

Feasibility Study

The establishment of *Onze Plek / Our Place*, an innovative Dutch connections cultural hub as part of the *Te Awahou - Nieuwe Stroom* development, Foxton

MAY 2015





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Cover: Artist's impression of Architect Pete Bossley's designs for the redevelopment of the former Mitre 10 Building in Foxton - home of the new Te Awahou - Nieuwe Stroom Centre, including Onze Plek / Our Place, a national *Dutch Connections* cultural hub

I. EXECUTIVE SUMMARY

- This report assesses the feasibility of the Dutch Connection Museum Trust [DCMT] establishing a national Dutch Cultural Connections Centre – to be known as *Onze Plek / Our Place* [OP].
- The DCMT have taken a careful approach to developing the OP outcome, which will be established as part of the Te Awahou - Nieuwe Stroom (TANS) facility in Foxton, Horowhenua in 2015/16. This multi-purpose visitor facility on Foxton's Main Street, is planned to be created next to the iconic 30m high 'De Molen', a replica Dutch 17th century windmill. Six partner organisations will collaborate to establish the TANS project, based on an innovative but as yet untested model of combining community services, a mix of tourism activities and food & restroom services as a single integrated precinct in a small town centre close to State Highway 1.
- The innovative partnership-based model removes the need for the DCMT 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.
- There are sound and compelling reasons for selecting Foxton as the home for OP – relating to the relevance of the site, the partnership model available through a development initiative by the Horowhenua District Council and the visitation potential of the town due to its location in relationship to State Highway 1 and the population base within a 90 minute drive
- The development of what will become *Onze Plek* 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 Connection* concept.
- Initially the focus will 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 *Onze Plek* being seen as the PRIMARY element and the website/online programme being seen as SECONDARY
- The TANS precinct has the potential to be of great interest to a range of visitors from outside Foxton and Horowhenua, in addition to being a core services hub for local residents. The distinctive mix of community services and visitor attractions is well placed to attract current visitors and provide a good platform to meet the needs of emerging visitor trends.
- Beyond loans for exhibition requirements, the DCMT will not hold or accession a collection of items of tangible/material culture. Rather it will facilitate conversations 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.
- If it is well run and well marketed *Onze Plek* should attract between 12,500 and 22,500 visitors a year over and above users of the Library and community spaces. The ability to attract visitors to TANS into the *Onze Plek* will rely on careful attention to design and programming, and promotion within the complex (eg from *De Molen* and *Dutch Oven Café* etc)
- The HDC 2015 *Te Awahou – Nieuwe Stroom Business Case* is based on a QS report that indicates the project – including base and exhibition fit-out – can be achieved to a good level (with \$800,000 being available to the DCMT exhibition gallery fit out) within the total costs of \$5,696,000 (over and above purchase cost of the building).

- The Business Case clarifies that to date \$1.7million has been committed to the project (by HDC), and that the DCMT will raise \$1.5million for the project. This forms the current basis of the funding understanding and obligations of the DCMT.
- A preliminary assessment of how such a programme might be structured suggests success is likely, provided the DCMT fundraising strategy is run in an effective manner without undue costs. This is not an insignificant amount to raise for a project in a rural centre, but the DCMT is well placed to undertake fundraising for this project
- 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 *Onze Plek*).
- The costs of a dedicated DCMT staff member– to ensure ongoing delivery of benefits for and engagement of Dutch New Zealanders in OP - will be borne solely by the DCMT, meaning the trust has an ongoing need to provide operational funds. A proposal to set up an Endowment Fund as a second stage fundraising project is seen as a possible way of sustaining this activity

Recommendations

It is recommended that the DCMT:

- Proceeds to realise this exciting project, and;
- Commits to developing a 5 year strategic plan in 2015. This should clarify the Trust's purpose and strategic objectives over this period, with a particular focus on supporting the successful establishment and operation of *Onze Plek*, and;
- Takes a highly professional approach to fundraising, with the DCMT working under the leadership of HDC fundraising staff. Fundraising on this level relies on a high level of clarity of donation/benefit levels, perseverance and a professional approach to approaching, negotiating and positively managing (in the short to long term) relationships with donors, and;
- Adopts a professional approach to communications. The 'Dutch connections' concept should be well developed and clearly expressed as part of the fundraising and public engagement in *Onze Plek*, leading up to and after its opening

2. INTRODUCTION

This report assesses the feasibility of the Dutch Connection Museum Trust [DCMT] establishing a national Dutch Cultural Connections Centre – to be known as *Onze Plek / Our Place* [OP]. The DCMT outlines its guiding principles as follows:

Our Vision

“Share and celebrate, with pride, the inspirational stories and the many lively connections - between
1) The Nederlanders in New Zealand; 2) The past, present and future; 3) New Zealand and the Netherlands - to create a greater awareness and deeper understanding of our common past, present and future.”

Our Mission

“Create a financially sustainable attraction that will exhilarate visitors through displays, exhibitions, activities, exchanges, entertainment, education and research – in a manner that inspires enhanced collaboration and interaction between two peoples and two countries.”

“We will work with professional collection organisations to facilitate and support the preservation and research of *‘ons erfgoed in Nieuw Zeeland’* – those objects, collections of art, historic records and information that are important to the Dutch community and the wider NZ community”

Our Values

- Connected (strongly linked into and representative of the wider Dutch Community)
 - Collaborative
 - Creative
 - Dynamic and Innovative
 - Professional and Business-like

Based on these principles the DCMT’s objective is to establish a successful and financially viable centre where the Nederlanders who live in this country, other New Zealanders and overseas visitors can:

- Share and enjoy the stories of the Dutch presence in New Zealand
- Come together and celebrate the unique identity of the Dutch that live here
- Strengthen the links between the Netherlands and New Zealand

The DCMT have taken a careful approach to developing the OP outcome, which will be established as part of the Te Awahou - Nieuwe Stroom (TANS) facility in Foxton, Horowhenua in 2015/16. This multi-purpose visitor facility on Foxton’s Main Street, will be created next to the iconic 30m high ‘De Molen’, a replica Dutch 17th century windmill. Six partner organisations will collaborate to establish the TANS project, based on an innovative but as yet untested model of combining community services, a mix of tourism activities and food & restroom services as a single integrated precinct in a small town centre close to State Highway 1. The six partner organisations are:

- Horowhenua District Council (HDC)
- The Dutch Connection Museum Trust
- Horowhenua Library Trust
- Te Taitoa Māori o Te Awahou (9 Ngāti Raukawa hāpu and 6 other organisations)
- Save Our River Trust
- Flax Stripper Museum Trust

Together these facilities and services add up to a distinctive mix of community services and destination visitor services and experiences that is likely to align well with current and emerging community and visitor requirements and needs. After an 8 year assessment of possible operating models, locations and facility options the DCMT has identified the advantages of working with other partners as part of

the integrated TANS precinct to develop a conceptual and operating model which will result in an outcome that is:

- **Innovative:** while *Onze Plek/Our Place* will provide visitors with ‘museum’ stories and experiences of Dutch achievement, experiences and contributions in New Zealand since Abel Tasman, it will be developed as a contemporary visitor experience, with a sustained level of onsite and online activity designed to build connections between:
 - *Past, present and future* – through active engagement in stories
 - *De Nederlanders in New Zealand* – wherever they may live
 - *New Zealand(ers) and Nederland(ers)*
- **Relevant:** to Dutch New Zealanders wherever they may live, other New Zealanders and visitors to New Zealand The innovative conceptual model of a *Connections Centre* will ensure optimal level of onsite and online engagement (and the ability to reinforce one with the other)
- **Sustainable:** The innovative partnership-based model removes the need for the DCMT 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.

OP will serve as a national focus for Dutch New Zealand Communities – both in terms of presenting stories of Dutch experience in New Zealand since Abel Tasman’s first encounters with Māori and by operating as an active *Cultureel Centrum*, a connector and meeting point for NZ Dutch communities wherever they may live – a place of community gatherings and conversations. OP will, as well, facilitate and activate contemporary cultural exchanges between two countries on different sides of the world: in the realms of the arts, business, science and debate.

Purpose of this report

The purpose of this Feasibility Study is to outline the options selected to achieve the objectives of the DCMT of establishing OP in Foxton, and assess whether this facility can be established and operated in a sustainable manner. The key operational and financial parameters are designed to be used in the DCMT Business Plans as a framework to progress the Project, and to present relevant information about feasibility and sustainability to potential funders and supporters of the project.

It is important to note that this feasibility study is focused on the DCMT and the OP initiative, as a distinct project that is an integral part of the other complementary initiatives within the wider TANS project. The purpose of the Study is to examine whether the objectives of the DCMT to set up a sustainable museum and cultural centre are viable, to assess the options and to recommend the best approach to follow.

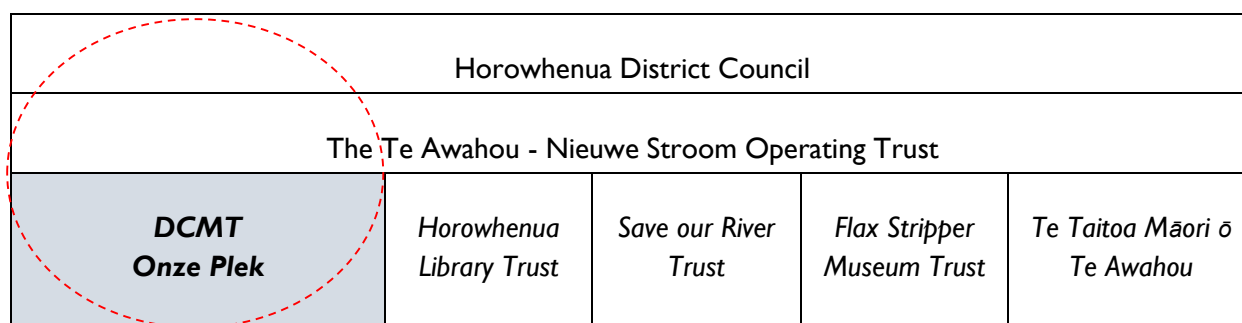


Fig 1: the study relates only to establishing *Onze Plek*, not to the wider *Te Awahou - Nieuwe Stroom*

3. BACKGROUND

The DCMT 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 Māori, to the contemporary experience and achievement of Dutch New Zealanders.

The DCMT 2006 national survey and 2007 qualitative *Investigation into Options and Strategies* indicated the Dutch community felt a strong need for a place to call their own, where they connect, tell and bring their own stories to life. A 2008 Feasibility Study indicated savings of some \$1 million in capital costs (building etc) if the DCMT shared facilities with other partners, and that the operational budget (staff, services etc) would also be substantially reduced. The Study advised that a 'go it alone' option would not be financially sustainable. The Foxton option was strengthened by the rare opportunity to co-locate and co-operate OP alongside local Māori hapu, Horowhenua District Council and other organisations in the 'Te Awahou-Nieuwe Stroom' trust (TANS). In addition to creating financial and operational efficiencies by sharing resources, the partnership will also appeal to a wider visitor market that can enjoy a wide range of cultural activities and entertainment and, as a result, make it easier to attract capital funding.

To date the DCMT has secured over \$300,000 in funding and has achieved its major targeted milestones including:

- 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 between DCMT and Tangata Whenua to work together
- 2010 The partnership was extended and the TANS Trust deed signed by 6 stakeholders
- 2011 Preliminary Exhibition Designs, by 3D Creative, for the Dutch Connection
- 2012 Tableau of Delft Blue Tiles – Tasman's 1642 drawing reproduced:
3mx5m – 660 tiles commissioned from Dutch New Zealand artist Anneke Borren
- 2013 Horowhenua District Council buys a 1500m2 building for TANS (to include *Onze Plek*)
- 2014 Exhibition Development / Fundraising
- 2015 Arjan Van der Boon of DCMT presented a Case Study on *Onze Plek* at *Preservation of Immigrant Cultural Heritage; a Sustainable Model* symposium, Sydney, Australia

The Foxton location

There are sound and compelling reasons for selecting Foxton as the home for OP – relating to the relevance of the site, the partnership model available through a development initiative by the Horowhenua District Council and the visitation potential of the town due to its location in relationship to State Highway 1 and the population base within a 90 minute drive. The decision to base OP in Foxton was made after the DCMT conducted an extensive *Location Analysis* in 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. Foxton was unanimously selected as the right place for OP by 11 New Zealand Netherlands societies throughout the country.

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

- The windmill *De Molen* (a 30m high, replica 17th century Dutch windmill) symbolises Dutch culture, offering guided tours, a range of delicacies from *drop* to *speculaas*, plus flour ground at the mill. *De Molen* was already attracting 30,000 visitors p.a and this is steadily building
- A Café will serve Dutch treats including *Heineken*, *jenever*, *koffie*
- The river loop will offer *waterplezier* with rowing boats, sailing and fishing fun
- The unique *waterland* wetlands area (UNESCO Ramsar Convention status¹) between Foxton and the Tasman Sea – with well-designed walkways – hosts a rich *watervogels* birdlife (including a key New Zealand site for the migratory Godwits)
- 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

Partnership model

There are a number of partnership advantages that reinforce the choice of Foxton for the project:

- Support from Horowhenua District Council (HDC), which has/will:
 - Provide \$100,000 in Capital Funding to The Dutch Connection Trust (2008)
 - Invest over \$3 million in the TANS project (2013 – 2015)
 - Has purchased the Mitre 10 building, as space for *Onze Plek* / TANS (2013)
 - Supply land / existing buildings for the entire TANS initiative
- The requirement to contribute a fraction of the capital and operational costs that would be required if DCMT established a standalone *Onze Plek*
- The ability to share resources and facilities with the operating trust and the other organisations involved
- Attract greater visitor numbers, as part of a distinctive, multi-faceted tourism destination
- Broaden the relevance and access to external funders

Visitation potential

While it is a small rural centre Foxton occupies a strategic location in terms of potential visitation:

- More than 3.5 million vehicles pass through Foxton on State Highway 1 every year
- Touring buses require a stop-over in the area (refreshments, coffee, public toilets)
- Some 1 million people live within 2-3 hours driving distance – including 20% of all Dutch New Zealanders
- 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)

Success will rely on an outcome that strategically unlocks and leverages the potential of this location. If the Foxton centre provides the range of experiences and services that the target audiences are looking for, and does this with a level of quality and point-of-difference, there is an excellent opportunity to achieve success. The combination of an existing successful visitor experience *De Molen* and the combined TANS development – including excellent public conveniences and point-of-difference (Dutch bakery) food services – provides the basis for meeting existing and latent customer

¹ The UNESCO Convention on Wetlands of International Importance, called the Ramsar Convention, is the inter governmental treaty that provides the framework for the conservation and wise use of wetlands and their resources. The Convention was adopted in the Iranian city of Ramsar in 1971 and came into force in 1975.

demand. The cultural relationship between De Molen and its Dutch Bakery food services and Onze Plek will provide a strong base for Onze Plek's success.

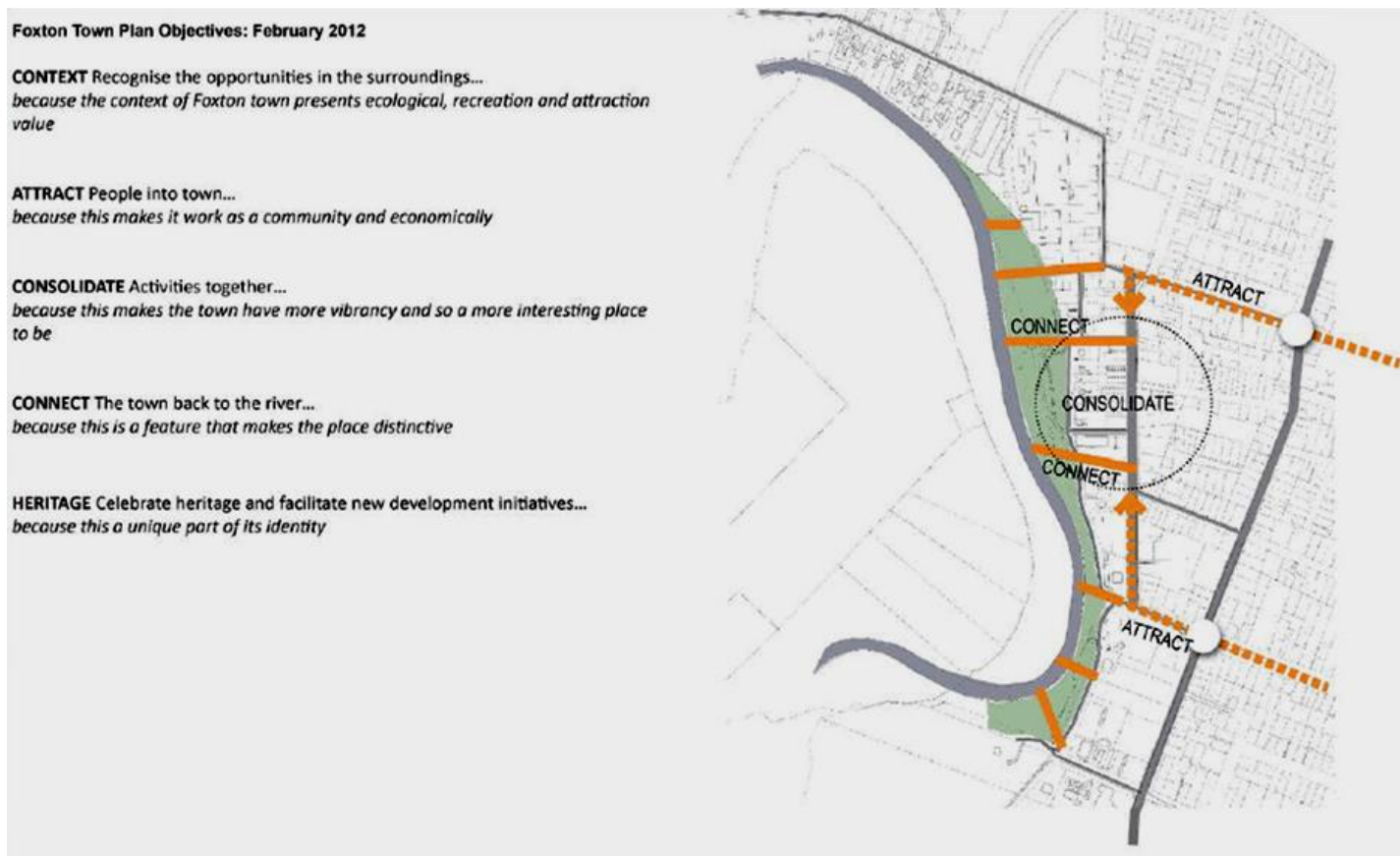


Fig 2: HDC's plans take a strategic approach to building Foxton's attractiveness to SHI travellers

To fully leverage a unique Dutch experience it will be important that the OP experience is contemporary, active and recreational in look and feel rather than unduly formal, historical and didactic.

Land & existing facilities

The total land area available for the new cultural and community hub, including De Molen and the TANS building, covers more than 6000m². Negotiations are ongoing to consolidate all titles on a common title and to formalise the lease of the land to the Operating Trust for the TANS project. HDC purchased the 1492m² ex-Mitre10 store for the TANS project in late 2013. Part of this building will provide the home for OP as part of TANS. The building was assessed by independent valuers and found to be structurally sound and fit for purpose. The building will be made available to the various TANS services with no ongoing lease or other costs to the DCMT. Maintenance and operating costs will be met by the TANS operating trust.

HDC owns the Horse-drawn tram/café building which will be an integral part of the complex. The lease of this historic wooden building (relocated ex-train station) has been transferred to De Molen, which operates a Dutch bakery and café there. Already present on the grounds are the Whare Manaaki, which is owned by a Māori family (and which has been made available to Te Taitoa Māori o Te Awahou as a hands-on carving and weaving demonstration facility) and the Flax Stripper Museum, which attracts visitors with its rare working flax stripper machine – one of only a few left in the world.

HDC have confirmed that a consents approval process is required to enable the TANS project to proceed. HDC and the TANS operating trust will manage the consent processes. This will 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.

The grounds will be landscaped to suit the purposes of TANS, and the concept used will be mixed Maori – Dutch and combined with water. The overarching aim for the grounds will be to create a community oriented multi-functional space that includes options for entertainment, education, markets, festivals etc. Planning agency Boffa Miskell, which has created a draft of the new design is also responsible for the re-design of Foxton township which will see a substantial upgrade of Main Street, and the use of roundabouts on State Highway 1 to divert traffic into town and to TANS.

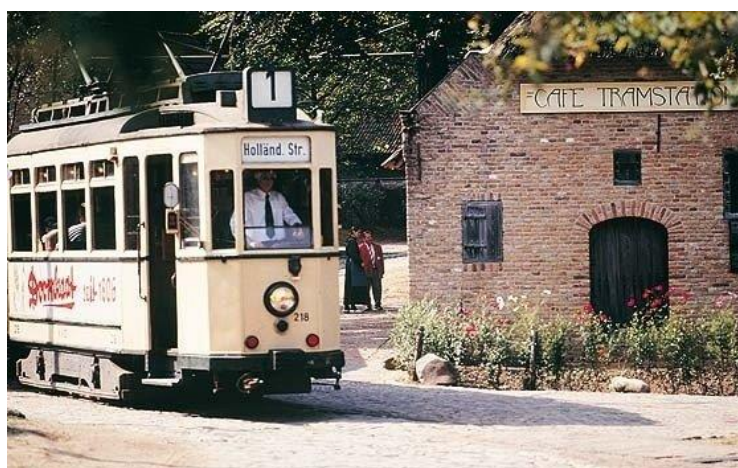


Fig 3: The Openluchtmuseum (open air museum in Arnhem, Netherlands)

Foxton's combination of various landscape, natural ecosystem and structures and activities provides a natural location for a highly innovative visitor experience, and one that is singularly well suited to the contemporary acknowledgement of Dutch contributions to New Zealand society. The fact that *Te Awahou-Nieuwe Stroom* sits within (and will cement together) a precinct of such varied features provides the basis for a distinctive experience type, similar in some ways to the Netherlands Open Air Museum in Arnhem.

Ownership, management & operations of TANS

HDC and an operating Trust will establish and manage the new combined tourism and community facilities. The opening of the TANS complex is planned for late 2015 or early 2016. Within an integrated facility the roles and responsibilities are as follows:

- **HDC & The operating trust**

In September 2013, HDC councillors voted unanimously to invest a total of over \$3million to establish this new cultural and community project, and to raise the required additional funding. At the end of 2013, HDC purchased the former Mitre 10 building, as the home for the project. In May 2014, Council presented its initial plans to the TANS participants, based on a Design Brief by consultant Nicki Moen, town designs by planning agency Boffa Miskell, and architectural conceptual drawings by architect Pete Bossley. This presentation was accepted by the TANS participants and forms the basis of the development, and of this Feasibility Study.

- **DCMT & Onze Plek**

The establishment of *Onze Plek* is an integral part of the TANS Project. DCMT is responsible for:

- Overseeing the development of the main exhibition and events and online activities that will constitute *Onze Plek*
- Raising capital funds, as a contribution to the overall TANS fundraising target. These funds will be specifically tagged to the design, fit out and installation of the *Onze Plek* exhibitions and online programmes
- Establishing an endowment fund

Beyond these contributions and a small ongoing contribution to further its own objectives in relation to the *Onze Plek* operation the DCMT is not obliged to fund the operation of the TANS Centre. Nor will it be entitled to income generated by the TANS Centre.

The facility

Award winning architect Pete Bossley has created draft sketches of a design for the TANS facility. He has been involved with the project for a number of years, since he was approached by the Dutch Connection in 2007 to help them with some initial ideas for what was then a much bigger project with a greater degree of 'new build' dedicated elements.

The existing space in the TANS building will be enhanced through a mezzanine level that will extend from the front and the back façades of an otherwise plain rectangular building, and this extra level will create some 400m² of extra office, work, storage and community space. The designs are based on the work done by library consultant Nicki Moen, who prepared the architectural Design Brief, following a period of community consultation. The DCMT has been allocated 380m² for its exhibition galleries.



Fig 4: Te Awahou-Nieuwe Stroom, alongside De Molen, viewed from Foxton's Main Street

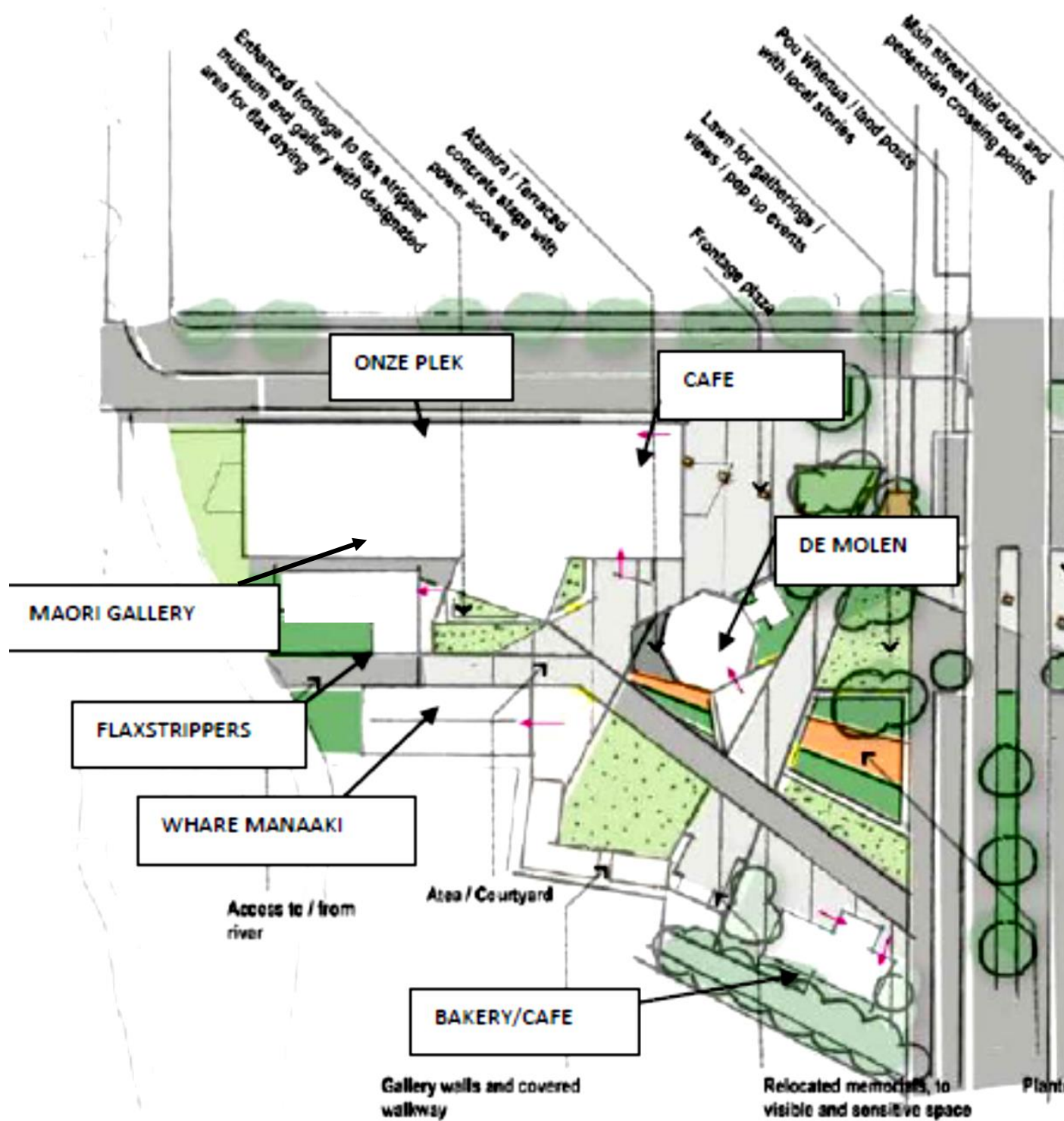


Fig 5: the precinct site plan

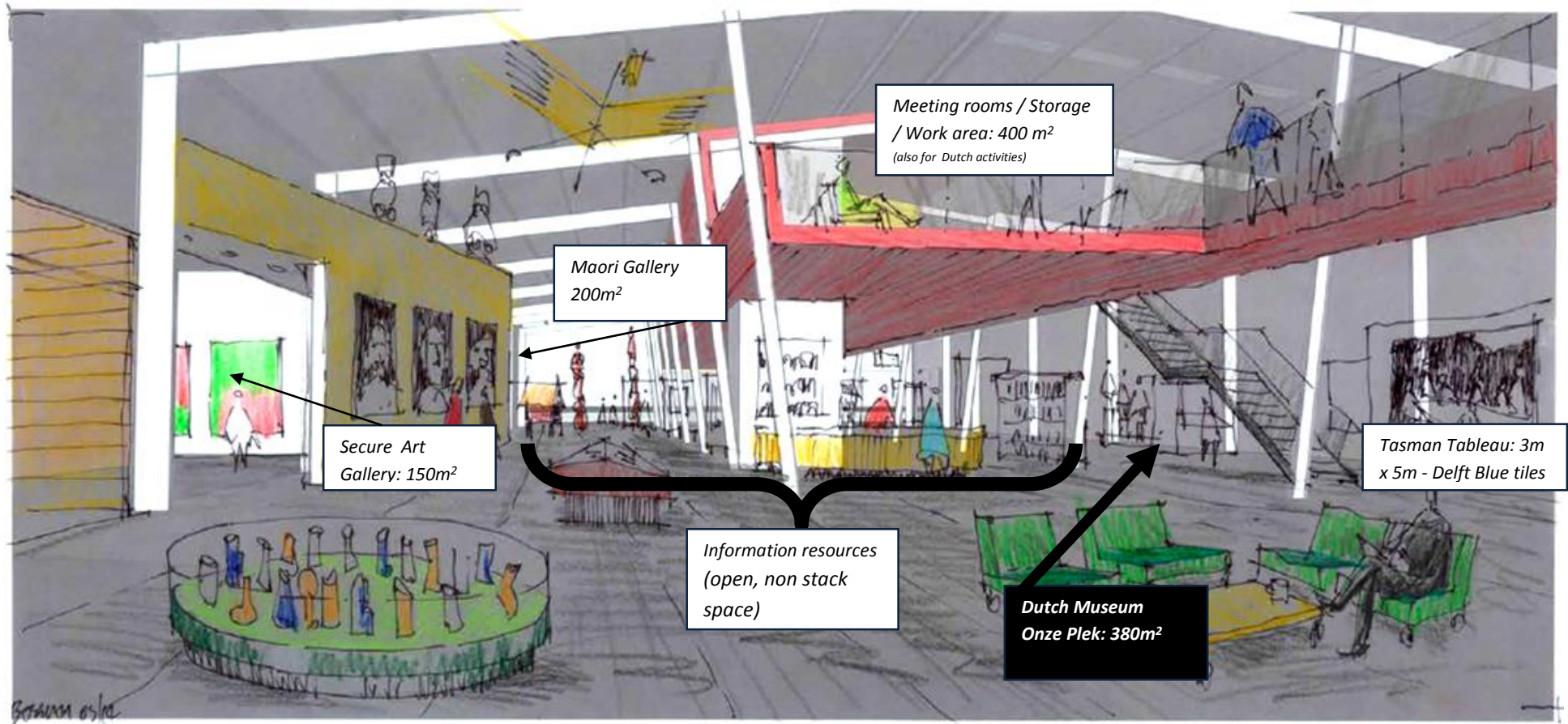


Fig 6: Pete Bossley Architects' indication of interior spaces

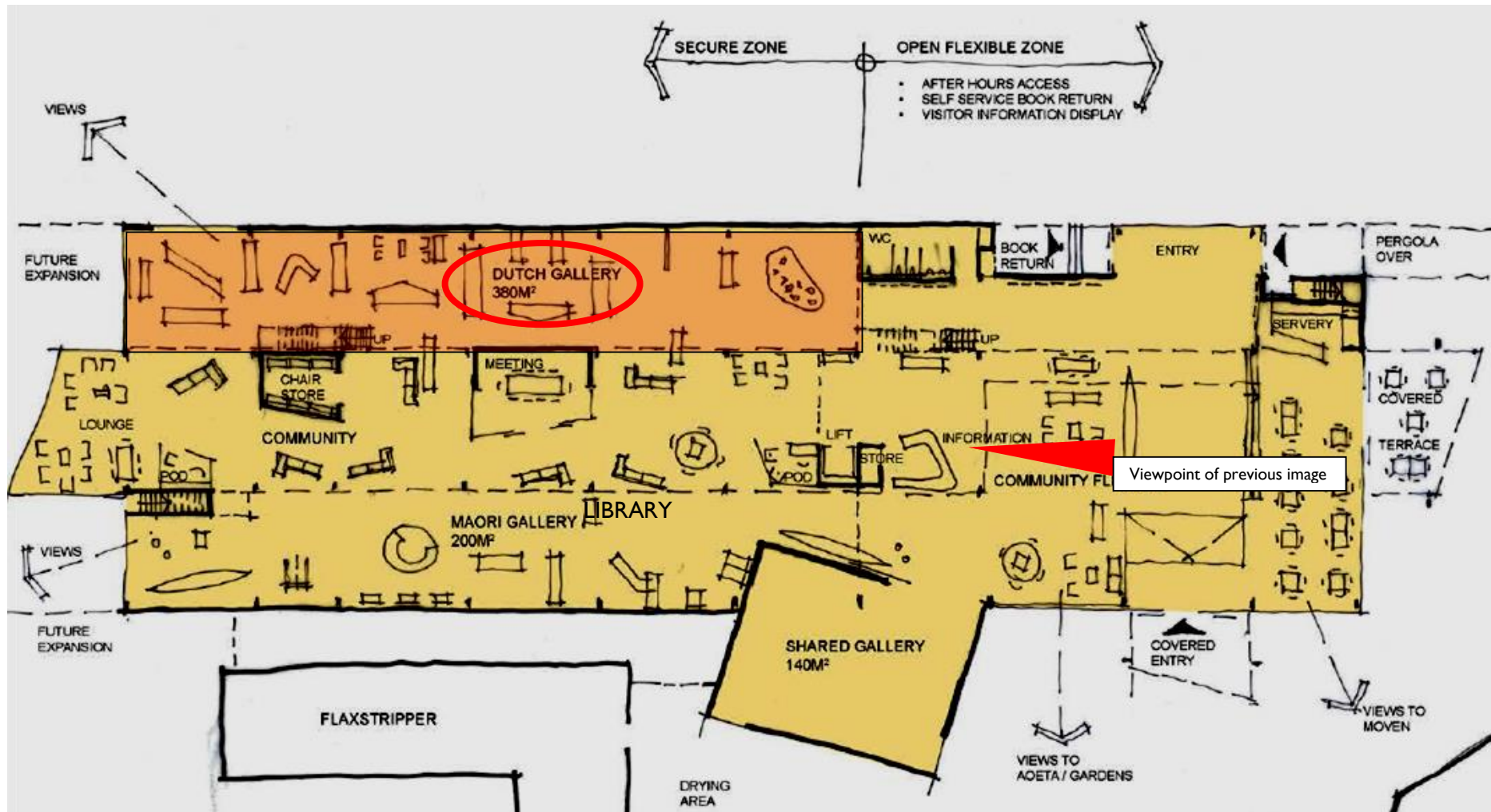


Fig 7: Note: the allocation of 380m² for the Dutch-specific galleries is shown here as a rectangular floor plate on the northern flank of the building. This is indicative only – the spatial configuration will evolve as part of an overall story-based experience design. This is seen as strengthening the outcome in line with the DCMT's vision, mission & values

In terms of the design, allocation of spaces and fit out the HDC are committed to developing a flexible future-fit facility with space to accommodate a number of features, activities and services – for the community and to attract regional, national and international visitors to Foxton. This will see the building fit-out creating a series of *modular and reconfigurable zones*, rather than dedicated facilities-within-a-facility. The concept of the integrated facility is for a high level of openness and fluidity between each area, allowing community users and other visitors to move in and out of the various spaces and services in a self-directed manner.

Within this overall approach OP is an integral but distinct area, defined by:

- A dedicated display area (this is unlikely to be discreet in terms of acoustics, security or climate controls)
- A series of events and public programmes
- Occasional exhibitions in the shared exhibition gallery (which is likely to be climate controlled and therefore suitable for a wide range of touring or loan exhibits)

4. GOVERNANCE & OPERATION

The DCMT was registered as a charitable trust in September 2006. As a Settlor in the TANS operating trust DCMT:

- 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 *Onze Plek*.
- Will provide \$1.5million capital input to the establishment of the TANS facility

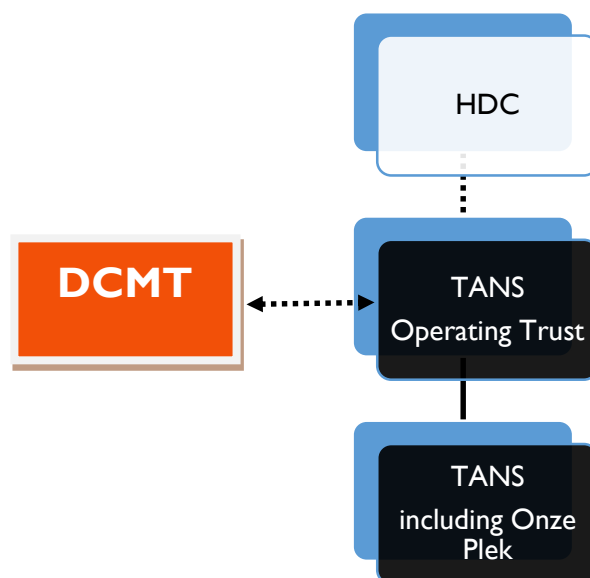


Fig 8: Governance model

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 with the Dutch Community. It 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.

Establishment & operation

The HDC will lead the capital project, as a basis of the TANS operating trust then taking responsibility for the operation of the facility, including OP. The DCMT will, through representation on the operating trust, exercise influence in these appointments and the selection process. The management functions of the TANS operating trust 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 museum², 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 ownership³

Service Agreements

The TANS operating trust will establish service agreements with several organisations to outline the relationships, roles, service expectations and funding between the operating trust and those organisations that have agreed to be part of TANS. An agreement will be formalised with DCMT with respect to the operation, exhibitions, collection of OP. As well the TANS operating trust will formalise agreements with:

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

² The DCMT will retain ownership of the IP and physical elements of its exhibition concept & fit-out

³ The DCMT will not hold or accession items into a permanent collection. It will hold items on loan (for exhibition purposes only) and will seek to identify the best permanent homes for items of significance with existing professional collection on organisations (with a view to facilitating the loan of such items for exhibition at Te Awahou – Nieuwe Stroom without undue limitations)

- *Save our River Trust* with respect to operation of the River and Wetlands Kiosk

Staffing

A Project Manager will be appointed by HDC to oversee the establishment of the Te Awahou – Nieuwe Stroom facilities. The TANS operating trust will then 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 a Curator 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 proposes to establish an Endowment Fund to raise an additional \$1million to fund, for an initial period of 5 years, a dedicated Dutch Connections Co-ordinator. The Position Description will be focused on:

- Organising and assisting in the delivery of OP-specific programmes, including displays, events, activities 50%
- Liaison point for national Dutch communities and organisations⁴, coordinating the online activities of the DCMT/OP and organising international exchanges (business & cultural) & conferences 50%

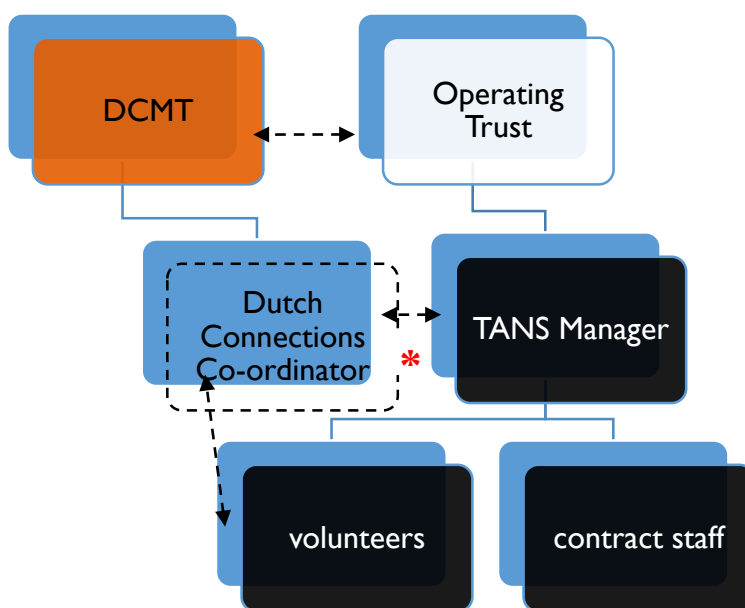


Fig 9: Possible staffing model

*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 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

⁴ There is a possibility that the national coordination of the programmes of the various Dutch organisations might be incorporated into and facilitated by this role, which does not need to be permanently based in Foxton

This matter requires further discussion with HDC as part of the operation of TANS.

Foxton's community initiatives are characterised by strong participation of volunteers. It is important that, through the Dutch Connections Coordinator, the DCMT 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.

DCMT's ongoing role

In order to manage the establishment and operations of OP, the DCMT will:

- Promote the DCMT and OP 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 OP Exhibition Design (including production and installation schedules) focused on delivering a vibrant, financially sustainable and future-proof OP
- Secure the financial contributions necessary to develop OP
- 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, exchanges⁵ 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 the TANS operating trust 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)

5. CONCEPTUAL APPROACH & PROGRAMME MODEL

The development of what will become *Onze Plek* 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

⁵ This might include scholarships and internships across cultural, community, science & sports sectors and leverage opportunities from initiatives like Dutch hockey players being based in Wellington and a NZ Rugby Union squad training in the Netherlands etc

institution with an artefact collection base and this viewpoint has been reflected in the changed concept underpinning the *Dutch Connections* concept.

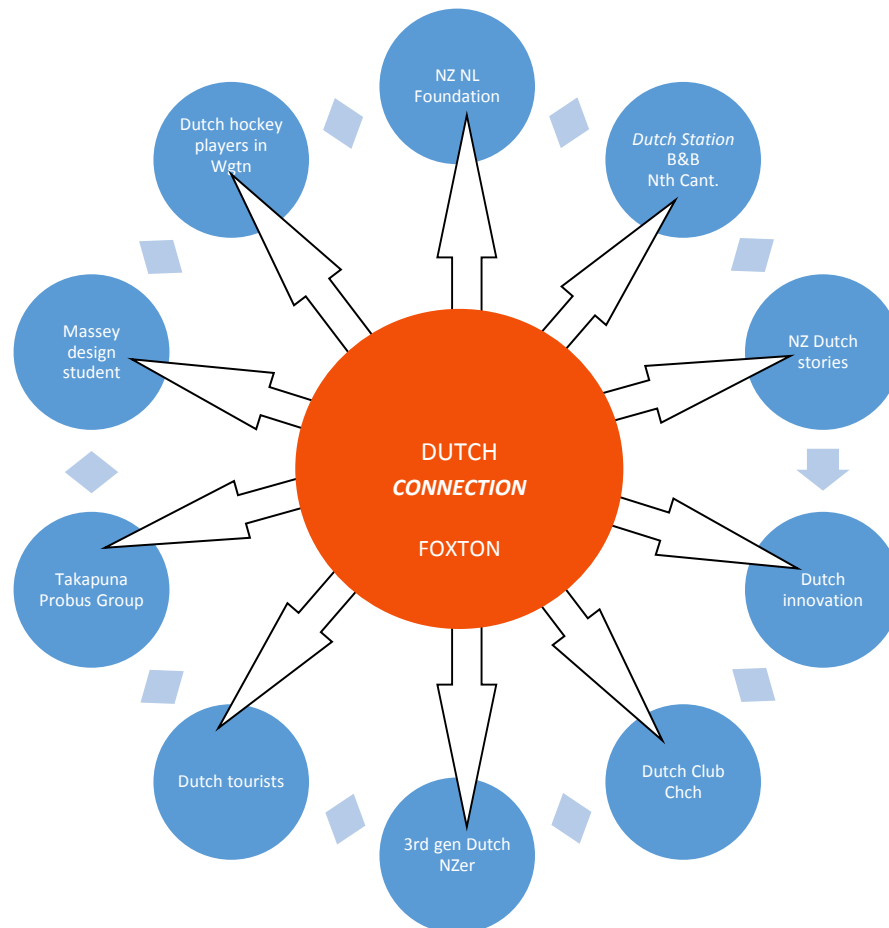


Fig 10: *Onze Plek* will operate in a way that actively and intentionally connects people with each other and with stories of historical and contemporary achievement and life experiences. In this there is significant opportunity to consider the large number of online resources available from within the Netherlands, and internationally through the Dutch diaspora.

The concept of Dutch Connections will be achieved by an innovative response, made up of:

- A **programme-based** approach to recognising, triggering, creating and amplifying the value, awareness and relevance of Dutch *connections*, including but not limited to connections between:
 - Dutch New Zealanders wherever they may be
 - New Zealanders and Dutch stories and world view(s)
 - Dutch New Zealanders and Dutch nationals elsewhere
 - Dutch New Zealanders and Dutch Australians
- The Programme will be developed on the basis of this idea of connection, and might include, as examples:
 - *Koningsdag* (King Day) – a national community showcase (27 April)
 - *Sinterklaas* (Santa Claus) - a national community celebration 5 December

- Annual NZ Dutch community event and market
- Annual Design Scholarship for study in the Netherlands
- Dutch language resources & classes
- Programme exchanges between Dutch New Zealanders (eg jewelers, artists, designers, environmental scientists etc) and peers in the Netherlands or of Dutch origins

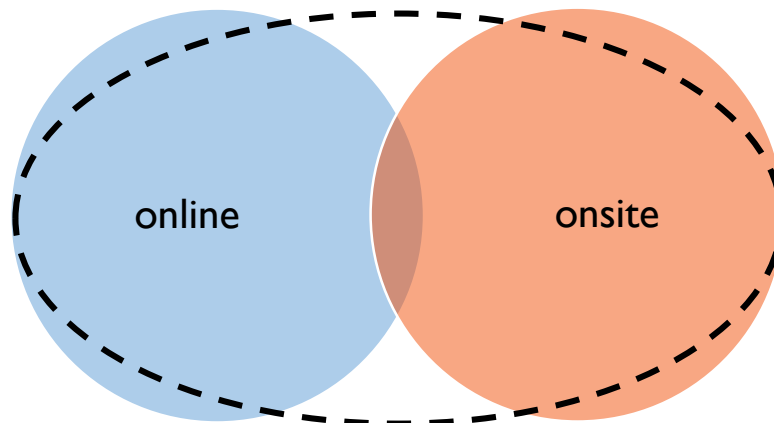


Fig 11: The Dutch Connections initiative will be both onsite (Foxton) and online

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 *Onze Plek* being seen as the PRIMARY element and the website/online programme being seen as SECONDARY.



Fig 12: www.dutch-heritage.co.nz

Online platform and programming

Foxton's central but relatively remote site, the geographical spread of Dutch New Zealanders and the wider Dutch diaspora mean that online platform and programmes will become an increasingly central part of the OP initiative. The *Dutch Heritage* site provides an excellent starting point for the DCMT

Onze Plek site, which will be designed to operate as an active participative site, with strong connections to on-the-ground Foxton programme outcomes. This approach will add value to the onsite and online programmes, with social media and online initiatives likely to build cross-pollination in terms of engage and participation. Having a coordinator dedicating to working with the Dutch community will elevate and leverage Dutch awareness, visitation, engagement and value.

OP will also connect to a growing international platforms focused on similar organisations and ideas. In 2011 UNESCO & IOM (International Organization for Migration) organised an International Expert Meeting on Migration Museums to recognise that:

- *There is an urgent need to give migrants and second generation migrants a voice, in order to foster cultural diversity as one of the basic principles of integration policies*
- *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*
- *Heritage sites (lieux de mémoire) can tell individual and communal stories of people on the move, in particular explaining the reasons for refugees or forced migrants to leave their country and as such developing empathy among the host population*
- *Providing information on the history of migration can also help in deconstructing stereotypes on immigration*
- *Listening to their parents’ stories and discovering the wealth of their cultures of origin can help second generations of migrants to increase self-esteem and improve the way they find a place in society*
- *Migration museums may contribute to migrant integration and to cultural diversity in the host countries, for all the reasons mentioned above.*

<http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/SHS/pdf/Final-Report-Migration-Museums.pdf>

The IOM / UNESCO meeting also noted that:

- *The current trend in the development of ‘migration museums’, named differently worldwide, is an interesting phenomenon, as it may contribute to the creation of a new and multiple identity, at an individual and collective level.*
- *Like the United States with Ellis Island, Australia, Canada, and more recently the European countries – e.g. France, Germany, Italy, the Netherlands, Portugal, Spain, Switzerland and the United Kingdom – have been creating such venues to facilitate transmission between generations as well as encounters between migrants and the host populations, by telling their personal story*
- *Given the international scene and the latest events, from the Van Gogh affair in the Netherlands in 2004 to the so-called ‘crise des banlieues’ in France in 2005, there is an urgent need to give the migrant generations (the youth as well as their parents) a voice, in order to foster inclusion, integration and the right to difference. Listening to individual stories may help to deconstruct stereotypes. Memory, History and Narration may also allow to take a step back and to consider the complete picture.*
- *Migration museums also face common challenges, in that they intend to be not only a venue for conservation and exhibition, but also and above all a lively meeting place. The challenge is not so much to bring in the intellectuals, academics, researchers, historians, traditional visitors of museums (the converted) but also and above all to attract the general public, those with preconceived ideas on immigration and the migrants themselves.*

<http://www.unesco.org/new/en/social-and-human-sciences/themes/international-migration/projects/unesco-iom-migration-museums-initiative/>

In the Netherlands sites like *Kosmopolis* have been established to enable connection and exchange between different ethnic and age groups in the Netherlands through art and culture – “as stereotypes are gaining strength, direct contact between ... groups are becoming rare”. DCMT has the opportunity, through an online Onze Plek platform and programmes, to

connect to and generate conversations across a wide range of people. The Tasman Arts Project <http://www.viewongoldenbay.com/> is another current example.



Who we are

Kosmopolis was created in times of serious social unrest. The storm may have calmed since, but the damage is obvious. After all, it has become clear that sections of the population have given each other the cold shoulder. As stereotypes are gaining strength, direct contact between these groups are becoming rare. It is Kosmopolis' duty to take action against this development.

Kosmopolis is an unconventional platform that nourishes a profound dialogue between communities through art and culture, both nationwide and in an international context. However, it does not just aim at the discourses between ethnic groups, for it also includes encounters between young and old citizens, inhabitants of regions and cities, worshippers and nonbelievers.

To create an impact on influential networks and large audiences, Kosmopolis is truly media-driven. It applies a continuous stream of imaginative perspectives, trenchant choices and new insights

The platform is both virtual and tangible, and thoroughly genuine while emerging into various shapes. Kosmopolis brings people together who may not easily meet otherwise, within settings that are hospitable and engaging. It is catching and knows how to promote intelligence, as well as tracing and utilizing art for the purpose of transforming established worldviews.

A lot of interesting initiatives are thriving in the Netherlands. However, by far the biggest part is not visible at all. Kosmopolis wishes to unlock networks, e.g. through web applications that extend entries to cultural diversity in the arts. The loopholes Kosmopolis comes upon will be completed with it's own programming. On the principle that one shall not rise without sharing, the platform will distribute all knowledge, while encouraging others to do so as well. Kosmopolis is not a fund, since it pulls together and works with cultural institutions, as it gives assignments.

Many partners, networks and friends, both home and abroad, share Kosmopolis' mission. Therefore, it collaborates with European partners who also exert the effort of deepening the intercultural dialogue. Cooperation is not a goal as such, but a means to create exceptional and multidisciplinary programmes that activate, innovate and deepen this dialogue.

Kosmopolis has penetrated the four largest migrant groups in the Netherlands and accomplishes an enduring interchange of art and knowledge. Cultural exchange with the Middle-East and the Maghreb will be employed to examine the current views of these regions and populations, as well as to introduce new perceptions.

Kosmopolis wants to change existing opinions for the purpose of serving the citizens of a new world – a world in which boundaries are diminishing, given that it is no longer obvious that identities can be traced to national, cultural, religious or ethnic lines.

Fig 13: <http://www.kosmopolis.nl/index.php?id=156&type=98>

6. TANGIBLE/MATERIAL CULTURE

As it has established the *Onze Plek* proposal the DCMT has taken into its care *International 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 for *Onze Plek* 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 model that has been developed as part of TANS. Rather, the DCMT will receive and take care of items that are needed for TANS 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 *Onze Plek* 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.

It should be noted that 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 DCMT has signalled that it 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.

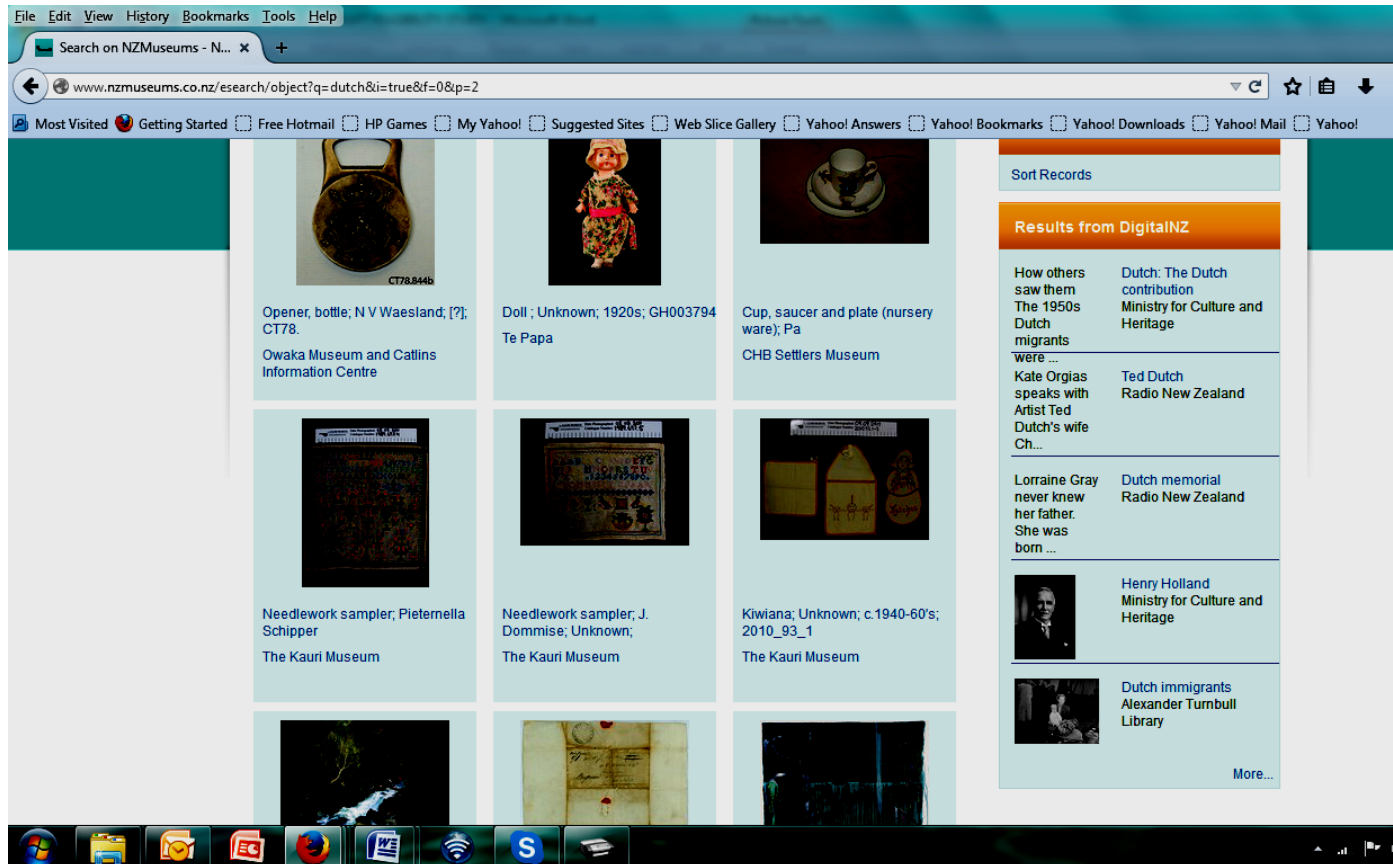


Fig 14: A NZ Museums search reveals a wide range of Dutch material held by museums all over New Zealand. The DCMT will connect donors to this network of museums. At present a search on 'Dutch' results in items of Dutch heritage and made by artists with Dutch as a surname. Future DCMT funding support for existing platforms like NZ Museums would increase constituent museums' ability to populate a Dutch tangible/material culture inventory.

7. MARKET ASSESSMENT

The TANS precinct has the potential to be of great interest to a range of visitors from outside Foxton and Horowhenua, in addition to being a core services hub for local residents. The distinctive mix of community services and visitor attractions is well placed to attract current visitors and provide a good platform to meet the needs of emerging visitor trends.

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 nearly 2,700 with another 2,000 located in nearby Foxton Beach. Over 32% of the population is Maori (2013 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.

Nearby population centres, within a 90 minute drive from Foxton, include:

- | | | | |
|---------------------|---------|----------------------|--------|
| • Wellington City | 200,000 | • Kapiti Coast | 50,000 |
| • Hutt City | 103,000 | • Upper Hutt City: | 41,500 |
| • Palmerston North: | 82,000 | • Whanganui district | 43,000 |

- Manawatu district 30,000
- Rangitikei district 15,000

The 2013 Census records Foxton as having a population of 2,643 and the Horowhenua District being home to just over 30,000 people. This is not a large population but will provide the users for key aspects of the TANS precinct, both in terms of local people using services regularly (eg the library). 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).

Reinvigorating Foxton

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) & Library –attracting 160,000 visitors p.a. from around the region to its library, galleries, art displays and a top class cafe
- **Levin** has recently opened Culture and Community Centre Te Takere, which includes a library, a visitor information centre, community rooms and a café – attracting 50,000+ users per month

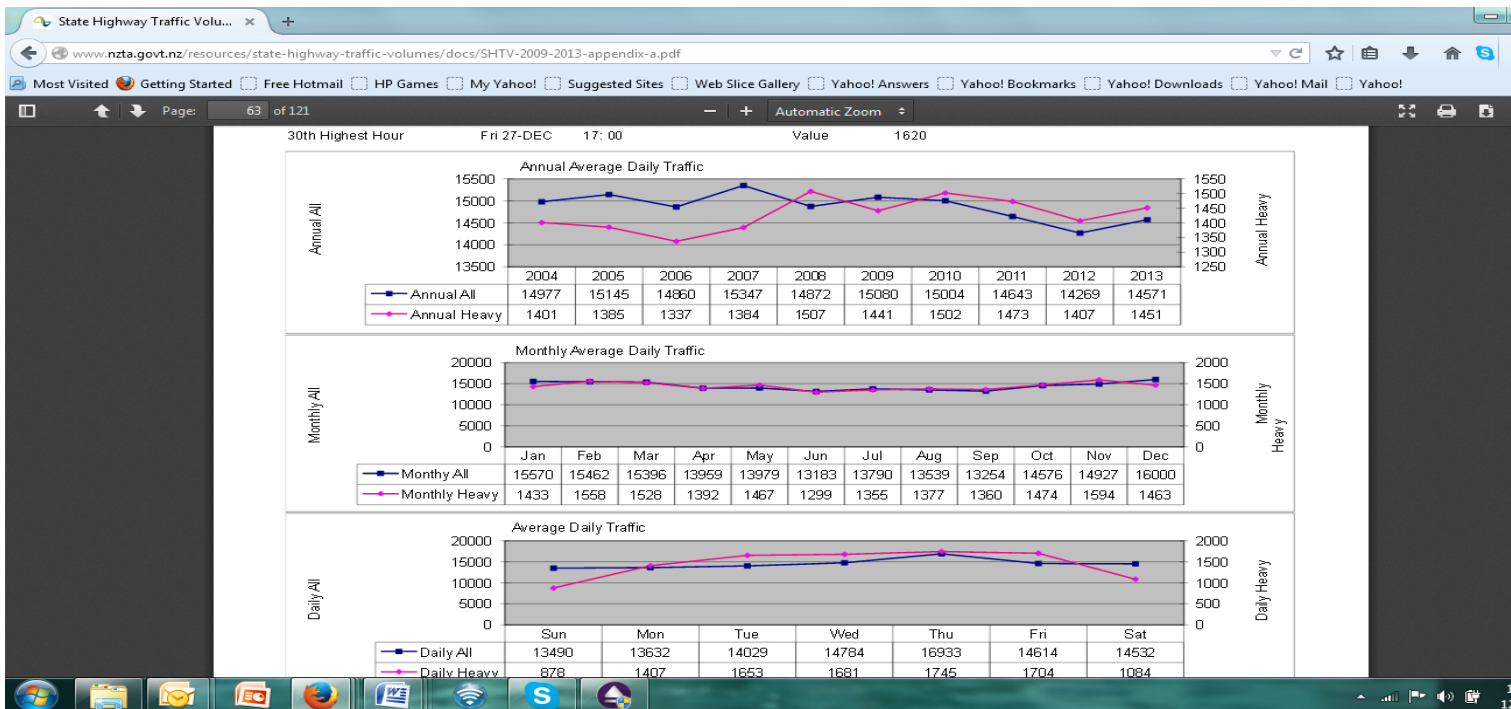


Fig 15: State Highway Traffic Volumes 1975-2013 Published 2009⁶

After the closure of local factories, Foxton needs new economic lifeblood. Horowhenua District Council has designated the historic town as the tourism centre for the region. As a town, Foxton will provide a range of unique experiences:

⁶ The information contained in these publications is derived from NZTA’s state highway traffic data collection system. This system is used to provide network usage statistics for approximately 1500 monitoring sites.

- 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 – Onze Plek / 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 more 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.

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

OP 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 (about 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

- **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 *Onze Plek*. 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 a decent stop before Wellington. TANS' *Dutch Oven Café* and the others on Main Street, but especially *De Molen* (30,000 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 *Onze Plek*.

- **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.

Characteristics (Bias) by Segment	Being There	Searching	Rewarding	Immersing	Making Do	Embracing Life	Creating	Aiming High
Size of segment	22 %	13 %	13 %	13 %	12 %	11 %	8 %	8 %
Gender	Female Bias	Slight Male Bias	Strong Male Bias	Female Bias	Female Bias	Male Bias	Slight Female Bias	Male Bias
Age	Oldest 60+	Youngest 15-24	Working Age 25-64	Younger 20-34	Middle Aged 30-54	Middle Aged 35-54	Middle Aged 25-49	Young 15-24
Life Cycle Stage	Married/Single Empty Nesters	Single No Kids	Married w children and Empty Nesters	Single/Couple No children	Single/Married children at Home	Married Children at Home	Single/Married Children at Home	Single/Married No Children
Place of Residence	Bias away from Auckland	Evenly Spread	Auckland	Auckland Wellington	Regional Not Big Cities	Auckland, Wgtn Other South Island	North Island	Auckland
Occupation	Retired	Student	Manager, Professional, Technical	Professional, Admin, Student	Home worker, Admin	Professional, Manager	Home worker, Professional, Admin	Student, Professional
Personal Income	Low \$17-28k	Low <\$10k	Higher \$45-85k	Average \$25-70k	Low <\$35k	High \$50k-100+	Varied \$15-70K	Low <\$15 or \$30-50K
Household Income	Low \$20-30k	Varied to Higher	High \$85-175k	Average	Average to Low	High \$85+	Average	High \$100+
Key Priorities	Health, Paying Bills, Spending time with Family/Friends, Travel and Holidays, Social/Community Groups	Having a Good Time, Finding Direction, Education	Relationship, Building Career/Business, Travel, Building Assets, Reducing Debt	Financial Obligations, Building Career, Education, Direction	Paying the Bills, Raising Family, Health, Spending time with family/friends, Reducing Debt	Raising Family, Relationship, Building Career/Business/Assets, Travel, Spending Time with F&F, Reducing Debt	Raising Family, Financial Obligations, Health, Building Career & Assets, Community Groups	Having a Good Time, Direction, Fitness, Travel, Sport/Hobbies, Career, Education
Key Interests	Reading, Writing, Gardening, Gardens/Parks, Home Hobbies, Volunteering	Clubbing/Parties, Downloading, Blogs/Websites, Texting, Cinema, Music, Computer Games	Work, Golf, Online, Watching Sports	Cultural, Painting, Theatre, Musical Instruments, Pets, Yoga, Hiking, Parks/Gardens	Markets, Fairs, Second Hand Sales, Drives	Home Maintenance, Boating, Fishing, Outdoor, Entertaining at Home, Eating Out	Community/Cultural/ Volunteer Groups, Social Group Interactions including Family, Sports, Markets	Clubbing/Parties, Outdoor/Water Sports, Fitness, Music, Cinema, Eating Out, Meeting People
Ideal Holiday Destination Characteristics	Safe, NOT Challenging	Entertaining, Exciting, Different, Challenging	Romantic, NOT Family Friendly	Peaceful, Affordable, Relaxing, Welcoming, Entertaining, Different	Family Friendly, Easy, Affordable, Safe, Peaceful, Welcoming	Family Friendly, Relaxing, Romantic	Family Friendly, Familiar, Romantic, Exciting, Welcoming, Challenging	Exciting, Entertaining, Challenging, Different
Ideal Holiday Activities & Experiences	Scenery, Heritage, NOT Nightlife & Sporting Activities	Nightlife, Big Cities, Shopping, Beaches	Cuisine NOT Scenery/ Beaches/Nature/ Nightlife	Scenery, Nature Based, Cuisine, Heritage NOT Sports, Nightlife, City	NOT Nightlife/Big Cities/Sports/ Cultural, quite like Beaches, Wildlife, Scenery	Outdoor, Nature Based NOT Nightlife & Big Cities	Cultural, Heritage, Outdoor, Beaches, Shopping, Nature Based	Nightlife, Big Cities, Beaches, Sporting, Shopping

Fig 16: Suggested target visitor segmentation: Heritage is not a primary motivation for large percentage of domestic tourists. But combined in a mix of cuisine and outdoors/scenery attractions it adds distinct value. 2008-09 NZ Domestic Tourism segmentation Tourism NZ <http://www.med.govt.nz/sectors-industries/tourism/tourism-research-data/other-research-and-reports>

8. VISITOR PREFERENCES & OPPORTUNITIES

It will be important to ensure that the Foxton experience adds up to more than the sum of its parts and that this is expressed as a clear proposition that is directly related to existing and emerging visitor content-based and experience-type interests and preferences. Heritage & culture is a driver for a very small percentage of domestic and international tourists, but positioned as part of experience- types that are meaningful to travellers, heritage & culture can provide an added value dimension. OP will play an important element in this for Foxton.

The following scenario of emerging tourism trends, co-authored by Ian Yeoman of Victoria University, Wellington, suggests three keys streams of growing visitor interest, as seen through a values-lens:

*“The **tourist living local** scenario describes the authentic tourist as someone that is discerning but wants to ‘live local’. They are from a networked society where information is freely available. They are ethical and inconspicuous consumers who have grown up in an affluent world. Their values and beliefs are based upon an untrusting and anxious society fuelled by safety. The **authentic tourist** feels safe in the past rather than the artificial world of Disneyland. The **living the low-brow and high-brow life** scenario reflects cultural capital being driven by an educated well-travelled consumer who is more concerned with experience than material possessions...”*

Tomorrow's: World, consumer and tourist Ian Yeoman, Colin Munro and Una McMahon-Beattie
Journal of Vacation Management 2013 <http://jvm.sagepub.com/content/12/2/174.short>

The various elements of the TANS offer will provide opportunities to attract and satisfy the needs of these visitors. As well, the burgeoning numbers of retiring Baby Boomer travelers (also known as Grey Nomads) are looking for experiences that are *more intimate and engaging than traditional museums*. This generation of travelers seek to enjoy every minute of their lives in *active pursuit of fun and learning*. The mixture of experiences and learning opportunities that TANS and the Foxton cluster offer – with distinctive food and beverages as part of it - provides a good mixed offer for this group.

To ensure that OP is of high relevance and interest to the maximum level of visitors there will be a clear focus on:

- A strong programming focus on understanding the needs and expectations of visitors
- A fresh contemporary approach and a ‘living culture’ point of view – including modern Dutch perspectives - (as opposed to a traditional chronological museum approach)
- A strong focus on recreational events and programmes
- Opportunities for participation and active sharing of stories
- Opportunities to connect with others through the OP experience
- A clear articulation of the ‘Dutch connections’ in relationship to historic, contemporary and future sustainable natural environmental management issues relating the Foxton area

As part of TANS, the DCMT has an excellent opportunity to develop OP in a way that is more likely to engage a wider range of people than a traditional idea of a 'national museum' based on a chronologically series of exhibitions presented in a conventional way.



Fig 17: contemporary recreational and social experiences of culture & heritage resonate with more people than 'museums'

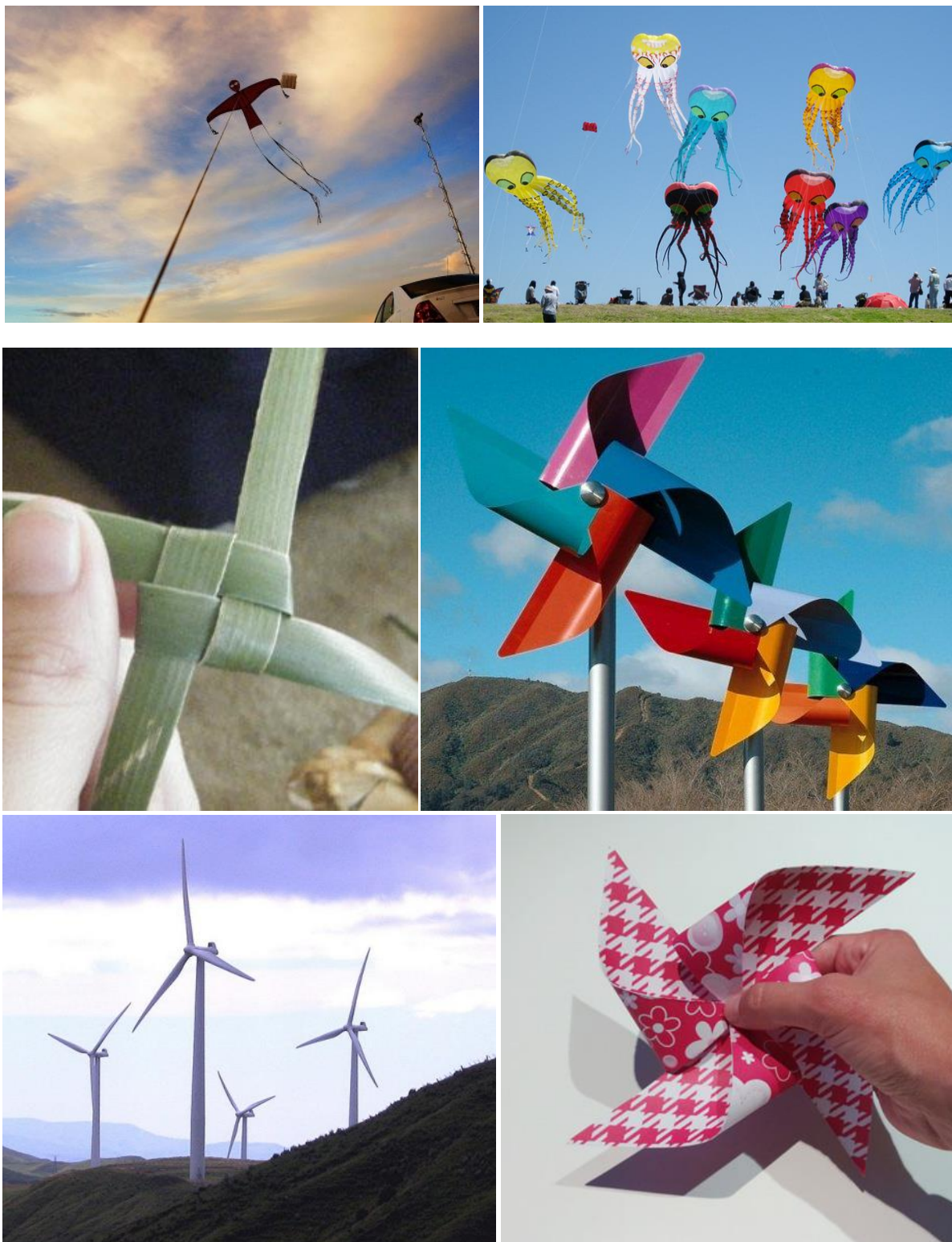


Fig 18: meaningful experiences that connect people with the environment and issues about sustainable environmental management will be meaningful and fun to many



Fig 19: Experiences and stories of Olie Bollen and Māori Fried bread, learning how to make biscuits, Kings Day and Rangatiratanga, and different cultural attitudes to humour are more likely to engage people in deeper considerations of culture than didactic narratives of historic achievements

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 levels of visitation to OP.

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
Other revenue	\$30-50,000	\$285,000	Ticket sales Memberships Sponsors Sales	Entry charges	Entry charges 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

Fig 20: Table of relevant and comparable heritage experiences

As part of the TANS precinct in Foxton OP 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 20,000 people. This is estimated based on the following:

- 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 ⁷
BASELINE	30	20	20	30	30	60	60	250	12,500
HIGH	60	35	35	60	60	100	100	450	22,500

Fig 21: annual visitation based on daily/weekly averages

If it is well run and well marketed *Onze Plek* should attract between 12,500 and 22,500 visitors a year over and above users of the Library and community spaces. The ability to attract visitors to TANS into the *Onze Plek* 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:

- *Onze Plek* 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

⁷ Estimated over 50 weeks

9. CAPITAL FUNDING

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. Based on this, the capital assumptions in the *Te Awahou – Nieuwe Stroom Business Case* submitted to the HDC in February 2015 (below) confirms the overall costs.

The 2015 *Te Awahou – Nieuwe Stroom Business Case* is based on a QS report that indicates the project – including base and exhibition fit-out – can be achieved to a good level (with \$800,000 being available to the DCMT exhibition fit out) within the total costs of \$5,696,000 (over and above purchase cost of the building).

	Projected costs
Previous HDC expenditure	1,700,000
Construction	4,426,000
Landscape/fit-out	610,000
Contingency	340,000
Professional fees	320,000
TOTAL	\$7,396.000

Fig 22: Capital costs as at February 2015

The Business Case goes on to clarify that “to date only \$1.7million has been committed to the project (by HDC), [and that] The Dutch Connection has undertaken to raise funds from the Dutch community 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 page 36).

The \$1.5million will be made up of 3 components:

- A contribution to the establishment of the facility and the Dutch Connection area within the facility
- A contribution to the basic 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)

Moving ahead HDC will coordinate a fundraising strategy to raise the capital required to achieve the 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 resulting shortfall between capital costs and funding, HDC has factored in substantial contributions (of \$1.5 million each) 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.

Therefore, the DCMT is committed to raising \$1.5 million – with the funds raised to be used to ensure DCMT has a place in which to create OP for the specialist fit-out, design and installation of the OP exhibition galleries. Additional funds may be required to develop online platform and programmes for non-OP DCMT activities. All of the DCMT exhibition and online assets and IP will remain the property of the DCMT.

Exhibition fit out and 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.

			Recommended range	
	High \$6,000 per m2	Medium \$4,500 per m2	Base \$2,500 per m2	Low \$1,500 per m2
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

Fig 23: exhibition fit-out costs per m2

Noting the need for a higher than minimum level of interactivity, and a good level of connectivity to online programmes, it is recommended that this is increased to \$800,000.

The remaining \$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

For any exhibition requirements over this level of fit out the DCMT should seek to raise additional funds, targeted specifically to particularly exhibition costs.

10. FUNDRAISING

Based on a requirement to raise \$1.5million, and a presumption against double-dipping from local Trusts (leaving these primarily to the TANS operating Trust and HDC), preliminary assessment of how such a programme might be structured suggest success is likely, provided the DCMT fundraising strategy is run in an effective manner without undue costs. This is not an insignificant amount to raise for a project in a rural centre, but the DCMT is well placed to undertake fundraising for this project. The DC Trust is committed to raising \$1.5 million, to design and create 380m2 of exhibition space and support the TANS establishment. Exhibition production will take some 18 months – from planning and design to installation, and eventually the official opening of the museum centre in late 2016. Since 2008, the Dutch Connection Trust has raised some \$300,000⁸. Until 2014, 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 now purchased by HDC, all parties will start rolling out their fundraising campaigns, with the main launch occurring in August 2015.

⁸ Based on approximately \$100,000 in Capital Funding from HDC; \$50,000 from NZ NL Foundation and NZ NL Societies (Wellington, Palmerston North, Waikato, Wanganui, Christchurch and an Emigration organisation in the Netherlands; \$45,000 through Tasman Tableau Delft Blue Tiles fundraiser; \$5,000 through individuals and various initiatives.

* NZ NL Societies. Expenditures total some \$50,000 (approx. \$20,000 to produce 3m x 5m Tasman Tableau; \$25,000 for project documentation including Feasibility Studies, initial Exhibition Design work etc; \$5,000 on administration, travel costs (flights / petrol only), equipment, stationery etc).

Future strategies

With the project firmly in place and a building for the museum secured, the required amount of \$1.5 million in Exhibition funding will now be raised. Research undertaken by the DCMT has shown that 5 sources of funding can be accessed for the project.

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

2014 - 2015: Raise \$1.5 million

High Net Worth Individuals	Dutch Organisations	Individuals of Dutch Descent	Companies	NZ Funding Organisations
<ul style="list-style-type: none"> • Major Gift Fundraising Appeal • Establish a 'Team of Influencers' • Nationwide support network • Story heroes (influence / change NZ) 	<ul style="list-style-type: none"> • Donations • NZ-NL Societies • NZ-NL Trusts • Not-for-Profits • Netherlands-based organisations • Story heroes (social / cultural support for the Dutch in NZ) 	<ul style="list-style-type: none"> • Small gift appeal • Online: Crowd sourcing • Social media • Txt via mobile • Databases DC and friendly orgs • Ads in magazines • Story heroes (art / business /sport / social / etc) 	<ul style="list-style-type: none"> • Sponsorship • NZ-Dutch origin (large / SMEs) • NZ origins (national / local) • NL origins (large / international) • Story heroes (influence /change NZ) 	<ul style="list-style-type: none"> • Funding • Te Paerangi Services (Te Papa) • Creative NZ • Lotteries • Cultural orgs • Social orgs • National Government • Local Government

Fig 24: The 5 fundraising streams identified by the DCMT trustees

Key to the success of this approach is the identification of the following groups:

- **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.
- **Companies** – Enable them to lift their profile and promote their business.
- **NZ Funding Organisations** – Support a marginalised community with great importance for nation-building

Likely achievability

Based on the DCMT working with the HDC to develop a clear set of benefits and the advance indications of support to the DCMT from the Dutch community being realised, the fundraising target appears achievable. That said it should be acknowledged by the DCMT that \$1.5million is a sizeable target and will take a carefully thought through strategy and well executed and resourced plan to

reach. The author was responsible for a \$2million fundraising target (in 2005 \$) for the \$6.25million redevelopment of TheNewDowse in Lower Hutt. This was successfully raised with the assistance of a formal Foundation willing to dedicate significant time and energy to the task.

It will be critical to have clearly defined benefits packages at each donation level and to ensure that any in-kind donations are only accepted through a robust procurement criteria and cost assessment, to ensure the donation is 1) real (when compared to other suppliers or options) and 2) substantial enough to justify what can be a complication to the overall project.

DONATION LEVEL	NUMBER ⁹	VALUE
\$100,000	1	\$100,000
\$75,000	2	\$225,000
\$35,000	8	\$280,000
\$18,000	10	\$180,000
\$8,000	30	\$240,000
\$4,000	50	\$200,000
\$200	500	\$100,000
\$100 ¹⁰	1,000	\$100,000
TOTAL	1,602	\$1,500,000

Fig 25: Outline partnership contributions structure, to test achievability of a \$1.5m target

The table above provides a rough rule of thumb in terms of the number of donations required at a range of levels to reach \$1.5million, across a typical spread of value. To attract over 1000 individual donors will require approaches to well over 5 times that number, with the ratio of approaches to donations being higher at the upper levels of donation sought.

The timeline for the Fundraising Campaign is tightly interlinked with the Exhibition Strategy and Design 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. As noted above, the \$1.5 million targeted, is for Exhibition Development only. This target will be extended to include fundraising for an Endowment Fund worth an additional \$1 million, which would cover post-2015 operations and future development. The DCMT timeline fits under the overall coordination of the HDC's Project Timeline to re-develop the TANS building and grounds.

II. OPERATING COSTS & REVENUE

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 *Onze Plek*). It has identified a number of ongoing revenue streams, 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 with a Dutch connection and to gain support from these funders for its own staff member. Key stakeholders in programme partnerships will include:

- The NZ-NL Foundation
- The individual NZ-NL organisations that belong to the Federation of NZ-NL

⁹ This includes individuals, trusts, businesses, funding agencies etc

¹⁰ This might be a 'buy a brick' type opportunity that allows people with a Dutch Connection around NZ or a NZ connection across the Dutch world, to have a tangible connection with *Onze Plek*

Societies, and the Federation

- The NZ-NL Business Association
- The Royal Netherlands Embassy and the Consulate General
- Emigration organisations and other institutions in the Netherlands who would sponsor this project
- Other representative organisations—some temporary or less formal in set-up

In terms of establishing a dedicated one EFT position as outlined in section 6 above, the annual costs to DCMT are likely to be \$70,000:

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

This would be paid from proceeds of the planned endowment fund and programme partnerships.

Operational revenue

Notwithstanding the fact that as 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 a 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

Therefore, the costs of a dedicated DCMT staff member as outlined above – to ensure ongoing delivery of benefits for and engagement of Dutch New Zealanders in OP - will be borne solely by the DCMT, meaning the trust has an ongoing need to provide operational funds.

12. RISK ANALYSIS

As with any project there are some risks associated with the development of OP. A risk identification and mitigation plan is provided to identify these and the likelihood they will occur and/or might be mitigated.

risk	probability	impact	description	Timeframe	Mitigation	timeframe	modified probability	impact
DCMT \$1.5 million is not met	medium	medium	\$1.5million is a significant target for a project of this type	Fundraising required by mid 2016	A professional fundraising strategy is developed and launched, with the possibility of HDC underwriting <u>confirmed</u> multi-year contributions explored ¹¹	Needs to be in place by August 2015	low	low
Shared gallery is deferred	medium	medium	The construction of the shared gallery may be deferred to 'stage 2' through value management	This will be clear by mid 2015	In terms of the DCMT obligations the successful operation of Onze Plek in the short term does not rely on the shared gallery being available	tbc	n/a	n/a
Other funders do not meet targets	medium	medium	\$1.5million is a significant target for a project of this type	Fundraising required by mid 2016	A professional fundraising strategy is developed and launched, with the possibility of HDC underwriting <u>confirmed</u> multi-year contributions explored	Needs to be in place by August 2015	low	low

¹¹ HDC might consider underwriting the total of a donation over 3 years (ie \$10,000 per annum for 3 years) where only one payment of \$10,000 is received in the 2015-16 year

HDC/operating trust unable to fund operational costs of OP	medium	medium	The 2015 Business Plan shows a revenue shortfall based on low OPEX costs	Certainty of zero impact OPEX model required by HDC in 2015-16 year	A revenue plan is developed with settlors and whole-of-precinct input	Needs to be in place by late 2015	low	low
Less than the sum of its parts, with OP seen as 'just' a museum	low	medium	Onze Plek's success will be undermined by being realised as a discreet standalone experience	The overall TANS experience design will be completed in 2015	The current integrated Project Steering Group approach, working with settlors, makes this a low risk	Integrated experience model agreed by DCMT and settlors late 2015	low	low

13. CONCLUSION & RECOMMENDATIONS

It is important to note that the development of the Te Awahou-Nieuwe Stroom project has occurred over a long period and that some aspects of its development have been, and to a limited degree, remain organic. This is to be expected within a project that brings together a large number of settlor groups to work together to a shared goal. Notwithstanding this, based on my analysis and discussions with the Trustees and other stakeholders it is clear that the Onze Plek initiative is the right idea, in the right location, at the right time.

Further:

- There is clear and documented evidence of Dutch New Zealand community interest in and support for the Onze Plek initiative and the DCMT has a clear mandate from the community to site the centre in Foxton, as part of a larger precinct of community services and visitor attractions
- As with most community organisations of this type, access to funds to enable development work is extremely limited. The DCMT has already secured \$300,000 towards the *Onze Plek* initiative and has indications of additional financial support that go some way to meeting the amount required for the project to progress
- In recent years the expectations of visitors to cultural and heritage experiences of the type envisaged have evolved significantly, in line with advances in media and exhibition technologies. The fast-expanding prevalence of digital technology and social media platforms, particularly by younger generations, poses challenges and opportunities to the DCMT as it established *Onze Plek*. As the Centre is developed it is imperative that new technologies of engagement are utilised.
- DCMT has developed a clear initial plan for the development of a master plan for the exhibition and facility development. The developed master plan, which is not yet completed, will detail the way forward in the terms of visitor experience. It is clear, based on my analysis and discussions with Trustees that *Onze Plek* is the DCMT's sole focus and if the requisite funds were already at hand they would be directed into the development of *Onze Plek* ahead of any other project.
- The failure of the DCMT to establish *Onze Plek* in Foxton as part of Te Awahou - Nieuwe Stroom in the 2015-16 period, after nearly a decade of careful planning and development, would put the longer term value on the initiative to Dutch New Zealanders, and the learning and engagement outcomes that will without question accrue to the local community and visitors, at risk.

Recommendations

It is recommended that the DCMT:

- Proceeds to realise this exciting project, and;
- Commits to developing a 5 year strategic plan in 2015. This should clarify the Trust's purpose and strategic objectives over this period, with a particular focus on supporting the successful establishment and operation of *Onze Plek*, and;
- Takes a highly professional approach to fundraising, with the DCMT working under the leadership of HDC fundraising staff. Fundraising on this level relies on a high level of clarity of donation/benefit levels, perseverance and a professional approach to approaching, negotiating and positively managing (in the short to long term) relationships with donors, and;

- Adopts a professional approach to communications. The 'Dutch Connections' concept should be well developed and clearly expressed as part of the fundraising and public engagement in *Onze Plek*, leading up to and after its opening

[sign]

Tim Walker
12 May 2015