility, with investigation of electronic signage/screens to give the Gallery 24-hour promotion of exhibitions.

Strengthening the Gallery’s welcoming presence on Worcester Boulevard to benefit from the high foot traffic along this street and addressing concerns with there being no defined entry point to the building are two issues that have been identified and will be considered during the next 12 months.



## Chapter nine

# PARTNERS

Partnerships have been and will continue to be critical for the Gallery's success. As a public facility, the Gallery has the responsibility to reach all areas of the community and deliver on their expectations.

Important partnerships have been with the Cultural Precinct\* (and more so, with the Gallery having taken on a key leadership role in promoting this area as part of its Vision), Friends of the Christchurch Art Gallery, Christchurch Art Gallery Trust, and the City's arts community to name a few. The Christchurch City Council, the citizens of Christchurch and other stakeholders are also identified as important partners as the Gallery moves forward with a new Vision.

Beyond the Precinct, there are important roles for the Friends and the Trust in ensuring the success of the Gallery, as well as building, maintaining and enhancing the relationships with key stakeholders, such as artists and volunteers.

The Gallery's stakeholders are a mix of groups and organisations with similar but not always fully aligned objectives.

Specifically, these stakeholders include our community, artists, volunteers, dealer galleries, Ngāi Tahu, and education (primary, secondary, and tertiary). The Gallery will develop guidelines and protocols for engaging Ngāi Tahu and addressing Treaty issues at the Gallery, with the view to an increased presence for Māori art.

While the Gallery does have some enduring and positive partnerships, there are some relationships which the Gallery recognises need better nurturing through greater collaboration and more consultation to ensure everyone benefits.

Through the Paradigm Shift Plan, the Gallery has identified as a priority the development of meaningful partnerships which promote mutual benefits and synergy for the communities the Gallery serves in pursuit of its Vision. These partnerships will be fostered and appropriately resourced, with time and budget, and at the appropriate level.



\*The Cultural Precinct is an area of less than one square kilometre, from Cathedral Square to Rolleston Avenue that celebrates Christchurch's rich cultural heritage. Originally the heart of the province's education, art, science, government, religion, history and recreation, this area now forms the backdrop for a vibrant scene of cultural, arts and heritage activities.

The Cultural Precinct's 10 members are: Christchurch Cathedral, Christchurch i-SITE Visitor Centre, Christchurch Tramway, Our City O-Tautahi and Canterbury Provincial Council Buildings, Centre of Contemporary Art, Christchurch Art Gallery Te Puna o Waiwhetu, The Arts Centre, The Christchurch Botanic Gardens, Canterbury Museum, and Christ's College.  
<http://www.culturalprecinct.co.nz>

One key area will be ensuring there is appropriate budgeting and expenditure to support the Gallery's Vision of playing a key leadership role in making Christchurch's Cultural Precinct the most visited cultural tourism site in New Zealand. This commitment will include the provision of staff to support sub-groups and committees of the Cultural Precinct; the development of at least an annual plan of Cultural Precinct activity that sees the Precinct and the Art Gallery's role moving closer to the Vision; and actively pursuing co-ordinated programming with Cultural Precinct partners where possible. This will be done by sharing the Gallery's schedule with Cultural Precinct partners with a view of developing collaborative programming.

Before the end of 2006, the Gallery will undertake to discuss with key partners, such as the Friends of the Christchurch Art Gallery and Christchurch Art Gallery Trust, on how the Gallery can involve them more in its activities, thereby providing them with a more enriched and rewarding experience.

Partnerships and communication plans that see ongoing appropriate involvement of artists in the Art Gallery community, and a similar role that reflects the involvement and commitment to the Art Gallery of volunteers, including the recruitment and training of volunteers to match audience and expectations, will be a key to engaging these audiences.

Other key partnerships have been identified as with the Christchurch City Council, the primary and secondary education sector, and the feasibility of international sister city or brother institution relationships.

The ideal will be to designate the Director or a member of the Management Team as the guardian for partnerships, collaborations and networking to ensure these principles are embraced at all organisational levels.



# MARKETING AND COMMUNICATIONS

The contribution that marketing, particularly by taking the lead in providing a customer focus, can make to the Art Gallery achieving its target of 400,000 visitors is more than branding and advertising/promotion. It goes back to the product/service and the experience on offer.

The Paradigm Shift Plan is an opportunity for marketing to take stock of what existing and potential customers think of the experience and use the information to help create a new experience to deliver a new and enlarged audience. With a new, stimulating visitor experience, marketing can employ more effective advertising and promotional tactics to target audience groups and ensure the Gallery is communicating the right message to the right people at the right time.

Know the Gallery Audience is a programme of research undertaken in two stages to provide customer information to feed into the development of a new marketing plan. The first stage was qualitative research on attitudes and perceptions, and an insight into the motivators and barriers to visiting the Gallery. Two focus groups of repeat attendees, irregular attendees and non-attendees participated in the research. Stage two was benchmark measures and ongoing monitoring through quantitative research to provide the Gallery with performance measures. The commitment is to a quarterly survey of Gallery visitors and a six-monthly survey of Christchurch and Canterbury residents.

A new marketing plan will be developed to guide the Art Gallery's marketing activities, including the identification of target markets and strategies to effectively reach these target markets.

Overall, the Gallery's marketing will be planned, connected and in context with the Gallery's Vision and the objectives of the Five-Year Strategic Plan. It will form part of the decision-making for exhibition and event programming, as marketing and a focus on audiences are core elements in assessing exhibition proposals. A culture will be built that uses market research in the delivery of the Art Gallery's annual programmes to integrate the customer view into the delivery and assessment of activity. This is important to increase knowledge and information about the Gallery's current and potential audiences.

It is important to note that the core criticism from stakeholder workshops was that advertising was perceived to have too much "sameness" and it was misplaced. Advertising was commonly perceived to be the biggest issue facing the Gallery – exhibitions had been "pretty good" but they had not been well advertised.

Since the establishment of a Marketing and Communications Department in August 2004, regular audits have taken place of existing advertising to examine effectiveness of the advertising message and relevance to target audiences. This has led to changes in media choice and location of advertising placement within publications. Tactical marketing campaigns are generated for each major project or exhibition. Minor projects/exhibitions are largely covered by generic promotions.

Another area to be addressed by marketing is to identify and evaluate the benefit of opportunities for collective promotion with the Council and Cultural Precinct partners.

From a marketing perspective, the lack of exterior “dressing” of the Gallery and the train station foyer have been identified as difficult barriers to overcome to get visitors through the door. Not only do these areas present an opportunity to connect people with art, but also to promote the Cultural Precinct. These “environmental concerns” will in part be addressed through the Gallery’s programme activities being brought out into the foyer and forecourt areas.

## Communications

To achieve its Vision and KPIs, the Gallery will review and refocus its external communications to ensure these are not only strategic and effective but engage the Gallery’s partners and key stakeholders, and connect with the wider audience. This is vital for the Gallery to take a key leadership role in making the Cultural Precinct the most visited cultural site in New Zealand and for the Gallery to be at the centre of the visual arts in Christchurch. Establishing and nurturing these partnerships will rely on strong communication.

This work will form part of a Communications Plan that will also ensure effective internal communication processes to engage staff to deliver the Paradigm Shift Plan. Internal communication will be vital for the Gallery’s excellence and success under the Plan, influencing how well it will perform. Consultative communication will engage staff, encouraging involvement in the decision-making process and providing a shared sense of ownership and purpose.

## Publications

The Gallery produces a variety of publications, the flagship being the Bulletin. It is primarily a promotional tool for providing information on all exhibitions, events and public programmes at the Gallery and it is proposed to use it more effectively to target audiences and different needs. Production of the Bulletin is generously supported by key partners.

Under the Paradigm Shift Plan, publications will be considered at the proposal stage of an exhibition, and will be produced under a clear strategy that balances the need for the Gallery to disseminate knowledge and build its reputation for scholarly research with audience demand and commercial realities.

A priority will be to develop a Publications Strategy that will determine the type and level of publications produced.

## Chapter eleven

# COMMERCIAL OPPORTUNITIES

Many of the Gallery's sources of revenue remain services rather than being cost neutral or even approaching a profit, despite the new Gallery being seen as an opportunity to generate additional revenue.

Key areas to assist the shop will be continuing to look at branded merchandise and increase the range of paper product based images from the Gallery's collections; investigate the feasibility of producing Gallery-branded product for souvenir and corporate gift market; and Gallery retaining exclusive use of copyright of its New Zealand Collection images for commercial purposes.

## Venue hire

Venue hire has been identified as an important area for increasing Gallery revenue, as well as its exposure, and helping to boost visitor numbers.

The Gallery will investigate how to make the most of its potential as a first-class venue for hire, including the external use of its spaces for functions, corporate events, seminars and community and cultural occasions.





## Chapter twelve

# DEVELOPMENT

Development covers corporate sponsorship, major donations, Government and community funding, public fundraising, and membership development. All are equally important as funding streams for the Gallery.

While Gallery sponsorship has been proactively sought with a focus on projects most likely to attract and retain sponsors, it is important all work in the area of development is strategic to ensure maximum productivity.

Under the Five-year Strategic Plan, the Gallery will focus on a balanced and proactive approach to fundraising that places an emphasis on the development of long-term strategic relationships with funders and fellow arts institutions.

Other areas to address will be broadening and placing a business focus on the Gallery's Government and community funding base, and the need to maximise opportunities for beneficial bequests.



## Chapter thirteen

# HUMAN RESOURCES

In May 2006, the Gallery had 36 full-time and 11 part-time permanent staff and 7 fixed term, assisted by a team dedicated volunteer guides. The Christchurch Art Gallery has high calibre, professional staff charged with connecting people emotionally and intellectually with art. These staff are able to educate, inspire discovery and preserve the legacy of artistic achievement for the people of Canterbury and New Zealand through collecting, presenting, interpreting and conserving quality works of art.

Key to delivering this vision is passion through the recruitment of those with the appropriate skills, values and aptitude; improving staff engagement through training, career opportunities, senior leadership and values; and developing a new culture reinforcing an alignment with the Christchurch City Council's values of: One team, making it happen with integrity and passion.

The need for an internal cultural change was recognised early and through extensive staff consultation, the key motivators for the change were seen as occurring at three levels – personally, organisationally and through the context of work. At a personal level, it will be acknowledged that staff are talented professionals, who are passionate about art, their audiences and the Gallery's business, work as a team, respect each other and have fun.

At the organisational level, staff will work in a culture where there is a strong Vision and Plan, there is good leadership at all levels, non-performance is challenged, diversity is valued, systems and processes are transparent, everyone is kept informed, feedback is valued, staff are listened to, and there is a commitment to continuous improvement.

Through their work, staff will connect with the community, audiences and stakeholders, value networking, partnership and collaboration, live the City Council's vision, values and goals, and make an important contribution to the Council's Community Outcomes.





Marken Funeral Barge, C. 1871-1874, Petrus van der Velden.



Povi Christake - Michel Tuffery

# Paradigm Shift

Five-year Strategic Plan

2005-2010

July 2006