



Business Plan for The Dutch Connection Centre

Let's make our stories come alive

**As part of a multi-cultural tourism and community complex
In Foxton, in heartland New Zealand**

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*Street organ – Draaiorgel
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DUTCH CONNECTION CENTRE – BUSINESS PLAN

The purpose of this Plan is to present the objectives of Dutch Connection Centre and outline how this facility will be established and operated in a financially sustainable manner.

The Business Plan's key operational and financial parameters will be used by the Dutch Connection Museum Trust (DC Trust) as a framework to progress the Project, and to present relevant information about feasibility and sustainability to potential funders and supporters of the project.

Key topics include:

- Vision and Objectives
- Governance and Management
- Exhibitions
- Opportunity Analysis
- Wider TANS Context
- Capital Costs and Funding
- Operational Costs and Revenues
- Project Timeline
- Risk Analysis



IN EEN NOTEDOP – EXECUTIVE SUMMARY

New Zealand has a love affair with museums. It seems as if every town has at least one. Many are small and run by volunteers. Most depend on funding from various sources to keep them operational.

Dutch community groups told the DC Trust from day one that they would only support a museum project for and about the Dutch in New Zealand, if it could be run in a financially sustainable way. This Business Plan identifies how to achieve this goal, through an analysis of the opportunity and a costs-benefits analysis, and an outline of a suitable strategic approach.

Over the years, three Feasibility Studies were undertaken to assess the project's viability, as it progressed through different stages. The final 2015 study, by museum consultant Tim Walker, concludes that:

“The innovative partnership-based model removes the need for the Dutch Connection Museum Trust to buy, loan or lease buildings or to carry any significant operational costs. This makes it an achievable, viable and sustainable venture for the Trust.

“It is recommended that the Trust proceeds to realise this exciting project.”

Feasibility Study, Tim Walker Associates, May 2015

Business Plan – Key Conclusions

The Te Awahou-Nieuwe Stroom (TANS) facility will probably attract some 150,000 non-paying visitors and community facilities users p.a.

The Dutch Connection Centre will probably attract some 20,000 visitors p.a.

The capital cost for the development of the TANS facilities will amount to \$7,271,000.

The capital cost for the Dutch Connection Centre exhibitions will amount to an estimated maximum of \$800,000.

The Dutch Connection Museum Trust capital fundraising strategy will need to raise \$1,500,000 for the exhibitions, specialist fitout and space in the TANS facility.

The Dutch Connection Centre can run on operational budget of \$70,000 p.a. at break-even point

Strategy: Collaboration

A 2008 Feasibility Study commissioned by the Dutch Connection Museum Trust identified that the only way to avoid ongoing financial losses, was to partner with other groups. After Foxton was selected as location for *Ons Museum en Cultureel Centrum* (see below), the Dutch Connection Museum Trust (DCMT) started talks with local Tangata Whenua and Horowhenua District Council.

Based on the mutual trust that was developed between various parties, in combination with a desire to promote joint goals, the community-driven *Te Awahou-Nieuwe Stroom* Trust (TANS) was established by Trust Deed in 2010 – in the presence of local dignitaries, Councillors and Mayor, MPs, the Minister of Internal Affairs and the Dutch Ambassador.

Six partner organisations signed up to collaborate and establish the new TANS facility:

1. The Dutch Connection Museum Trust (DCMT)

2. Horowhenua District Council (HDC)
3. Horowhenua Library Trust
4. Te Taitoa Maori o te Awahou (9 Ngati Raukawa hapu, 6 other organisations)
5. Save Our River Trust
6. Flax Stripper Museum Trust

In September 2013, Horowhenua District Council voted unanimously to allocate a total of some \$3 million to establish Foxton's new culture, tourism and community facility, and raise the required additional funding (see Chapter 7).

At the end of 2013, HDC purchased a spacious ex-Mitre 10 building (approx. 1500m²), as the home for the TANS project. Since then, architect Pete Bossley has produced a building design which includes a mezzanine that provides an additional 500 m² of community space and meeting rooms.

The Dutch Connection Museum and Cultural Centre will be a key participant in the project to establish the TANS multi-purpose visitor facility on Foxton's Main Street, next to the iconic 30m high windmill tourism attraction '*De Molen*' (replica Dutch 17th century windmill, 21,000 visitors p.a.).

HDC and the TANS trust will establish and manage the new tourism and community facilities. The opening of the entire complex is planned for late 2016 or possibly early 2017.

Establishment of the Dutch Connection Centre is an integral but distinct part of the TANS Project.

The TANS project is currently managed by Council. The DC Trust is has its own set of responsibilities in regard to Exhibition Development and Fundraising and creating a space that suits its purposes. It will have an ongoing role in the management and operations of the TANS facility.

Timeline

The timeline for establishing the Dutch Connection Museum and Cultural Centre is tightly integrated with HDC's timeline to develop the TANS buildings and grounds, and the upgrade of Main Street.

During 2015-2016, the DC Trust will be focused on two interlinked sets of activities – a Fundraising Campaign and the Exhibition Development process. Donors and Sponsors alike will want to understand and see what their financial contributions will create. Progress in Fundraising is dependent on progress in Exhibition Development and vice versa, as the exhibition work is financed:

2015: Exhibition strategy and concept designs finalised. Fundraising initiated and under way.

2016: Exhibition production. Fundraising for capital expenditure finalised. Exhibitions installed.

Scope and Assumptions

This Business Plan exclusively covers the Dutch Connection Centre, as a distinct project that is an integral part of the other complementary initiatives within the wider TANS project. Additional information about the entire TANS project can be found on the Horowhenua District Council website: www.horowhenua.govt.nz

The Plan's key operational and financial parameters are based on research and information that has been made available to date. It is assumed that the information and conclusions about feasibility and sustainability of the project are correct. As additional information becomes available, key data will be updated and modified.

This Business Plan is a living document for the Trust which, during 2015 and 2016, will mainly focus on establishing the museum and cultural centre, with fundraising and exhibition development as key

focus areas. Over time, the plan will come to place greater emphasis on operational and management matters, as implementation proceeds.

Documents and Data

The budgetary estimates and cost estimates of this Business Plan are mainly based on a Feasibility Study that was produced for the Dutch Connection Museum Trust, by museum consultant Tim Walker in 2014-2015. The Plan also refers to an Economic Feasibility Study undertaken for the Dutch Connection Museum Trust in 2008, by consultant Daan Schneiders (both available on our website).

The information on the TANS project is based on a 2014 HDC Business Case and a Feasibility Study undertaken during September and October 2011, by business consultants Third Bearing Ltd.

A range of other documents and data related to the project underpin this Plan (see our website):

- “Strategy for the Museum Sector in New Zealand”, Museums Aotearoa, 2005
- “An investigation into options and strategies pertaining to the establishment of a Dutch museum / cultural centre in Foxton”, prepared by Luit Bieringa for the Dutch Connection, July 2007
- “Economic Feasibility Study for a Dutch Museum Centre in Foxton” prepared by Daniel Schneiders for the Dutch Connection, September 2008
- “Memorandum of Understanding between Horowhenua District Council and the Dutch Connection Museum Trust on the Dutch Connection – Museum Centre Project”, September 2008
- “Te Awahou Project Development Plan”, prepared by Boffa Miskell, August 2009
- “Foxton Cultural Precinct, Concept Comparative Estimates”, Maltbys Ltd, August 2009
- “Trust Deed Te Awahou – Nieuwe Stroom”, September 2010
- “Foxton Town Plan”, Horowhenua District Council and Boffa Miskell, May 2010
- “Preliminary Exhibition Design”, prepared by 3D Creative, October 2011
- “Feasibility Study. Te Awahou-Nieuwe Stroom Project”, prepared by Third Bearing, October 2011
- Submission to Horowhenua District Long Term Plan, The Dutch Connection, May 2012
- Submission to Horowhenua District Long Term Plan, Te Awahou-Nieuwe Stroom, May 2012
- Submission to Horowhenua District Long Term Plan, Te Taitoa Maori o te Awahou, May 2012
- “Te Awahou-Nieuwe Stroom Project. Business Case”, Horowhenua District Council, September 2013
- “Purchase of Mitre 10 [building] for Te Awahou Project”, Council File No: 13/777, Item 11.3, Council Meeting 04 September, 2013
- “Exhibition Development Process”, prepared for the Dutch Connection by Lily Frederikse, 2013
- “Fundraising Strategy 2014-2015”, prepared The Dutch Connection, February 2014
- “Architectural Brief: Te Awahou–Nieuwe Stroom”, prepared by Nikki Moen, March 2014
- Architectural Plans for Te Awahou-Nieuwe Stroom prepared by Pete Bossley Architects, 2014-2015
- “Feasibility Study – The Establishment of an Innovative Dutch Connections Cultural Hub”, Tim Walker Associates, 2015
- “Strategic Plan: 2015-2020 – Dutch Connection Museum Trust”, Tim Walker Associates, 2015

Main Street, Foxton



1. OVERZICHT – OVERVIEW: A DUTCH MUSEUM AND CULTURAL CENTRE

1.1 Doel – Purpose

The Dutch Connection Museum Trust was registered as a charitable trust in September 2006.

The Trust's purpose is to establish and manage a national **Museum** to tell the inspirational success story of the Dutch in New Zealand: from Abel Tasman's first contact with the Maori, to today's achievements in farming, business, the arts and much more.

As a **Cultureel Centrum**, the Dutch Connection Centre will also act as a meeting point for Dutch community gatherings, and for cultural exchanges between two countries on different sides of the world in the realms of the arts, business, science and debate.

1.2 Onze Visie – Vision

Our Vision

"To spark opportunities, sharing and understanding – Through vibrant, rich connections between:

- 1) The Nederlanders in New Zealand
- 2) The past, present and future
- 3) New Zealand and the Netherlands"

Our Mission

"Facilitate the Dutch Connection Centre to run as a financially sustainable visitor attraction –

As a source of inspiration for enhanced collaboration and interaction,

And a place to tell the stories of Dutch New Zealanders, and preserve their cultural heritage or *erfgoed*."

Our Values:

- Connected – Strongly linked into and representative of the wider Dutch Community
- Collaborative
- Creative
- Dynamic and Innovative
- Professional and Business-like

1.3 Korte Geschiedenis – Brief History

A 2006 national Survey and a 2007 qualitative Investigation into 'Options and Strategies', showed that the Dutch felt a strong need for a place to call their own, where they can tell and create their stories.

A 2008 Feasibility Study indicated savings of some \$1 million in capital costs (building etc) if we would share facilities with other partners, and that the operational budget (staff, services etc) would also be substantially reduced. In fact, the 'go it alone' option proved not to be financially sustainable.

Once Foxton was selected as our preferred location (see below), this was one of the reasons to partner with local Maori hapu, Horowhenua District Council and other organisations in the 'Te Awahou-Nieuwe Stroom' trust (TANS). Apart from creating financial and operational efficiencies by sharing resources, the partnership will also make it easier to attract more funding and appeal to a wider visitor market who can enjoy a wide range of cultural activities and entertainment.

Partners in the TANS Trust

- The Dutch Connection
- Horowhenua District Council
- The Library
- Te Taitoa Maori o Te Awahou (9 hapu, 6 organisations)
- Save Our River Trust
- Flax Stripper Museum

Achievements to date

To date, the DCMT has achieved major milestones and secured some \$300,000 in funding.

- 2006 – Nationwide Survey / Location Analysis / National decision to locate museum in Foxton
- 2007 – Qualitative feasibility study, by Luit Bieringa / Oral History project, Auckland
- 2008 – Economic Feasibility Study, by Daan Schneiders / Memorandum of Understanding with Horowhenua District Council (HDC)
- 2009 – Architectural Facilities brief / Collection, Exhibition and Acquisition policy / New Constitution / Initial designs for the building
- 2009 – Initial Partnership: Agreement with Tangata Whenua to join forces
- 2010 – Partnership extended: TANS Trust deed signed by 6 stakeholders
- 2011 – Preliminary Exhibition Designs, by 3D Creative
- 2012 – Create Tableau of Delft Blue Tiles – Tasman’s 1642 drawing: in 660 tiles – 3m*5m
- 2013 – We have a home! HDC buys a 1500m2 building for TANS
- 2014-2015 – Finalise plans through consultancy with museum expert Tim Walker: Feasibility Study and Strategic Plan
- 2014-2015 – Participation in Te Awahou-Nieuwe Stroom Project Steering Group, run by HDC
- 2015 – Kick off Fundraising Campaign. Start story collection with Dutch community

1.4 Het Waarom – The Need

UNESCO, International Expert Meeting on Migration Museums, 2011:

“There is an urgent need to give migrants and second generation migrants a voice, in order to foster cultural diversity”

- “Migration museums offer a venue to facilitate cultural dialogue and cultural transmission between generations”
- “These institutions can contribute to peaceful social cohesion – by showing the migrants’ contributions to their host societies, and by enabling them to feel an integral part of the host country”

Theo Spierings – CEO, Fonterra:

“This facility will be a legacy to the major influence the Dutch nation and community has had on the development of New Zealand, into a modern, dynamic and eclectic cultural society. Future generations of Dutch New Zealanders will be able to pilgrimage to this facility to learn all about their forefathers and their historic journey and influence on New Zealand life.”

As *Nederlanders* we need a place of our own – *onze plek* – to:

- A. **Tell our stories** – To assert, showcase and document our presence in New Zealand
- B. **Come together** – So the Dutch community can celebrate its own unique identity
- C. **Strengthen the links** – Between the Netherlands and New Zealand

A. Tell Our Stories

The **Museum** will be our story book – ***Ons Levend Verhalenboek***.

Our national centre for and about the Dutch in New Zealand will preserve and showcase Immigrant Mutual Cultural Heritage – *Internationaal Gedeeld Nederlands Erfgoed*. Right now, the Dutch population is virtually invisible and – quite literally – missing from the pages of NZ history.

When we first arrived, we encountered discrimination and marginalization alongside great hospitality and opportunity. We kept our heads down and integrated so successfully with mainstream population, that most of the 2nd and 3rd generation New Zealanders have lost the Dutch language.

We became the 'invisible immigrants'. Even leading historian Michael King missed out on describing our immigration story in his authoritative best-selling 'History of New Zealand'. The Dutch were the one and only (major) migrant group that was omitted (some 4% of the population at the time).

We have to tell our story. And we have to do it ourselves – in *Ons Levend Verhalenboek*.

The Dutch Connection Centre will be a place to take the children and grandchildren, and show them what *Nederlanders* have achieved here. It will tell the story of immigrants like Premier Julius Vogel and painter Petrus van der Velden who arrived in the 19th century, the waves of migrants who came out after World War II to find work and a richer life, and recent immigrants who emigrate to find a better lifestyle.

This country would have been a different place without the Dutch contribution to Fonterra, horticulture, floriculture, the building industry, sports, science and the arts. The Museum will show how our companies introduced European style, sophistication and innovation into a British colony – in the 1950s and 1960s (Rembrandt Suits, T&T, Lockwood, Vogel's, Turk's and Brink's chicken) and later (Doris de Pont fashion, Verkerk's deli meats, deWinkel's yoghurt, Meyer and Mercer Cheese).

Today, highly qualified and mobile *Digital Nomads* come here to settle into a more desirable lifestyle while working in high-tech jobs.

B. Come Together

The **Cultural Centre** will address another distinct need – as a focal point for Dutch activities and events, for people from all over the country, across all ages. This will be our place – **Onze Plek** – where members of the Dutch Community (some 140,000 New Zealanders in total) can gather at special occasions, bring children and grandchildren to make the Dutch connections come alive, and find meaningful touchpoints with contemporary Dutch cultural exchanges, activities and events.

The older generations arrived with hardly any money and spoke little English. In the 1950s – 1970s they organised support over a cup of coffee at weekly meetings at local societies, choirs, card clubs etc. that were set up all over the country as the government purposely dispersed the Dutch.

More recent immigrants don't feel the need to congregate regularly. Internet, phones and travel keep them in touch with *Nederland*, so there is less need to join established Dutch societies. They do congregate during specific events however, like the annual *Koningsdag*, *Sinterklaas* or during international football matches, when they want to identify with and celebrate their Dutch identity.

The Dutch Connection Centre will provide a social and community role for the Dutch, across the generations. It will be a 'home' or a '*thuis*' with a warm sense of national identity where we can gather, proudly host guests and welcome them in for '*een kopje koffie*'.

This will be a national centre – *Onze Plek* – that creates connections at many levels.

- The heart of the Dutch community in New Zealand, and a showcase of our identity, culture, businesses and visual arts.
- A place for events, like the national culture weekend *Het Festijn* or national conference *Onze HoeWie* (2008)

C. Strengthen Links

The Dutch Connection Centre will also have an international dimension, and celebrate the strong bonds between two peoples and two nations.

As **Trefpunt Nederland**, it will provide a physical environment and organisational capabilities to host events and activities that can perform this function, forging stronger links and enabling deeper understanding between our two nations. Scientific exchanges and debate, business and trade, and perhaps greater collaboration at government levels should benefit both nations alike.

When the Dutch Minister of Foreign Affairs, Frans Timmermans, visited New Zealand in early 2014, he pleaded strongly for greater collaboration between two countries with similar interests, values and international alignments in a rapidly changing, globalising world.

The Dutch Connection Centre will act as a physical meeting point for these two nations and two peoples. It will improve the many connections between countries with similar values and similar positions in the world. It will provide a platform for two small, smart, down-to-earth, independent-minded trading nations that have much more in common than just a few historic events. We will create a richer future – through coming together and exploring cooperation through artistic, scientific, educational and cultural exchanges, and forums for political cooperation, business cooperation and scientific debate.

In the Dutch Connection Centre we will create a meeting place, or *Trefpunt Nederland*, that meets many needs at many levels.

1.5 Identity – Identiteit

A Collection Hub

As guardians or *beschermers*, the Dutch Connection Centre aims to preserve and research ‘*ons cultureel erfgoed in Nieuw Zeeland*’ – those objects, collections of art, historic records and information that are important to the Dutch community.

As a small museum, we cannot undertake the financial and management responsibility of becoming a Collecting Organisation, but instead we will act as a hub or ‘connection’ for tangible, material culture related to Dutch culture in New Zealand.

Key items will be used in exhibitions and displays developed for the Dutch Connection Centre, and since a range of these items will be loans, they will be managed through a professional loans documentation process. Only a limited number of ‘hero objects’ will be owned directly by the Dutch Connection Museum Trust itself. In general, it will receive and take care of items that are needed for exhibitions and programmes, after which it will return these items to their owners or, on request of the owner, it will establish if there is an appropriate museum collection in New Zealand that might consider receiving the item as gift or loan.

The Trust will act as a ‘connection’ between the holders of Dutch tangible/material culture and museums with interest in these items, and will offer advice to lenders and donors in respect of how to approach museums and negotiate loan/gift agreements. The latter may include the suggested provision that the accepting museum would make the item available to the Dutch Connection Centre for display, provided certain agreed conditions were met.

A Contemporary Approach

The Dutch Connection Centre will be a museum centre that fits with the national Strategy for the Museum Sector in New Zealand (2005):

“Museums help people understand their world by using objects, ideas and art to interpret the past and present, and to explore the possible future... Museums are places where communities come together to explore their cultural and artistic heritage, to discuss topics of current interest, or simply to pursue leisure or entertainment activity. They are shared community spaces.” (Strategy for the Museum Sector in New Zealand, Museums Aotearoa, 2005).

We aim to be an important educational, cultural and recreational resource. Museums are places where New Zealanders and visitors identify, learn about and celebrate our national identity and its formation - centres of learning that contribute long term value to communities by contributing to our social, economic and cultural well-being and development.

Through *The Dutch Connection Centre*, we aim to fulfil our key role in the debate about the “nature of our bi-cultural society and its other multi-cultural influences”. Only by bringing in the story of the Dutch experience, covering both the negative and the positive experiences, can we be part of “exploring and evaluating those influences and the nature of our society”. (Strategy for the Museum Sector, as above)

The Dutch Connection Centre will adopt the contemporary strategic approach for museums and provide civic and community spaces – gathering places for people to meet and spend time with families, friends and others. As part of TANS we will be a meeting ground for communities, and provide spaces that are open, transparent and accessible to visitors and to the communities of which we are part.

The Dutch Connection Centre will inform, educate, entertain and inspire, and act as the symbolic heart of our community.

1.6 Doelstellingen – Goals

- Enable the (grand) children of Dutch migrants to understand their cultural heritage, roots and history, which have influenced their values, position, outlook on life, character and personality
- Give the Dutch community a deeper sense of belonging and cohesion
- Give our people in New Zealand and a greater sense of common direction and joint aspirations
- Showcase and instil pride in the Dutch contribution to the country’s national identity and economy
- Improve the nation’s understanding of the benefits and importance of different cultural influences
- Enhance people’s understanding of the many aspects of nation-building in a multi-cultural society
- Enable visitors to develop a deeper understanding of what defines successful immigration – a topic of local and global interest, as well as concern
- Develop deeper and more lively links and improved collaboration between the Netherlands and New Zealand, which can make both populations and nations thrive better in a globalising world

2. DE ZAAK LEIDEN – MANAGEMENT, GOVERNANCE AND OPERATIONS

2.1 Onze Rol – Key Functions

The DC Trust needs to perform a number of key functions, in order to manage the establishment, management and operations of the Dutch Connection Centre.

- Promote the Dutch Connection Museum and Cultural Centre to key stakeholders – including local and national government
- Develop and formalise relationships with representative Dutch organisations and local communities with a focus on participation and support
- Maintain and nurture relevant active connections and conversations at a community, national and international level, with a view to engendering by participation and support
- Develop a DCMT Strategic Plan and Exhibition Design (including production and installation schedules) focused on delivering a vibrant, financially sustainable and future-proof Museum
- Secure the financial contributions necessary to develop the Museum Centre
- Encourage individuals to join the project as donors, contributors and volunteers
- Engage and manage the required professional services
- Develop relationships with regional, national and international NZ and Dutch cultural and heritage institutions in order to combine resources and expertise, and develop shared activities and events
- Organise exhibitions, educational programmes, exchanges and events (including celebrations and festivities with a Dutch focus) that will inform, educate and inspire New Zealand about its many lively Dutch connections
- Provide input into the design and construction of the TANS project's physical components to create a multi-purpose complex that facilitates and enables people to come together in the pursuit of learning, inspiration and entertainment
- Work with HDC and TANS to effectively manage assets and operations, with a focus on prudent commercial decision making, sustainability and the long-term vision for the project
- Provide a venue for Dutch organisations and events (eg: the annual National Council meeting for the Federation of NZ Netherlands Societies)

2.2 Wat We Willen Bereiken – Objectives

The objectives of the Dutch Connection Museum Trust are:

1. As an effective Project Team, implement the vision to create the Dutch Connection Centre, as part of the TANS multi-purpose facility, by the end of 2016
2. Obtain the required funding to establish the museum centre - \$1.5 million in capital funding - by the end of 2016 (as agreed with TANS / HDC)
3. Design and develop the Exhibitions that tell the Dutch story in exciting and entertaining ways that create an outstanding visitor experience
 - Finish Exhibition Design by the end of 2015
 - Start Exhibition Production at the end of 2015
 - Finish Exhibition Installation by the end of 2016
4. As part of TANS, by the end of 2016, assist with setting up a small management team to roll out an ongoing programme of activities that engages the Dutch Community and all other target market segments for the TANS facility

5. Ensure the ongoing financial self-sufficiency and long term sustainability of the operations of The Dutch Connection Centre, by managing the facility and its business – as part of TANS – in a professional, reputable and financially responsible manner
6. As an integral part of the first-class TANS national tourism site:
 - Attract 20,000 visitors p.a. to The Dutch Connection Centre from 2017 onwards
 - Together with other TANS attractions, assist in attracting 150,000 visitors p.a. to the facility

2.3 Bestuur – Governance

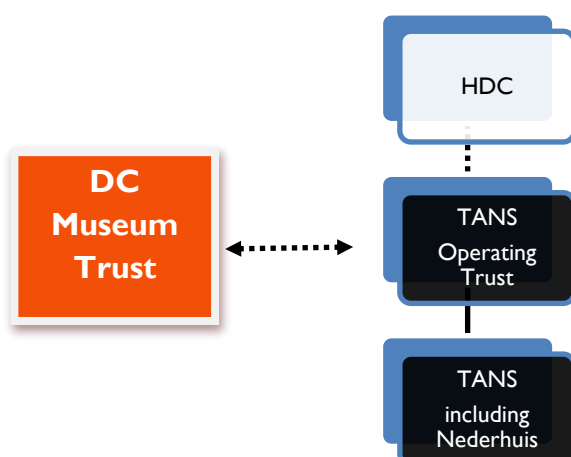
The Dutch Connection Museum Trust consists of a team of trustees (minimum of five, maximum of nine), each responsible for managing a specific portfolio of activities, who make decisions through a majority of votes while aiming for unanimous agreement. Each of the Trustees is appointed on the basis of skills and experience. Two key roles in the Trust, are those responsible for Exhibition Development and Fundraising. For more detail, see our website and Constitution.

Current members:

- Co-Chair: *Arjan van der Boon* – Senior Lecturer, Manukau Institute of Technology, Faculty of Business
- Co-Chair: *Yolande van de Wetering* – Archivist
- *Lily Frederikse* – Museum consultant, ex-Senior Curator, Auckland War Memorial Museum
- *Joost de Bruin* – Senior Lecturer and Programme Director, Victoria University
- *Jos Vroegop* – Senior Consultant and ex-director, Traffic Planning Consultants
- *Charon Dijkstra* – Team Leader
- *Agnes Maat* – Events Manager

The Dutch Connection Trust, as a Settlor in TANS, has settled its interests in the wider group of organisations that constitutes the TANS Trust. As a Settlor, it can influence the appointment of TANS’ 10 Trustees and monitor TANS’ performance. With a representative on the TANS Trust, it has a direct influence on strategy and operations.

As a TANS Settlor, the DC Trust is responsible for establishing the Dutch Connection Centre. Once the multi-purpose TANS facility is up and running – including *The Dutch Connection Centre* – and operated by a management team appointed by TANS, the role of the DC Trust will revert to acting as Subject Matter Experts and taking care of liaison with the Dutch Community. It will formally retain the ownership of its Exhibitions and Collection on behalf of the wider Dutch Community, and roll out campaigns to communicate and engage with all its target markets. (See below for TANS relationship)



3. ONZE PLAATS IN HET GEHEEL – THE BIGGER PICTURE

3.1 De Juiste Plek – Location Foxton

The decision to base the Dutch Connection Centre in Foxton was made after conducting an extensive Location Analysis (2006), identifying the pros and cons of establishing a Museum and Cultural Centre in locations ranging from Matakana in the north, to Ferrymead heritage park in Christchurch.

Tourism attraction ‘*De Molen*’ (30m high, replica 17th century Dutch windmill – 21,000 visitors p.a.) proved attractive to the Dutch for emotional reasons.

Ultimately though, Foxton was unanimously selected as the right place for the Dutch Connection Centre, by 11 NZ-NL societies throughout the country, for one key reason:

The Foxton location offers visitors a uniquely Dutch experience – een stukje Nederland.

- Existing replica 17th century windmill *De Molen* symbolises Dutch culture, offering guided tours, a range of delicacies from *drop* to *speculaas*, plus flour ground at the mill
- The river loop will offer *waterplezier* with rowing boats, sailing and fishing fun
- The unique *waterland* wetlands area (UNESCO status) between Foxton and the Tasman Sea – with well-designed walkways – hosts a rich *watervogels* birdlife
- Foxton’s flat, green *polderlandschap* with Friesian cows is perfect for cycling. A major new *fietspad* bicycle track will connect Foxton, through the Tararuas, with Eketahuna
- A *Café* will serve *Heineken*, *jenever*, *koffie* and other Dutch treats

Partnership imperatives to select Foxton:

There were other imperatives for selecting Foxton as the right choice for the Dutch Connection Centre.

- Unequivocal support from Horowhenua District Council (HDC)
 - Provide \$100,000 in Capital Funding to The Dutch Connection Trust (2008)
 - Invest over \$3.02 million in the TANS project (2013 – 2015)
 - Buy established 1500 m2 building, as space for the Dutch Connection Centre / TANS (2013)
 - Supply land / existing buildings for the entire TANS initiative
- Share capital costs and operational costs, plus resources and facilities with TANS and the other organisations involved
- Attract greater visitor numbers, as part of a multi-faceted, first-class tourism facility
- Enhance access to funding, as part of a multi-cultural, multi-purpose facility

Commercial imperatives to select Foxton:

- More than 3.5 million vehicles pass through Foxton on State Highway 1 every year
- North-South touring buses require a stop-over in the area (refreshments, coffee and public toilets)
- Some 1 million people live within 2-3 hours driving distance – Incl. some 20% of all Dutch NZ-ers
- The new motorway from Wellington will finish just south of Foxton
- Central location in the middle of the entire country
- Major upgrade of Foxton Main Street under way (over \$1 million investment)

3.2 Samenwerking – Collaboration with Local Organisations

Collaboration with our partners in the Te Awahou-Nieuwe Stroom project (TANS) will be key to our success. By joining forces, we can make the substantial savings in the areas of *capital expenditure*

(buildings, equipment, fit-out etc) and *operational expenditure* (management, promotions, maintenance etc) that are required to run a sustainable operation (see Chapter 7 + 8 below).

As our Situation Analysis (Chapter 6) indicates, only very few museums in New Zealand can stand on their own feet, in financial terms. In spite of that shortcoming, the country has a love affair with museums, and it seems as if every town has at least one. Many are small, and run by volunteers. Most depend on funding from various sources to keep them operational.

Dutch community groups told the DC Trust from day one that they would only support a museum project for and about the Dutch in New Zealand, if it could be run in a financially sustainable way.

A 2008 Feasibility Study identified that the only way to avoid ongoing financial losses, was to partner with other groups. This was one reason for the DC Trust to start talks with local Tangata Whenua and Horowhenua District Council to join forces. Based on the mutual trust and sense of joint purpose that gradually developed between all parties, the community-driven Te Awahou-Nieuwe Stroom Trust (TANS) was established by Trust Deed in 2010 – in the presence of local dignitaries, Councillors and Mayor, MPs, the Minister of Internal Affairs and the Dutch Ambassador.

TANS formalised Collaboration between six organisations, who partnered to establish a multi-purpose cultural centre and civic hub in Foxton, next to the working windmill tourism attraction *De Molen*. A representative from the trust that runs *De Molen* serves on the TANS Trust, to provide integration between all facilities, activities and initiatives.

Horowhenua District Council				
The Te Awahou - Nieuwe Stroom Operating Trust				
DCMT The Dutch Museum	<i>Horowhenua Library Trust</i>	<i>Save our River Trust</i>	<i>Flax Stripper Museum Trust</i>	<i>Te Taitoa Māori o Te Awahou</i>

3.3 Samenhang – The Greater Dimensions of Te Awahou-Nieuwe Stroom

The aim of Te Awahou-Nieuwe Stroom is to create a new cultural heart for Foxton – a new civic hub in combination with a top quality shared culture and heritage space – that tells the stories of cultures once a world apart, now brought together in the Horowhenua.

Foxton and the Te Awahou-Nieuwe Stroom site are at the water’s edge, beside an historic river port, the Manawatu River loop, and unique flax wetlands with diverse birdlife that have earned UNESCO status. The TANS multipurpose community / tourism project will combine a library, community rooms, museums, galleries, a wetlands kiosk and a maori arts and crafts centre, for the preservation and development of the social, cultural, and economic heritage of the wider community.

Foxton needs a new lease of economic life. Council’s Long Term Plan designates the town to become the region’s tourism centre. Foxton will be reinvigorated, following another State Highway 1 example – Waikato’s Tirau – and will become a visitor destination in its own right.

TANS Vision:

Ko tenei wahi o te taura here o te matauranua me nea Tangata kato i te mana me nga whakaaro nui.

Dit is onze plek, waar culturen en kennis zich samenweven onder de mensen, met visie en trots.

This is our place, where people weave cultures and knowledge, with vision and pride.

The name 'Te Awahou' expresses a range of attributes that are integral to the combined facility. The name references the idea of discovery – of Tangata Whenua finding the tributary that flowed into the Manawatu river and naming it 'new stream'. Translating this into Dutch, as 'Nieuwe Stroom', which has connotations of 'new energy / direction', indicates the multi-cultural nature of the project. As the Maori name for Foxton, it provides an important description of 'place' that enables less favourable perceptions that some outsiders have of Foxton to be revisited, with a fresh image.

The stories to be told are those of Tangata Whenua in the Horowhenua, the flax industry and the Dutch Community in our country. The life force of water links all the separate parts together, as it provides cultural, spiritual, historical and physical links for all the groups involved in the project.

Te Awahou-Nieuwe Stroom will be a civic centre for Foxton, as well as a first-class multi-purpose ***culture and heritage facility***.

Horowhenua District Council (HDC) will manage the Project, in collaboration with the TANS Trust Settlers, to establish the new cultural precinct on Main Street. Ultimately, TANS will host a number of facilities, some of which will provide TANS with ongoing revenue streams.

- Library
- Community / Education meeting rooms
- District Council's Foxton Service Centre
- Piriharakeke Gallery - Maori Arts and Crafts
- Whare Manaaki - Carving and Weaving
- Dutch Museum and Cultural Centre
- Café
- Regional i-SITE visitor information centre
- Arts Centre
- Flax Stripper Museum
- Wetlands Information Kiosk
- Pioneering displays

3.4 De Verhoudingen – Relationship with TANS

The Dutch Connection Museum Trust was registered as a charitable trust in September 2006, and became a Settlor in the TANS operating trust in 2010.

The Trust:

- Has a direct influence on strategy and operations through its representative on the TANS operating trust
- Has settled its interests in the wider group of organisations that constitutes the TANS Trust
- Can influence the appointment of TANS' 10 Trustees and monitor TANS' performance.
- Is responsible for establishing its museum centre
- Will provide \$1.5million capital input to the establishment of the TANS facility

The DCMT will be represented on the operating Trust, but the DCMT does not otherwise have an ongoing governance role in terms of the TANS facility or its operation. Once the multi-purpose TANS facility is up and running and operated by a management team appointed by TANS, the role of the DCMT will revert to acting as Subject Matter Experts and taking care of liaison and coordination with the Dutch Community.

The Dutch Connection Museum Trust will formally retain the ownership of its Exhibitions and IP on behalf of the wider Dutch Community, and roll out campaigns to communicate and engage with all its target markets.

3.5 Opzet – Establishment and Operations

The HDC will lead the capital project, with eventually a TANS operating trust taking responsibility for the operation of the facility, including the Dutch Connection Centre. The DC Trust will, through representation on the operating trust, exercise influence in these appointments and the selection process.

The management functions for the TANS project are:

- Secure initial development funding for TANS and provide sustainable funding for its ongoing operation and maintenance
- Apply best practice environmental standards in the development and operation of TANS
- Provide a home in the multi-purpose facility for Maori history and art, a national Dutch museum, a local Library, Foxton's Service Centre, community space and other agreed community facilities
- Support and provide an environment in which the existing Flax Stripper Museum, De Molen, Tram Station Café and Whare Manaaki are able to grow and flourish
- Support and provide a physical focus for the River Trust work on the restoration of the Manawatu River Loop, development of flax wetlands, walkways and a river wharf
- Support and provide an environment in which other Foxton tourism initiatives flourish
- Enter into arrangements regarding leasing/owning/managing assets or property with all parties
- Enter into arrangements with the Settlers to manage, exhibit and safeguard items of significance, for storage or display and formalise their role as kaitiaki, beschermers or guardians of the taonga, cultureel erfgoed or heritage treasures – which will remain in their ownership

3.6 Menskracht – Staffing

A **Project Manager** has been appointed by HDC to oversee the establishment of the Te Awahou – Nieuwe Stroom facilities.

HDC / the TANS operating trust will eventually appoint a full time **General Manager** with experience in managing cultural and community facilities, with full control of TANS managed facilities and staff.

It is envisaged that somebody in a **Curatorial** role will be appointed as part of the management team which will grow over time on an as-required basis. The Curator will have joint responsibility for the Dutch, Maori and Flax museum components of the facilities. Marketing, operations and administration staff will also work on all components of the TANS facilities.

As a stage 2 fundraising target, the DCMT aims to establish an Endowment Fund to raise an additional \$1million to fund, for an initial period of 5 years, a dedicated **Dutch Connections Coordinator**. The Position Description will be focused on:

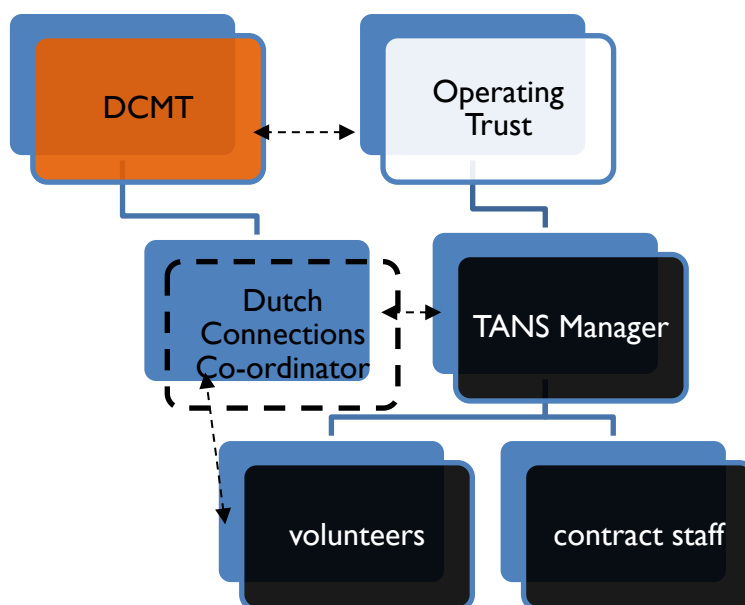
- Organising and assisting in the delivery of Dutch-specific programmes, including displays, events, activities
- Liaison and coordination point for national Dutch communities and organisations, managing online and offline activities and communications, and organising international exchanges (business / cultural etc) and conferences

There are two options in terms of how this role is structured and managed, as follows:

1. As an employee of the Operating Trust, with a salary funded by the DCMT, undertaking work for the DCMT by way of a MOU between the DCMT and the TANS Operating Trust (This is likely to be the preferred option within the TANS operating model)
2. As an employee of the DCMT, undertaking work for the Centre Manager by way of a MOU between the DCMT and the Operating Trust

This matter requires further discussion with HDC once the ongoing operation of TANS is finalised.

Foxton's community initiatives are characterised by strong participation of volunteers. It is important that the Dutch Connection maintains strong relationships with the existing and potential volunteer base associated with De Molen and other local organisations. The volunteer base will be an important resource for operating the facility and keeping operating costs to a manageable level.



Possible staffing model

3.7 Kosten Delen – Share the Costs

TANS and Council will access funding sources to raise the required \$7.27 million in capital expenditure (Council estimate, Ch. 7) required for all building alterations, landscaping, fit-out and shared facilities that will be necessary to successfully operate TANS as the home for all participants.

As its contribution to the TANS project, the DC Trust is committed to raising \$1.5 million among the Dutch community and other organisations, for the purposes of creating Permanent Exhibitions and establishing a Collection – which will always remain in Dutch ownership / guardianship (Dutch Connection or a similar organisation).

TANS cannot access additional funding (eg charities, cultural and Local / Government funding organisations) unless a substantial contribution is forthcoming from both the Dutch and Maori communities. These contributions will be used to leverage funding from other organisations.

Once the facilities are up and running, TANS will be responsible for the operational budget of the organisation and the management of its facilities (including *The Dutch Connection Centre*). A number of ongoing revenue streams have been identified, such as i-SITE tourism services, Council services, the Café, retail, functions, rent and admissions. The TANS 2011 Feasibility Study (Third Bearing) and the HDC Business Case show that the operational budget can run at a small surplus.

3.8 Architectural Concept Design

An architectural brief for Te Awahou-Nieuwe Stroom was completed in May 2014, as the result of extensive consultation and a collaborative process between key groups involved in TANS.

Based on the brief, architectural designs were created in 2014-2015 by Pete Bossley Architects which have been approved by Council and TANS Settlers. Building Consent was granted in mid-2015.

TANS will feature three types of spaces:

Shared Space – the internal and external space which is the heart of the complex, comprising foyer, café, bathrooms / toilets, community and meeting spaces, reception / information desk, and a service / loading area. This will become the community space.

External Space - this space extends from the main street to the river loop and incorporates car parking, seating, meeting, play and events spaces. The flexible ways in which this open landscape is used will depend on visitor numbers and events. The landscape will be used as an interpretation of history, ecology and cultural connections through planting, murals, views and other experiences.

Dedicated Space - within the facility, the Library, Service Centre, River Kiosk, Dutch museum, and the Piriharakeke Gallery will have their own spaces which will be for these groups to utilise, develop exhibitions, and operate their services within. There are also ‘Satellite’ Spaces such as the Molen, Flax Stripper Museum, Whare Manaaki, and other future spaces that are dedicated to a particular use. Typically these will have their own associated workroom / storage spaces.

3.9 Samen – In Partnership with Council

Close collaboration with Horowhenua District Council is of key importance, as it provides:

- Improvements to Foxton townscape and State Highway 1 to attract visitors into town
- Seed funding for the Project – Through the purchase and re-fit of the ex-Mitre 10 building to create a suitable space for a new Foxton Library and a revamped Foxton Service Centre
- Facilitation of community consultation and communication for the Project
- Quality assurance/progress monitoring – Through appointed officials and TANS updates to HDC
- Peppercorn lease of ex-Mitre 10 building to TANS, to provide space for all TANS facilities
- Peppercorn lease of land for the TANS grounds and complex
- Income streams for TANS (sub-lease revenues):
 - Transfer Tram Station Café lease to TANS
 - Facilitate establishment of Regional i-SITE Tourism Centre in TANS premises

Map shows land ownership of the TANS site. The private land on Wharf Street has now been bought by Council, as part of purchase of ex-Mitre 10 building for TANS project.

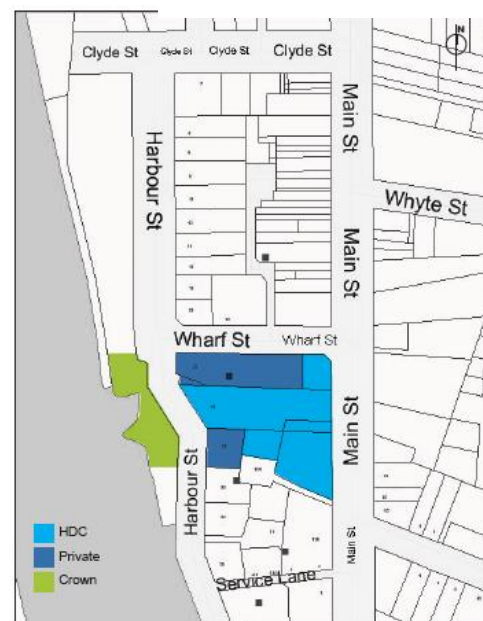
3.10 Eigendom – Ownership of Required Land and Buildings

Council has agreed to the use of its land for the Te Awahou-Nieuwe Stroom project. Negotiations need to take place with respect to the process of consolidation of all titles on a common title and a lease of the land to the TANS Trust.

The ownership of buildings is diverse with the Council owning the ex-Mitre 10 building, the Station Café and the old Council Chambers, and various Trusts owning De Molen and the Flax Stripper museum, and a Maori family owning the Whare Manaaki.

A consents approval process has taken place in order to enable the TANS project to proceed through its various stages.

Council has managed the consent processes. These include water and land related consents that will involve Horizons Regional Council under



the RMA process, and dealings with the Historic Places Trust to acquire archaeological authority (an *archaeological assessment has been undertaken and identified no major issues*).

Building Consent was granted in mid-2015.

3.11 TANS – Service Agreements

TANS / HDC will establish service agreements with several organisations to outline the relationships, roles, service expectations and funding between TANS and those organisations that have agreed to be part of TANS. Agreements will be required with:

- HDC with respect to leasing the land for the TANS grounds
- HDC with respect to leasing ex-Mitre 10 building and Station Café
- Dutch Connection Trust with respect to the operation, exhibitions, collection of its Museum
- *Te Taitoa Maori o te Awahou* with respect to the operation, exhibitions, collection of its Arts and Crafts Centre
- *Te Taitoa Maori o te Awahou* and Dutch Connection with respect to operating the Shared Gallery
- Horowhenua Library Trust and Franchisees with respect to their operation within TANS complex
- HDC with respect to provision of Service Centre services and community facilities
- I- SITE Visitor Information organisation with respect to provision of services and lease of building
- Tram Station Cafe, *Whare Manaaki, De Molen* with respect to the sub-lease of building / land
- Flax Stripper Trust in respect of the flax stripper plant and its ongoing operation



4. TENTOONSTELLINGEN – EXHIBITIONS AND COLLECTION

4.1 Degelijke Strategie – Creating a Long Term Success Strategy

A weak exhibition strategy, or having none at all, is one of the main reasons why small and medium-size museums fail to attract high visitor numbers and earn their way through life in a financially sustainable manner. The public have no compelling reason to come and see a more or less ad hoc assortment of items, which don't tell a solid story or provide an inspiring vision, and the odd visitor that does drop in has a ho-hum experience that is hardly recommendable to friends and family.

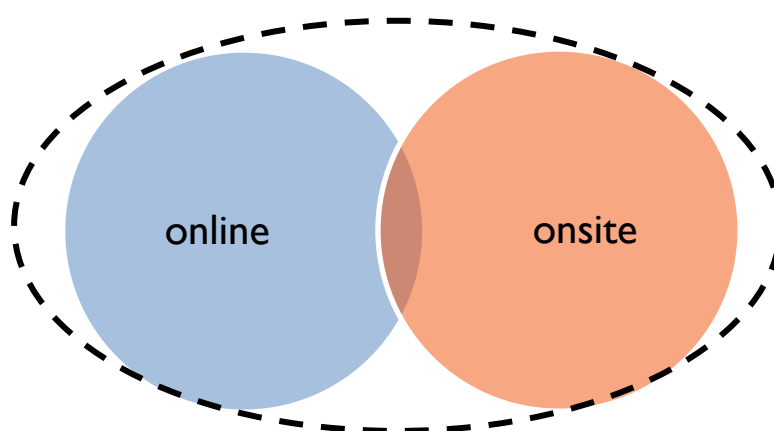
Museums in this category are often a labour of love, dependent on public funding, run by volunteers, getting by on the skin of their teeth, waiting desperately for somebody with vision to make drastic changes that make the place come to life. They usually depend on public funding to survive.

The Dutch Connection Museum Trust is adamant that it will avoid this kind of slow death.

The need for financial sustainability and future proofing our attractions are our reasons for developing a solid Strategic Plan and carefully planned Exhibition Design.

4.2 Conceptual Approach

The development of what will become the Dutch Connection Centre has been based on a careful assessment of the Dutch Communities preferences and wishes. In the 2007 Qualitative Analysis report undertaken by Luit Bieringa, the bulk of interview respondents were not in favour of an exclusively museum oriented institution with an artefact collection base and this viewpoint has been reflected in the changed concept underpinning the Dutch Connections concept.



The Dutch Connections initiative will be both onsite (Foxton) and online

Initially the focus should be on a programme delivered on two distinct programme platforms –onsite exhibitions, events and activities, international exchanges and online events, information and links. These two platforms should be seen as equal elements of the overall Dutch Connection proposition, rather than the **museum** being seen as the **primary** element and the **website/online programme** being seen as **secondary**.

4.3 Tangible or Material Culture

As it establishes the Dutch Connection Centre, the Museum Trust will take into its care *Internationale cultureel erfgoed* - a range of items of tangible/material culture related to Dutch society in New Zealand. Key examples of these items will be used in the exhibitions and displays developed and these loans will be managed through a professional loans documentation process.

Neither the DCMT nor TANS, however, are collecting organisations and will not develop a permanent collection, as this function would require a level of facilities and staffing that is outside of the TANS scope and model. Rather, the DCMT will receive and take care of items that are needed for exhibitions and programmes, after which it will return these items to their owners or, on the request of the owner, establish if there is an appropriate museum collection in New Zealand that might consider receiving the item as a gift or loan.

The DCMT will act as a ‘connection’ between the holders of Dutch tangible/material culture and museums with interest in these items, and will offer advice to lenders and donors in respect of how to approach museums and negotiate loan/gift agreements. The latter may include the suggested provision that the accepting museum would make the item available to the Dutch Connection Centre for display provided certain agreed conditions were met.

DCMT will also facilitate the loan or gifting of relevant items to associated ventures, including *De Molen*, the onsite Dutch Oven Bakery etc – in accord with owner/donor’s agreement.

Currently, the care, research and presentation of Dutch *International Cultureel Erfgoed* is an area of growing focus for the Netherlands Government, who are funding initiatives in a range of countries including Australia and Brazil at present. The Dutch Connection Centre may be eligible for joint Australian/New Zealand funding for specific projects from this source in future years and will explore how collaborations with Dutch institutions can enhance its ability to facilitate and support the care, research and preservation of access to *International cultureel erfgoed* through its support for digitisation, cataloguing, research and conservation projects etc.

4.4 Het Ontwikkelingsproces – Exhibition Development

Having a strong strategic development process for exhibitions and collection, is key to the success of the Dutch Connection Museum.

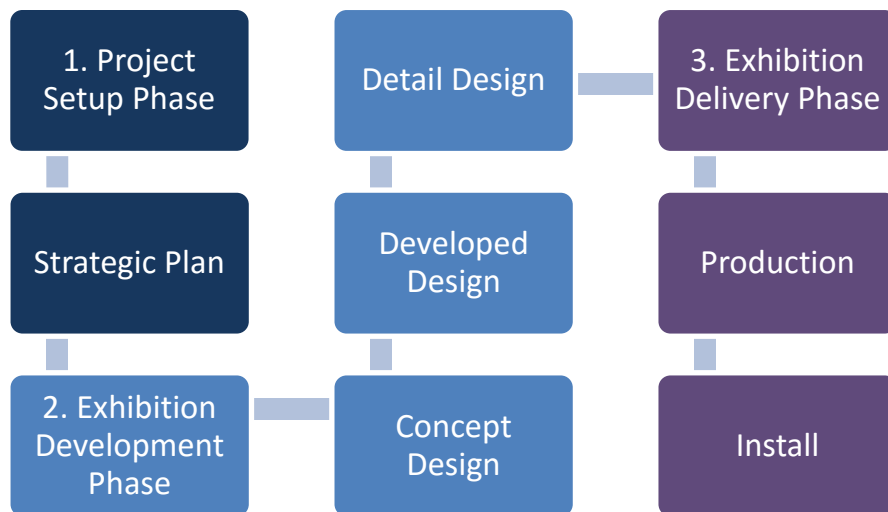
Our **Strategic Plan** was completed in mid-2015. Together with the **Business Plan**, it forms the principal foundation document outlining the direction and structure of the museum and its operational parameters.

The last key document that needs to be created, by late-2015, will be the **Exhibition Brief**. A strong strategic approach is fundamental in determining the success of the museum and quality of its exhibitions. The ability to demonstrate purpose, method and outcome to stakeholders is an absolute must for a sustainable museum and plays a significant role in the success of funding applications.

The Exhibition Brief will be completed prior to the engagement of any exhibition development / design services. All successive planning decisions will be informed by this creative brief. A Memorandum of Understanding between DCMT and HDC is in the process of being drafted, to formalise processes and procedures around Exhibition Design and Production, and to make sure that all the DCMT exhibition and online assets and IP will remain the property of the DCMT.

Exhibition Development and Delivery is completed through a number of stages, with milestone documents presented at key signoff points: Concept Design document / Developed Design document / Detail Design document / Production and Install document.

The documentation finely details all elements of the project and its delivery, including content, design and project management information. Stakeholder consultation is built into each stage with review and signoff occurring at the completion of each milestone document



4.5 Tentoonstellingen – Three Major Exhibitions

Through interviews and workshops with the Dutch community, combined with an analysis of existing literature about the Dutch immigration experience, the initial ideas for museum exhibitions and collection were developed. In 2011, this work was formalised by exhibition development company 3D Creative into a **Preliminary Exhibition Design**, which received positive Dutch community feedback.

The Preliminary Exhibition Designs will be finetuned and developed to incorporate more detail, as we prepare our Exhibition Brief for the Exhibition Design Company. As this process unfolds, the information in this Chapter will evolve and be modified. The current state of planning is described here, based on insights and knowledge as it stands in mid-2015.

Temporary Exhibitions (Dutch / New Zealand artists, travelling Dutch exhibitions, contemporary displays etc) will be rolled out on scheduled basis, mainly displayed in the TANS Gallery and the Flexible Spaces, to attract return visitors and people with a specific interest.

The **Permanent Exhibitions** will tell our most important stories. Three key themes have been identified for the Permanent Exhibitions:

- 1) **A Long Common History** – Dutch Arrivals throughout the centuries, from Tasman in 1642 to today
- 2) **The Dutch Influence** – From beer brewer, author, lobbyist Samuel Polack in the 1860s to today
- 3) **The Meeting of Two Cultures** – Immigration Issues: The good, the bad and the downright ugly

The total exhibition/events space for the Dutch Connection Museum will be approximately 400m². It is envisaged that each of the Permanent Exhibitions is allocated some 100-150m².

Exciting experiences, using multimedia, art, creativity and technology will work on all the senses.

Visitor Entrance Experience: Tasman's log book. Historical figures. The way we arrived

- Visuals of historic context. Welcoming key words. Text Tasman's 1642 log, coast and Maori descriptions
- Replica model of Tasman's ship. 1950s passenger cruise liner
- Illustrate the many Dutch Connections – historic / contemporary



Entrance - Looking into Museum

Theme 1 - Permanent Exhibitions. A Long Common History

This section of the exhibition will illustrate the Dutch presence in New Zealand – From Abel Tasman and the 19th Century immigrants, to the stories of the organised migration waves in the 1950s and 1960s, to recent decades.

- Individuals: Abel Tasman / Early arrivals in the 19th century. For example Julius Vogel as 1880s Prime Minister, Jewish leaders, Petrus van der Velden: to teach landscape painting, and the Van Asch family: education for the deaf (famous today for bungy jumping)
- Organised migration waves: Pre-WW II Carpenters / Post-WW II NZ + NL collaboration. The background to organised migration in the 1950s and 1960s, the NZ Alien Passes and ‘Make them Britishers’ approach, the huge NL propaganda and support machine, the missionaries, the role and importance of the New Zealand Netherlands Societies.
- Three distinct cohorts of arrivals, each spanning some 20 years
 - The 1950s and 1960s: the *post-war settlers* – some 24,000 - most of them young, religious, less educated, often speaking only little English, relatively poor
 - The 1970s and 1980s: the *skilled migrants* – educated and trained, looking for a better lifestyle
 - The 1990s and 2000s: the *transnationals* – highly qualified, socially mobile and working as highly skilled professionals (*digital nomads*)

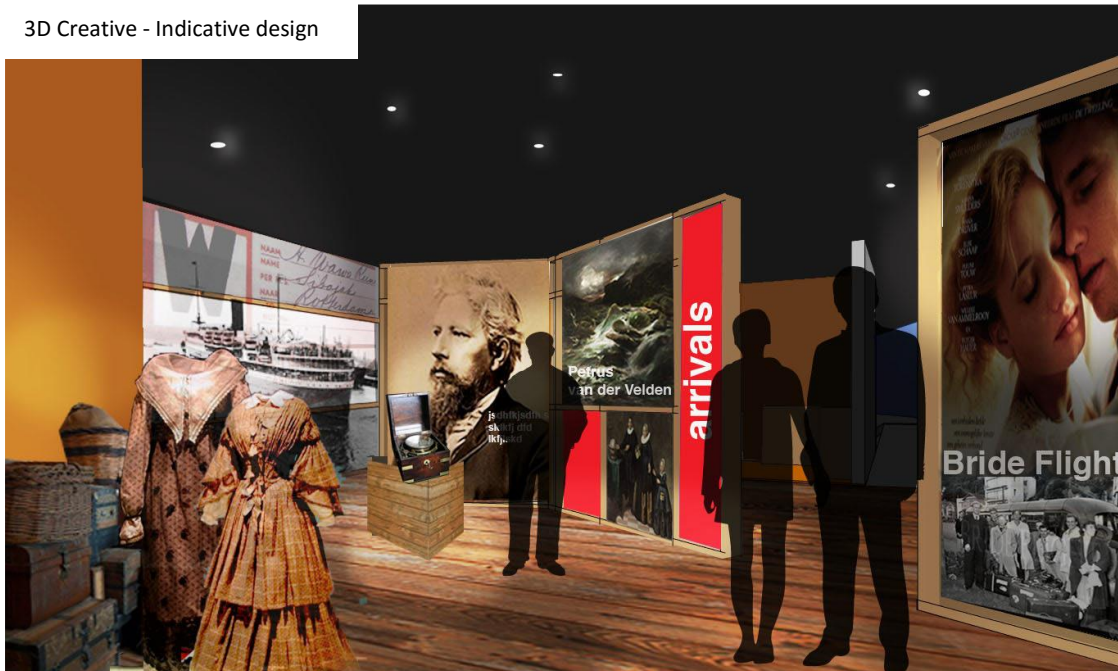
Make 370 years come to life. Show why and how our people settled here. Elicit a sense of adventure. Mixture of graphics, audiovisuals, object displays and props. Timber joinery elements and finishes with bursts of colour evoking Dutch national colours.

Feature displays could include:

- 370 years of Dutch Connections / Bijna 4 eeuwen contact. Abel Tasman story. 19th Century - Gerrit van Asch brought here to educate the deaf. Petrus van der Velden to teach landscape

- painting. Polack as a voice for the Maori. Vogel builds a national infrastructure
- 1939 - Dutch carpenters handpicked to help with labour shortages – “a fine type, of athletic build and well educated”
- 1950’s / 60’s – Migration waves. The story of the 10,000s (Incl a Huiskamer / Keuken / Scheepshut / Bride Flight) Incl the story of the NZ–NL Societies / Support networks / Retirement villages
- Today - Still some 1500 Dutch arrive p.a - Modern mobile Digital Nomads: Equipped with internet devices. Roaming the globe. Highly paid, corporate, fluent in English, University educated
- A genealogy database. Find Oma en Opa, their letters, photographs, lives

3D Creative - Indicative design



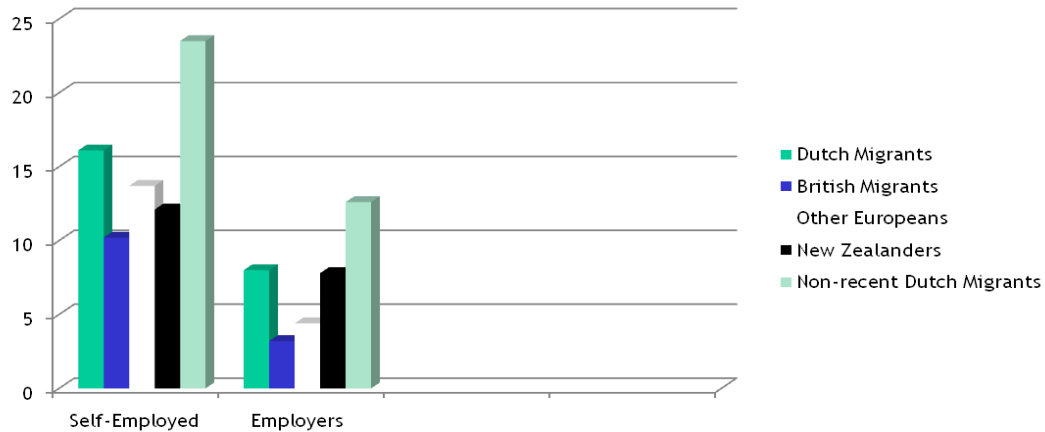
Theme 1 - Arrivals. By water, by plane. What we brought. Social and cultural capital

Theme 2 - Permanent Exhibitions. The Dutch Influence

This section of the exhibition will celebrate the Dutch contribution to sports, arts, farming, business and science in New Zealand.

- **Our impact on a changing NZ society:** Dairy industry and Fonterra, Family businesses, Food and Hospitality business (Suzy van der Kwast / Otto Groen etc), Horticulture, Building industry, Social Values (work ethics, family values, tolerance)
- **Arts and Culture: A different way of looking at ourselves in the mirror**
We changed the way a nation looks at itself, and identifies itself – towards multi-cultural. (Eg the influence of art on cultural change – artists like Theo Schoon and Ans Westra show alternative view of Maori: Ministry of Education destroyed 38,000 copies of ‘Wasday at the Pa’. Leon van den Eijkel, Ronnie van Hout and Miriam van Weezel – Introducing ‘colour’)
- **Tell the story of the Entrepreneurial Industrious Dutchies.** Earlier, 36% of migrants started their own business! Today we’re still at 24%...
 - Analysis of 2002 Census results: Dutch immigrants have a high rate of becoming employers (8.0%) and self-employed (16.1%) (Pegge). Figures are even higher for non-recent Dutch

immigrants (23.5% and 12.6%) (See Graphic below - Van der Pas and Poot: “Transformation of Immigrant Communities – The Case of Dutch Kiwis”)



- Individuals like Yvonne Willering, Frank van Hattum, Dick Quax, artists like Ans Westra and Leon van den Eijkel, and individual business ‘icons’ who created Vogel’s bread and Lockwood homes, T&T clothing and Rembrandt suits, Verkerk’s and Brooks deli smallgoods or Van Camp chocolate

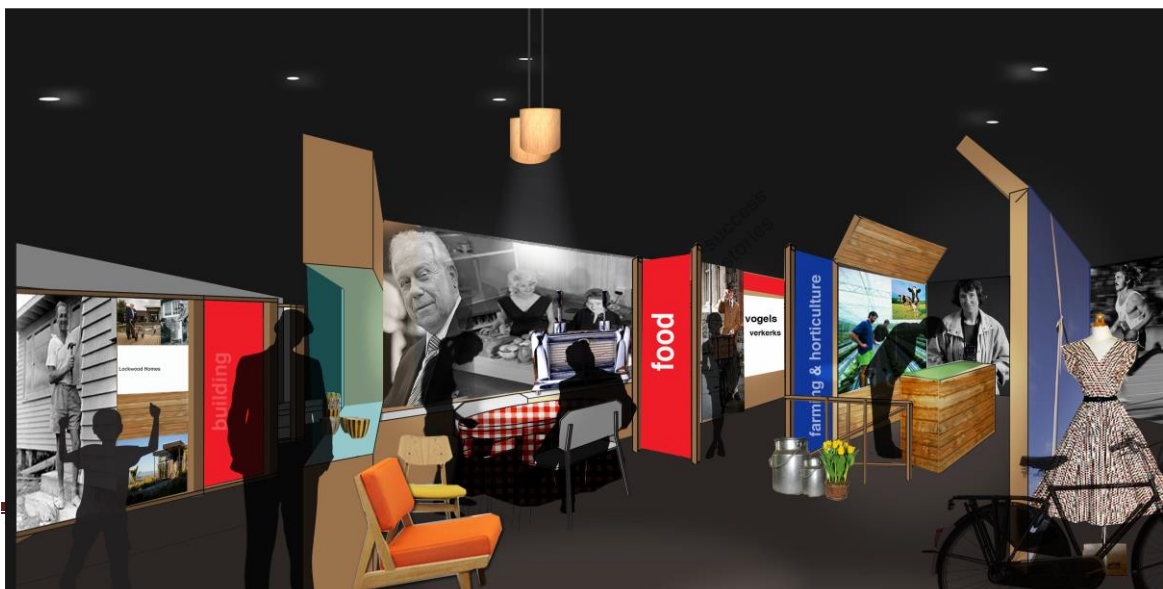
Develop content for displays together with leading companies / individuals. Stories of Dutch influence through thematic displays such as: Food, Dairy, Horticulture, Building, Arts and Sports heroes etc

- Contribution to nation-building - **Continental style and sophistication:** Rembrandt suits and Doris de Pont fashion / Coffee: Suzy van der Kwast / Sports and Football. **Agriculture, Floriculture and Horticulture:** Dairy and Fonterra / Fruit and Flowers / Auction system. **Building:** Lockwood homes / John Jones Steel. **Food:** Vogel’s bread / Verkerk’s deli meats / Turk and Brink’s chicken

Feature displays could include individual companies and individuals as ‘hero stories’ (sponsorship):

- Food - Verkerks, Brooks, Vogel’s, Turk, Brink, Mercer and Meyer Cheese etc.
- Dairy / Horticulture / Floriculture - Fonterra, Zealandia, Faber Glass Houses, Flower growers, Schuurman etc.
- Building - Lockwood Homes, John Jones Steel, Haitsma Kitchens, Glass Relate etc.
- Fashion – Doris de Pont, Rembrandt, T&T
- Corporate – Shell, Philips, Rabobank etc

Theme 2 - Dutch influence. New style and sophistication. Changing the tastes of a nation



Theme 3 - Permanent Exhibitions. Meeting of Two Cultures

This section of the exhibition will illustrate the intangible experiences – through oral history, videos, photos and interactive media.

- Culture shock and culture clashes in the 1950s and 1960s. Integration.
- Life as 2nd class citizens. Problems encountered
- Kiwi attitudes: Government Policies, Institutional discrimination, Individual attitudes, Kiwi hospitality, Discrimination, Xenophobia
- Identity loss: 'Heimwee', Isolation, Cultural and psychological consequences for 2nd and 3rd generation Dutch Kiwis
- Intercultural melting pot: Getting used to each other, Inter-marriage, Freedom from social control, adapting and Flourishing

Focus on the 1950's/60's migration waves. Talk about *heimwee*, hardship and success. Strangers in a strange land. Settling into a new country.

Mixture of graphic, object and audiovisual interactives will bring this story to life.

Content for feature displays to be developed with NZ NL Societies, clubs and Retirement Villages:

- A *huiskamer*, *keuken*, typical passenger cruise liner *scheepshut*. Creating a new "Home away from *Thuis*."
- Netherlands Societies area. Tell the history of all Societies, in many cities. Support systems for new arrivals. *Koffie en kaarten*. *Lekker kletsen*. *Burenhulp*.
- Today's care initiatives and Friendly Support Network - *Ons Dorp*, Tasman Village, Netherville.
- Hospitality and friendships / New beginnings and new lives / Freedom
- Multimedia room: Film footage from NL and NZ

3D Creative - Indicative design



Theme 3 - The hardships of cultural change. The way we supported one another. Clubs

5. FONDSSENWERVING – FUNDRAISING

5.1 Fundraising Overview

HDC Fundraising efforts have achieved a total in funding that has been committed to date of more than \$4 million (see chapter 7).

The Dutch Connection Centre Trust is committed to raising \$1.5 million, to design and create some 400m² of exhibition space and establish its collection. Exhibition production will take some 12 months – from planning and design to installation, and eventually the official opening of the museum centre at the end of 2016 or early 2017.

Fundraising to Date

Until 2015, only a low-key campaign to raise funds has been undertaken, since there was no absolute security whether the project would go ahead, as intended, in Foxton. With the ex-Mitre 10 building purchased by HDC, and a Fundraising Manager and Project Manager appointed, all parties have now started rolling out their fundraising campaigns in 2015.

Dutch Connection Centre – Total gifted or committed: approx. \$0.3 million

- **2007: \$10,000** in funding received, from founding sponsor the NetherlaNZ Foundation. Qualitative Feasibility Study by Luit Bieringa. Consults Dutch Community. Establish need, Direction and Concept
- **2007: \$100,000** in capital funding, Horowhenua District Council
- **2008: \$27,000** in funding from Wellington NZ-NL Society. Conduct Quantitative Feasibility Study and create foundation documents (Constitution / Policies / Architectural Plans / Preliminary Exhibition Designs / Viability Analysis)
- **2008 – 2015: Over \$60,000** in smaller amounts
 - \$4,500 contributed by the ex-Van Diemen village project / \$2,000 + \$3,000 contributed by the Federation of NZ NL Societies / Total of \$6,500 Waikato, Palmerston North, Christchurch, Wanganui Societies
 - \$28,000: fundraising (incl Karin Bloemen concert, Tasman tiles, etc)
 - Crowd-Funding campaign set to start (almost \$2,000 within its first month)
 - Number of Te Papa-Paerangi Services contributions
 - Individual gifts
 - \$10,000: Anonymous commitment
- **2015: Over \$100,000** in corporate sponsorship ‘in kind’ donations

Expenditures total some \$60,000

(Some \$20,000 to produce 3m*5m Tasman Tableau / some \$35,000 for project documentation incl Feasibility Studies, initial Exhibition Design work etc / some \$5,000 on administration, travel costs (flights / petrol), equipment, stationery etc).

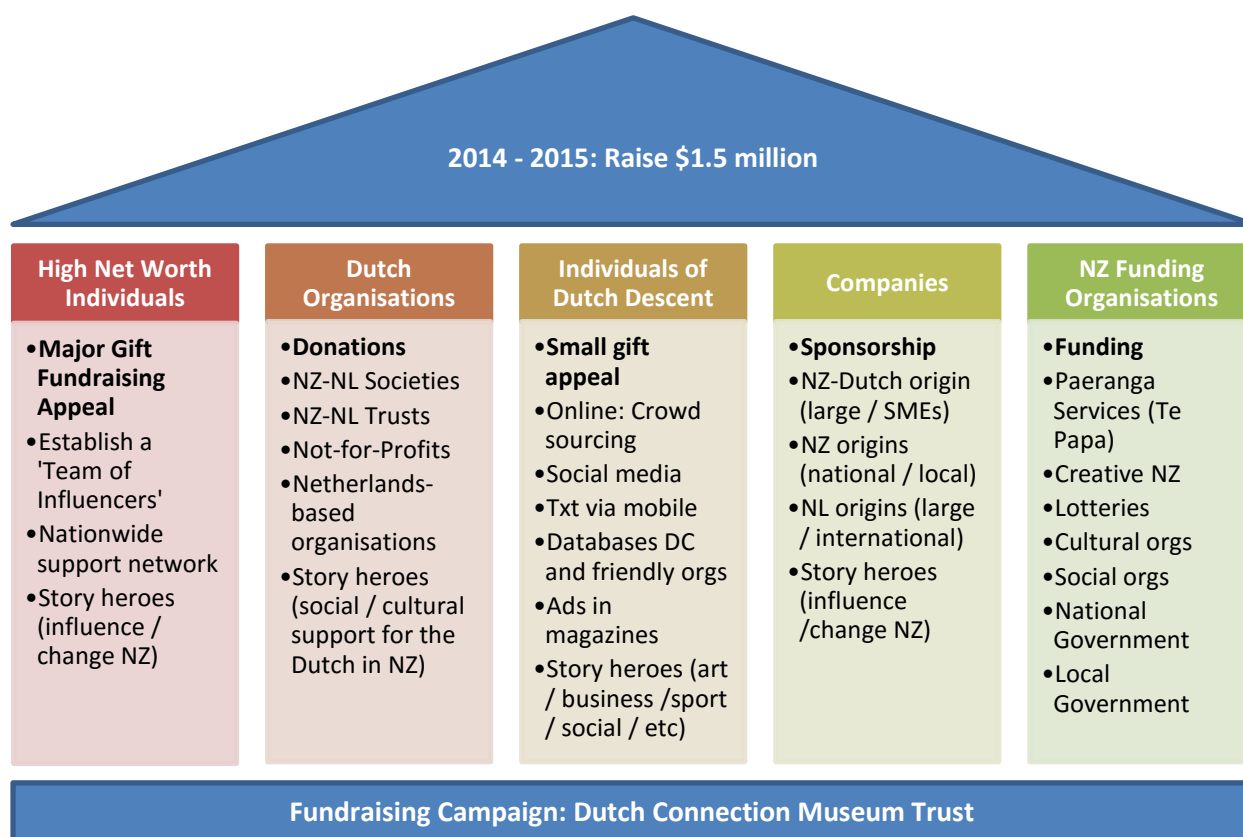
HDC holds \$100,000 Capital Funding. Corporate pledges: over \$110,000. Cash over \$40,000.

Dutch Connection Centre – Total funding currently available: approx. \$250,000

5.2 Strategy – Five Funding Streams

With the project firmly in place and a building for the museum secured, the required amount of \$1.5 million in Exhibition funding is getting raised.

Research has shown that 5 sources of funding can be accessed for the Dutch Connection Project. None of them can contribute the required \$1.5 million separately, but jointly, synergies will be created and each source of funding will reinforce the others. So the strategy will be to conduct a conjoint effort.



High Net Worth Individuals – Create a self-directed ‘Team of Influence’, and a support network. Professionally enable appeal for major gifts, through coordination and communication support.

Dutch Organisations – Provide a focal point for greater cohesion, activities and community support.

Individuals – Appeal to heritage and pride, and tell their individual stories that represent many. Easy gifting through ‘Give a Little’ online campaign

Companies – Enable them to lift their profile and promote their business.

NZ Funding Organisations – Support a marginalised community with importance for nation-building.

5.3 Guiding Principles and Key Messages

Each of the 5 funding streams will be individually targeted, but we will use an integrated approach. The overarching campaign narrative is that this is a project by the Dutch, for the Dutch in NZ. We will create a sense of community, togetherness and pride.

The guiding principle will be ‘Give and Receive’. Contribute and have your ‘hero-stories’ told, or names recorded and mentioned, along with friends, family and fellow migrants. Any hero-stories need to fit with the Exhibition Strategy – which has priority at all times. The appointed Exhibition Design company – in consultation with the Museum Trust – will have the ultimate say in deciding which stories will be part of the Visitor Journey through the entire TANS facility.

Solid documentation – including a strong Business Plan, Strategic Plan, Financial Transparency and an excellent Exhibition Strategy – will be key to pulling people over the line to contribute.

One key message will be that this is the place to tell our stories – ‘*Ons Levend Verhalenboek*’. As our national focal point – ‘*Trefpunt Nederland*’ – for an entire community. ‘*Onze Plek*’ will keep heritage, language and culture alive in a place of our own, and create dynamic interactions with the Netherlands – for young and old, children and grandchildren, past and future migrant generations.

Another key message is that this project is all about collaboration between Maori, Dutch, Council and local town initiatives. Multi-cultural in nature, and backed by several strong parties who create synergies at many levels, this is a highly successful project worth supporting.

Each stream of funding will be handled through the most appropriate communication channels – whether online or through database enabled emails, personal visits, group activities etc.

The Fundraising Campaign – just like Exhibition Development – will be implemented by a professional in close collaboration with the Museum Trust.

5.4 Links with Exhibitions Timeline

The timeline for the Fundraising Campaign is tightly interlinked with the 2015-2016 Exhibition Strategy and Design process. Donors and Sponsors alike will want to understand and see what their financial contributions will create.

Note: Not all funding is required instantly.

Note: The \$1.5 million targeted, is for Exhibition Development, specialist fit-out and space only. This target could be extended to include fundraising for an Endowment Fund worth an additional \$1.5 million, which would cover post-2015 operations and future development.

6. GROEIPOTENTIEEL – MARKET OPPORTUNITY ASSESSMENT

6.1 Community and Regional Demographics

Foxton is located in the Horowhenua District, near the southern end of the North Island. The town has a population of 2,700 with another 2,000 located in nearby Foxton Beach. Over 32% of the population is Maori (2007 census). It is 20 km from Levin (population approx 20,000), the main service centre for the Horowhenua District. The nearest large population centres are Palmerston North (½ hour drive) and Wellington (1½ hour drive). Approximately 650,000 people live within a 90 minute drive of Foxton, including an estimated 25,000 members of the Dutch community.

There are well over 3.5 million traffic movements on SH1 through Foxton annually.

The Kapiti-Horowhenua region is estimated to have approximately 425,000 overnight visitors and 1.8 million day visitors annually. (MED Tourism forecasts 2010-2016, by Regional Tourism Area).

6.2 Attracting Visitors to a Small Town

Foxton – with its varied historic and cultural treasures – has huge potential for re-vitalisation. Several nearby towns were invigorated through major investments in civic centre and / or tourism facilities:

- **Carterton** now has a multi-purpose Library / Events Centre that includes a youth centre and community rooms – costing some \$6 million – resulting in positive social and cultural change
- **Porirua** created the multi-cultural Pataka Museum of Arts and Cultures (Pakeha / Maori / Pacific), including a Library and meeting facility –attracting 160,000 visitors p.a. from around the region with a Gallery, art displays and a top class cafe
- **Levin** has recently opened Culture and Community Centre Te Takere, incl. a library, a visitor information centre, community rooms and a café – attracting over 50,000 users per month

Like many provincial towns, Foxton needs new economic lifeblood. District Council has designated the historic heritage town as tourism centre for the region in its Long Term Plan.

As a town, Foxton will provide a range of unique experiences:

- **Nature and Ecology** - One of the country's most important wetlands estuaries / Unesco Ramsar status / Walkways / Birdwatching of migratory birds (93 species) like rare Wrybill, Caspian tern and Shore Plover
- **Tikanga Maori and Arts / Crafts** – Te Taitoa Maori o te Awahou / Whare Manaaki / Park with graves of Ihakara Takamaru and other founding fathers
- **Stories of diverse cultural experiences and world views** including Maori, pioneering and immigration heritage – Dutch Connection Centre / Museum of Foxton History / Historic Photographs Walking Trail through town, along murals and river
- **Heritage Technology** – De Molen / Flax Stripper Museum / MAVtech / 19th century Dutch street organ / Horse Drawn Tram

The combination of these elements will deliver targeted offers to groups interested in (in descending order in terms of likely numbers and interest):

- **Recreational excursionists**, with a working windmill, Dutch themed café in the midst of a range of other activities, events (including Dutch celebrations and festivities) and excursions Foxton will attract the growing number of groups looking for this experience type
- **Nature lovers**, with the river loop, the estuary and wetlands already attracting birdwatchers from all over NZ and offshore. The Save Our River Trust is laying out new walkways and river



clean-up plans will stimulate boating, canoeing or board paddling activities and bring visitors from across the region. A flow-on effect will bring people interested in fishing, beach and surf

- **Cyclists and tourists** looking for a comfortable destination to explore and recuperate
- **Technology enthusiasts.** MAVtech has an unmatched audiovisual collection and the horsedrawn Tram shows old-fashioned transport in action. The powerful 17th century wooden engineering of De Molen is highly impressive and so is the noisy, powerful Flax Stripper machine. The Dutch 19th century street organ plays a unique tune all of its own
- **History / pioneering enthusiasts** – with its classical, historical buildings telling a story all of their own. Maori history is abundantly present, from the days before Ihakara Takamaru and Te Rauparaha (composer of ‘Ka Mate, Ka Ora’) to today. Pakeha pioneering and Dutch migration each will tell their stories.

6.3 Target Market Analysis: Visitor Segmentation

TANS visitors and users will fall into four categories:

1. Local community members, wishing to use community services such as the Library, Service Centre, meeting facilities
2. Visitors from out of town wishing to use toilet, café, Dutch shop & market facilities, without necessarily partaking in other activities
3. Visitors, attracted to visit activities & events at TANS that are of special interest to them
4. Visitors to the wider Foxton area, attracted by activities outside of TANS, who may be attracted to the facilities and may pay to visit its attractions

The Dutch Connection Centre will be frequented by visitor segments 3 and 4, which include several target markets:

The Dutch Market

This includes tourists from the Netherlands (approx 22,000 p.a. - this group will want to discover how fellow countrymen and migrant relatives fared) and Dutch New Zealanders (140,000 in total – approx 25,000 of whom live within a few hours’ drive from Foxton) including:

- Dutch migrants living in NZ (some 30,000) – This group will want to celebrate pride in achievements and heritage, and experience and understand their story
- 2nd / 3rd generation Dutch New Zealanders (some 110,000) – This group will want to discover heritage, roots, genealogy

The Education Market

- Researchers and students – At all levels, and from various disciplines
- School Groups – Learning Outside the Classroom students (LOTC)

The Multi-Cultural Market

More than 25% of New Zealanders were born overseas. Together with a growing engagement in indigenous perspectives, interest is developing in various ethnic expressions of culture (eg Matariki, Chinese New Year, Diwali etc). Mainstream Kiwi visitors will have an interest in the many connections between the Netherlands and New Zealand – to learn about the origins, heritage and contemporary expression of neighbours, friends and family members.

The Special Events Market

Special events will bring additional visitors to TANS. Current activities such as Spring Fling and Easter Fair (mural competition) attract some 10-15,000 visitors each. Opportunities to organise Dutch King’s Day and Sinterklaas / Christmas events together with the Foxton Tourism Development

Association will bring similar numbers of visitors into town and to the Dutch Connection Centre. Additional holiday or music events, fairs, or river based activities will also be organised.

The Coffee and Quick-Stop Market

With over 3 million vehicles travelling through Foxton on SH1 every year, the town will become a toilet and coffee stop-over spot. The potential to attract motorists will increase once the \$2.2 billion SH 1 upgrade of from Wellington to Levin (Transmission Gully) is finalised. Foxton will be the first / last opportunity for an easy stop. The Dutch Oven Café and the others on Main Street, but especially De Molen (21,000 visitors p.a. / 5,000 paying \$5 fee for a full tour) and the Dutch Market on SH 1 will encourage travellers to spend some more time and visit the Dutch Connection Centre.

International Tourists

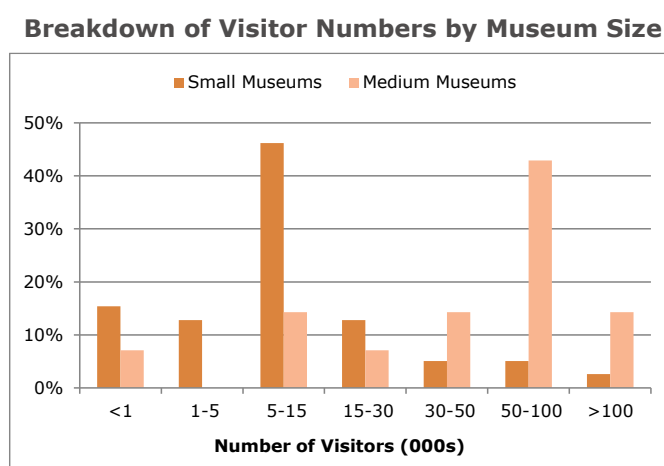
A large percentage of international tourists (2.75 million p.a.) travel south along SH1, passing through Foxton on their way to Wellington. A good percentage of tourists from the Netherlands (22,000 p.a.) will be interested to drop in, with De Molen acting as a beacon. But, for example, a large percentage of Germans (60,000 p.a.) and others will also be interested in visiting a little piece of Holland, especially if they can combine it with a genuine Maori experience and nature activities.

With TANS established, tour buses will use Foxton as a comfort stop, and cruise ship day-trippers from Wellington can bus further than the Martinborough wineries to add depth to their experiences.

6.4 Review of Similar Cultural Facilities

Museums Aotearoa carried out a survey in 2009 of members and produced a report called the New Zealand Museums Barometer. The survey categorises museums on the basis of permanent full time employees (PFTE) and defines the groups as *micro museums* (no PFTE), *small museums* (1-5 PFTE), *medium museums* (6-20 PFTE) and *large museums* (more than 20 PFTE). The data for small and medium museums is likely to be the most relevant to Te Awahou-Nieuwe Stroom and *The Dutch Connection Centre*.

The latest survey was undertaken in 2009 but detail of visitor numbers by museum category is not given in this report. The 2007 report gives the average number of annual visits to a small museum as approximately 20,000 and the average for a medium museum to be 70,000. A breakdown of visitor numbers within size categories for small and medium museums is shown below.



The survey notes that attendances are significantly lower for museums that charge for entry compared to those that provide free entry.

The Dutch Connection Centre will not charge entry fees, but TANS will charge probably entry fees for special exhibitions in the Shared Gallery.

Analysis – Other Facilities and Revenues

A TANS Feasibility Study reviewed web sites and annual reports of a number of other museum facilities to gauge a possible range of visitors to its facilities. These include facilities that charge for admission and some that offer free entry.

The Table below shows annual visitor numbers, a summary of entry costs, and revenues received from admission charges. The Table below that shows visitors numbers for museums with free entry. (2011 TANS Feasibility Study)

Entry Fees and Visitor numbers for Paid Museum Facilities

	Adult Entry	Family Entry	Annual Visitors	Annual Admission Revenue
Kauri Museum, Northland	\$25.00	\$55.00	90,000	\$687,000
MOTAT	\$14.00	\$35.00	266,000	\$840,000
Omaka Aviation Museum	\$25.00	\$62.00	n.a.	\$397,000
Puhaka Mount Bruce	\$20.00	\$50.00	31,000	n.a.
Owlcatraz	\$25.00	\$50.00	30,000	n.a.
Waiouru Army Museum	\$15.00	\$30.00	n.a.	\$330,000

Visitor Numbers for Free Entry Museums

	Annual Visitors
Pataka Arts and Museum Centre, Porirua	160,000
Te Manawa, Palmerston North	72,500
Wellington City and Sea	100,000

6.5 Estimated Visitor Numbers and Revenues – Dutch Connection Centre

Feasibility Study – Tim Walker: Comparison with other organisations

Looking at a representative sample of comparators, selected on regional proximity and/or thematic focus provides a framework for considering the likely visitation levels for the Dutch Connection. (2015 Feasibility Study)

Annual visitor numbers	Mahara Gallery Waikanae	Wanganui Regional Museum	NZ Rugby Museum	Coach House Fielding	Waipu Museum (Scottish immigration)
Visitors	15,000	61,000 (up from 27,000 in 2008)	8,500-9,000	8,500-9,000	6,000 entry 16,000 shop and/or info
Entry charges	nil	Removed 2013	\$12.50/ \$5, Family \$30.	\$12/\$6 plus family	\$8/\$?
FTE staffing/ volunteers	2.5 FTE 30 vols	11 FTE 18 vols	1 FTE 100 vols	0.3FTE 100 vols	1.75FTE 50 vols
Grant from Council	\$160,000	\$740,000	Free rent & cleaning	minimal	\$60k
	\$30-50,000	\$285,000	Ticket sales	Entry charges	Entry charges

Other revenue			Memberships Sponsors Sales		Retail \$40k profit donations
M2	195m2	6,000m2	500m2	N/A (outdoor)	337m2
Audience split	Not provided	88%local 8% domestic % Int	85% Int 8% domestic 8% regulars	60-70% groups, 10% local, rest travelling NZers	Not provided

Table of relevant and comparable heritage experiences (2015 Feasibility Study)

As part of the TANS precinct, the Dutch Centre will have its own peculiarities in terms of visitation patterns. These might be seen as pros and cons:

Pros

- Being part of a multi-offering visitor destination. But this must be leveraged actively and strategically
- Good food and beverage offerings in a location that is well suited to attract passing and destination travellers
- Point-of-difference content offering (strong Dutch themed displays, activities food and beverages)

Cons

- Competition for limited time during stopovers (In this respect it is critical that De Molen is highly unintegrated into the overall TANS experience)
- A traditional Museum could become the least engaging component within an activity-rich precinct
- A single focus (specialist) subject offer may be a barrier to engagement
- A low level of change and renewal in terms of exhibition offer may limit repeat visitation by local and regional visitors

Visitation patterns

Based on free entry the following patterns are likely, with an annual visitation of 12,500 to 22,500 people (2015 Feasibility Study). This is estimated based on the following assumptions:

- Higher levels of weekend visitation (drawing on regional day-trippers)
- At least 2 low attendance days per week
- At least two coach groups stopping per week (high)

	MON	TUES	WED	THURS	FRI	SAT	SUN	WEEKLY	ANNUAL
BASELINE	30	20	20	30	30	60	60	250	12,500
HIGH	60	35	35	60	60	100	100	450	22,500

Annual visitation based on daily/weekly averages (2015 Feasibility Study)

If it is well run and well marketed, the Dutch Connection Centre could attract between 12,500 and 22,500 visitors a year. A number of 20,000 visitors p.a. would appear achievable.

The ability to attract visitors to TANS into the Dutch Centre will rely on careful attention to design and programming, and promotion within the complex (eg from De Molen and Dutch Oven Café etc)

Baseline visitation will be achieved based on:

- The Centre being a contemporary engaging experience that creates positive word of mouth
- An effective programme of engagement with Dutch New Zealanders
- Effective marketing and communications

High visitation will be achieved based on the baseline factors and:

- A well marketed launch and opening offer
- Collaborative programme development/marketing with other Foxton activities/attractions
- Major events attracting visitors to TANS
- A regular level of exhibition changes
- A project-by-project marketing strategy
- Signature annual event(s)

Exceeding the High visitation level will be achieved based on the above factors and:

- At least one major draw-card exhibition per annum
- A major annual event based on high visitation

(As per 2015 Feasibility Study)

6.6 Estimated Visitor Numbers and Revenues – TANS

The 2011 Feasibility Study for TANS analysed visitor numbers for the complete facilities.

The analysis shows that the success in attracting visitors to TANS will be a function of:

- The quality of the complete range of experiences available
- The quality of the Foxton town Main Street and river loop improvements
- The effectiveness of the marketing of TANS and the wider Foxton area
- The effectiveness of converting visitors to paying customers of one or more activities
- The cost of admission to activities
- Special events that will attract extra visitors

Based on the research prepared by Third Bearing of similar facilities and the factors above, it created three Visitor Number Scenarios for TANS to estimate operational revenues with respect to paying visitor numbers: Low / Medium / High. Following is a summary of the more detailed analysis, provided in the Feasibility Study.

Estimated Visitor Numbers: TANS (2011 Feasibility Study)

	Low	Medium	High
All Visitors to Site	75,000	150,000	250,000

Low Scenario – Unlikely to eventuate. The Scenario would only be likely if: the galleries consisted of static displays, TANS was not actively marketed, the river loop would not allow water activities, there was no quality café, no special events were organised, and the Foxton Town Plan improvements would not eventuate.

Medium Scenario – Most likely to eventuate. This Scenario would be likely if: the galleries contain interactive displays, TANS is pro-actively marketed, linkages with educational activities are developed, the river loop allows some water activities, there is a quality café to attract visitors, a limited number of special events are organised, and the Foxton Town Plan improvements are implemented.

High Scenario – Could possibly eventuate. This Scenario would be likely if in addition to the above: more activities and events are organised, TANS becomes a key educational destination and is recognised as high-class and a ‘must visit’ destination, the river loop is fully developed, TANS attracts other tourism activities, good linkages to SH 1 are implemented

Based on the research and Scenario Modelling by Third Bearing, the likely annual visitor numbers have been analysed. The results are displayed below.

Estimated Visitor Market - Totals

Based on the analysis above, it seems feasible that the Te Awahou-Nieuwe Stroom facilities overall should be able to attract at least some 150,000 visitors and users p.a., with some 20,000 visitors for *the Dutch Connection Centre*.

Conclusions:

It is feasible that *the Dutch Connection Centre* will attract some 20,000 visitors p.a.

It is feasible that *all* the TANS attractions together – will attract some 150,000 non-paying visitors and users p.a.

7. INVESTING – CAPITAL COSTS

7.1 Capital Costs – TANS

As outlined above, the funding for the establishment of the entire *Te Awahou-Nieuwe Stroom* complex will come from various sources, and each Settlor organisation has its own set of responsibilities for funding its own part in the complex.

HDC will take care of the Capital Expenditure for the physical facilities and the immediate environment. The DC Trust will take care of the Capital Expenditure for its 380m² section in the 1500m² building: the development of Exhibitions and specialist Fit-out.

The analysis below is based on the Feasibility Study conducted by museum consultant Tim Walker in 2014 – 2015, and HDC's Quantity Surveyor calculations completed in August 2015.

In 2014 HDC, under CEO David Clapperton, announced the TANS project would be overseen and delivered by HDC, and that its operation would subsequently be transferred to an operating Trust. At the time, the capital assumptions in the *Te Awahou – Nieuwe Stroom* Business Case submitted to HDC in February 2015 identified specific capital costs.

The 2015 Business Case has since been refined through a Quantity Surveyors report. The project can be achieved to a good level within the total costs of \$7,271,000.

	Projected costs
Construction	4,426,000
External works (incl Main Street redesign / landscape fit-out)	1,120,000
Fit-Out / Furniture / Equipment	1,725,000
TOTAL	\$7,271,000

Capital costs TANS (August 2015)

Total Capital Costs – Te Awahou-Nieuwe Stroom Project: \$7.271 million

HDC is managing a fundraising strategy to raise the capital required to achieve building alterations, landscaping, base fit-out and shared facilities necessary for the successful operation of TANS.

HDC has identified and submitted applications to several Community Fundraising sources to significantly address the remaining resulting shortfall between capital costs and funding. HDC has factored in substantial contributions from both the DCMT and the local Māori community. With these contributions in place, access to additional funding (eg charities, cultural and Local / Government funding organisations) is greatly enhanced.

7.2 Capital Costs – Dutch Connection Centre

The HDC Business Case states that the Dutch Connection has undertaken to “raise funds for the Dutch Gallery and displays, [a total of] \$1.5million from the Dutch [Connection Museum Trust]”. This forms the current basis of the funding understanding and obligations of the DCMT which has since developed a funding strategy based on 5 streams (see Chapter 5).

The \$1.5 million contribution to the project is required for three components:

1. A contribution to the establishment of the facility and the Dutch Connection area within TANS
2. A contribution to the specialist fit-out of the building & services and creating appropriate exhibition space

- The costs of establishing the concept, development and installation of the DCMT exhibition (which will remain the property of the DCMT)

Dutch Connection Centre – Exhibition / Exhibition Fit-out / Installation Costs

Based on the level of fit-out required to deliver a professional and engaging exhibition outcome, with a good level of interactivity a minimum of \$700,000 will be required.

An additional \$100,000 will be used on:

- Contract staffing for exhibition development, design, construction and installation
- Development of the online platform and programmes
- Database programmes etc for the DCMT
- Marketing launch costs

The increase to \$800,000 will deliver a higher than minimum level of interactivity, and a good level of connectivity to online programmes. Quotes from three exhibition companies have come in (August, 2015) which confirm that such an investment would deliver good quality exhibitions with good levels of interactive digital capability.

	High	Medium	Recommended range	
	\$6,000 per m2	\$4,500 per m2	Base	Low
380m2	\$2,280,000	\$1,575,000	\$950,000	\$570,000
NOTES	HIGH LEVEL FIT OUT WITH HIGH LEVEL OF INTERACTIVITY (ELECTRONIC AND MANUAL)	MEDIUM LEVEL FIT OUT WITH MEDIUM LEVEL OF INTERACTIVITY (ELECTRONIC AND MANUAL)	BASE LEVEL FIT OUT WITH OCCASSIONAL LEVEL OF MAINLY MANUAL INTERACTIVITY	BASE LEVEL FIT OUT – NO INTERACTIVITY

Exhibition fit-out costs per m2 (2015 Feasibility Study)

Dutch Connection Centre – Exhibition / Exhibition Fit-out / Installation Costs: \$800,000

For any exhibition requirements over this level of fit out, the DCMT will need to raise additional funds, targeted specifically to particular exhibition costs or (digital) projects.

7.3 Capital Costs versus Funding

Capital costs and capital funding currently do not match. Horowhenua District Council will need to find an additional funding to complete the project. HDC have identified additional funding sources that are being approached.

HDC Funding / Fundraising – Total committed to date:

Over \$4.1 million

- 2013: Horowhenua District Council purchases ex-Mitre 10 building
- 2015: Council allocates total available: \$2.22 million
- 2015: Foxton Beach Freehold Account \$0.5 million
- 2015: Lotteries Community Facilities Fund \$0.5 million
- 2015: Significant Projects Fund \$0.75 million
- 2015: Eastern and Central Community Fund (tbc) \$0.17 million

Total HDC Funding:

\$4.14 million

The Dutch Connection Museum Trust over the years has raised substantial funding to the value of some \$300,000.

Dutch Connection Fundraising – Total Gifted / committed to date:	Over \$0.3 million
• 2007: Founding sponsor the NetherlaNZ Foundation	\$10,000
• 2007: Horowhenua District Council	\$100,000 (capital funding)
• 2008: Wellington NZ-NL Society.	\$27,000
• Smaller amounts	\$46,000
○ \$4,500 ex-Van Diemen village project / \$2,000 + \$3,000 + \$5,000 Federation of NZ NL Societies / Total of \$6,500 NZ-NL societies: Waikato, Palmerston North, Wanganui, Christchurch	
○ \$25,000 (Karin Bloemen concert, Tasman tiles tableau, Te Papa – Paerangi Services, merchandising, private gifts etc)	
• 2015: Crowd-Funding campaign	\$5,000 (within weeks)
• 2015: Corporate sponsorship ‘in kind’ donations	\$100,000
• 2015: Corporate sponsorship	\$20,000
Expenditures to date (planning documents / consultancy fees):	\$50,000

Total Current Funding Available: \$0.258 million

The Dutch Connection Museum Trust will need to find an additional \$1.25 million to meet its fundraising target.

Dutch Commitment to raise in total: \$1.5 million

Total DC funding currently available: \$0.258 million

DC still to Fundraise: \$1.242 million

The Trust have identified additional funding sources that are being approached. HDC and the Dutch Connection Trust are confident that funding will be forthcoming and targets will be reached. A number of organisations, High Net Worth Individuals and corporates (most with Dutch connections) have been approached for funding, and a majority have indicated they will make funding available.

HDC will follow the model that was successfully used for the funding of the Te Takere Library and Community Centre project in Levin (completed in 2012).

The Dutch Connection Museum Trust is cognisant that Windmill De Molen succeeded in raising \$1 million for its establishment in the early 2000s.

Conclusions:

The Total Cost for the TANS Facilities will be some \$7,271,000.

The Dutch Connection Museum Trust has raised some \$300,000 to date, has spent some \$50,000, and is on its way to raise an additional \$1.25 million before the end of 2016.

All parties participating in TANS will need to raise substantial funds to rectify the current shortfalls, before the end of 2016.

The current funding shortfalls will be overcome through joint efforts by HDC / the Dutch Connection Museum Trust / Te Taitoa Maori o Te Awahou, and other participants in the project.

8. KOSTENPLAATJE – OPERATIONAL COSTS-REVENUES ANALYSIS

8.1 Estimates – Operating costs and Revenues

DCMT are not responsible for the costs of operating TANS. Once the facilities are up and running, HDC (initially) and the Operating Trust (subsequently) will be responsible for the operational budget of the organisation and the management of its facilities (including the Dutch Connection Centre).

A number of ongoing TANS revenue streams have been identified, such as i-SITE tourism services, Council services, the Café, retail, functions, rent and admissions.

The DCMT will be in a position to both support the TANS operators through coordinating approaches to sponsors and partner organisations with a Dutch connections, and by gaining support from these funders for its own staff member.

Key stakeholders in special programme partnerships and sponsorships will include:

- Dutch / NZ businesses – Locally grown and Internationals
- The NetherlaNZ Foundation
- The Federation of NZ-NL Societies, and individual NZ-NL organisations that belong to it
- The NZ-NL Business Association
- The Royal Netherlands Embassy and the Consulate General in Auckland and Christchurch
- Emigration organisations and other institutions in the Netherlands who would sponsor this project
- Other representative organisations – some temporary or less formal in set-up

FTE Position

In terms of establishing a dedicated one EFT position to coordinate Dutch activities, events and marketing communication initiatives (see Chapter 3.6), the annual costs to DCMT are likely to be \$70,000 (as per Feasibility Study, 2015):

- Salary: \$55,000
- Online programming: \$10,000
- Travel and incidentals: \$5,000

This would be paid from proceeds of a planned endowment fund and programme partnerships, with the partners benefiting from the work that is being undertaken.

Operational costs will have to be rolled out only at break-even point, so that no ongoing losses are incurred.

Operational revenue

Notwithstanding the fact that the HDC/Operating Trust will have responsibility for the operation of Te Awahou – Nieuwe Stroom and it is therefore unlikely that DCMT will be in a position to leverage any income from its role as a Settlor, it should be noted:

- Levying a door charge is unlikely to be successful. However, by offering a standard guided tour (stand alone and/or as part of a package through De Molen) and charging for a range of other activities the baseline operation is capable of earning up to \$50,000 per annum.
- For a facility with a likely low level of dedicated specialist staff, the costs of mounting touring or loan exhibitions that are of sufficient quality or interest to attract charge-paying visitors will in many cases outweigh any profit, though well thought out projects may reach break-even point

- Notwithstanding the challenges of making touring or loan exhibitions break even financially, any profits from these shows will not factor in the DCMT accounts as these are all within the budget of the TANS Operating Trust
- There may be opportunities to develop or license branded merchandise, to be sold online and through the De Molen shop

The costs of a dedicated DCMT staff member in the Centre as outlined above – to ensure ongoing delivery of benefits for and engagement of Dutch New Zealanders– will be borne solely by the DCMT (not TANS). The trust has an ongoing need to provide operational funds.

(Feasibility Study, 2015)

Conclusions

Indications are that the Dutch Connection Centre operational budget of \$70,000, will run at break even point, without any significant surplus or cost over-runs.

Indications are that special exhibition activities in *The Dutch Connection Centre* can be rolled out at break-even point, and that any modest surplus can be used to re-invest in Exhibitions and collection items.

The Dutch Connection Centre can be run in a financially sustainable manner, without relying on additional external funding.

Any special programmes that will be rolled out, will require funding activities with programme partners and sponsors.

APPENDIX 1.

PROJECT CONTEXT: HOROWHENUA, FOXTON, TANS

Regional Benefits

The vision for the Te Awahou-Nieuwe Stroom project supports wider aims for the economic, environmental and social development of Foxton, Horowhenua District and Manawatu Region.

Te Awahou-Nieuwe Stroom will support the work of others on:

- Economic and tourism development
- Restoration of the Manawatu River loop and enhancement of estuary and wetlands
- Celebrations of local Maori history and culture
- National celebrations of Dutch culture and heritage
- Development of walkways through wetlands with unique birdlife (Unesco Ramsar status)
- Foxton town centre public space improvements and Main Street development

Te Awahou-Nieuwe Stroom will benefit Foxton and the region in many ways:

- Invigorate a town that has been in decline and create new pride and business opportunities
- Increased employment and new ventures
- Community involvement and collaboration

Town and Tourism Activities

TANS will be a significant visitor attraction, but it will also – as a civic community centre – offer local people day-to-day services and amenities. All activities in the multi-purpose facility are outlined below.

Library and Shared Space

The existing Foxton library is one of four libraries run by the Horowhenua Library Trust, with the principal library situated in Levin. The existing Foxton Library in Clyde St will be closed and moved to the facility that hosts the TANS project. The new Library will include new digital technology and leading edge online information services and resources, as well as traditional published materials.

The upgraded new Library will become a centre for the local community by providing shared space for Service Centre and Arts Centre services, and Meeting Rooms for local initiatives.

Service Centre and I-SITE Regional Tourist Information Centre

The Service Centre will be moved into the TANS Library space and will continue the functions currently provided from the old Council Chambers in terms of payments, registrations and Council information. The Service Centre and the i-SITE desks will be located close to the reception area for the Library.

TANS will incorporate the Horowhenua Regional i-SITE Centre, which will provide regional tourism information and take bookings for the various destinations and attractions throughout the region.

Shared Gallery

Te Taitoa Maori o te Awahou and the Dutch Connection will share a Gallery. Some elements will be on permanent display. Temporary Exhibitions will keep visitors coming back on a regular basis. The available Gallery space will expand over time. Maori and Dutch displays will rotate on a regular basis.

Piriharakeke Gallery and Maori Art and Crafts

The collective of nine Ngati Raukawa ki te Tonga hapu and six Kaupapa Maori roopu that are represented in Te Taitoa Maori o te Awahou are set to enhance the future of Foxton. Tupuna Ihakara Tukumarū worked collaboratively with early non-Maori settlers to create Foxton township, and the contemporary generation will follow in his footsteps.



Currently 32% of the Foxton population is Maori. They will be able to convey their stories, from their perspective. One strong common thread throughout will be the story of harakeke (flax) – which was fundamentally important in NZ history, first for Maori (kete, clothing, tukutuku etc) and later for others (rope, carpet).



Te Taitoa Maori o te Awahou consider the community amenities, the art centre, and the ‘Piriharakeke Gallery’ with Maori Art and Crafts as integral elements in their vision:

“Make Foxton the Harakeke Capital of the world.”

Cultural activities, events and displays will be part of exhibits and story-telling (eg weaving taonga shown recently in exhibitions in the Memorial Hall and Te Manawa Museum, Palmerston North).

The finest work of expert weavers and carvers – exquisite historical and modern pieces – will be showcased and developed, providing training and employment for rangatahi along the way.

Contemporary artists like Lily Laita, Pip Devonshire, Karl Leonard, Gordon Thompson, Terry Hapi and Hemi Te Peeti support the Te Taitoa Maori o te Awahou project.

Whare Manaaki - Other coordinated activities, in the on-site Whare Manaaki which is run by a local family, will include historic photo exhibitions and participation in weaving, carving and performing arts.

Flax Stripper Museum

The small on-site Flax Stripper Museum tells the story of Foxton’s once booming flax industry through a video from the 1940’s and photographic displays about a once thriving industry of flax carpet and woolpack production (hence the Feltex plant in Foxton – recently closed). The Museum runs a unique, operating flax stripping machine from the early 1900s, which is still used to strip flax for people who want fibre for furniture-making, packing and Maori crafts.

De Molen Windmill

Also on-site of Te Awahou-Nieuwe Stroom is De Molen, a perfect replica of a traditional 17th century Dutch windmill. Opened in 2003 and some 30m high, it is a fully operating mill, producing flour.



The windmill is open seven days a week and attracts over 21,000 visitors p.a. who can climb up the ladders into the rotating, noisy, wooden grinding system of a working mill. A shop sells milled flour, Dutch products and souvenirs. Guided tours are available at a small fee.

The Windmill Trust is presently not part of the Te Awahou-Nieuwe Stroom Trust, choosing to remain as a separate and independent entity. The Trust will work closely with the Windmill Trust to ensure that attractions and offerings are complementary and co-ordinated.

Dutch Connection Museum

In 2005 the Dutch Heritage Museum Trust was established to create a place to record and recognise Dutch heritage in New Zealand. In 2007 the Trust was renamed The Dutch Connection to reflect wider objectives adopted by the Trustees.

After an extensive study, the Dutch community across New Zealand chose Foxton as the preferred site for its Museum. Key reasons for selecting Foxton were the presence of De Molen, the water and the ‘Lowlands’ landscape, proximity to State Highway 1, and strong Horowhenua District Council support.

River Kiosk – Wetlands info centre and exhibition

The Kiosk exhibition will tell the story of one of the country’s six most important wetland estuaries with a high degree of natural diversity. The Manawatu estuary has rare Unesco Ramsar status. It is a key feeding ground for migratory birds such as Wrybill, Caspian tern, Banded Dotterel, White-fronted Tern, and Shore Plover. The salt marsh community contains the southernmost, biggest population of Fernbirds.



Wetlands walks take visitors through birding places that are home to some 93 species. The huge estuary of some 250 ha comprises feeding grounds for flocks of Godwits and Knots from Alaska and Siberia. The salt marsh acts as a breeding place for native fish.

Other Activities

Clydesdale Horse Drawn Tram – This historic tram operates from the TANS site.

Events - The open spaces on the TANS site are already host to established events such as Foxton's annual Spring Fling and the Easter Fair mural competition. Additional events could include *Matariki* celebrations, Dutch festivities such as *Sinterklaas* and *Koningsdag*, music, fairs and other activities.

Te Awahou-Nieuwe Stroom will also leverage the tourism potential for facilities outside the TANS area – such as the **MAVTech audiovisual museum**, which will probably become more commercially viable.

Contextual Linkages

Te Awahou Stroom sits within the context of Foxton town and the wider regional context of Horowhenua. It is connected to the Manawatu River waterways and its flow to the Tasman Sea and Foxton Beach.

Main Street Foxton

Most visitors arrive in Foxton via State Highway 1 and Main Street. Te Awahou-Nieuwe Stroom will be clearly visible with its main entrance on Main Street. The car parking that already exists, including on Wharf Street, will provide for visitor needs. More bus parking needs to be provided for, to recognise an existing need and for future tourism bus demand, both large and smaller scale.

Horowhenua District Council has adopted a new Foxton Town Plan. The plan outlines ten key initiatives for revitalising the town centre of which the Te Awahou-Nieuwe Stroom project is one.

The Plan includes options to better connect State Highway 1 with the town centre, by constructing two roundabouts that make it easy and appealing for traffic to divert into Foxton, rather than just drive through.

The Foxton Community Board gave its recommendations to Council on the options to be progressed. Work has begun on the northern Main Street townscape development.

The potential for Te Awahou-Nieuwe Stroom to catalyse business opportunities on Main Street is important, and its physical connection with Main Street will encourage people to visit and walk around town. The upgrade of Main Street will have similar effects, encouraging visitors to spend more time and walk past the many murals, historic buildings, photo displays and attractions.

The location of TANS within Foxton, and the planned Foxton Town Plan initiatives, are shown below.

TANS Placement within Foxton and Town Plan Initiatives



River Loop

The river loop location is key to the whole Te Awahou-Nieuwe Stroom concept. The loop provides a beautiful setting for TANS, and links the space to the Manawatu main river channel and the Tasman Sea.

Tangata Whenua link the health of the river to the health of their community. Current pollution and weed growth must be cleaned up to improve the waterway and water quality within the loop.

The landscape setting of Te Awahou-Nieuwe Stroom will seamlessly link to the river. There are significant opportunities to develop the connections in the form of walking and possibly cycling tracks to Foxton Beach via the river loop. There are also opportunities for small boats to explore the Manawatu River and to develop boating activity at the TANS facility (eg canoe rentals). These water activities – and bicycle activities – will add to the landscape’s Dutch feel and offer revenue earning opportunities.

There is strong interest in reopening the flow of the Manawatu River into the Foxton Loop, so that the river flow counters the tidal flow into the loop and removes sediment. Horizons Regional Council is evaluating the feasibility of opening up the loop. If the study shows that a sustainable flow regime can be established, then significant investments (\$100,000s) will be made to achieve this outcome.

Save Our River Trust (SORT), one of the settlers of TANS, has already commenced extensive work to improve the quality of the waterway of the river loop through planting and restoration work. Horizons Regional Council have commenced a plan to support the river loop enhancement through initiatives like stock control, planting, assistance with walkway development and weed clearance. Horowhenua District Council has also provided funding for a Task Force Green project to work on the river loop.

The River Loop and the proposed connections with TANS, Foxton and Foxton Beach are shown below.

Manawatu River Loop

