

# SUBMISSIONS OF SUPPORT





# CONTRIBUTORS

## Architects and Builders:

Barnaby Bennett, Architect  
Harnett Building  
NZ Institute of Building

## Arts:

Hamish Keith  
Barnaby Weir, Musician  
Jenny Bennett Group, Artists  
Paul McLaney, Mushroom Music  
Steve Moase, Artist and Musician  
Dianne Swann - Musician

## Business:

Advantage Business Northland  
Andrew Garratt, Human Resources Manager  
Northland Chamber of Commerce  
Golden Kiwi Holdings  
Northland Economic Action Group  
Sir Michael Hill  
Webb Ross Lawyers  
Whangarei Economic Development Group  
Whangarei CBD Hospitality Group  
World of Decor  
Burning Issues Gallery - Jan Twentyman  
Northland Branch Hospitality NZ  
Marsden Woods Inskip Smith - Lawyers  
Shorestone - Consultants  
Hospitality Northland

## Education:

Adrian Smith, Principals Association  
Julia Parry, Teacher  
People Potential  
Pompellier College students  
Whangarei Boys High School Board of Trustees

## Health:

Northland DHB  
Tiaho Trust

## Maoridom:

Elizabeth Ellis and Patu Hohepa  
Hihiaua Cultural Centre Trust, Richard Drake  
Maori Advisory Panel, Elizabeth Ellis  
Te Huinga, Pita Tipene

## Sport:

Activ8  
Northland Football League  
Sport Northland

## Stats and Surveys:

Holiday Park Stats  
Legacy of Hundertwasser in Kawakawa  
Survey report for Cruise NZ  
Te Taitokerau Teachers Survey  
Latest Media Release Cruise NZ\_ 30-09-2014  
Photographic Parking Survey\_C King

## Tourism:

Jane Scripps, B&B manager  
Positively Wellington  
Sir Bob Harvey  
Top Ten Holiday Park, Kevin and Linda Lloyd  
Tourism Bay of Plenty  
Tourism N.Z.  
Whangarei Visitors Group  
Tourism Industry Association

## Under 40's:

Ben Tomason Group  
Taleesha and Jason Eyles

## International:

Deborah Geels – NZ Ambassador Vienna



20<sup>th</sup> September 2014

To the Prosper Northland Trust

I grew up in Whangarei attending Hurupaki Primary, Raurimu Primary, Whangarei Intermediate and Tikipunga High Schools. Since leaving Whangarei I have studied architecture in Wellington, had the privilege of working as an assistant architect on Gaudi's Sagrada Familia Project in Barcelona, I've taught at universities in Melbourne and Sydney, and I'm currently doing a Ph.D looking at the relationship between the public and new architecture in post-quake Christchurch.

Hundertwasser lived in northland for 25 years, and as one of the first environmentally driven artists in the world. His vision of creative activity, deep appreciation of Tikanga Maori, and care for the environment is a perfect fit for Northland.

Quite simply this project is the most exciting opportunity I have seen, not only for Whangarei, but for any small city in this New Zealand.

Compared to projects in the larger centres which can cost tens or hundreds of millions for less cultural impact, the cost of the *HWMAC: Hundertwasser and Wairau Maori Art Centre* is very reasonable. Permanent access to Foundations collection of works and the rights to use Hundertwasser's final design is significant, let alone the activation of the Town Basin, the construction of two new galleries, and the amazing marketing opportunity that this project offers.

I've followed Hundertwasser and this project for a long time and have recently looked closely at the economic reports done by the CCC and Deloitte. Even if you don't care about the cultural value of having access to one of the 20<sup>th</sup> Centuries prominent artists collections, or the important impact it will have on the urban environment in Whangarei, the economic benefits of this project are substantial.

Through out the history it has been common for people to have doubt when new ideas and projects are suggested. The Sydney Opera House, the Eiffel Tower, even Gaudi's projects in Barcelona had to battle popular opinion in their early years before they become part of the identities of their city and deeply loved by the people that live there. While the *HWMAC: Hundertwasser and Wairau Maori Art Centre* may not be in the same cannon as these projects, the size, scale, and tikanga of the centre is perfectly suited for Whangarei. It is a unique opportunity that no other city in the world has.

Barnaby Bennett



Former student of Tikipunga High School  
B.A, B. Arch (hons) PhD Candidate (UTS Sydney)  
Co-founder of Freerange Press  
Co-editor of *Once in a Lifetime: City-building after Disaster in Christchurch*  
Board member of the Christchurch Transitional Architecture Trust.

# Architects and Builders

The Editor  
Northern Advocate  
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The Mayor  
Whangarei District Council  
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My husband and I recently visited the Hundertwasser Museum, the apartments and the Village in Vienna. A truly magnificent asset to have in their city and rated as a must do in the tourist guides. We were blown away by the impact of these fantastic structures and the mana Hundertwasser holds. The very first impact inside the door of the museum was Hundertwasser on his land in Kawakawa, in his country of choice for the last 20 years of his life. There was a photo of the tree he's laid beneath...

The queues were phenomenal even at 10am opening time. The Hundertwasser shops were amass with people. The museum was an incredible experience, what a talented man in so many ways and hard to conceive how he achieved so much in his life time. This museum rocked my world and I can only hope that I can visit a Hundertwasser museum in Whangarei, where we lived for a number of years during the time it was known to be a possibility. What a privilege Whangarei has on offer.

What we don't get is that of all the countries in the world who have a piece of his architecture (many have multiple buildings) and have revered and enjoyed this man's work, Whangarei who has the right to build his gift of design as his very last building ever and have spent so much money to get to completed design ready for the final consent stamp are quibbling about building it. We understand all the money is raised, the operating funding is on offer from an external source, the Hundertwasser Foundation have committed to the design and it might all be blown for the sake of apathy.

A 1000 phone call referendum could put paid to one of the most amazing opportunities for New Zealand let alone Whangarei.

So it's a big YES from us.



Alison Morison, Katikati



H.E. HARNETT BUILDING CO. LTD

architecturally designed housing • alterations • commercial



23 September 2014

## The Hundertwasser

What an incredible short sighted decision it would be to cancel out Hundertwasser. This would be a central tourist and local “ICON” for setting Whangarei up on the start of a journey for prosperity and more social lifestyle for our area. The Hundertwasser would have displays of local Maori arts & crafts and would align itself to a new Maori art & craft and model Maori Village to be set up in Lower Dent Street.

What a great opportunity for the development of Whangarei to attract new residents, boost our tourist industry and provide new opportunities for small businesses such as catering, arts & crafts, IT and more.

“Our young people”; myself and staff involved in business in building trained throughout our operating time over 30 apprentices, most of them settling here. Some have gone overseas and come back, some have ventured into their own businesses but they all have loved Whangarei, some have done well in sport representing the north or NZ. I have seen other young people having to leave our area to work elsewhere and overseas because of no employment opportunities. These people who so selfishly voted “NO” for HWMAC cut off the extra chance to keep our young ones who want employment here also combined with the chance for older people to earn a dollar or two with the new arts & craft centre as well. I am sure the recreational and sports clubs would also love to see more of our young generation around.

Aligned with HWMAC and the Maori Arts & Crafts and museum Whangarei would benefit from a new hotel and cruise ship terminal at Marsden Point, more walkways and attractive development in lower Whangarei leisure areas hospitality development. Surely even the modest of knockers of HWMAC must now see how great this type of development at the Town Basin would benefit all of Whangarei and the north.

Wouldn't it be great to have all of Cameron and James Street down to the town Basin all covered in bringing 7 day foot traffic to shopping, parks etc and create a more healthy atmosphere and lifestyle for all? One day there will probably be a cable car from Town Basin to the top of Parahika so why don't we all stick our heads up from out of the mud and create a city that we can all make use of and be proud of.

Our new MP Shane Reti has promised 3000 jobs in 3 years so let's see the HWMAC be part of the plan.

Howard Harnett  
H E Harnett Building Co Ltd



9 September 2014

Northland Branch - Trevor Griffiths  
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**TO WHOM IT MAY CONCERN**

**LETTER OF SUPPORT HUNDERTWASSER WAIRAU MAORI ARTS CENTRE  
(HWMAC)**

In my capacity as Acting Board Chair for the Northland Branch of the NZIOB, I have been asked to pen a letter of support for the HWMAC Project.

The project is supported by the branch members elected and represents our Northland members.

We see the project as having positive outcomes for the Built Environment in our region.

Yours sincerely

A handwritten signature in black ink, appearing to be "T.G.", written in a cursive style.

Trevor Griffiths  
**NZIOB NBNC**

CC: Bruce Rogers – Whangarei District Council

**To: The Prosper Northland Trust**

**From: Barnaby weir- Musician, Songwriter, Producer with the Black Seeds and Fly My Pretties.**

This is my letter of support for the building of the Hundertwasser Wairau Art Centre in Whangarei.

From my perspective as an active contributor in the arts sector I believe that in any properly functioning and growing community it is essential that there is a functional locally managed space, meeting point and exhibition centre for its people to use.

The Hundertwasser Wairau Art Centre in Whangarei would be an amazing example of this. A place where ideas are shared, music is heard and voices are acknowledged. A focal point for the community in Whangarei , a place for tourism to thrive and a meeting point for important discussions.

It would be a huge asset not only for the people of Whangarei but also the surrounding areas and indeed the whole country.

I believe the Hundertwasser Wairau Art Centre in Whangarei would inspire, educate and entertain. It would help to empower and motivate countless positive initiatives as well as provide a hub for creative endeavours.

It would also put Whangarei on the touring NZ circuit for visiting and touring bands, theatre, dance and other groups once again creative opportunities and inspiring hearts.

I whole heartedly support this unique proposal and would love to one day visit and perform there in the not too distant future.

Sincerely

Barnaby Weir

To The Prosper Northland Trust Whangarei,

Re: Hundertwasser Arts Centre

To Whom It May Concern:

I am writing this letter in support of the Hundertwasser Wairau Art Centre in Whangarei.

I was born in Whangarei and left when I was 18 years of age, as I believed there was nothing to offer me in terms of culture and the arts. I loved the environment I grew up in, the beauty of the landscape and the history of the area. I have spent my life pursuing art and music in Auckland and in the United Kingdom, and I am disheartened that there is still such a lack of scope for the arts. I am also saddened at the attitude towards the area from fellow artists around the country who see the area as a bit of an artistic and cultural wasteland.

I believe that the Hundertwasser Arts Centre would be a vital and important addition to Whangarei and Northland, on so many levels. It would attract people from all around the country and the world, would create an outlet for local artists and an important and much needed cultural hub. The benefits of this cannot be underestimated for the local community, and this would follow through on a national level.

I fully support this unique opportunity and sincerely hope that it goes ahead.

Yours faithfully.

Dianne Swann

Songwriter,, producer, writer and musician

66 McEntee Road

Waitakere

Auckland



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Freemans Bay  
AUCKLAND  
la.hamish@gmail.com

28/09/14  
Prosper Northland Trust

Dear Trustees

THE HUNDERTWASSER and WAIRAU MAORI ART CENTRE

I am writing to offer your Trust my unqualified support for this project.

I have worked in the arts in various capacities for more than half a century and in that time I have seen few cultural projects of the significance of this. It has a significance far beyond the local and is of national importance. It is comparable to the gift to the Govett Brewster Gallery by Len Lye of his collection and the Money and Ralph Hotere Collections to the Southland Museum at Gore.

I believe this project will have the same culture changing impact for Whangarei. It is a once in a city's lifetime opportunity.

The Wairau Maori Art Centre will provide a much needed national focus for contemporary Maori art.

I wish you every success for HWMAC.

Hamish Keith OBE CNZM

30 Russell Road,  
Kensington, 0112  
Whangarei.

20 September, 2014.

Prosper Northland Trust.

Dear Sir/Madam,

Yvonne Rust once said “she would never advise any of her pupils to become artists. New Zealand didn’t deserve them, didn’t appreciate them, and certainly didn’t pay them.” Little has changed. Over the last several years I have travelled and exhibited overseas [Florence, Chianciano, Verona ,Palermo, London, Miami ]seeing a large range of art and meeting artists from many countries. I see that New Zealand and especially Northland [where it is easier to work and survive] has many exceptional artists. I also saw that artists from other countries received financial assistance, either from their governments or sponsors and that they were respected as well. We are a small country population wise and it is difficult to sell our art here.

I am one of many Northland artists [e.g. Steve Moase, Peter Alger, Zela Charlton, Barbara O Sullivan, Sue Willis, John Ecuyer, Stephanie Sheehan, Anneke Muiljwijk to name a few ] who are passionate about the HMWAC project: not just for the obvious advantages that incoming national and international visitors would bring, but even more importantly for the great ‘buzz’ that would occur here in town. The arts would be associated with Whangarei , a town with a vibrant iconic building at it’s centre. I recently walked the new river loop and it is fabulous. What a treat it would be to visit the arts centre, do the walk and return to the Town Basin to cafes and the other art galleries that would spring up.

Myself and other artists I have spoken to are struggling to keep going at present. It is simply too depressing to think this opportunity will be lost.

Yours sincerely,

Jenny Bennett



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 24 (PINE) AV AUCKLAND 1025  
 NEW ZEALAND  
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25<sup>th</sup> September 2014

To Whom it May Concern,

I am writing in support of the proposed Hundertwasser Wairau Art Centre in Whangarei. As a former resident of Whangarei as a student between 1983 and 1993 I was fortunate to receive the tutelage of many of the city's artists both in regards fine arts and more extensively as a musician. I have taken those skills and applied them in the music industry performing and recording all around the World.

I believe the Centre would create not only massive tourism interest but also act as a local hub for the arts scene (something which was sadly lacking in my tenure there and one which I would have relished). It would appear that the proposed centre would afford a myriad of utilities of the wider arts scene of New Zealand and foster an identity as leading arts environment both domestically and internationally. In regards my own sector, a specialised art space could only be of benefit, acting as a lightning rod to creativity.

It would be a terrible waste of an opportunity for the city should the project not go ahead and as such it would ultimately be the citizens, young and old, of Whangarei that would be robbed of its many benefits.

Best Regards,

A handwritten signature in black ink, appearing to read "Paul McLaney", with a large, stylized initial "P" and a long horizontal flourish extending to the right.

Paul McLaney

General Manager Mushroom Music (NZ) & Recording Artist

Steve Moase  
1480 Matapouri Road  
Sandy Bay  
RD3 Whangarei  
0173

25th Sept 2014

PROSPER NORTHLAND TRUST  
WHANGAREI

With Reference to the Hundertwasser & Wairau Maori Art Centre...

Dear Sir/Madam,

I am writing in support of the above mentioned Art Centre Proposal for Whangarei. I am a local artist and have made my living from Art for over 40 years now. Along with my partner Fiona McClurg I run the Tutukaka Art Gallery at Tutukaka Marina, Tutukaka Coast, Whangarei District.

We wholeheartedly support the HWMAC proposal to build an Art Centre in Whangarei and believe this project will be of huge benefit to the District.

At the moment Whangarei is struggling to attract visitors to our district and this Art Centre is of paramount importance, not only to put Whangarei 'on the map' but for the future of our District.

This is just what Whangarei needs to stimulate growth and provide an impetus for our ongoing development.

We believe it will attract visitors from within New Zealand and overseas and will be a landmark for the District. The ongoing benefits to our community are incalculable. While Sports in New Zealand continues to attract huge funding, the Arts languish. A culture is defined by its art and here we have an opportunity to create a legacy that our future generations will be proud of.

The benefits will be widespread, not just amongst the Arts but for the whole community, with spin-offs for many local business ventures.

Our whole economy relies on art and design much more than people realize, it touches every aspect of our lives and if Governments put more funding in this area then our lives and the

economy would be greatly enriched.

To miss out on this opportunity to build the HWMAC would be not only a tragedy but a travesty... 'Life is short-Art is long'

Thank you for any consideration you give to my letter.

Yours Sincerely,  
Steve Moase



September 13<sup>th</sup>, 2014

The Prosper Northland Trust

## **Letter of Support : Hundertwasser Initiative**

I am a fifth generation Northlander, and for the past 6 years have been working closely with the regions' small to medium business sector (SMEs) to support good owner-operated organisations with a broad range of capability improvements.

The support behind the scenes for the Hundertwasser initiative amongst Northland's business owners is overwhelming. Of the many dozens of businesses we have approached and/or discussed the project with – there have only been two individuals who have had any reservations, and both of these were adamant they would totally support the HWMAC if the concerns regarding any burden on the local ratepayers could be mitigated.

On behalf of the local business community we totally support the Prosper Northland Trust's proposal to privately fund the construction of the Hundertwasser and Wairau Maori Art Centre.

The reasons for such overwhelming local support have been well documented – and of course include:

- The unique point of difference the centre would provide (it is the last such authentic centre that would ever be constructed anywhere on the planet)
- The catalyst the centre would become – including the attraction of the cruise ship industry and hotel chains
- The employment that would result and the associated economic benefits that would benefit many generations to come
- The profile it would provide for Maori art – not just for the benefit of Northland but in fact for NZ Inc.

It was only by a slim majority that our Whangarei District Councillors turned down the opportunity to proceed with this project, and those that objected based their decision primarily on the belief that ratepayers might not be able to sustain the expense of constructing and running the centre.

The Prosper Northland Trust has now found a solution to these concerns – so there should be no valid reasons to prevent this extraordinary opportunity from becoming a reality. There are no losers, and by working together (local business, local government, local community) we now have the once-in-a-lifetime chance to leave an outstanding legacy for the future.

We offer the Prosper Northland Trust our full support and encourage our local government decision-makers to finally do the right and proper thing on behalf of the community they represent.

Now is our time to be bold and united. Now is our time to come together and look at our city and our region through the eyes of our grandchildren and great grandchildren not yet born.

*Yours sincerely*

*Ken Wilson*

*Director Advantage Business - Northland*  
Mobile: 021 278 9992

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[www.advantagebusiness.co.nz](http://www.advantagebusiness.co.nz)

1/09/2014

To Prosper Northland Trust.

## **Support for the HWMAC from a Human Resource management point of view.**

In my work with a Whangarei civil engineering company one of my roles has been to employ our labour pool staff. Over the past year the company has been one of this city's biggest employers in terms of numbers of newly employed. I have employed literally dozens of skilled and semi-skilled workers to the company. I have probably interviewed over 200 people in the process. I have found with my own eyes:

- There is a shortage of young skilled and professional people in Northland. We need these people because they are future business owners and professionals of our town.
- Most of our highly skilled people seem to be 45+. Our oldest employees are close to 70
- There are hundreds and hundreds of non-skilled young people.

It is tremendously hard to attract skilled people to Whangarei, most notably, from Auckland. Most could sell there and be mortgage free in Whangarei. At least a couple of prospects, have said to me they don't want to bring up their children here because of the drugs and crime. This is their perception of Whangarei.

So why do we have this situation? Almost anyone with any promise leaves Whangarei as soon as they can. We lose them to Auckland, ChCh and overseas and we don't get them back. Then trying to attract skilled workers to relocate to our district is almost impossible because of the perception that we are a drug controlled backwater. This might not be the facts but it is the perception. As an example On 7 Days a few months back they asked "wasn't it compulsory for everyone in Whangarei to have a bag of weed on them." Like it or not that is how the rest of the country views us.

Now at Ruakaka we have acres of bare land ripe for small manufacturers and in particular exporters to set up shop. There's even a deep water port right alongside to greatly reduce freight costs. But do you think we can attract punters to this site at the moment? Wouldn't it be great to entice small exporters to Whangarei from Auckland who are battered by the high dollar and lower their overheads and set up shop in Ruakaka. But again I suspect the difficulty of getting good staff up here or to convince people to bring their families up here and relocate will be a problem.

I see the HWMAC as an important part of a bigger picture for Whangarei one that ties into contributing to altering our perception to the outside, attracting business, attracting outside money and stimulating our town. By attracting more businesses and residence to the district we increase the revenue to the council through extra rates. Surely the HWMAC will be a catalyst for this to happen.

Our social stats are there for all to see and they are not good. Our youth suicide rates are high particularly amongst young Maori men, our crime rates going up when the rest of the country's are going down. We have the highest unemployment rate in NZ or near to it. We can't do nothing - we must do something of groundbreaking significance.

I see the HWMAC **as the perfect first vital step towards a new positive image for this place.** Its not the whole answer but it is the very best first big step I can imagine. It will almost immediately change the perception of our town. It will be media grabbing with its visual impact, positive and snap us out of the perceived image we have now.

The proposal by the Prosper Northland Trust sets up a virtually risk free proposition for the WDC - addressing the previous concerns of ratepayers and councillors entirely.

Yours

Andrew Garratt.  
Human Resource Manager

To: Prosper Northland Trust

30 September 2014

From: Jan Twentyman

Owner

Burning Issues Gallery

Town Basin

Whangarei

Dear Prosper Northland Trust,

I write this letter of support for the Hunterwasser & Wairau Maori Art Centre proposal for the following reasons

This project is both cost effective and gives us a fantastic marketing opportunity at little cost in our efforts to promote the ongoing vitality of our city and increase visitors to our town and surrounding area.

It gives on the outside, with colour, vibrancy and a great artistic representation of our region and because the outside is so visual will draw people in to explore our art and our story.

As an Art Gallery owner in the Town Basin for over ten years I have had many conversations with customers and artists over the years with lots of positive support for this project.

We have had very strong interest, support and requests for information about the work of Hunterwasser and the Hunterwasser Gallery in our town from our overseas visitors.

Many of our Auckland customers, who have huge support for our region, have expressed horrified dismay and astonishment that the project has not gone ahead. "It is a no brainer" is the sentiment expressed by many a New Zealand and overseas visitor to Burning Issues Gallery.

Let's just do it.

Yours Sincerely

Jan Twentyman

Burning Issues Gallery



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9 September 2014

To Whom It May Concern

### **Hundertwasser and Wairau Maori Art Centre □ Prosper Northland**

This letter is in support of the Hundertwasser and Wairau Maori Art Centre (HWMAC) proposal. NZ Chambers of Commerce Northland has been supportive of this initiative for a number of years and has previously made submission to council, written articles in the media, held networking and information events promoting this project.

Our town's reputation is not so much about what we think of the place, but rather what people outside think. Why does it matter what others think? It matters because our community's social wellbeing needs to be underpinned by growth and a vibrant economic environment. This growth relies on encouraging positive, creative and energetic people to stay in or move to our region and to contribute to fulfilling its potential. These people will be influenced by our reputation and the stories told about us nationally and internationally.

HWMAC is an extraordinary opportunity for Whangarei on this site. Accompanied by an art gallery, shop, cafe, playground and park area. Being next to the existing attractive facilities developed by the Council, this project will compliment what is already there as a place for people to enjoy.

Cities try to find a point of difference to attract tourists and create commercial activity. Whangarei has nothing which differentiates it from other cities, certainly not artistically. We need an inspiring environment for ourselves and for our visitors, and this project will do it. We will immediately achieve New Zealand and international recognition from the design, and from the association with Frederick Hundertwasser. The striking architecture will become the identifying symbol for Whangarei. Our city will become a talking point for the positives throughout New Zealand, rather than for the negatives.

The Hundertwasser and Wairau Maori Art Centre will be a catalyst for more developments in the city, because of the stimulus to tourism and the associated business activities. It presents a unique opportunity to develop one of New Zealand's truly iconic buildings that also fits within the WDC's Town Basin revitalisation vision, with economic benefits which based on the 2011 Deloitte Report would deliver a return on investment.

If there is no compelling point of difference to our town, if there is only incremental change rather than transformation we will continue to struggle to encourage visitors to come into Whangarei's urban environment let alone spend sufficient time within it to form an attachment to it. Any such compelling point of difference is unlikely to be acceptable to everyone because if it was acceptable to all then it would be unlikely to be a point of difference and it would cease to amaze and delight or provoke any reaction that would encourage further investigation

Yours sincerely

Tony Collins  
Chief Executive Officer



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Phone 0064 9 434 42 14  
Mobile 0064 21 169 67 18  
E-Mail goldenkiwi@manorg.net  
GST number 95-480-480*

Whangarei, 19th of September 2014

To whom it may concern

We are a company that owns a prime piece of property in Whangarei. We are working very actively to attract investors / developers to create a project for the benefit of the wider Whangarei area.

In this respect we have obviously followed the development of the Hundertwasser project with huge interest. As many others, we were very disappointed by the recent, and in our eyes, not understandable decision of the Whangarei District Council in this matter.

We would like to emphasize the positive signals such a development will have to potential investors. Although this would not be a guarantee for other developments to follow, it would influence the picture of Whangarei to investors in a very positive way. This project, if realized, will put Whangarei on a map it's just not on yet.

We will continue to support the Hundertwasser project, as we have in the past, and will follow the evolution of it with interest. We will endeavour to advance with our plans and projects, but have to state clearly that, with a realized Hundertwasser project, it will be easier for us to sell Whangarei as an attractive destination to potential investors.

Didier Agassis  
Ian Moratti  
Herbert Segmuller

Golden Kiwi Holdings Limited

A large, stylized handwritten signature in blue ink, likely belonging to one of the named individuals (Didier Agassis, Ian Moratti, or Herbert Segmuller). The signature is fluid and spans across the width of the text area.

1 October 2014

Whangarei District Council

Prosper Northland Trust

[Jenny\\_Hill@clear.net.nz](mailto:Jenny_Hill@clear.net.nz)

[vardis@vodafone.co.nz](mailto:vardis@vodafone.co.nz)



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**RE: HUNDERTWASSER AND WAIRAU ARTS CENTRE**

1. We act for numerous Northland institutions, construction companies, small to medium sized business, landlords and tenants.
2. Our decision to pledge sponsorship for the HAC was made following a survey of our 25 staff members, and their overwhelming support for the project.
3. We are aware that at least one anchor project in the CBD has been delayed since the WDC abandoned the HAC. This is a major development which is still being touted as underpinning the revitalisation of the city, but investors have lost confidence in Whangarei, and it may not proceed. The flow on affects from its loss could not be overstated.
4. Construction firms in particular have been negatively affected by loss of the Hundertwasser project itself, but also the downturn in general commercial confidence.
5. Commercial buildings remain untenanted.
6. There is a loss of confidence by Town Basin retailers.
7. The above factors impact directly on the profitability of law firms, including MWIS.

Yours faithfully

**MARSDEN WOODS INSKIP SMITH**

A blue ink signature of Neil Brown, written in a cursive style.

**NEIL BROWN**

Practice Manager

Email: [neilb@mwis.co.nz](mailto:neilb@mwis.co.nz)

Marsden Woods Inskip Smith

Office of the Crown Solicitor for Northland | Partners: Michael Smith · Andrew Golightly · Bernadette O'Connor

# michael hill

29th September 2014

Prosper Northland

When Frank Lloyd Wright submitted his plans for building an art museum in New York, The Guggenheim, it met with harsh criticism. Architects tried to block the building of such an ugly and expensive project.

It would be a disgrace to the city.

NYC Parks commissioner Robert Moss snapped, it will look like an inverted oat meal dish.

The Guggenheim this year will celebrates it's 50th year and is now recognised as a master piece and a huge tourist attraction for NYC.

Whangarei is in a similar predicament.

It has a once in a lifetime opportunity to endorse the building of The Hundertwasser Art Centre.

It is not unusual for people to be critical of such an expensive and unusual building.

It takes great courage and leaders with foresight to be able to make a call, to build against all odds.

From my perspective I see it as a must for Whangarei and it's future as a major tourist destination rather than a drive thru to further north.

Can you imagine 50 years from now, Whangarei could be celebrating a world famous tourist attraction that put the city on the map.

I sincerely hope this project goes ahead.

Sir Michael Hill



NORTHLAND ECONOMIC ACTION GROUP

**26<sup>th</sup> September 2014**

**Pam Tohill**

**Sector Coordinator and Trustee**

**Prosper Northland Trust.**

**Dear Pam**

**Support for the Hundertwasser Art Centre and Wairau Art Gallery Project.**

**The Northland Economic Action Group (NEAG) was formed from the ‘Whole of Northland’ Economic Summit series held in 2012. The NEAG is a sector representative group, which includes representatives from the main industry sectors in Northland as well as the Education and Health sectors and Maori. There are 14 sector group representatives at the table.**

**NEAG is a voluntary organisation, formed to provide effective communication channels with identified sectors to provide validated independent advice and guidance to Northland Inc. This is to assist in growing a strong and thriving Northland economy.**

**NEAG supports the initiatives taken by the Prosper Northland Trust to develop fund and operate the proposed Hundertwasser Arts Centre and Wairau Maori Art Gallery project.**

**This is a tremendous unique opportunity for Whangarei and Northland where we have a museum dedicated to one of the 20<sup>th</sup> Century’s internationally renowned artist, architect and environmentalist who chose to make his home in Northland. Amongst Hundertwasser’s buildings throughout the world this would be known as his ‘last design’.**

**This, combined with the Wairau Maori Art Gallery project would make the complex an iconic destination for national and international tourists.**

**Both the Deloitte feasibility report and the draft Crowe Howarth on the project indicate a significant increase in tourists visiting Whangarei and this will help lift the local economy. Additionally, it will be a very important addition to the Northland Tourist Trail, giving that extra incentive for visitors to turn north instead of south when they first arrive into Auckland.**

**Prosper Northland Trust has indicated that it will provide an additional \$5 million towards the project and have arranged for a local organisation to underwrite the operating costs against any trading losses for the first 4 years. This, we believe, would go a long way towards removing some of the previous objections of Whangarei District Councillors.**

**Whangarei and Northland needs economic growth and additional employment. With the downturn in dairy returns this is even more important.**

**The Hundertwasser Art Centre and the Wairua Art Gallery Project are low hanging fruit in terms of providing an increase in economic activity. It would be great to see an asset that has been lying idle for many years being turned into an iconic destination that is a 'symbol for excitement, unity, pride, and self-esteem' - enhancing tourism in the region, and with it, on-going economic benefits.**

**Yours faithfully**

A handwritten signature in blue ink, appearing to read 'Graham Dawson', is positioned above the printed name.

**Graham Dawson**

**Chair**

**Northland Economic Action Group**



22 September, 2014

Prosper Northland Trust

**Letter of Support for the Hundertwasser & Wairau Maori Art Centre**

I would like to take this opportunity to add my support and the support of the Northland Branch of Hospitality New Zealand to the HWMAC. We see the HWMAC not as a single opportunity but a multi sector initiative, we support The Prosper Northland.

The Northland Branch of Hospitality NZ consists of 112 members, from Wellsford to Cape Reinga. Our members are the Pubs, Clubs, Hotels and Restaurants of Northland.

It is my strong belief, and that of the branch, that the HWMAC would provide a much needed boost to the hospitality industry in Northland. Not only would the centre be a vibrant and viable activity in the town basin of Whangarei but importantly it would be the catalyst for growth in our industry.

The time for inward thinking is gone, our industry dictates that we adapt, change and improve to maintain point of difference and market share.

The HWMAC will allow Whangarei to attract visitors that have either bypassed Whangarei or not come to Northland due to lack of tourism infrastructure.

We also see HWMAC will assist us in the Retention of staff in our industry will improve through job opportunities, this can give our young people the opportunity to live and work here, hone their skills and participate in our community in a positive fashion.

Our industry is in trouble in the north, we are under prepared for what is coming. We need infrastructure, positive initiatives, and our young people to be trained and ready, we need to start now. Here is our chance.

***Dr Ganesh Nana, Chief Economist BERL. Hospitality NZ Conference 2014***

*Nation wide 34%the hospitality sector is made up of people less than 24 years of age.*

*Change is coming more rapidly than many of us predict.*

*China will become our biggest tourist market*

*Young Maori are your future workforce in the hospitality sector*

*Tourism is our second biggest export earner*

All of the above shows great **Opportunity and Social Benefits** for Whangarei and Northland.

Put simply - We see the Hundertwasser & Wairau Maori Art Centre as an opportunity for our district that is too good to miss.

We wish all well at Prosper Northland Trust and would like to take this opportunity to thank them for the work they are doing in the North and wish them well with this and other projects they have to support our region now and for the future.

Should you have any queries with regards to this letter of support please feel free to contact the writer at any time on +64 21 387761

Best Regards



Philip Sentch  
Northland Branch President  
Hospitality New Zealand



Webb Ross McNab Kilpatrick

17 September 2014

The Prosper Northland Trust

**HUNDERTWASSER & WAIRAU MAORI ART CENTRE**

Webb Ross McNab Kilpatrick Limited is the largest law firm in Northland, and although it has recently changed its name, the companies of Webb Ross and Ulrich McNab Kilpatrick have a proud and longstanding history in the region. Currently, there are seven directors of the firm, and they unanimously support the implementation of the Hundertwasser and Wairau Maori Art Centre.

Our firm is deeply embedded within every aspect of life in Whangarei, and we are acutely aware that there remains a need within the region to develop tourism and commercial growth. We believe that the Hundertwasser and Wairau Maori Art Centre is an excellent way of achieving both objectives.

The Hundertwasser and Wairau Maori Art Centre would, in our collective opinion, be an iconic project that raises the profile of both our city and the whole of Northland. Within our industry, the implementation of the Hundertwasser and Wairau Maori Art Centre is seen to be a progressive step to developing a cultural activity that would attract tourists and the supporting commercial activity to our city. We support The Prosper Northland Trust in advancing its application to Council to establish the Hundertwasser and Wairau Maori Art Centre.

This firm will consider supporting the venture in a more tangible way once the establishment of the Hundertwasser and Wairau Maori Art Centre is approved.

Yours faithfully  
**WEBB ROSS MCNAB KILPATRICK LIMITED**

**DAVID GRINDLE**  
 Director

Direct dial: 09 470 2427  
 Email: david.grindle@wrmk.co.nz

cc: [vardis@vodafone.co.nz](mailto:vardis@vodafone.co.nz)

Webb Ross McNab Kilpatrick Ltd.  
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Directors	Consultants	Associates	Lawyers
Megan Bawden	Barbara Beck	Rebecca Merry	Rosemary Allen
David Grindle	Vanessa Crosby	Christopher Taylor	Judith Collins
Jim Kilpatrick	Bruce McGregor	Ryan Welsh	Emma Smith
Wayne McKean	Clive Jackson	<b>Senior Lawyers</b>	Andrew Neill
Neil McNab		Dan Baker	Tessa Baker
Tony Savage		Tania Beckham	
Steve Wong		Jared Cains	
		Andrew Easterbrook	





## The Prosper Northland Trust

25/09/2014

Whangarei Economic Development Group is an action group comprising of a cross section of people representing many business sectors.

WEDG supports and encourages the notion that private and public organizations work collaboratively to enable economic growth and development in the Whangarei District.

WEDG gives its full support to the Prosper Northland Trust's new proposal for the HWMAC project to proceed without delay.

We urge all Councillors to be open minded and vote in favour of this unique opportunity, which will not be a burden to ratepayers under the new private funding model.

The HWMAC will set the ball rolling to rejuvenate the CBD and Town Basin area. It will also be a wonderful catalyst for growth in jobs, training programmes, apprenticeships, new business and visitor numbers.

The time has come to make some bold and dynamic decisions to bring positive change to our CBD. The people in our Community have no connection to the CBD- they no longer see it as their first choice shopping or entertainment destination. The CBD needs PEOPLE to survive and will continue to struggle unless a project such as HWMAC is built to encourage locals and visitors to WANT to come to the City Centre.

WEDG believes it is time to turn negatives into positives:

- 1.Community ambivalence >> Community involvement and engagement
- 2.Unemployment>>training and jobs
- 3.No disposable income >> extra cash to spend on entertainment,dining out,shopping.
- 4.Empty buildings >>new businesses, new developments
- 5.Drabness >> Colour
- 6.Lacklustre >> Vibrancy

The Hundertwasser and Wairau Maori Art Centre will be a significant factor in transforming Whangarei to a truly iconic city for future generations.

Yours faithfully

Pam Tohill

Chairperson WEDG

**From:** Desmond Wallace <[reyburnlanestudio@hotmail.com](mailto:reyburnlanestudio@hotmail.com)>

**Date:** 18 September 2014 7:34:43 pm NZST

**To:** "[vardis@vodafone.co.nz](mailto:vardis@vodafone.co.nz)" <[vardis@vodafone.co.nz](mailto:vardis@vodafone.co.nz)>

**Subject:** RE: Prosper Northland Trust letter

To whom it may concern,

I am writing on behalf of the Whangarei City Business District Hospitality Business owners, including the many Restaurant, Cafe and Bar owners aswell as their staff and many patrons/customers in support of the Hundertwasser project going ahead through the Prosper Northland Trust. We give this support due to feeling extremely let down by the WDC for turning down the opportunity to enhance the city and create such a magical attraction for all of Whangarei and the thousands of tourists it would attract to enjoy. Whangarei city centre is not a destination on the tourist circuit when travelling New Zealand infact we have very little to offer as a tourist destination. Support is also given to the Prosper Northland Trust because we know it will create employment and positivity within our community along with a sense of pride and a point of difference. We sincerely hope the Whangarei District Council will offer its support to the Prosper Northland Trust proposal to keep our vision and dream of the HAC alive.

Yours Faithfully,  
Des Wallace

Director- Bacio Bar  
31 Bank Street,  
Whangarei.

23/9/14

To the Prosper Northland Trust

Re the Hundertwasser and Wairau Maori Art Centre.

I have to say that i was stunned when the council in there so called wisdom chose to can the above. We have been fortunate enough to have lived in Whangarei for 9 years now and must say love it here. Six years ago we opened a business here believing that the town had a vision of growth and change. Now whilst that has happened in a number of areas that see the locals benefit, ie the 2 bridges and walk way, i have seen absolutely nothing done to attract tourists to our fair Town. Small business is struggling, including us, and that is very apparent by the number of retailers that have closed there doors and the number of empty shops in the CBD. You consistently see Rotorua, Wellington, etc promoting themselves on TV, why ? .I believe it is simple, they have a point of difference, and have something no other Town has, eg a world class Museum, Hot Pools etc. If it works for them, why not us.

I am in full support of the above, and it appears our newly elected MP Dr Shane Reti agrees that if we are to attract more people to Whangarei we need a reason for them to stop and visit. He also stated that he would push for Cruise Ships to stop at Marsden Point if we had something to entice them to do so. Every time there is an event in town we enjoy buoyant trade, and i am sure that the rest of town does as well. Lets get a permanent draw card, and lets get it now, before more shops shut, and more peoples lives are adversely effected.

Bring it on, and bring it on now.

Kind Regards

Kevin Ross & Julie Tan

World of Decor

2 Clyde Street.

Whangarei.



Barry Trass

Prosper Northland Trust

Homeworld

401, Western Hills Drive

Whangarei 0110

Dear Barry,

Ref: Hundertwasser and Maori Art Museum Proposal - Whangarei CBD

I am writing to add support to the Trusts initiative to secure the above for the benefits it will bring to Whangarei at a local level and Northland from a regional perspective. My support is based on the obvious economic development benefits such a facility will bring and the likely multiplier investment effects this will have on the CBD.

Destination place marketing initiatives such as this in areas around the world have shown immediate positive effects on regenerating areas and have increased investment within CBD areas. The unique design and scale of the proposal is of sufficient capacity to create a level of interest that will stimulate positive change in the area. In short it will put Whangarei on the international visitor, "must do" list.

To add context to this it is important to point out that my comments are from direct experience gained within the UK and where Shorestone is now contributing to revitalisation projects being undertaken within NZ.

Of great significance to Whangarei is its current lack of tourism offer which is reflected in the lack of good quality hotels within the CBD. The existing hotel accommodation available currently relies heavily on a reasonably stable business and/or corporate trade but a very mixed summer visitor trade. The reason for the latter appears to be the lack of any real tourist draw for Whangarei. If provision of a number of significant tourist opportunities were to be established within the Whangarei District and with particular links to the CBD this would have significant effects on the trading of both the existing hotels and the sustainability of any new hotel development.

I am aware there have been a number of tourism initiatives being looked at within the district which includes: Hihiaua Cultural Centre as well as the Hundertwasser and Maori Art Museum. I do feel that the lack of a reason to visit Whangarei is not giving the City the opportunity to compete with other areas in Northland which have captured, in particular, the interest of tourism sector which has created new hotel projects.

32, Kiteone Road, Parua Bay, Whangarei, 0174

[www.shorestone.co.nz](http://www.shorestone.co.nz)

[info@shorestone.co.nz](mailto:info@shorestone.co.nz)

0274335334

1 October 2014

The Prosper Northland Trust

**Letter of Support: Hundertwasser and Wairau Maori Arts Centre (HWMAC)**

Hospitality New Zealand is a trade association supporting hospitality and tourism business nationwide. Our 2400 members range from accommodation hotels of all sizes, to bars, restaurants and cafes. We represent over 100 members in the Northland region.

I would like on behalf of Hospitality New Zealand to add my support to the HWMAC. This initiative will provide a welcome boost to the tourism and hospitality industries in Whangarei and wider Northland.

Our members in Northland understand the unique point of difference the centre would provide and the catalyst it would become in attracting tourism growth including the cruise ship industry to the area. It will provide direct and indirect employment opportunities and associated economic benefits that will benefit generations to come. The profile it will provide for Maori art will benefit not only Northland but all New Zealand.

Northland has to compete with every other region in New Zealand for both the domestic and international tourist dollar. The HWMAC will give both Whangarei as a town and Northland as a region a competitive advantage and a new and exciting story to tell.

Tourism growth has many positive flow-on benefits to the community. Not only in terms of revenue collected directly by accommodation, activity, attraction, transport, retailers, and food and beverage operators but in supporting the wider economy that supports those industries. It also provides more job opportunities for young residents making it less imperative for them to leave the region to pursue a career.

We offer the Prosper Northland Trust our full support and encourage our local government decision-makers to do the right and proper thing on behalf of the community they represent.

Please feel free to contact me at any time on 027 249 0844.

Yours sincerely



Adam Cunningham  
National President  
Hospitality New Zealand

Adrian Smith  
6 Reotahi Rd  
RD 4  
Whangarei 0174

1 September 2014

## **To whom it may concern**

I was bitterly disappointed in the earlier Whangarei District Council's decision not to progress with the planning and construction of the Hundertwasser Art Centre. I saw the decision as short sighted and lacking in vision. I was looking forward to a facility that celebrated the arts and Maori culture, a resource which would be used and admired by our own community but also nationally and internationally. I saw the spinoffs for Whangarei as being significant.

I am the principal of One Tree Point School and have been involved in Education for over thirty years. As such, I have a thorough understanding of what works in education and what doesn't. Exposing children to the arts and culture are an authentic way of engaging primary aged children in learning. Study in this area develops an appreciation of beauty, difference, creativity and in this case our own Maori culture and the important place it has here in Aotearoa. It was my opinion that schools around Whangarei and Tai Tokerau would have capitalised on this resource and our students would have benefitted greatly from it. Consequently I was disappointed that the consultation process did not include discussions with schools.

When I heard about the new proposal from Prosper Northland and their innovative funding model, I thought it important to gain an understanding of what our local primary schools really thought. After providing Northland schools with a summary of the proposed business plan I gave them an opportunity to take part in an online survey. The results, which are attached, come from thirty principals' responses to the survey. Although a relatively small sample of schools the results are indicative of a strong support from Tai Tokerau primary schools for the new proposed Hundertwasser Art Centre.

I would appreciate you factoring the educational argument into any future decision making process, giving schools the representation they deserve in this important matter.

I personally endorse the Prosper Northland proposal wholeheartedly.

Adrian Smith

12 Waetford Rd  
Matapouri  
RD3  
Whangarei 0173

21/09/2014

To; The Prosper Northland Trust

My name is Julia Parry and I have been teaching in Whangarei for the past 30 years. I am writing to you, as a teaching professional, to strongly support the construction of the privately funded Hundertwasser Wairau Art Centre (HWAC) in Whangarei.

In my view the Hundertwasser Wairau Art Centre will become an iconic, national and global drawcard to showcase Northland's vibrant artistic community to New Zealanders and tourists alike. Hundertwasser was a world renowned, visionary artist and environmentalist – he designed one of his projects especially for our small city, in a region that he loved – how can we decline such a gracious gift? His philosophies, artistic skills and environmental ideas are taught to, and appreciated by, school children all over New Zealand, and indeed the world, In terms of education alone, he has much to offer. Imagine if our students, and those across New Zealand, could see his work first hand! That, in itself, would be a remarkable and unique opportunity.

Over my time in Whangarei I have also watched as successive councils have, with seemingly little futuristic strategic direction, allowed many, many tourism-focussed opportunities pass Whangarei by, and in doing so, have limited employment opportunities for many generations of students that I have taught.

As a smaller city, we need to diversify our reliance on agriculture, as being a 'service-town' is far too narrow-minded for the 21<sup>st</sup> century. For such a beautiful part of New Zealand, tourism is surely another pathway for our future – it is indeed becoming a backbone of the New Zealand economy. Why is Whangarei still missing out on this thriving aspect of job creation?

Who is looking to the future, in this vision of sustainable employment opportunities for our children? Council has a responsibility to be visionary, to enable the growth of this city.

Surely it is time that the Council supports local businesses who are searching for more long term, sustainable growth opportunities to enable job creation for the youth of Whangarei. Who is currently striving to keep our children employed in Whangarei? – it seems to be small-medium sized businesses alone. Council should have a mandatory role in actively supporting initiatives that enhance further job creation opportunities in our small city.

Further, it is imperative that our future citizens, who are currently in our classrooms, have a sense of real pride in 'our place'. Pride encourages people to stay, to contribute meaningfully, and to seek employment or business opportunities in a place, all of which contribute to community well-being. While implicit social benefits that Council is expected to support, like water, waste, roads and footpaths, all financed by ratepayers and the government in

partnership – with no discussion on cost recovery or profit as their key determinants, create some employment, they do not contribute significantly to our sense of pride in ‘our place’.

What a shining example the Town Basin, Quayside has been, becoming a drawcard for all Whangarei residents, and visitors alike, and something for our city to be proud of, even though there was some controversy at the time of its construction. Civic-minded goals like this, which benefit all ratepayers, looking beyond self-interest, is surely an implicit vision for an enlightened society. The HWAC, uniquely designed especially for Whangarei – the only one of its kind - would greatly add to and enhance this arts, culture and heritage precinct.

Council must have a mandate to promote a strong and vibrant cultural emphasis and identity, alongside the sporting interests and facilities so strongly supported in our small city. All members of our small city can gain from provided amenities, even if they don't use them themselves – their existence contributes to social adhesion in our community. The Arts bring emotional, cultural and intellectual strength, and pride, to our community – allow us the opportunity to be creative and visionary.

The HWAC is a project of national, and global, significance – we must make every effort to not let this opportunity slip by us! Whangarei should be where holidays begin in Northland – let us continue to create a unique and positive identity to draw people here, and to make us and our future citizens proud – Yes, we Love It Here! The HWAC will contribute enormously to that unique identity, as well as create future educational and potential employment opportunities for our children.

Yours sincerely

Julia Parry





19 September 2014

To Whom It May Concern

On behalf of the Board of People Potential Limited, I wish to support the reviewed Hundertwasser and Wairau Maori Art Centre proposal.

People Potential Limited is a registered tertiary training provider and the company has been involved in the education of young people and adults for more than twenty years. One of our most important goals is to see our students transition successfully from training into employment and there is no doubt that the Hundertwasser and Wairau Maori Art Centre project would inject a number of really important job opportunities for the city and for the people we train in particular.

The fact that unemployment in Northland is the key issue facing our economic well-being, we were devastated when the original vote went against this proposal. We could see nothing but economic stimulation as its result and the creation of excitement and jobs. We have a large hospitality school and so a thriving tourism sector in our community would provide them with both casual and full time employment. There would be a spin off for the rest of the community and it would give our city a point of difference.

Further, we believe that Whangarei has never been a destination of choice for the international student market and the Hundertwasser and Wairau Maori Art Centre project could make a huge difference. Whangarei has no internationally known landmarks and this project would certainly change that perception. The government is really keen to grow the international student market and unless our community is prepared to be innovative and interesting this just won't happen in Whangarei.

As a city we have such a lot to offer. Daily the river area becomes a pedestrian mecca. The Hundertwasser and Wairau Maori Art Centre would ensure that tourists also were able to appreciate our facilities as they turn in, instead of driving straight on.

Yours sincerely

Sandra McKersey QSM  
EXECUTIVE DIRECTOR



20 June 2014

Cr Cherry Hermon  
Whangarei District Council  
Private Bag 9023  
WHANGAREI 0148

Dear Cr Hermon,

**Re: Hundertwasser Arts Centre**

We write to you with regards to the proposal to build a Hundertwasser museum in Whangarei.

In April of this year we visited the Hundertwasser house and museum in Vienna, Austria, as part of a school trip. We believe that a Hundertwasser museum in Whangarei would benefit the community. When we were there, we noticed a great number of interested tourists visiting the museum. Many of these were school children. We had a guided tour of the museum and the guide explained not only the work, but the philosophy behind it. Hundertwasser was very concerned about the environment and this philosophy is relevant to us in New Zealand.

We know that there are many artists in Whangarei, but tourists wouldn't travel to Whangarei to visit a gallery of unknown artists, but we believe that a Hundertwasser gallery would attract tourists, and therefore invoke interest in local art. This would benefit the local artists.

We heard from the guide at the Hundertwasser museum in Vienna that it took ten years before approval was given to build the Hundertwasser houses, but once the community saw the completed work, they very quickly gave permission to build the Hundertwasser museum in Vienna.

As young people in Whangarei we would be excited to have such a place as the Hundertwasser museum here. We believe that Whangarei is a developing city and that the museum, along with other noteworthy projects (such as the bridge, the town basin and the markets on the canopy bridge), will ensure a prosperous future for us.

Yours sincerely

Tom Turner, Ben Luxford & Leshego Mpe  
On Behalf of the Europe Trip 2014 Group (19 students)

20 June 2014

Cr Cherry Hermon  
Whangarei District Council  
Private Bag 9023  
WHANGAREI 0148

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Yours sincerely

Tom Turner, Ben Luxford & Leshego Mpe  
On Behalf of the Europe Trip 2014 Group (19 students)

From: "Tim Robinson" <[Tim.Robinson@spark.co.nz](mailto:Tim.Robinson@spark.co.nz)>  
Date: 24/09/2014 8:47 AM  
Subject: Letter of support for Prosper Northland Trust  
To: "[lalloydnz@gmail.com](mailto:lalloydnz@gmail.com)" <[lalloydnz@gmail.com](mailto:lalloydnz@gmail.com)>  
Cc: "WBHS Board of Trustees" <[BoardOfTrustees@wbhs.school.nz](mailto:BoardOfTrustees@wbhs.school.nz)>

Hi Linda,

The Board of Trustees considered your request at our meeting held last night (23<sup>rd</sup>)

The board wishes to offer support to your project on the basis that WBHS is always seeking new and innovative ways to improve our student achievement and outcomes. Any new initiatives that offer our students additional learning opportunities and the chance to experience different environments to enhance their personal achievement are of benefit to both the students and to our school.

We wish you all success in your project and look forward to hearing how we may benefit from the successful fulfilment of it. Please continue to appraise us of progress.

Thanks and Regards

---

Thanks & Regards



**Tim Robinson**  
Chair, Board of Trustees, Whangarei Boys High School

**T** [+64 9 437 4293](tel:+6494374293) (extn 99293)  
**M** +64 27 493 4127  
**E** [Tim.Robinson@spark.co.nz](mailto:Tim.Robinson@spark.co.nz)

113 Bank Street  
P O Box 442, Whangarei  
[www.sparkdigital.co.nz](http://www.sparkdigital.co.nz)

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**NORTHLAND DISTRICT HEALTH BOARD**

*Te Poari Hauora Ā Rohe O Te Tai Tokerau*



26 September 2014

Barry Trask  
C/o The Prosper Northland Trust

[Jenny\\_hill@clear.net](mailto:Jenny_hill@clear.net)  
[vardis@vodafone.co.nz](mailto:vardis@vodafone.co.nz)

Dear Barry

Northland DHB is supportive of environmentally and culturally appropriate economic development if it increases employment and lifts the socio-economic status of Northlanders. The association between socio-economic status and health outcomes is well described, and equitable economic development should improve health outcomes.

Although the Hundertwasser and Wairau Maori Art Centre alone is unlikely to result in easily measurable improved health outcomes for the community, the focus on Maori art and a commitment to employing Maori staff would be a positive step in enhancing the wellbeing of our community, and potentially contribute to reducing inequities in unemployment and health.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Nick Chamberlain'.

**Dr Nick Chamberlain**  
Chief Executive

From: "Tim Robinson" <[Tim.Robinson@spark.co.nz](mailto:Tim.Robinson@spark.co.nz)>  
Date: 24/09/2014 8:47 AM  
Subject: Letter of support for Prosper Northland Trust  
To: "[lalloydnz@gmail.com](mailto:lalloydnz@gmail.com)" <[lalloydnz@gmail.com](mailto:lalloydnz@gmail.com)>  
Cc: "WBHS Board of Trustees" <[BoardOfTrustees@wbhs.school.nz](mailto:BoardOfTrustees@wbhs.school.nz)>

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Thanks and Regards

---

Thanks & Regards



Tim Robinson  
Chair, Board of Trustees, Whangarei Boys High School

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## THE HUNDERTWASSER AND WAIRAU MAORI ARTS CENTRE

Statements with a Maori focus, by representatives of the Wairau Maori Art Gallery Board in support of the HWMAC Trust.

12 September 2014.

1. “Hundertwasser is buried in my Taumāreke tribal territory of my maternal grandfather Te Taurangatira Werekake of Te Kapotai, Ngati Wai, Ngati Hine linkages. His art in Kawakawa was supported by my relatives when he was living with them, and also to this day. Dotty Hohepa, my grandniece of Moerewa, now living in my father’s home in Waima would love to help. She designed and built the tourist chair in the Hundertwasser style in Kawakawa, Her brother is a well known artist (his daughter is Willow Jean Prime) - they will all help also because they are Te Kapotai / Ngati Wai / Ngapuhi. So has Te Warihi Hetaraka, master carver of Hihiaua and Ngati Wai, who has always expressed his support for both the Hihiaua and Hundertwasser projects. He is also Ngati Wai. And you also Lizaroha because of that ancestral linkages.

Hundertwasser designs mark the artistic nature of Kawakawa which all Whangarei District and Northland Regional Council members should view and understand its link to the Maori hapu groupings there. The prize winning underground building for their children is a prototype that could be replicated in Whangarei, Ngati Hine should be consulted and I am pretty sure they will assist. Of course Ngati Hine would prefer it in Kawakawa given the inexplicably strange antihundertwasser attitude of the majority of Whangarei District Councillors. Ngati Hine does have traditional territorial connections with Whangarei, the father of their founding ancestor Hineamaru is in the burial caves adjacent to the quarries south of Whangarei - Te Poukā o Torongare.”

Patu Hohepa.

2. “The Hundertwasser and Wairau Maori Arts Centre will provide Maori throughout Aotearoa, with a permanent place to view and experience the best of Maori art. This will be a unique Arts Centre with two galleries, one permanently displaying the vibrant work of Hundertwasser and the other exhibiting contemporary and traditional arts of Maori.

Maori artists of the highest standing, recognized by their peers in national and international forums, will exhibit their work. Imagine how exciting it will be to know that there is one place in Aotearoa New Zealand where Maori artwork will always, permanently, be able to be seen by the people of Te Taitokerau, of Aotearoa and the world beyond.

The HWMAC Maori artists will be registered to use the trademark, Toi Iho, denoting high quality and authentic Maori art.



It is envisaged that art students and developing artists will benefit from exhibitions by exemplary the Maori role models who are experienced art practitioners in HWMAC.

Indigenous communities from other countries will be able to engage with the indigenous artists of this country through the HWMAC. From time to time it is hoped that the best artists belonging to those indigenous communities will have work on exhibition in the Wairau Maori Art Gallery alongside Maori.”

Elizabeth Ellis CNZM JP  
Ngati Porou, Ngapuhi

23 Berne Place  
Auckland 0626  
New Zealand  
Phone 64 9 419 0873  
Mobile 021 624 459



## *Hihiaua Cultural Centre Trust*

*C/- Chairman, R J Drake M.N.Z.M., R D 2, Tangiteroria 0381*

*telephone: 09 - 433 2522*

*email: hihiaua@drakenz.com*

22nd September, 2014

To Whom It May Concern

### **Hundertwasser Project**

The Hihiaua Cultural Centre Trust supports the proposal for a Hundertwasser Art Centre at the Whangarei Town Basin, to be developed in parallel with the Hihiaua Cultural Centre.

We believe that both these projects can together contribute significantly to the enhancement of the Town Basin Precinct, with the potential of being a major draw card for New Zealand, encouraging the growth of visitor numbers and supporting economic activity in the District.

The Hihiaua Cultural Centre Trust reaffirms its willingness to assist the realization of Hundertwasser's wish that contemporary Maori art be integrated into the Hundertwasser Art Centre.



Richard Drake MNZM.  
Chairman

**WAIRAU MAORI ADVISORY PANEL  
HUNDERTWASSER ARTS CENTRE**

14 August 2014

The Chairpersons

Whangarei Art Museum Trust and the Prosper Northland Trust

WHANGAREI

Tena korua

The Wairau Maori Advisory Panel most strongly supports any initiatives that are taken by the Whangarei Art Museum Trust, Prosper Northland Trust, and groups and individuals in the community, to continue and complete the establishment of the Hundertwasser Arts Centre and Wairau Maori Art Gallery project. This letter is a modification of a letter we sent to the Whangarei Art Museum Trust 16 July 2014 after the Whangarei District Council made its disastrous decision in June 2014.

We emphatically restate that we believe the HAC WMAG project and the fantastic building in which it will be housed, is the injection of excitement that is needed to invigorate the cultural environment of the north and of New Zealand as a whole.

The world will benefit from it.

We have always said that visitors will be guaranteed to view Hundertwasser's unique works on permanent exhibition in New Zealand. Just imagine the delight of that experience. Thousands of Hundertwasser lovers from all over the world visit Hundertwasser Museum, Kunst Haus Wien, in Vienna. They will surely come to Whangarei as the only other place his work would be permanently on show, provided free of cost by the Hundertwasser Non-Profit Foundation in Vienna. How amazing that Hundertwasser made this magnificent gift to his adopted country, the place where he chose to be buried.

We support initiatives because this extraordinary artist had a deep love of Maori shown by his inspirational concept of having a Maori Art Gallery inside the Hundertwasser Arts Centre. As a result we have named the Maori Art gallery after him. Hundertwasser in Te Reo Maori means Wairau, which means one hundred waters in English. The Gallery will have exhibitions of contemporary Maori artists and indigenous artists on permanent display.

The Wairau Maori Advisory Panel endorses any moves that are made to respond to the thousands of enthusiasts who are in favour of the Hundertwasser proposal on the 'Yes Whangarei' website and initiatives that will promote the project. We reiterate that we will continue to work in complementary way with the Hihiaua Trust and will advance Maori cultural developments in Whangarei and Northland in any way possible. We will maintain cordial relationships and contact with the Hundertwasser Foundation in Vienna.

We admire your aspirations and we wish you well for the future.

Heoi ano

Elizabeth Ellis CNZM

Chairperson Wairau Maori Advisory Panel, Hundertwasser Arts Centre

*Members: Shane Cotton; Patu Hohepa; Jonathan Mane-Wheoki; Manos Nathan;*

*Lisa Reihana; Allen Wihongi; Ngahiraka Mason and Taipari Munro*

# TE HUINGA

Pam Tohill  
Sector Coordinator and Trustee  
Prosper Northland Trust

18<sup>th</sup> September, 2014

## Support for the Hundertwasser Art Centre

Tena koe e Pam, ara, tena koutou katoa e nga kaihapai i enei kaupapa whakahirahira.

Our Te Huinga forum consists of representatives from the various hapu of Whangarei Terenga Paraoa. We meet regularly to discuss and debate issues as we seek to achieve our vision statement "Ma Nga Hapu ano nga hapu e korero" or Hapu Self Determination and Self reliance.

Through real partnership, our respective hapu are seeking to play a significant part in progressing the interests of Whangarei and Taitokerau moving forward with a view to achieving the Te Karearea vision statement - "He Whenua Rangatira" or "Whangarei, a district of prosperity, well being and empowered communities".

Please note that at our most recent meeting held on September 4th, Te Huinga discussed the Hihiaua Cultural Centre and passed the following resolution:

That Te Huinga support an overall kaupapa that is:

- broad in its vision
- based on Maturanga Maori/Wairua Maori
- based on a clear set of tikanga Maori ie. humarie, kaitiaki, mahi tahi
- has an integrated set of clear objectives that will help sustain the overall kaupapa
- is clearly connected to other associated kaupapa that would include elements of the natural environment etc.

The intent of this resolution was that Te Huinga supports the development of a comprehensive, holistic and integrated strategy of cultural artworks, activities and natural features that would provide an array of focal points that would attract and appeal to those visiting our district but more importantly that would highlight the rich tangata whenua identity and pride of our community.

Some of these features would include the Waka & Wave sculpture, Parihaka, Hihiaua Cultural Centre, Dedicated sign posts and the Hundertwasser Centre.

Therefore, the Te Huinga Hapu forum supports the development of the Hundertwasser Centre within the concept of this overall approach. We think that the Hundertwasser Centre should not be developed in isolation of an overall strategy but would be better placed to complement other attractions that would be prioritised and created as resources became available.

Our support is based on the fact that Hundertwasser had an affinity with our people and with our natural environment and that such a centre would be a natural part of a general strategy as we have outlined.

Pita Tipene

A handwritten signature in black ink, appearing to read 'Pita Tipene', enclosed within a faint, light-colored rectangular border.

(Chairman)

18/09/14

To Prosper Northland Trust

I support the Hundertwasser Wairau Maori Art Center (HWMAC).

As a 32 year old Northlander I am writing my support towards the HAC as I feel that my generation was not represented in the local surveys.

The HWMAC is an opportunity for Whangarei and Northland to attract more visitors. I feel like we live in the best part of the country with amazing natural beauty, however we do not have a lot else to offer. Having an art and culture centre like the HWMAC would give us something unique.

There has already been some funding towards this venture and as far as I am aware a lot of the logistics with a project like this have already been done. This is something we need to do sooner rather than later as the opportunity will pass us by.

Yours sincerely

Matt Harrison

Activ8 Northland

Business Owner & Founder



**North Force AFC**  
providing Northland Football  
with the best vehicle to foster  
the development of individuals  
across all strands of the game.

Laurence Berry  
Club Manager  
North Force AFC Inc.  
PO Box 4402  
Whangarei 0112

23 September 2014

Prosper Northland Trust

To Whom It May Concern:

North Force is the playing name of Northland's regional football teams, competing in the men's Northern region Football League, the Women's Northern Conference League and boys' and girls' Auckland youth Metro League. We would like to offer our support to the Hundertwasser project.

Every week we represent our region in competition with the best teams from Hamilton and Tauranga north. To do so we need to perform well on many fronts on and off the field. This requires a huge logistical effort that involves transport, accommodation, fields and equipment, volunteers, employees, sponsors, charitable trusts, referees, food and nutrition, medical care, signage and printing, communications and technology. The complexity of running such an organisation requires a healthy and thriving community to back us in all respects, not just sporting and business.

A community is interlinked; its resources, structures and infrastructures are interlinked. This can be attested to by the recent opening of the Te Matau Pohe bridge and the new Q300 planes landing at Whangarei airport, two seemingly unrelated events that supported Whangarei's successful bid to host four games in the U-20 World Cup in 2015.

North Force supports the concept of the Hundertwasser project because development and growth, new and exciting features and development are, directly and indirectly, vital to the growth and success of organisations such as ours.

Laurence Berry



We wish to acknowledge the ongoing support  
of these charitable organisations.





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Sutherland Security  
The Northern Advocate

ASB Community Trust  
Oxford Sports Trust  
Pub Charity  
NZ Community Trust  
Lion Foundation  
Far North District Council  
Kaipara District Council  
Whangarei District Council  
Northland DHB

11 September 2014

To: Prosper Northland Trust  
Attention: Barry Trass

Dear Barry

### Hundertwasser Arts Centre Proposal

As the Chief Executive of Sport Northland I wanted to write to you to give our organisation's full support for the Hundertwasser Art Centre proposal being put forward by the Prosper Northland Trust.

We support and promote sport and recreation in Northland for the many benefits it brings to the community, including both mental and physical health. It is a known fact that arts and culture are also an important part of any healthy community and we see the Hundertwasser Art Centre as providing this for the Northland, and greater New Zealand, community.

We see this proposal as providing an excellent opportunity to attract visitors to our region and encourage locals and visitors alike to get outdoors and interact with this unique building, art, culture and the environment of the Town Basin and new Loop Walkway.

If this proposal wasn't taken up it would be every day Northlanders who miss out, not only economically but more importantly in terms of the loss of the mental health & general wellbeing benefits the facility could create. It would also give visiting sports teams another quality attraction to visit when they come into our region.

All the very best with your proposal.

Yours sincerely

Brent Eastwood  
Chief Executive



P.O. Box 1492, Whangarei 0140.  
Phone 09 437 9600, Fax 09 437 9639.  
www.sportnorthland.co.nz  
sportnorth@sportnorth.co.nz

# Stats and Surveys

**From:** Fergus Brown <[fergus@holidayparks.co.nz](mailto:fergus@holidayparks.co.nz)>

**Date:** September 25, 2014 at 8:53:11 AM GMT+12

**To:** Jeroen Jongejans <[jeroen@diving.co.nz](mailto:jeroen@diving.co.nz)>

**Subject:** Holiday park Expenditure

<b>EXPENDITURE NORTHLAND RTO YE JUNE 2014</b>	<b>All Holiday Park Visitors</b>	<b>Domestic Holiday Park Visitors</b>	<b>International Holiday Park Visitors</b>
Accommodation	\$19,815,021	\$13,359,563	\$6,455,458
Snacks/groceries	\$11,492,025	\$7,781,131	\$3,710,894
Activity/admission fees	\$10,172,253	\$2,654,534	\$7,517,719
Transport	\$11,041,260	\$1,003,596	\$10,037,664
Cafes/restaurants	\$8,463,893	\$4,540,079	\$3,923,814
Petrol/fuel	\$7,100,290	\$3,623,374	\$3,476,916
Bars/nightclubs	\$1,710,602	\$664,720	\$1,045,882
Gambling	\$223,918	\$191,161	\$32,757
Internet	\$572,870	\$247,641	\$325,230
Other expenditure	\$9,749,176	\$4,105,622	\$5,643,554
<b>TOTAL Expenditure</b>	<b>\$80,341,310</b>	<b>\$38,171,422</b>	<b>\$42,169,888</b>

Kind regards

Fergus Brown

Chief Executive

Holiday Accommodation Parks Association of New Zealand

PO Box 394

Paraparaumu 5254

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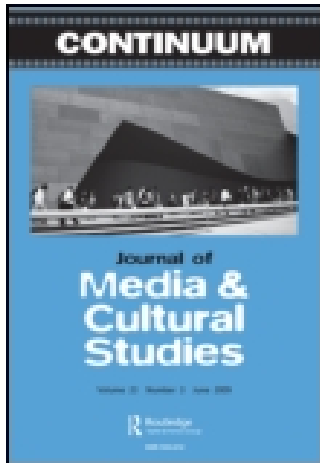
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### 'There's something special about this little town': cultural identity and the legacy of Hundertwasser in Kawakawa, New Zealand

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## **‘There’s something special about this little town’: cultural identity and the legacy of Hundertwasser in Kawakawa, New Zealand**

L. Kaino\*

*School of Communications and Arts, Edith Cowan University, Bunbury, Australia*

Ten years ago, I predicted that Kawakawa’s Hundertwasser toilet block would provide the impetus for its economic recovery (Kaino 2002). In 2012, this prediction has been vindicated. This paper explores how the Hundertwasser toilet block, Hundertwasser’s environmental and arts philosophies, and strong memories of his presence in Kawakawa have provided the wellspring for other cultural developments in the town, including a wealth of public art and the Bay of Islands Vintage Railway project. I argue that these cultural developments have shaped a particular structure of feeling and identity with place in Kawakawa, which its youth have inherited.

There is indeed something special about Kawakawa, a picturesque town in a verdant valley in far north New Zealand: the only town in New Zealand which has a State Highway running through its main street. However, the consensus of the 11 people interviewed for this paper is that without its twin tourist attractions of the Hundertwasser toilet block and its vintage steam engine project, Kawakawa would be in economic decline. Instead, it is attracting new businesses on a regular basis. This is impressive, given that Kawakawa’s population of 1347 has a higher level of unemployment, lower median income and lower education level than the average in the Northland region in New Zealand (Statistics New Zealand).<sup>1</sup>

Coal was discovered at Kawakawa in 1864 and railed to the riverside derrick at nearby Taumarere, which was linked to Kawakawa by train. This was the first rail in the North Island, built specifically to transport the coal to Taumarere. Mining ceased in 1912 and train transport was reduced to timber, farming produce and passengers. In 1985, the line to Kawakawa was disconnected from the national network but the line to the nearby tourist port of Opuia operated intermittently, until ceasing altogether in 2001 (Hansen 2010, 11–28). This saw the decline of Kawakawa’s role as a service centre for the Bay of Islands and the nearby town of Moerewa, whose meat works and service industries downsized in the 1980s (FitzHerbert and Lewis 2010, 138). The Bay of Islands County Council had relocated from Kawakawa, its hospital had downsized and its three banks had left town. The tourist train only operated on weekends (Davis, personal communication 2011; Wild 2010, 68).

Kaino (2002, 77) and Wild (2010, 81–84) have argued that the Hundertwasser toilet block, which in 2011 attracted 34,000 visitors (S. Davis, personal communication 2011), has been the catalyst for cultural and economic revival in Kawakawa. In this regard, the ‘spirit of Hundertwasser’ has imbued a collective ethos of creativity and goodwill that has inspired people in Kawakawa and the wider community to progress artistic and cultural endeavours which stem from two key developments: the extensive legacy of Hundertwasser art and its ambitious Bay of Islands Vintage Railway Trust which began

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running the steam engine again in 2008 (Hansen 2010, 41). The Trust won the national Trustpower 2010 Community Award for outstanding volunteerism by the Bay of Islands community which, over eight years, had contributed 100,000 hours of volunteer labour and \$1.6 million in fundraising (*The Northland Age* 2011). This paper will argue that cultural identity related to Hundertwasser's legacy has been a significant factor in these achievements.

### Conceptual framework

Williams ([1958] 1989) draws upon his childhood experiences of growing up in a small community to illustrate his argument that 'culture is ordinary': ... 'both a whole way of life – the common meanings; [and] arts and learning – the special processes of discovery and creative effort'. Mitchell (2000, 63) states that culture produces 'maps of meaning' in the landscape through which 'the world is made intelligible'. He notes that landscape can be neglected, as in abandoned industrial sites, or it can be an active agent in shaping history, serving as a 'symbol for the needs and desires of the people who live in it'. The latter is the case in Kawakawa, where I examine people's enthusiasm and deep connectedness to their place within the framework of Williams' concept (1961, 64–66) of a 'structure of feeling'. Williams refers here to the way a community may inherit a particular style or social character at an unconscious level that distinguishes it from other communities. I will argue that the 'spirit of Hundertwasser' to which my interviewees referred has contributed to a particular 'structure of feeling' in the Kawakawa community.

I will examine cultural identity in terms of place. Seddon (1997, 111–112) makes the point that any place you can get to by jet is unlikely to be different from the place you just left. People resist this homogenizing tendency by seeking to create or visit places that reflect distinctiveness or 'genius loci' (Seddon 1997, 112). Iconic buildings designed by Hundertwasser in Europe, Japan and, indeed, Kawakawa in New Zealand mark the genius loci of their particular landscapes. His legacy to Kawakawa and other Northland residents has provided impetus for their public art, architecture, murals, local histories and memorabilia, as well as for the Bay of Islands Vintage Steam Train project.

Identity is explored in relation to people's perceptions and experiences of living in or spending time in Kawakawa. Lippard (1997, 9) notes the reciprocity in our formative relation with land, history, culture and place. Sense of place is thus tied to an emphasis on emotional and embodied forms of knowledge (Denzin 1997) as well as community, which Goodrich and Sampson (2008, 257–267) argue is an 'important but often overlooked dimension' in research on place and identity. These concepts are explored with specific reference to Hundertwasser's legacy to the Kawakawa community.

Hundertwasser's identity with the Kawakawa community and the wider Pacific region evolved from his affinity with the Northlands rich green and relatively unspoiled (as he saw it) natural environs and its people (Restany 1998, 145). It inspired numerous art and design works, including his proposed New Zealand national flag with a single emblematic *koru* which resonates strongly with the spiral that is symbolic of his philosophies of regeneration and growth. *Koru* flags, sewn by local people, can still be found in Kawakawa today. The Kawakawa museum holds a copy of Hundertwasser's environmental campaign posters and TV New Zealand's 'Living Treasures' documentary, *Hundertwasser in New Zealand*. In the 1980s, Hundertwasser campaign to save the Kawakawa post office, built of ancient Kauri wood in 1912, was cut short when it was reportedly destroyed by arson (Restany 1998, 73).

In a previous paper (Kaino 2002), I predicted that the Hundertwasser toilet block would become a catalyst for reviving Kawakawa's cultural development and economy. This has been vindicated and the purpose of this research is to explore some of the contributing factors. In order to do this, I spent two weeks in Kawakawa, interviewing; observing public art in Kawakawa and nearby towns and taking part in local activities, such as meetings and the installation of the Karetu school mural (discussed later). I conducted one-shot, deductive, conversational interviews with a convenience sample of 11 participants who live in Kawakawa and its surrounding districts. Angela Bowey, Chair of the Paihia Rotary Club, introduced me to the first interviewees who recommended additional participants, thus creating a snowball effect. As an Australian academic, I was able to establish an 'ease with [the] everyday culture' (Bell 2012) of Kawakawa by drawing upon my personal biography of growing up in Australia in a similar environment of a small farming community with a marginal economy, as well as many extended visits to New Zealand. Interviews, lasting one to four hours, took place in respondents' homes and gardens. The flexibility of this responsive, conversational style (Rubin and Rubin 2012, 36) encouraged respondents to relate personal narratives and to offer memorabilia. The two week time frame allowed opportunity for numerous conversations with people outside of the interview sample. I also travelled to Kaiwaka to meet Wild, whose cogent MA thesis on Hundertwasser (Wild 2010) has been a valuable reference source for this paper. Finally, I was invited by the Principal of Karetu School, Ken Timperley, to participate in school activities. Here, pupils of Karetu showed me various school projects that expressed confidence and pride in their community and 30 pupils responded to my request to write stories about their identity with Kawakawa. A draft of this paper was sent to Timperley and to the interviewees. Several responded with helpful comments.

### **The Hundertwasser toilet block**

Davis, Lauterbach and Shepherd (personal communications 2011) concur that Kawakawa's Hundertwasser toilets are the most authentic of all the international buildings that he designed, given that they are the only ones that Hundertwasser supervised daily, over a period of six months. Hundertwasser employed locals, including Shepherd's late husband, Doug, his close friend and neighbour from whom he purchased the Kaurinui property in 1975 (Shepherd 2009, 5). Prior to building the toilet block, Hundertwasser had a cowshed on this property converted to a studio and guest house, which featured a grass roof and walls of recycled coloured bottles (Shepherd 2009, 18) which, Wild suggests, represent an 'archaeology of the alcohol consumption in the community' (2010, 49). Next, Hundertwasser had a pigsty on his property converted into his home. It is not surprising, then, that many of the locals regarded Hundertwasser's ideas as fanciful and 'against the grain' of the practical logic of farmers (Shepherd, cited in Wild 2010, 48). The studio/guest house became the model for the toilet block. Builders working with Hundertwasser often became frustrated with the process because he was apt to change his mind and at times asked them to demolish work, already completed. Shepherd notes, however, that Hundertwasser also 'brought a world of new ideas to Kaurinui ... because some of the farmers here could be quite stereotyped in their thinking' (cited in Wild 2010, 48).

Despite tensions about Hundertwasser's unconventional methods, Shepherd (2009, 46) observed 'lots of laughter at the building site with everyone joining in'. Thus, Hundertwasser earned the respect and admiration of people in the community. His incorporation of locally found objects, such as a farm gate, a freezer door from the

Moerewa abattoirs and tiles created by the Kawakawa Primary School and the Bay of Islands College students, have become a proud expression of community identity.

As Shepherd's engaging book, *Friends at Kaurinui* (2009) recounts, Hundertwasser had long established himself as a committed but somewhat eccentric member of their community since arriving there in 1975. His close friendship with her family and other local people was a source of delight and mutual exchange to Hundertwasser and his many international visitors. Thus, when Kawakawa residents proposed that he build the toilet block in 1998, they had observed his engagement with their community and the wider environs over the past 20 years.

Kawakawa residents became involved in cultural development after their town won a New Zealand Creative Places Award in 2000 (Kaino 2002, 76) and some have participated in subsequent cultural planning forums (Davis, personal communication 2011). Their innovative Hundertwasser project can be compared to projects to revitalize the built environment taken by other communities experiencing economic decline. Examples include the revival of art deco buildings at Ranfurly in New Zealand and the rebranding of Sheffield in Tasmania as a mural town (Dunphy 2009). Dunphy (2009) and McHenry (2009) count among the benefits of such arts development initiatives community capacity building, strengthening identity and social cohesion, supporting tourism and arts developments, and engaging young people, all of which that Kawakawa community have achieved. However, Bell and Lyall caution that some rural arts projects (Sheffield would be a case in point) use 'freshly manufactured "traditions"' to create 'contrived statements of community identity' (2007, 130), while others, such as the rebranding of Pokeno in New Zealand as Jenniferann, can be counter-productive (Bell and Lyall 2002, 285)

Shepherd (2009, 39) recalls that her husband frequently disagreed with Hundertwasser, but that a resolution was always reached. Local Ngati Hini leader, Kevin Prime, had similar experiences. In a telephone interview with me on 19 November 2011, Prime recounted that Hundertwasser had invited him to conduct the *powhiri* at the opening of the toilet block, which began at 4.45 am, before sunrise. After this, because Hundertwasser, who eschewed formalities, did not want to attend the official opening, Prime invited him to his farm, where they discussed conservation matters. Prime records that Hundertwasser exclaimed that 'Every landowner should divide the land by half, retaining half for conservation' to which Prime replied, 'It's ok for you to say that, but we need to live off our land'. 'We understood each other's views', Prime reflected, adding that he kept 20% of his farm as forest.

### *Hundertwasser, his philosophies, place and identity*

The Hundertwasser toilet blocks' decorative, sculptural facade and interiors are characteristically asymmetrical with curved lines. It is also functional – thus, subscribing to two key tenants of Hundertwasser's philosophy – that art should be both functional and quotidian. As a daily visitor to the toilets, I usually found people taking photos and lingering in and outside to chat as they discovered its many-faceted delights.

Hundertwasser was considered to be a quintessentially Viennese artist, in direct lineage to Klimt. We can only speculate why he chose to build this modest toilet in Kawakawa. He philosophized that the composting toilet he designed for himself at Kaurinui to be an art: the degradation and reintegration of excrement is a 'beautiful and joyous activity' (Rand 1993, 61). He even dedicated a poem to this idea, titled 'The sacred shit – the shit culture' (Restany 2011, 208–311).] But was his Kawakawa

loo also a pun on the minimalist utilitarianism of architect Adolf Loos, whose work Hundertwasser so vehemently denounced? (Schmied 2002, 44). Perhaps, Hundertwasser believed that toilets could promote community interaction, as I alluded to earlier, and as Barcan (1999, 79) has argued. Perhaps, it was simply that he was approached by prominent community advocates to build the toilets. Whatever the case, there is no doubt that Hundertwasser's desire to create a 'time thickened' (Crang 1998, 102) place, as in the land art he created through regenerating Kaurinui (Wild 2010, 3; Shepherd 2009, 14) and then the toilet block at Kawakawa, can simply be attributed to the fact that he wanted to give something back to the community he had adopted (Davis, email communication 2012). As Thomas Lauterbach (personal communication 2011), an artist from nearby Russell and close personal friend who often walked with Hundertwasser or met him at a Kawakawa café, observed, 'he was not regarded as a big artist – he was actually accepted as a local'. Lauterbach adds that Hundertwasser preferred this unremarked presence to the 'subservient attitude of the Germanic culture' that he endured when he was in Vienna.

The fact that 71% of Kawakawa's population in Maori was undoubtedly attractive to Hundertwasser, who was interested to learn about Maori art and culture (Lauterbach, personal communication 2011; Wild 2010, 20, 82–83). Maori presence is part of the history and 'structure of feeling' that differentiate Kawakawa and other Northland towns with a large Maori presence, such as Moerewa, Kaitaia and Kaikohe, from other parts of New Zealand. In the 1960s, Kawakawa had a reputation as a Maori artists' hub. Leading Ngati Manu artist, Selwyn Wilson taught art in Northland for more than 30 years (Wild 2010, 83). Mane-Wheoki (2011) recalls that other acclaimed modernist Maori artists, including Ralph Hotere, Katerina Mataira, Maru Walters and Arnold Wilson, trained at the Bay of Islands College in Kawakawa in the 1960s, where they were often to be seen socializing at the local pub. Descendants of these artists live in the area and their artistic legacy is well-known to local people.

Today, Kawakawa people are imbued with a 'spirit of place' created by Hundertwasser, who died in 2000 and is now at his spiritual home in Kaurinui, in the 'Garden of the Happy Dead', (Wild 2010, 59) as he termed it. His body lies in an asymmetrical grave, according to his wishes (Rand 2003, 165; Shepherd 2009, 52). Why should such a small town be the only place in the Southern Hemisphere to attract a building designed by this world renowned 'architect doctor'? (Rand 2003, 171) The answer to this question is at least threefold: the politics that furnished the demise of plans for a Hundertwasser refurbished building in Whangarei, parochialism and an unwillingness among New Zealand's decision-makers at local government and arts bureaucracy levels, as well as artists and architects, to realize the international reputation of this artist (see Kaino 2002 and Wild 2010, 86–113). According to Lauterbach (personal communication 2011), part of the problem was that Hundertwasser did not charge for the plans he submitted to councils. Lauterbach recounts that a Whangarei councillor exclaimed that 'he would charge us megabucks if he was any good!' Local government officials in Wellington, where Hundertwasser's plan for what is now the Te Papa museum was not even short-listed, also reasoned that because Hundertwasser did not charge for his plans, they had little value. Furthermore, Lauterbach reflects that, at the time Hundertwasser was alive, 'an artist with a name like his is unlikely to gain support in New Zealand' (personal communication 2011). Seven-year-old Simonie-Lee Hemara (2011) sums up the situation nicely: '[Hundertwasser] couldn't build bigger buildings because NZ had too much "red-tape" for his style'.

### The rebirth of Kawakawa

With characteristic understatement, Davis remarked that ‘It is quite pleasing now to hear people in Northland talk about the re-birth of Kawakawa’ (Kawakawa 2011). Davis is an active steam train volunteer and holder of several community positions, including Chairperson of the Ruapekapeka Pa Management Trust, deputy Chair of the Kawakawa Hundertwasser Park Charitable Trust, member of the Bay of Islands-Whangaroa Community Board and Chairperson of the Bay of Islands Vintage Railway. He attributes Kawakawa’s rebirth to Hundertwasser’s influence on cultural developments in Kawakawa, and the railway project specifically. This is the consensus of all of the people interviewed for this paper.

Hundertwasser’s legacy to Kawakawa is manifest on a number of levels. First, several interviewees commented on how Hundertwasser’s spirit continues to inspire their work and art. The choice of the word ‘spirit’ is interesting. Hundertwasser gained permission to be buried on his property so that his circle of family and friends would ‘expand and the good spirits return’ (cited in Wild 2010, 60). Hundertwasser’s concept is inclusive, as was his art. A eulogy written by the head builder of the toilet block, Mike Brouwers, attests to this:

To Frederick, thank you for teaching me so much ... I will treasure this experience. Sure we had stress and strain along the way, but that’s life ... My Dad used to say: ‘A picture of pleasure is a joy forever’. This is very true. Thank you Frederick, Regards, Mike. (cited in Wild 2010, 69)

Shepherd (personal communication 2011) asserts that Hundertwasser was a ‘catalyst for change ... his vision changed the town and changed people’s attitudes’. She believes that the strong community input into the toilets brought the people together and gave everyone ‘some sense of unity’. This is poignantly expressed in Wild’s observation (2010, 68) that when economic decline loomed in Kawakawa in 1999 most residents remember this as the year the Hundertwasser toilets opened.

As mentioned earlier, in the 1990s, the nearby large town of Whangarei missed its opportunity to develop a Hundertwasser designed refurbished building. Today, planners would no doubt welcome the ‘sense of unity’ engendered by the Hundertwasser inspired projects in Kawakawa. Their ambitious plan to build a \$13.6 million Hundertwasser Art Centre has attracted ongoing controversy.

To the visitor, the most obvious Hundertwasser influence in Kawakawa is to be found in its public art, which pays homage to his creative spirit and his philosophy of asymmetry, environmental sustainability and ‘the joining together of Pakeha and Maori’. This was commemorated at the opening of the Hundertwasser toilets, when the Maori community presented Hundertwasser with a *tokotoko* titled *Te Hononga*, which means the joining together of two cultures. The *tokotoko* combines symbols of nature and healing, including the *Te Taha Wairua Nga Kaitaiaki* and the kawakawa leaf, which have healing properties (Kaino 2002, 73). A carved archway to the toilets that reflects this concept has been commissioned (Shepherd, personal communication 2011). Kaiwai and Zemke-White (2004, 140) note that the mediation of Maori and Occidental cultural influences has contributed towards sustaining Maori language, values and customs. This is expressed in the Karetu School mural, which references Hundertwasser’s philosophy and Maori culture. The mural was designed by Simone Anderson and made by students from Karetu Primary school, with a good deal of community help. Exhibited on a wall of the Grass Hut, next to the Kawakawa Museum and opposite the Trainspotter Café, I observed that it attracted as much interest as the Hundertwasser toilet block across the street. Lauterbach



(personal communication 2011) enthusiastically endorses the school project as typical of the grassroots homage to Hundertwasser:

... that is what is so heart warming and fascinating – particularly with the mural now. You can see so clearly – it is the young people now being touched and being actually inspired and you feel it in a spiritual context and understanding. This is spiritual; this is something [in which] we feel Hundertwasser’s spirit alive.

Other Hundertwasser inspired public art at Kawakawa includes its entry statement, the Hundertwasser franchised arches to the Grass Hut gift shop and the Trainspotter Café, the curved adobe seats featuring ceramic tiles, street lanterns and the refurbished toilets (built to cater for the overflow in the Hundertwasser toilets) in the proposed Kawakawa Hundertwasser park. In 2012, three new places that enhance the Kawakawa streetscape were opened. Situated across the road from the Hundertwasser toilets are a surreal sculpture garden created by Mathew Nisbet (*The Northern Advocate* 2012b, 5) and a mosaic couch by Doddy Hohepa (de Graaf 2012). Further down the street is the Ngate Hini early Childhood Education Centre, which incorporates environmental features and is based on Maori concepts of *Papatuanuku* (*The Northern Advocate* 2012a, 3).

Art and memorabilia also feature inside Kawakawa’s built environment. The town’s only motel was formally a café frequented by Hundertwasser and it has retained some of his prints in its rooms, which must delight the European visitors who visit Kawakawa specifically to view the toilet (Shepherd 2009; Davis, personal communications 2011). Hundertwasser was a foundation member and ‘great supporter’ of the Kawakawa Memorial Library and the Kawakawa Museum (Shepherd 2009, 41). The museum has dedicated a section to his art, stories and memorabilia. The library holds a collection of art books donated by Hundertwasser, as well as classic children’s stories that provide sources of ‘magic and fantasy’ that Hundertwasser believed should inspire home design (Wild 2010, 40, 58). The Trainspotter Café features a mosaic portrait of Hundertwasser and the Railway Café sports Hundertwasser inspired artworks. Finally, at the local hardware store, I was able to buy a community recipe book (Shepherd and McLean, 2010) that featured Hundertwasser art and memorabilia.

Hundertwasser also funded Kawakawa projects. Kawakawa folklore, recounted by a number of interviewees, is that he gave Mike Bradshaw, engineer and Operations Manager of Bay of Islands Vintage Railway, a blank cheque in support of the project. He also contributed substantial funds towards the Kawakawa toilets.

Most of the fundraising events for Kawakawa projects incorporate Hundertwasser’s art as, for example, the Kawakawa recipe book (Shepherd and McLean 2010). Local steam train volunteer, John Frew, raised funds with his calendar (2006) of Kawakawa monochromes in the early twentieth century. The calendar concludes with a colour photo of the Hundertwasser toilet block – because ‘what is built today is history tomorrow’ (Frew, personal communication, 2011).

Hundertwasser was a life member of the railway project (Shepherd 2009, 41), which concurred with his environmental philosophy of using public transport, refurbishing old buildings and recycling materials. Bradshaw, who volunteers up to 70 hours a week working on the railway (personal communication 2011) has created an artwork in homage to both Hundertwasser and the famous New Zealand potter, Barry Brickell OBE (another environmentalist and tourist train operator). Titled ‘in the Spirit of ...’, this work of recycled bottles and an abstract of train signals features in the Trust’s boardroom, which is upstairs from the railway workshop. In homage to Hundertwasser’s toilets other

volunteers, Johnson and Lisa Davis created the 'Lav-A-Tree', an assemblage of decorative toilet bowls on a tree. Train guides point this out to tourists as the train steams past the Davis's backyard *en route* to Taumarere (the original Kawakawa town site).

In order to deal with the unusual problem of maintaining strict cleanliness in what is both a toilet and a tourist attraction, three people are employed in the combined role of tour guide and cleaner. I interviewed two: Christine Kerr who, in the five years since she has lived in Kawakawa, is exploring her ancestral Maori roots there and Sharon Davis, from the Australian Aboriginal Birripi Tribe in New South Wales, who has lived in Kawakawa for 17 years. Both are enthusiastic about their work. Davis was commissioned to create public art on the toilet block built behind the Hundertwasser toilet block to cope with overflows of tourists. As well as making reference to the immediate environment and to the *koru* flag Hundertwasser designed<sup>2</sup>, her artwork has incorporated an Aboriginal motif, the boomerang, 'to bring the tourists back'. (personal communication 2011)

Kerr also works at the Grass Hut, a shop with Hundertwasser designed arches that sells Hundertwasser memorabilia. She has personally studied Hundertwasser's art and philosophy and has gained additional knowledge through talking to thousands of people who are familiar with his work or have known him. She is the secretary of the Kawakawa Hundertwasser Park Charitable Trust for the proposed park, which, coincidentally, is on land formerly owned by her Maori uncle. For Kerr, this little town, these people and the spirit that is kept alive here are the out workings of what Hundertwasser taught, what he believed and what he envisaged for the future. (personal communication 2011)

Kerr agrees with Lauterbach, Davis and Shepherd (personal communications 2011) that the art and architecture in the proposed park will pay homage to Hundertwasser and his environmental philosophies, but not copy his work. Like other interviewees, Kerr was opposed to suggestions that the toilet block should be a separate museum and/or charge an entrance fee as this would dishonour Hundertwasser's wish that art should be functional and accessible to all.

### **Kawakawa's future**

Whether or not the Kawakawa community can continue to capitalize on Hundertwasser's legacy depends on two key initiatives: the continuation of the vintage railway project and the establishment of the proposed Kawakawa Hundertwasser Memorial Park and Centre. It is envisaged that if the proposed Hundertwasser museum in nearby Whangarei goes ahead, Kawakawa's proposed park and toilet block would complement the 'Hundertwasser experience' for tourists.

Most of the volunteers working on the Kawakawa projects are middle-aged or seniors/retirees. However, the long-term success of their initiatives depends on Kawakawa's youth. When asked if she thought young people in Kawakawa would continue the legacy of Hundertwasser, Shepherd (personal communication 2011) was confident that they would, though Prime (personal communication, 2011) was concerned that they were inclined to take Hundertwasser's contribution for granted. This final section of the paper is a brief survey of the ways in which youth have expressed an identity with Kawakawa. When Lippard (1997, 9) asked 20 North American university students to name a place where they felt they belonged, only three could answer. Kawakawa youth express a different experience.

In 2010, Kawakawa closed off its main street in a celebration commemorating the 10th anniversary of Hundertwasser's death. Local children created and performed songs that

referenced Hundertwasser in Maori and English, and then took part in a morning tea at the museum that staged an exhibition of their artwork (Shepherd, personal communication 2011; Wild 2010, 84). Events such as these have no doubt informed a 10-year-old Jessie Henwood's (2011) summation that Kawakawa is a small, friendly town 'with its own little twist'. Jessie's fellow students from Karetu School, located in a rural landscape overlooking Kaurinui valley where Hundertwasser lived, overwhelmingly enthused about Hundertwasser's legacy to Kawakawa. Their consensus was that Hundertwasser would be proud of their Hundertwasser inspired mural because 'a new generation has made something just as good as his' (11-year-old Marie-May 2011). As 13-year-old Southen Smith remarked, if Hundertwasser were alive today, 'he will say it is amazing that so many people are interested in art'. Other students described the toilets as fantastic, cool, awesome and beautiful, and several noted how they had transformed Kawakawa from a boring town to an interesting one where lots of overseas people came to visit. Some recalled Hundertwasser's philosophies: nine-year-old Michael Piercy (2011), who thinks 'Kawakawa is special because we have heaps of Hundertwasser art' observed that if Hundertwasser was here today, 'he would say, "Don't copy me" because he doesn't want people to copy'. Seven-year-old Hemara recalls that when her dad worked with Hundertwasser, he (Hundertwasser) would always say, ' "Have a cuppa" and that he would look out over the paddocks and say, ' "Isn't this beautiful". He loved the NZ country'. Several students expressed a belief that Hundertwasser would be proud of the environmental philosophies embedded in their mural. Others indicated a strong community ethos; to paraphrase: Kawakawa is friendly, we always smile to others in the street, we are one big *whanau*; we support the local shops; our art makes money for the shops; and our school donates money to the annual Puff 'n Pull event that raises money for the vintage railway project.

For others, Hundertwasser's legacy is more tangible. Sarah Smeath, the recipient of the annual \$1000 Hundertwasser scholarship grant, launched a career in fashion design after winning the Air New Zealand Inspiring Fashion Award with a Hundertwasser inspired collection (Wild 2010, 82). Davis (personal communication 2011) intends to research the career paths of all of the children who created tiles for the Hundertwasser toilet. This and any future research should help to redress the paucity of research on Hundertwasser's time in New Zealand (Kaino 2002, 77; Wild 2010, 126).

### Conclusion

This paper has briefly outlined the role of Kawakawa's fluctuating economy in the construction of cultural identity. Currently, the operation of the vintage steam train project that is so closely linked to the Hundertwasser toilet block is under threat. Ironically, the steam train project was struggling to get enough volunteers in 2011, though numbers improved in 2012 (Bradshaw and Johnson, email communications 2012). Furthermore, most of the volunteers working on the train project come from out of Kawakawa. If the train ceases to operate, the town could revert to economic decline. Clearly, the twin tourist attractions of the Hundertwasser toilet block and steam train, with one relying entirely on volunteer labour, constitute a vulnerable micro-economy.<sup>3</sup>

The generation who knew Hundertwasser have experienced Kawakawa's economic decline and revival. Many of these people were involved in his creative projects, be it sewing multiple editions of his koru flag design, working on the land art at Kaurinui, or on the Hundertwasser's toilets. They are the resilient ones who, as Stephenson's research on New Zealand's Akaroa community suggests (2010, 151–167), have a deeper and

richer knowledge of place. Younger generations will no doubt identify with artworks, folk art and memorabilia associated with Hundertwasser differently. They will likely draw their own meanings and knowledge from what Williams (1961, 65) conceptualized as the documentation aspect of 'structure of feeling'. Hence, cultural identities I have discussed in this paper will probably change. However, the sentiment expressed by an 11-year-old Jaimee Shepherd, granddaughter of interviewee Noma Shepherd, that '[i]t's only a little town, but it's our place' will no doubt remain.

koru the spiral unfurling fern frond which symbolizes new life and growth

powhiri

a Maori blessing

Pakeha

aMaori term for New Zealanders who are not of Maori blood lines; mostly British descendants.

Papatuanuku

the Earth Mother

Te Taha Wairua Nga Kaitiaki

the guardian concerned with one's spiritual wellbeing

tokotoko

a walking stick

whanau

family

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## Notes

1. According to the 2006 Census, the unemployment rate is 10.0% for people aged 15 years and over, compared with 6.5% for all of Northland Region; its median income level is \$19,500 compared to \$20,900 and its post-school qualification level is 27% compared to 40%. 'QuickStats about Kawakawa – Statistics New Zealand, <http://www.stats.govt.nz/Census/2006CensusHomePage/QuickStats/AboutAPlace/SnapShot.aspx?id=3501400>
2. Hundertwasser entered his design for nation flags to Australia and New Zealand. Neither were taken up.
3. In October 2012, Bradshaw announced that he was going to retire from his voluntary position of Operations Manager of the Vintage Railways. He has undertaken to train his successor, and will continue to work on the project in a reduced role. Bradshaw's crucial role will be sorely missed. The difficulty of replacing such a highly skilled and dedicated volunteer worker with such a prodigious output demonstrates the vulnerability of projects such as this that rely solely on volunteer labour.

## Notes on contributor

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**Media release**  
**30 September 2014**

## **Cruise sector earns \$365.3m and still growing**

The cruise sector contributed a record \$365.3 million to New Zealand's economy in the 2013-14 season and that figure is forecast to swell dramatically to \$421.5 million in two years.

The 2015-16 season is expected to bring more cruise passengers to New Zealand ports on bigger ships than ever before, according to a new economic impact report released by Cruise New Zealand.

"If cruise was a country, it would be New Zealand's fourth largest inbound market, behind Australia, China and the US," Cruise New Zealand General Manager Raewyn Tan says. "The Asia-Pacific region currently accounts for around 8.4% of the global market, is the world's fastest growing cruise region and presents a huge opportunity for New Zealand."

The 2013-14 cruise season saw 202,700 passengers on 33 separate ships which made 119 voyages and spent 699 days at ports around the country. Australians made up the majority of cruise passengers (52%), followed by Americans (17%) and New Zealanders (10%).

Of the season's total \$365.3m spend, passengers accounted for \$273m, vessel-related spending was \$63.6m and crew-related spend was \$28.7m. It is estimated that the cruise sector supported 6818 jobs in New Zealand.

Auckland received the lion's share of the spend (\$159.1m), as it is New Zealand's key exchange port (where one cruise ends and another starts). An exchange brings more economic benefits than a 'transit' visit as passenger expenditure will include airfares and potentially hotel accommodation and travel within New Zealand before or after the cruise. Ships also reprovision for their next cruise during an exchange visit and crew will start or end their contracts.

Other regions also benefit significantly (see table below), depending on the spending opportunities available to passengers.

The coming 2014-15 cruise season is expected to see a small increase in total spending to \$373.4m, before a dramatic increase the following season to \$421.5m, due to a large increase in passenger numbers to 246,800.

The current outlook for 2015-16 indicates that 119 voyages will spend 652 port days in New Zealand, Ms Tan says. The average vessel passenger capacity per voyage is set to increase from just over 1600 passengers to almost 2000 passengers.

The season is also set to bring the highest number of exchange cruises on record, meaning New Zealand has to be ready to cope, she says.

"We are really excited about the prospects for the cruise sector. But as the ships get larger, we need to think about how to process more people more efficiently. We also need to have infrastructure in place to handle bigger ships to keep us high on the cruise lines' radar."



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## Economic impacts of the cruise sector

Region	Total Value Add (\$m) 2013-14	Forecast Value Add (\$m) 2015-16	Employment Supported 2013-14
Northland	\$20.7	\$28.7	463
Auckland	\$159.1	\$182.1	2680
Bay of Plenty	\$37.7	\$40.5	778
Gisborne	\$2.0	\$5.0	42
Hawke's Bay	\$19.0	\$16.1	392
Wellington	\$34.8	\$39.1	688
Nelson	\$0.52	\$0.76	11
Marlborough	\$6.0	\$15.0	120
Canterbury	\$35.3	\$38.5	712
Otago	\$38.0	\$42.5	701
Southland	\$12.3	\$13.2	228
<b>Total</b>	<b>\$365.3</b>	<b>\$421.5</b>	<b>6818</b>

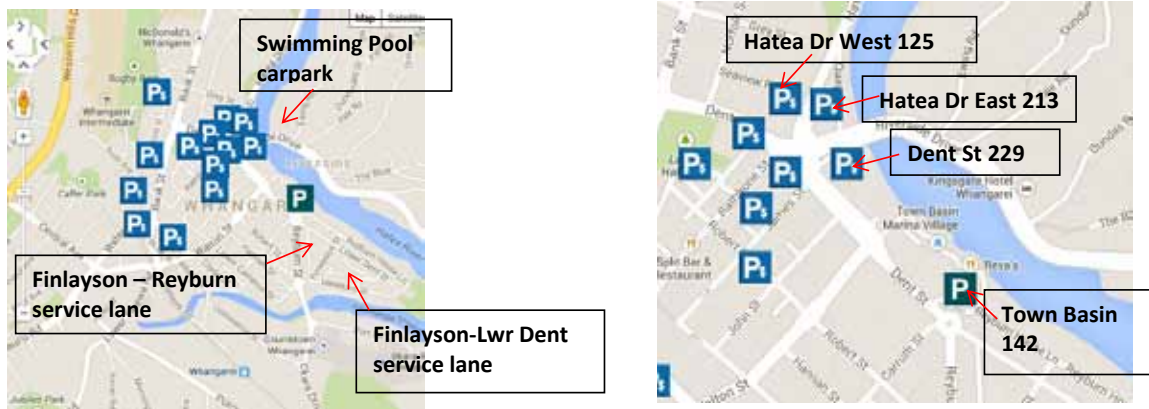
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## PARKING SURVEY - TOWN BASIN PRECINCT PUBLIC CARPARKING



This informal photographic survey was carried out between the hours of 10:00am & 3:00pm over several days during a one week period. The maps shown above are extracted from the WDC website. The website does not show the service lane carparks and swimming pool and a request sent to the council for more information has not yet been answered.

The Hatea Drive & Dent Street carparks appear to be solely utilised by workers Monday to Friday. They are empty on the weekend. Hatea Drive West is full during the working week, with Hatea Drive East & Dent Street parks are at about 50% occupancy rate. It must also be noted that when the council starting charging a parking fee a large percentage of motorist moved to park “on-street” along Hatea Drive where there are no charges.

The Finlayson-Reyburn St & Finlayson – Lower Dent St Service Lane carparks are well used by workers Monday – Friday. The Reyburn St carpark at 100% capacity, with the Lower Dent carpark at about 70% capacity. Both carparks are empty at the weekend.

Lower Dent Street has plenty of on-street parking available at any time.

The Town Basin and Swimming Pool carparks are both time of day dependent. Over the lunchtime period the Town Basin carparks can be at full capacity, but quickly empty out outside those hours.

The Swimming Pool carpark is between 40 -60% on any day at any time.

# Stats and Surveys

## DENT STREET

TUESDAY 5 AUGUST 2014 (3:05pm)



Towards NRC



Towards Quay St / Dent St

THURSDAY 7 AUGUST 2014



11:00 am



<=12:10pm

5:50pm =>



Behind Manaia House (11:02 am)

# Stats and Surveys

**FRIDAY 8 AUGUST 2014 (12:59 pm)**



Towards NRC



Towards Quay St / Dent St



Hatea Drive – street parking (12:58pm)

**SUNDAY 10 AUGUST 2014 (10:30am)**



Towards NRC



From NRC

# Stats and Surveys

## HATEA DRIVE EAST & WEST

TUESDAY 5 AUGUST 2014 (3:05pm)



Hatea Drive East carpark in foreground – generally cars parked at traffic lights end only. Saturday & Sunday carpark is empty

Hatea Drive West Carpark at rear – this carpark is full Monday to Friday, empty Saturday & Sunday

THURSDAY 7 AUGUST 2014 (10:55 am)



Hatea Dr East in foreground

Hatea Dr West at rear (adjacent to Dent St/Fire Brigade Hill)



Hatea Drive East carpark in foreground– used Monday – Friday. (Hatea Dr West in background)



Hatea Dr West – full Monday – Friday  
<=

Behind Manaia House – opposite side of Fire Brigade Hill =>



# Stats and Surveys

**FRIDAY 8 AUGUST 2014 (12:58 pm)**



Hatea Drive East carpark in foreground– used Monday – Friday. (Hatea Dr West in background)

**SUNDAY 10 AUGUST 2014 (10:30 am)**



Hatea Drive East – not used on weekend (Saturday similar)



Hatea Dr West – empty on weekends

# Stats and Surveys

## SWIMMING POOL COMPLEX (OFF EWING ROAD)

TUESDAY 5 AUGUST 2014 (3:05pm)



THURSDAY 7 AUGUST 2014 (10:55 am)



FRIDAY 8 AUGUST 2014 (12:56 pm)



Parking to rear of shot is closest to Pool complex entrance and is generally most utilised area.

SUNDAY 10 AUGUST 2014 (10:30 am)



## TOWN BASIN

It is unclear from the information available on the WDC website exactly which carparking areas in the Town Basin precinct are included in the number provided.

Parking areas included in photos are:

- to the front (water side) & rear (Lower Dent St) of the NRC building;
- between The Bach & Boatshed shop
- behind Clock Museum
- adjacent to childrens playground
- between playground & Lower Dent St (opposite Frings Bar)
- between Reyburn House & Sculpture park (at Dinghy Jetty)
- on Reyburn Lane adjacent to Sculpture park

**TUESDAY 5 AUGUST 2014 (2:57pm)**



Front of NRC building



Rear of NRC building



Between The Bach & Boatshed shop



Behind Clock Museum towards playground



Between Lower  
Dent St &  
Playground

<=

Near Dinghy jetty

=>



# Stats and Surveys

THURSDAY 7 AUGUST 2014 (12:11 pm)



Front of NRC building



Rear of NRC building



Between The Bach & Boatshed shop



Behind Clock Museum



Between  
Lower Dent  
St &  
Playground  
<=

Near Dinghy  
jetty =>





# Stats and Surveys

FRIDAY 8 AUGUST 2014 (1:01 pm)



Behind Clock Museum



<= Front of NRC building

Rear of NRC building =>



Between The Bach & Boatshed shop



Towards Playground



Between Lower Dent St & Playground

# Stats and Surveys



Adjacent to Dinghy jetty & along  
Reyburn Lane towards WOAD's

SUNDAY 10 AUGUST 2014 (11:00 pm)



Front of NRC building



Rear of NRC building



Between The Bach & Boatshed shop



Behind Clock Museum – Bus Park



Car Park



Adjacent to Dinghy jetty

# Stats and Surveys

There are two large car parks on Service Lanes off Lower Dent Street which are used by businesses in the area Monday to Friday. They are not utilised on weekends.

Lower Dent & Finlayson Streets generally have on street parking available 7 days.

## **FINLAYSON-REYBURN SERVICE LANE**

**TUESDAY 5 AUGUST 2014 (3:25pm)**



Carpark full – 1 or 2 max spaces were free at any time the site was visited during working week, Monday – Friday.

**THURSDAY 7 AUGUST 2014 (3:32 pm)**



**FRIDAY 8 AUGUST 2014 (12:56 pm)**



**SUNDAY 10 AUGUST 2014 (12:00 pm)**



## FINLAYSON-LOWER DENT SERVICE LANE

This carpark is generally 70% full during work week. On 2 of the days visited a courier truck was parked over 5 carparks.

**TUESDAY 5 AUGUST 2014 (3:27pm)**



**THURSDAY 7 AUGUST 2014 (3:32 pm)**



Courier truck regularly over several car spaces during working week.

# Stats and Surveys

**FRIDAY 8 AUGUST 2014 (1:08 pm)**



**SUNDAY 10 AUGUST 2014 (12:04 pm)**



Lower Dent Street on street parking available



# **Economic Impact of the New Zealand Cruise Sector 2014 Summary Report**

Prepared for: Cruise New Zealand

Date: August 2014  
Status: Final

**m.e** spatial

## **Economic Impact of the New Zealand Cruise Sector 2014 Summary Report**

### **Cruise New Zealand**

Document reference: CNZ009.14

Date of this version: August 2014

Report authors: Thomas Worley, Greg Akehurst

#### **Disclaimer**

Although every effort has been made to ensure accuracy and reliability of the information contained in this report, neither Market Economics Limited nor any of its employees shall be held liable for the information, opinions and forecasts expressed in this report.

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## Context of Cruise in New Zealand

The cruise sector has firmly established itself throughout New Zealand as a major component of the tourism industry and contributor of economic value. If cruise was a country, it would be New Zealand's fourth largest inbound market, behind Australia, China and the United States (Statistics NZ, YE 30 June 2014).

Globally the cruise industry has experienced huge growth in recent years, with the number of passengers carried more than doubling in the last decade to 21.3 million in 2013. There are currently 410 ships in operation, with 16 new ships due to be launched in 2014. Over the years, the ships have become larger, with the current new builds averaging around 4,000 passengers at double occupancy.

Cruise ships have the unique ability to provide a town or city with thousands of visitors for a day (or more) in one visit. Many of these visitors come ashore with the intent to explore and experience the attractions, shopping and culture of that town or city, and are prepared to pay to do so. Many of these visitors have also been known to use a cruise as a reconnaissance for a more in-depth visit at a later stage.

Asia-Pacific, which currently accounts for around 8.4% of the global market, is the fastest growing cruise region and presents a huge opportunity for New Zealand. Understanding the economic impact of this growing sector is imperative to helping New Zealand not only ensure the needs of the cruise industry are met, but also to continue to maximise the value of this unique form of tourism as identified in Tourism 2025, New Zealand's tourism growth framework.

*This paper provides a summary of the 2014 [Economic Impact of the New Zealand Cruise Sector](#) report, which is available through [Cruise New Zealand](#). This report looks in detail at the impacts of the most recent 2013-14 cruise season and forecasts the impacts of the upcoming 2014-15 and 2015-16 seasons.*



## Cruise Activity in New Zealand

Highlights of the New Zealand cruise sector, at a national level, for the recent 2013-14 season and upcoming 2014-15 and 2015-16 seasons are:

- The 2013-2014 cruise season generated around \$365.3m in Value-Added (VA) and supported 6,818 jobs.
- The 2013-2014 cruise season was made up of 119 voyages recorded from 33 unique vessels, accounting for 699 port days across New Zealand.
- The cruise sector is expected to grow dramatically over the next two seasons to generate \$421.5m in VA and support 7,899 jobs in 2015-2016.
- The current outlook for 2015-16 suggests that 119 voyages will spend 652 port days in New Zealand. It is important to note that the average vessel passenger capacity per voyage is set to increase from just over 1,600 passengers to almost 2,000 passengers.
- The passenger numbers forecast for the 2015-2016 cruise season is 246,800, a growth of 21.7% from the 2013-2014 cruise season.

Season	Voyages	Unique Ships	Vessel Port Days	Total Passengers	Total Crew	Value Added (\$m) <sup>1</sup>	Total Employment
2013-14	119	33	699	202,700	69,300	\$365.3	6,818
2014-15 <sup>f</sup>	124	32	712	205,700	72,300	\$373.4	6,977
2015-16 <sup>f</sup>	119	33	652	246,800	83,200	\$421.5	7,899

<sup>1</sup> Values reported in \$2007, as per the latest available regional Input-Output economic data from Statistics NZ.

## Passenger Activity in New Zealand

There are two distinct passenger types, those who exchange in New Zealand (i.e. embark or disembark their voyage), and those who transit (i.e. arrive into and depart New Zealand on the same cruise). It is important to understand the type of passenger movements in an economic assessment as they exhibit different spending patterns. While in port passengers have the ability to spend money in a wide range of retail stores, cafes and restaurants, attractions and entertainment. Exchange passengers, while having the opportunity to spend on the day of arrival or departure, also have the potential to stay in New Zealand for a period of time before or after the cruise, contributing additional spend on accommodation, hospitality, ground transportation, retail, entertainment, etc. With that in mind, the number of passenger port days (a port day refers to one passenger being in one port for one day) will have a strong influence on the economic impact. The number of international passenger exchanges, due to their relatively high value per movement, will have a much greater influence on the economic impact.

Season*	Passenger Type	Embark	Disembark	Total Exchange	Transit	Total Passengers	Total Port Days
2013-14	International	32,500	31,600	64,100	118,400	182,500	1,026,700
	Domestic	13,200	5,700	18,900	1,400	20,200	57,300
	<b>Total</b>	<b>45,700</b>	<b>37,300</b>	<b>83,000</b>	<b>119,800</b>	<b>202,700</b>	<b>1,084,000</b>
2014-15 <sup>f</sup>	International	31,300	29,100	60,500	124,500	185,000	1,077,000
	Domestic	15,500	3,700	19,200	1,500	20,700	56,800
	<b>Total</b>	<b>46,800</b>	<b>32,900</b>	<b>79,700</b>	<b>126,000</b>	<b>205,700</b>	<b>1,133,900</b>
2015-16 <sup>f</sup>	International	35,400	35,200	70,700	154,200	224,900	1,230,100
	Domestic	13,700	6,100	19,900	2,000	21,900	55,300
	<b>Total</b>	<b>49,200</b>	<b>41,400</b>	<b>90,600</b>	<b>156,300</b>	<b>246,800</b>	<b>1,285,400</b>

\*All passenger activity figures have been rounded to the nearest 100<sup>th</sup>, so in some cases the total figure shown may not equal the exact sum of its components.

- In 2013-14 there were 32,500 and 31,600 international embark and disembark passengers respectively, leading to a total of over 64,100 international passenger exchanges.
- With New Zealand passengers included there were a total of 45,700 embark passengers and 37,300 disembark passengers, providing an overall passenger exchange count of close to 83,000.
- In 2013-14 there were a total of 202,700 passengers who spent a total of 1,084,000 port days on cruise in New Zealand.
- In 2014-15, slightly less exchange activity is forecasted with close to 60,500 international passenger exchanges and a further 19,200 New Zealand passenger exchanges, for a total of 79,700 exchanges.

- Total passenger and port day numbers are forecasted to increase in 2014-15, with 205,700 passengers spending 1,133,900 port days on cruise in New Zealand.
- The longer term outlook to 2015-16 suggests there will be more international exchange activity than has been seen before. It is anticipated there will be almost 70,700 international passenger exchanges and 19,900 New Zealand passenger exchanges, a total of over 90,600 exchanges.
- Total passenger and port day numbers are forecast to be at their highest ever level in 2015-16, with 246,800 passengers spending over 1,284,400 port days on cruise in New Zealand.

## Crew Activity in New Zealand

Crew members typically travel through New Zealand on transit, with a few joining or leaving a ship in New Zealand. Like passengers, crew members undertake activities in New Zealand, either on a day off while in port or before and/or after they begin work on a cruise.

Season	Embark	Disembark	Total Exchange	Transit	Unique Crew	Total Port Days
2013-14	2,000	2,200	4,200	77,800	69,300	455,100
2014-15 <sup>f</sup>	2,100	2,200	4,300	80,100	72,300	473,200
2015-16 <sup>f</sup>	2,300	2,700	5,000	90,200	83,200	519,000

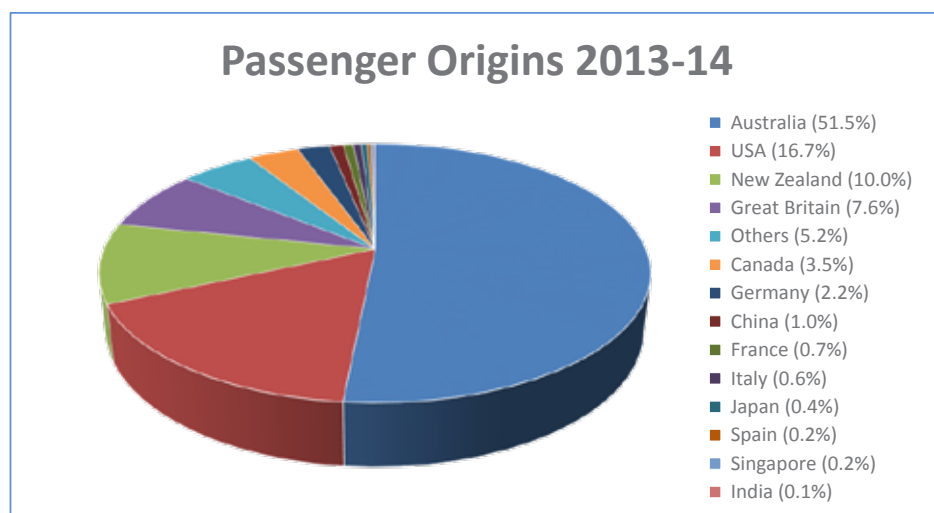
\*All crew activity figures have been rounded to the nearest 100<sup>th</sup>.

- In 2013-14 there were almost 4,200 crew exchanges and 77,800 crew transit. This resulted in 455,100 crew port days throughout New Zealand.
- For 2014-15 it is expected that there will be close to 4,300 crew exchanges, 80,100 crew transit and over 473,200 crew port days.
- The forecast for 2015-16 is for over 5,000 crew exchanges and over 90,200 crew transit and 519,000 crew port days.

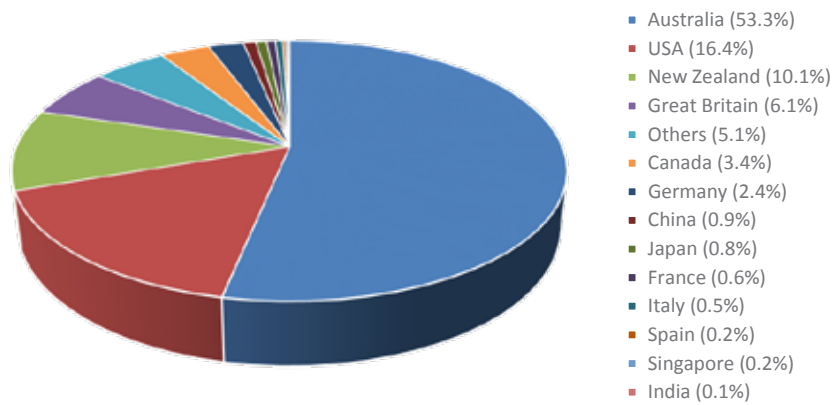
## Passenger Source Markets

The nationality of cruise passengers predominant on any given voyage is a function of three things: Where the voyage has come from or is going to, where the ship is based, and where the marketing of that voyage was targeted. Most of the Australian round-trip cruises are predominantly occupied by Australians. Conversely, the “open-jaw” cruises which start in Australia and finish in New Zealand, or vice versa, attract more North Americans. Round-the-world cruises typically consists of a more diverse range of passenger nationalities. The following graphs describe this breakdown at a national level.

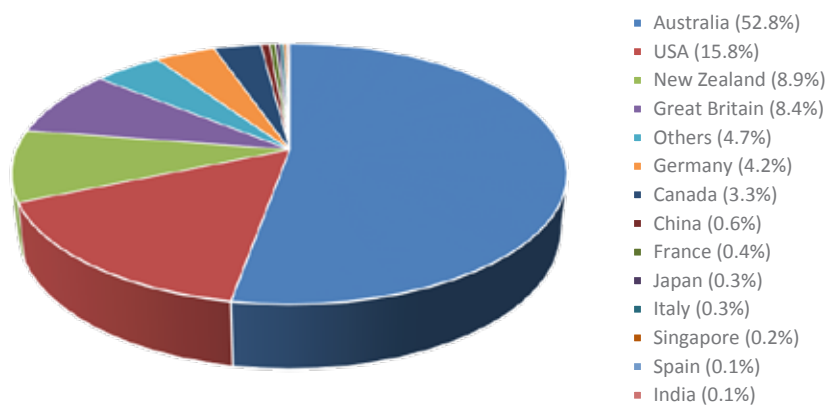
- Australians make up the majority of cruise passengers that visit New Zealand, accounting for around 52% of the market. This is consistent with previous seasons and looks set to continue for the upcoming seasons.
- Americans are the second biggest market, consistently accounting for around 17% of passengers. This is followed by New Zealanders who account for 10% of the market. This is consistent with its growth in 2013 as the highest growing market for cruises, ahead of traditional markets like the United States and Australia (CLIA, New Zealand, 2013). British citizens account for around 8% of cruise passengers.
- Americans are the biggest passenger exchange market, with over 23,600 total exchanges recorded last season and a similar number expected in the upcoming seasons, with a fairly even split between both embarking and disembarking passengers. This is higher than the exchange numbers by New Zealanders and Australians, although New Zealanders make up the highest number of embarking passengers. This is influenced by the winter outbound cruises to the Pacific Islands.



## Passenger Origins 2014-15



## Passenger Origins 2015-16



## Regional Activity

Most of the cruises to New Zealand typically visit at least six ports. This has the effect of distributing the economic impact of cruise well into the regions throughout New Zealand. Passenger activity has the biggest influence on the economic impact of cruise. It needs to be noted however that not all regions have equal opportunity for passengers to spend, due to the nature of the port. Vessel-related spend predominantly occurs in Auckland as New Zealand's key exchange port. Presented below is a summary of regional activity for the previous 2013-14 season and forecasted activity for the upcoming 2014-15 and 2015-16 seasons.

### Regional Cruise Activity of the 2013-14 Cruise Season

- Reflecting its role as New Zealand's key exchange port and a marquee port call, Auckland was the busiest cruise region with the most voyage calls (107), passenger port days (192,200), and crew port days (79,900).
- Southland (which includes Fiordland, a cruise-around call) had the most vessel port days (109), ahead of Auckland (102), due to a number of ships overnighing for multiple days.
- Bay of Plenty, Wellington, Canterbury and Otago all had similar levels of activity. Voyage calls ranged from 76 to 85, port days ranged from 79 to 90 and passenger port days ranged from 126,000 to 149,400. This is consistent with the more common itinerary of Auckland-Tauranga-Wellington-Akaroa-Port Chalmers-Fiordland.
- Hawke's Bay and Northland experienced similar activity levels with 47 and 43 voyage calls, 49 and 45 port days and 81,900 and 68,500 passenger port days respectively. Marlborough followed with 28 voyage calls, 29 port days and over 27,100 passenger port days. This is consistent with their status as New Zealand's secondary ports.
- Emerging ports, Gisborne and Nelson also recorded small amounts of activity.

2013-14	Voyage Calls	Vessels	Port Days	Unique Passengers	Passenger Port Days	Unique Crew Visits	Crew Port Days
Northland	43	20	45	68,300	68,500	25,300	27,900
Auckland	107	33	102	186,200	192,200	63,900	79,900
Bay of Plenty	83	25	83	149,100	149,400	52,200	63,300
Gisborne	8	2	8	11,300	11,300	3,400	4,200
Hawke's Bay	47	18	49	81,700	81,900	32,400	34,300
Wellington	76	22	82	142,000	147,000	50,700	60,500
Nelson	3	3	4	800	900	500	500
Marlborough	28	13	29	27,200	27,100	10,100	11,400
Canterbury	85	21	90	122,900	126,000	40,600	53,700
Otago	78	23	79	133,800	135,800	44,700	56,700
Southland	94	22	109	137,200	142,500	47,100	61,100
Other	8	3	19	600	1,300	500	1,500
<b>Total</b>	<b>119</b>	<b>33</b>	<b>699</b>	<b>202,700</b>	<b>1,084,000</b>	<b>69,300</b>	<b>455,100</b>

\*All activity figures have been rounded to the nearest 100<sup>th</sup>, so where relevant the total NZ figure may not equal the exact sum of the regions.

## Regional Cruise Activity Forecast for 2014-15 Cruise Season

- Compared to the 2013-14 season most regions (except for Northland, Gisborne and Southland) are expected to see an increase in passenger activity.
- Auckland will remain the busiest cruise region with 113 voyage calls, 102 port days and total passenger port days increasing from the previous season up to 199,200.
- The next biggest regions will be Bay of Plenty, Wellington, Canterbury, Otago and Southland which are forecast to have between 136,300 and 154,500 passenger port days.
- Marlborough, Hawke's Bay and Canterbury are expected to see the biggest increase in passenger activity with increases in total passenger port days of approximately 19,100, 15,500 and 14,800 each respectively.
- Gisborne and Northland can expect a decrease in total passenger port days of almost 11,300 and 5,900 each respectively. Gisborne has received no bookings for the 2014-15 season which explains its decline. However this is set to change dramatically in 2015-16. Southland can expect a marginal decrease in activity of around 50 passenger port days.

2014-15 <sup>f</sup>	Voyage Calls	Vessels	Port Days	Unique Passengers	Passenger Port Days	Unique Crew Visits	Crew Port Days
<b>Northland</b>	41	22	42	62,500	62,600	22,500	26,000
<b>Auckland</b>	113	32	102	190,800	199,200	66,400	82,600
<b>Bay of Plenty</b>	91	26	92	152,000	154,500	53,400	64,800
<b>Gisborne</b>	0	0	0	0	0	0	0
<b>Hawke's Bay</b>	57	17	58	97,300	97,400	38,300	39,900
<b>Wellington</b>	82	21	81	149,700	149,700	53,100	61,500
<b>Nelson</b>	7	5	8	1,600	1,600	700	1000
<b>Marlborough</b>	40	13	40	46,900	46,200	17,500	18,900
<b>Canterbury</b>	89	21	89	137,200	140,800	48,300	60,100
<b>Otago</b>	76	20	76	136,300	136,300	47,500	56,400
<b>Southland</b>	94	23	101	138,600	142,500	48,200	60,200
<b>Other</b>	8	2	23	700	3,000	400	1,700
<b>Total</b>	<b>124</b>	<b>32</b>	<b>712</b>	<b>205,700</b>	<b>1,133,900</b>	<b>72,300</b>	<b>473,200</b>

\*All activity figures have been rounded to the nearest 100<sup>th</sup>, so where relevant the total NZ figure may not equal the exact sum of the regions.

## Regional Cruise Activity Forecast for 2015-16 Cruise Season

- For the 2015-16 season, forecasts indicate passenger related activity will increase significantly compared to 2013-14 (and in most cases 2014-15 as well) in all regions except Hawke's Bay. This is due to an increase in the average vessel size undertaking cruise voyages in New Zealand.
- Auckland is expected to have 105 voyages, 101 vessel port days and almost 229,700 passenger port days.
- Bay of Plenty, Wellington, Canterbury, Otago and Southland are forecast to experience a drop in the number of voyage calls from 2013-14, although the increase in average ship size will see the number of passenger port days increase by 13,000 through to 18,500.
- Northland and Marlborough are both expected to see significant increases in passenger activity with an additional 29,000 and 42,000 passenger port days respectively. Gisborne will also see an increase of over 18,000 passenger port days from 2013-14.
- Hawke's Bay is the only region to expect a decrease in 2015-16 from 2013-14, with a significant decrease in number of voyage calls resulting in a decline of almost 12,700 passenger port days.

2015-16 <sup>f</sup>	Voyage Calls	Vessels	Port Days	Unique Passengers	Passenger Port Days	Unique Crew Visits	Crew Port Days
Northland	47	22	47	97,600	97,600	33,700	39,100
Auckland	105	32	101	213,300	229,700	74,900	91,800
Bay of Plenty	79	25	82	160,100	162,100	55,200	65,600
Gisborne	12	3	12	29,700	29,700	11,300	12,000
Hawke's Bay	36	15	36	69,200	69,200	23,000	26,800
Wellington	74	21	75	168,200	168,900	55,700	64,700
Nelson	9	5	10	1,600	1,600	700	1000
Marlborough	41	13	41	70,400	69,100	23,900	27,600
Canterbury	70	20	71	138,800	139,100	48,600	58,200
Otago	71	19	71	154,400	154,400	54,400	63,200
Southland	86	23	90	157,900	160,200	56,000	66,600
Other	8	3	16	2,600	3,800	1,700	2,500
<b>Total</b>	<b>119</b>	<b>33</b>	<b>652</b>	<b>246,800</b>	<b>1,285,400</b>	<b>83,200</b>	<b>519,000</b>

\*All activity figures have been rounded to the nearest 100<sup>th</sup>, so where relevant the total NZ figure may not equal the exact sum of the regions.



## Economic Impacts of Cruise

The economic impact of the cruise sector is considered in three distinct categories: vessel-related, passenger-related and crew-related. These combine to form the total economic impact. All spend by cruise passengers and crew before and/or after a voyage are considered in this economic impact assessment as well. The most important economic measure to consider is value added (VA) (synonymous with an industry's contribution to GDP). Total employment and expenditure were also analysed.

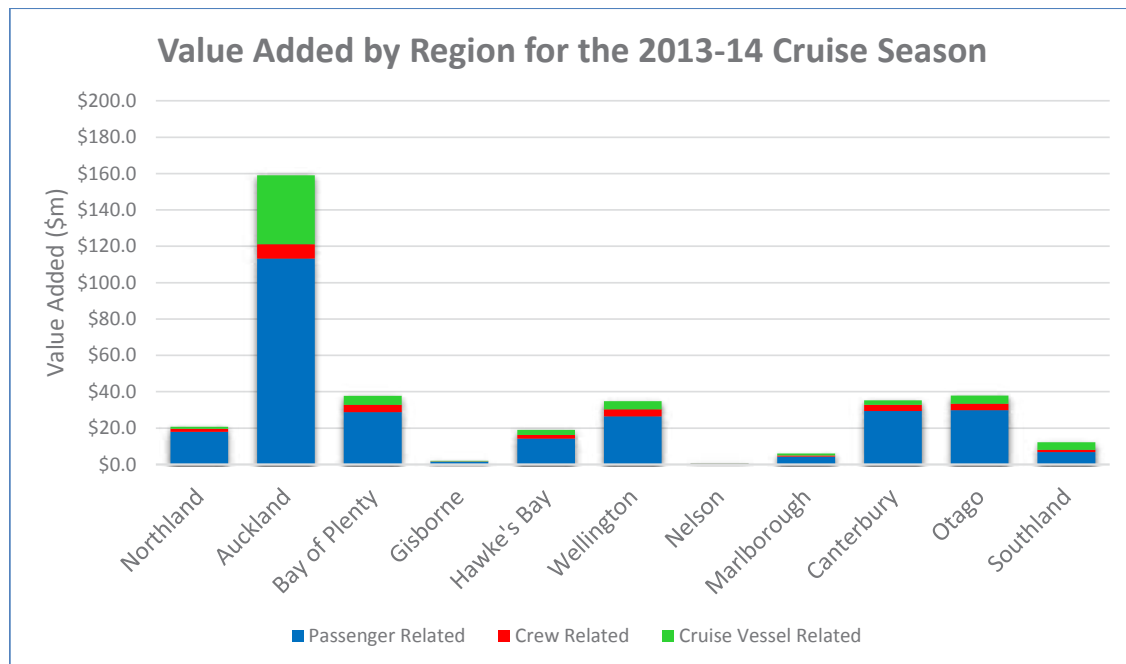
### Economic Impacts of the 2013-14 Cruise Season

Region	Passenger Related VA (\$m)	Crew Related VA (\$m)	Cruise Vessel Related VA (\$m)	Total VA (\$m)	Employment Supported
Northland	\$17.9	\$1.8	\$1.0	\$20.7	463
Auckland	\$113.2	\$7.9	\$38.0	\$159.1	2,680
Bay of Plenty	\$28.8	\$4.0	\$5.0	\$37.7	778
Gisborne	\$1.5	\$0.3	\$0.2	\$2.0	42
Hawke's Bay	\$14.2	\$2.1	\$2.7	\$19.0	392
Wellington	\$26.5	\$3.8	\$4.5	\$34.8	688
Nelson	\$0.49	\$0.02	\$0.0	\$0.52	11
Marlborough	\$4.3	\$0.7	\$1.0	\$6.0	120
Canterbury	\$29.3	\$3.4	\$2.5	\$35.3	712
Otago	\$29.9	\$3.6	\$4.5	\$38.0	701
Southland	\$6.9	\$1.2	\$4.2	\$12.3	228
<b>Total</b>	<b>\$273.0</b>	<b>\$28.7</b>	<b>\$63.6</b>	<b>\$365.3</b>	<b>6,818</b>

\*Total values rounded to nearest \$0.1m.

- At the national level, the total economic impact of cruise for the 2013-14 season was estimated to be \$365.3m. Passenger-related spend was the biggest contributor at \$273.0m of VA, vessel-related the next biggest with \$63.6m of VA and crew-related spend at \$28.7m of VA.
- Auckland captured the largest VA at \$159.1m. This was made up by \$113.2 of passenger-related spend, \$7.9m of crew-related spend and \$38.0m of vessel-related spend. This is not unexpected as New Zealand's key exchange port.
- Bay of Plenty, Wellington, Canterbury and Otago all had a total VA ranging from \$35m to \$38m, of which \$25m to \$30m was related to passenger spend.
- Northland and Hawke's Bay both contributed around \$20m of VA.
- Southland contributed only \$6.9m despite accounting for a high proportion of the port days. This is consistent with Fiordland, a cruise-by region with minimal landings, making up the bulk of Southland's calls.

- The forecast economic impacts suggest that nationally 6,818 full-time equivalent jobs were supported by the cruise sector.

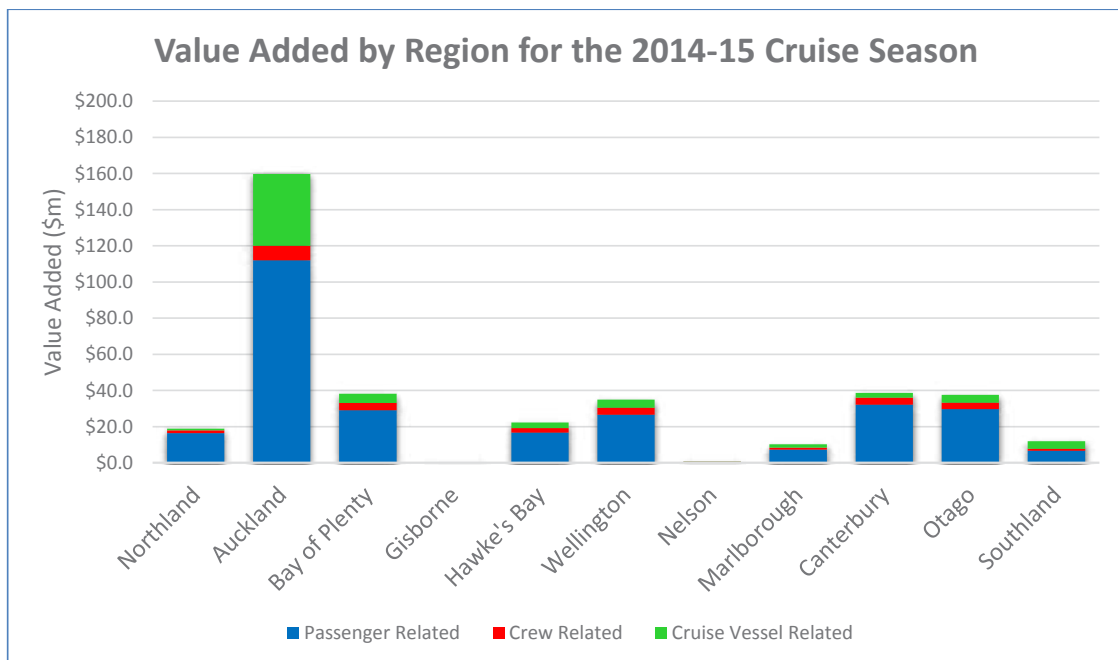


## Forecast Economic Impacts for the 2014-15 Cruise Season

Region	Passenger Related VA (\$m)	Crew Related VA (\$m)	Cruise Vessel Related VA (\$m)	Total VA (\$m)	Employment Supported
Northland	\$16.4	\$1.6	\$0.9	\$18.9	423
Auckland	\$112.0	\$8.1	\$39.7	\$159.8	2,696
Bay of Plenty	\$29.1	\$4.0	\$5.1	\$38.1	786
Gisborne	\$0.1	\$0.0	\$0.0	\$0.1	1
Hawke's Bay	\$16.7	\$2.5	\$3.1	\$22.3	460
Wellington	\$26.7	\$3.9	\$4.5	\$35.0	693
Nelson	\$0.51	\$0.05	\$0.01	\$0.6	12
Marlborough	\$7.3	\$1.2	\$1.8	\$10.2	203
Canterbury	\$32.2	\$3.8	\$2.7	\$38.7	785
Otago	\$29.7	\$3.6	\$4.4	\$37.6	695
Southland	\$6.6	\$1.1	\$4.2	\$12.0	222
<b>Total</b>	<b>\$277.3</b>	<b>\$29.7</b>	<b>\$66.4</b>	<b>\$373.4</b>	<b>6,977</b>

\*Total values rounded to nearest \$0.1m.

- At the national level, the total economic impact of cruise for the 2014-15 season is projected to be \$373.4m. This is a small increase on the 2013-14 season where the increase in vessel arrivals and passenger port days (with its associated spend) offsets the slight decline in total exchanges by international visitors.
- Nationally passenger-related spend is expected to be the biggest contributor with \$277.3m in VA, vessel-related the next biggest with a slight increase from 2013-14 to \$66.4m in VA and crew-related spend also with a slight increase to \$29.7m in VA.
- Auckland is forecast to capture the largest VA component, a small boost of \$0.7m over 2013-14 to \$159.8m. This is made up by \$112.0m of passenger-related spend, \$8.1m of crew-related and \$39.7m of vessel-related spend.
- Bay of Plenty, Wellington, Canterbury and Otago are forecast to have slight increases with each region expecting a VA of between \$35m and \$39m, of which approximately \$27m to \$32m will be related to passenger spend.
- Gisborne will see minimal impact of cruise this season due to nil voyage calls to the region, with the only impact coming from passenger-related pre/post spend.
- The forecast economic impacts suggest that nationally 6,977 full-time equivalent jobs will be supported by the cruise sector.

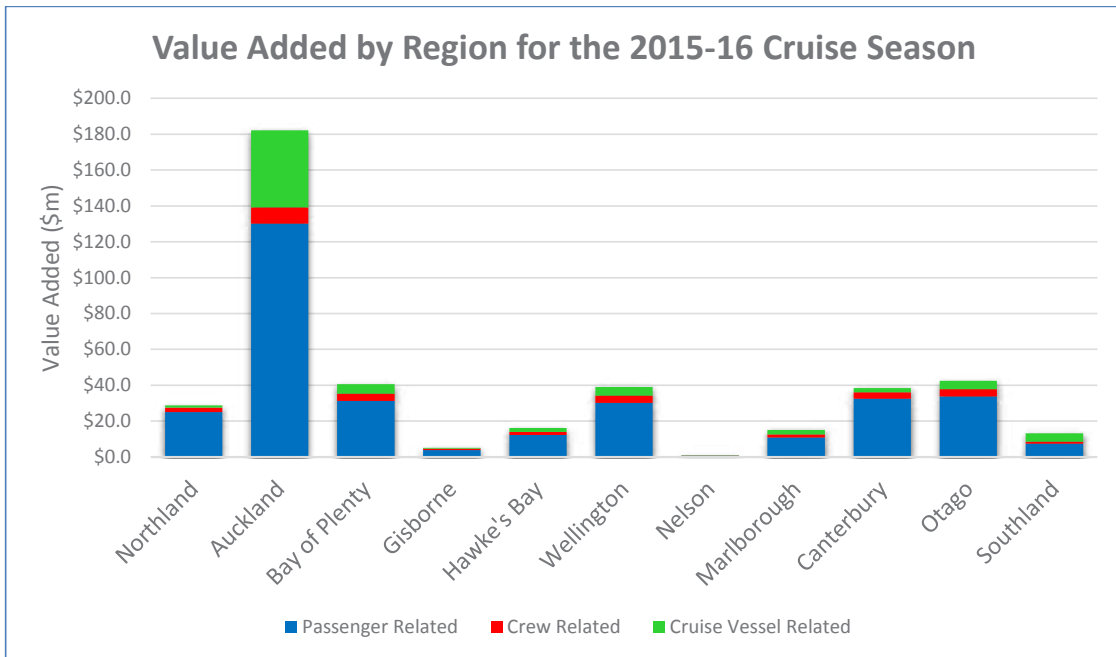


## Forecast Economic Impacts for the 2015-16 Cruise Season

Region	Passenger Related VA (\$m)	Crew Related VA (\$m)	Cruise Vessel Related VA (\$m)	Total VA (\$m)	Employment Supported
Northland	\$25.1	\$2.5	\$1.2	\$28.7	647
Auckland	\$130.1	\$9.1	\$42.9	\$182.1	3,065
Bay of Plenty	\$31.2	\$4.1	\$5.2	\$40.5	837
Gisborne	\$3.9	\$0.7	\$0.4	\$5.0	110
Hawke's Bay	\$12.2	\$1.7	\$2.2	\$16.1	333
Wellington	\$30.2	\$4.0	\$4.9	\$39.1	778
Nelson	\$0.69	\$0.06	\$0.01	\$0.8	17
Marlborough	\$10.8	\$1.7	\$2.5	\$15.0	299
Canterbury	\$32.4	\$3.7	\$2.4	\$38.5	781
Otago	\$33.8	\$4.0	\$4.7	\$42.5	789
Southland	\$7.4	\$1.2	\$4.6	\$13.2	243
<b>Total</b>	<b>\$317.8</b>	<b>\$32.7</b>	<b>\$71.0</b>	<b>\$421.5</b>	<b>7,899</b>

\*Total values rounded to nearest \$0.1m.

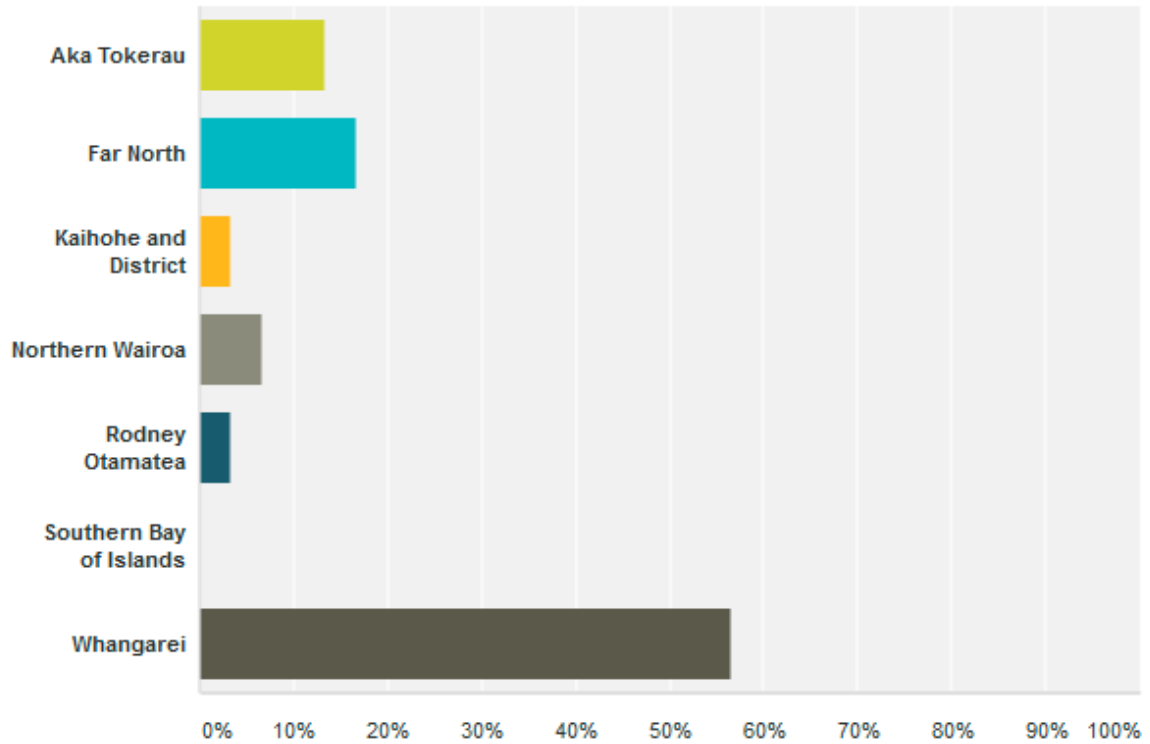
- At the national level, the total economic impact of cruise for the 2015-16 season is forecast to be \$421.5m, a significant increase over the 2013-14 season. This is primarily due to a large increase in passenger numbers resulting in more passenger activity and international exchanges.
- Nationally passenger-related spend will continue to provide the biggest contribution with \$317.8m in VA, vessel-related the next biggest with \$71.0m in VA and crew-related spend with \$32.7m in VA.
- Auckland will capture the largest VA component with \$182.1m, an increase of \$23.0m over the 2013-14 season. This is made up by \$130.1m of passenger-related spend, \$9.1m crew-related and \$42.9m vessel-related spend.
- As with the 2014-15 economic impact projections, all regions except Hawke's Bay, are expected to see an increase in economic impact from cruise.
- It is expected that Bay of Plenty, Wellington, Canterbury and Otago will each see a total VA of between \$38m and \$43m, of which \$30m to \$34m is related to passenger spend.
- Northland (\$28.7m), Marlborough (\$15.0m) and Southland (\$13.2m) are also expected to receive a significant economic impact from cruise in 2015-16. Hawke's Bay is expected to receive \$16.1m in VA.
- Gisborne rebounds from the previous season's downturn with a total VA of \$5.0m.
- The forecast economic impacts suggest that nationally 7,899 full-time equivalent jobs will be supported by the cruise sector.



*For more details on the approach taken, and a more comprehensive assessment and interpretation of the economic impacts of the New Zealand cruise sector please refer to the full report, available through Cruise New Zealand as a membership benefit.*

### Which TTPA principals' association do you affiliate with?

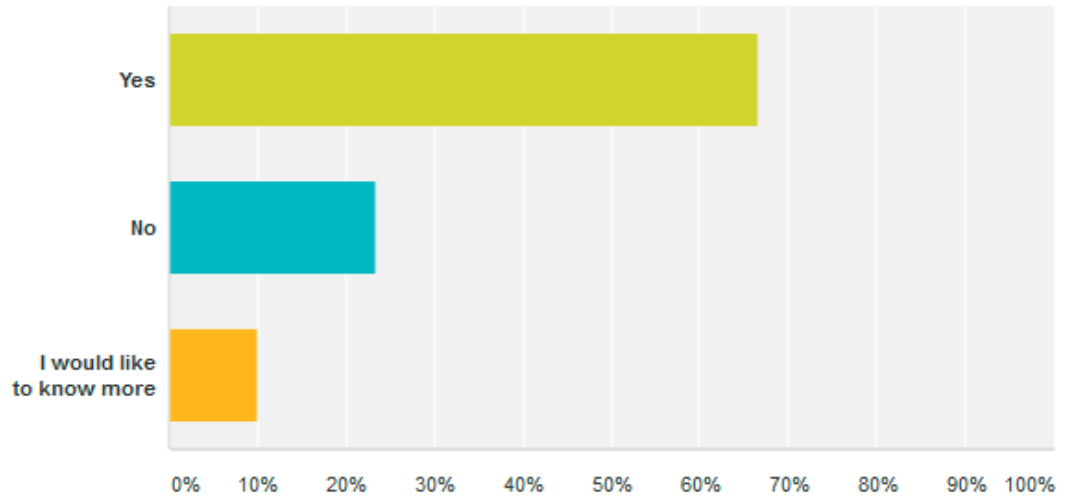
Answered: 30 Skipped: 0



Answer Choices	Responses
▼ Aka Tokerau	13.33% 4
▼ Far North	16.67% 5
▼ Kaihohe and District	3.33% 1
▼ Northern Wairoa	6.67% 2
▼ Rodney Otamatea	3.33% 1
▼ Southern Bay of Islands	0.00% 0
▼ Whangarei	56.67% 17
Total	30

## Do you know enough about the facilities of the proposed Hundertwasser Art Centre to make a considered decision on its worth to students in Tai Tokerau?

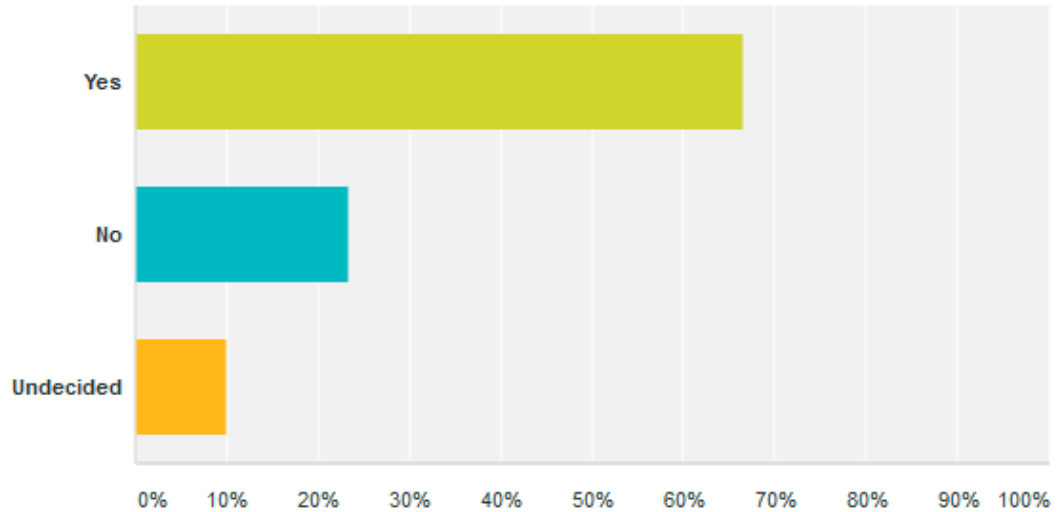
Answered: 30 Skipped: 0



Answer Choices	Responses
Yes	66.67% 20
No	23.33% 7
I would like to know more	10.00% 3
Total	30

## From what you do know about the proposed Hundertwasser Art Centre, do you think it would be a valuable educational asset to the students of Tai Tokerau?

Answered: 30 Skipped: 0

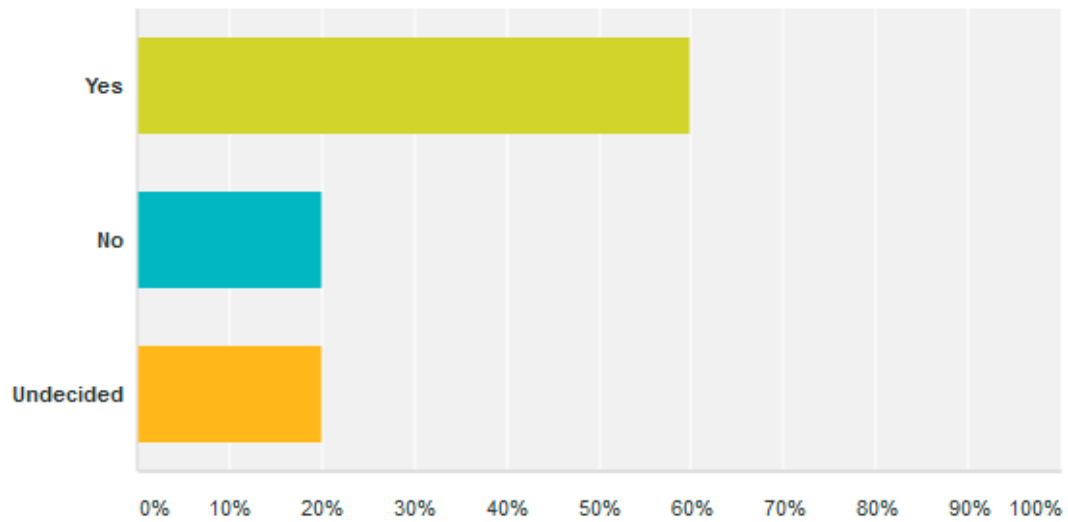


Answer Choices	Responses
Yes	66.67% 20
No	23.33% 7
Undecided	10.00% 3
Total	30



## Do you think your school would use the proposed Hundertwasser Art Centre as an educational resource if it was built?

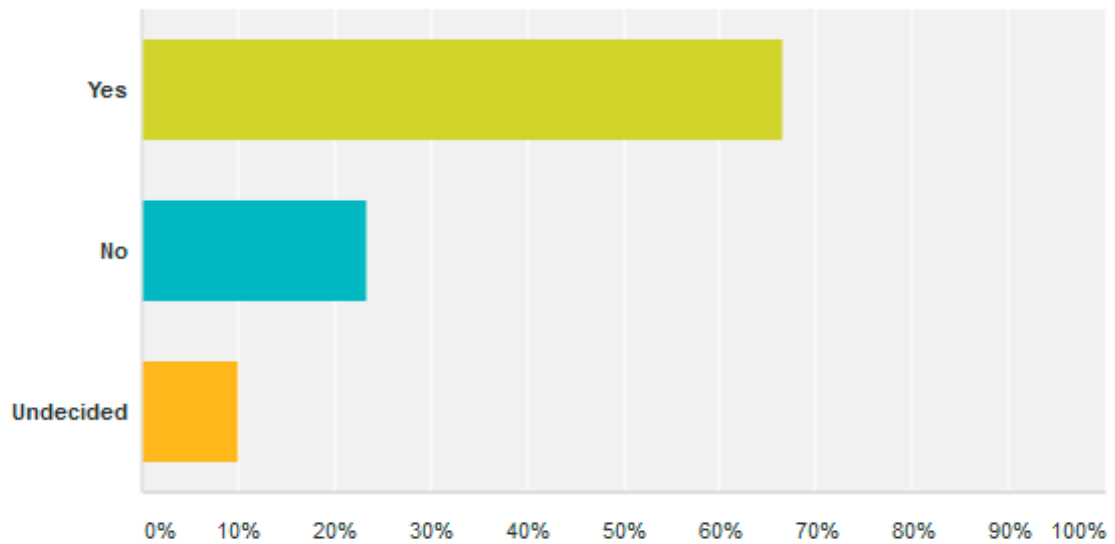
Answered: 30 Skipped: 0



Answer Choices	Responses
Yes	60.00% 18
No	20.00% 6
Undecided	20.00% 6
Total	30

## After reading the new proposed funding model being proposed by Prosper Northland do you think the WDC should agree to the building of the proposed Hundertwasser Art Centre?

Answered: 30 Skipped: 0



Answer Choices	Responses
Yes	66.67% 20
No	23.33% 7
Undecided	10.00% 3
Total	30

109a Hatea Drive  
Kensington  
WHANGAREI 0112

18 September 2014

The Prosper Northland Trust  
WHANGAREI

Dear Sir/Madam

### **Hundertwasser and Wairau Maori Art Centre**

I fully support and congratulate Whangarei District Council on the continuation of the Sense of Place direction. A wonderful concept and great to see people enjoying the facilities already provided. And now the circuit of the Town Basin over our 3 bridges will enhance our city further.

What's missing is the jewel in the crown.

I was really disappointed a few years back when the opportunity to build the Hundertwasser Gallery at the designated site was turned down by Council. What a wonderful legacy for our city gifted by such a world renowned artist and architect. He had committed to New Zealand to the extent he was a naturalized New Zealander.

This is the last opportunity in the world for a Hundertwasser building and it's only ours to have!

My parents David and Joyce McGiven, built the first motel north of Auckland in 1958 - they really believed in Whangarei and saw great opportunities for tourism with the natural beauty of the area and as a gateway to the Bay of Islands. I was raised with their dream in our daily lives. My mother was an artist and enjoyed the arts and this has passed on down to her grandchildren.

My father was Chairman of the steering group that developed the Northland Tourist Promotion Board. They developed a brochure and were proactive in promoting Whangarei as a destination worthy of stopping over in. Their aim was to bring people to Whangarei to stay a night or two before shooting through to The Bay of Islands. Dad bought a big Chev Impala (I'm talking 1960's here!) so he could fit 6 people in and took small group tours around the outlying Whangarei area as well as further north to encourage people to stay longer and explore our area.

Our tourism and hospitality industries will gain from progressing the Art Centre. The arts and construction industry will also gain. For Whangarei to have the only dedicated curated Maori Arts Gallery in the world is such an opportunity. The carry on affect will benefit many and bring a real sense of vibrancy to our city and all the opportunities that come with that. Our students will have a piece of international art on their doorstep. It will put Whangarei on the world map.

It is well known that art brings heart and soul to a city.

I read about the Guggenheim Gallery in Bilbao and how that has changed a city which was struggling economically with a high crime level & it's now a thriving city and Guggenheim gave them their Sense of Place. I visited a couple of years ago to see for myself and the place was packed, there were parks and shops and eateries where previously there hadn't been. The transport system is fantastic. I wouldn't have bothered going if the Guggenheim Gallery wasn't there.

I recently had the good fortune to visit Vienna and see Hundertwasser's legacy to the city for myself. His gallery and museum and the apartment block were crowded with visitors and a thriving shopping area alongside. He is well revered in Europe along with Gaudi, Guggenheim and the like.

So many of our young people who are wanting to progress in life are leaving Whangarei for employment opportunities. My 3 sons all left for Australia & they would rather have been here for the lifestyle, but they had to go for work. Now they have all returned to Whangarei with enough money. Two have started up small businesses and bought properties. They want a vibrant city with opportunities to grow their businesses, see other businesses starting up and not to see empty shops and more closing all the time. They have friends wanting to return to Whangarei, but the jobs aren't here for them at present.

I say let's get Whangarei firing again & provide opportunities, put Whangarei on the world map and provide us with an iconic attraction and also a fantastic piece of architecture for people of our region which is free for all to see and art galleries with a difference inside. It's our last chance for a Hundertwasser Centre!

I will say in closing that I really feel that the Council should consider our city's wellbeing and future generations and allow this opportunity to proceed on the designated site.

Yours sincerely



Heather Tomason

Empty Nest Bed and Breakfast

46, Cairnfield Road,

Kensington,

Whangarei.

14<sup>th</sup> September 2014

The Prosper Northland Trust,

This is my letter of support for the HWAC. I have been supportive of this project from the beginning and was deeply ashamed of the Whangarei community when it decided not to go ahead with it.

I have lived here for nearly thirty years and have spent most of that time working in the tertiary education field professionally as well as constant involvement as a volunteer in the Northland community. The constant issue in the education field was to raise the achievement and literacy rates amongst male Maori and it failed overall because the desire did not come from within. Whangarei has likewise always lagged behind the rest of New Zealand; its desire to change has to come from within. Too many of the population live by the mantra "we will always do what we have always done, and therefore always be what we have always been".

It is time for Whangarei to be brave and take a risk, to move to a paradigm of looking outward whilst protecting the best of our district. Recently I was fortunate to go to Bilboa in Spain and visit the Guggenheim; it was there that I experienced what a risk can do for a floundering place; the results are many and reach far further than most blinkered people are able to imagine.

Aspirations for our youth can come from many quarters, to have an international landmark here will have ramifications beyond the immediate and they will last for generations. I want our youth to talk of Whangarei with great pride and honour and I also want them to witness that it was able to change in their lifetime, for too many it is a place to leave very quickly and only visit occasionally.

As a member of our tourism sector, a long time international hospitality and tourism lecturer and a citizen of Whangarei I want to see this building become a jewel in our district.

Yours faithfully

Jane Scripps

January 28, 2014

To whom it may concern,

As someone who took an active part in Northland's visitor sector for six years, it is exciting to see the proposed development of the Hundertwasser Centre in Whangarei taking shape.

Increasing the number of visitors to Whangarei and Northland will be dependent on many things, but creating different reasons for people to visit a destination is vitally important.

Now as CEO of Positively Wellington Tourism, Wellington's regional tourism organisation, I am well placed to see and appreciate the benefits that can be brought by providing new attractions and then marketing them well to consumers.

Wellington invested significantly in supporting the building of Te Papa, building a new regional stadium, creating beaches on Oriental Parade and numerous other projects which collectively have made Wellington the most desirable urban destination for New Zealanders. These investments, backed by strong and innovative marketing campaigns, have changed the world's view of Wellington from a grey and windy city to – as *Lonely Planet* put it – the *Cooldest Little Capital*.

The Hundertwasser development in Whangarei has the potential to provide similar benefits to Whangarei. It will attract visitors and their spend into the city economy throughout the year by providing a reason for New Zealanders to travel north in winter, and offering international visitors on cruise ships, or on land, a very definite thing to do in Whangarei.

There is the potential that such an attraction could lead to visitors extending their stay in Northland by an additional night. Extending the length of stay in the region would further impact upon the Whangarei economy as the focus of economic activities in the region.

I look forward to seeing the development of another iconic visitor attraction in the Northland region.

Yours sincerely,



David Perks  
Chief Executive Officer  
Positively Wellington Tourism

Level 28, Plimmer Towers, Giltner Terrace,  
PO Box 10 017, Wellington 6011, New Zealand  
P +64 4 915 1205 F +64 4 915 1214  
E info@WellingtonNZ.com



# *Sir Bob Harvey*

15 September 2014

## **TO WHOM IT MAY CONCERN**

It is with the greatest respect and honour that I write to endorse the proposal for the Prosper Northland Trust to create a Hundertwasser Centre in Whangarei. Its importance as a tourist destination and as a homage to one of the most remarkable artists of the 21<sup>st</sup> Century is simply too important to miss.

As someone who knew Hundertwasser personally and spoke with him first hand of his commitment to Whangarei and Northland, it seems that here is an opportunity of such importance and national and international focus that I urge serious consideration of this proposal. Auckland is a destination and Whangarei could share in the growing success of the Supercity and its attraction to New Zealand and international visitors. A Hundertwasser Centre would be a magnificent magnet to bring the tourist dollar north and all of this comes together with a strong vision and a strategic agenda for the Hundertwasser project.

I urge everyone to look positively and see the benefits that await Whangarei and Northland with this magnificent legacy.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Bob Harvey', with a long horizontal flourish extending to the right.

**Sir Bob Harvey KNZM QSO**

*35a Ambler Avenue, Glen Eden Auckland City  
Phone: (09) 818 5629 Mobile: 021 986 107*

19 September 2014

To The Prosper Northland Trust

We are writing as representatives of the visitor accommodation sector to fully support the new proposal to privately fund the construction of the Hundertwasser Wairau Art Centre (HWAC) as part of the art, culture and heritage precinct at the Town Basin in Whangarei.

Whangarei has an extensive range of accommodation providers including hotels, motels, holiday parks, backpackers and bed & breakfast rooms. We have owned and operated our visitor accommodation business, Whangarei TOP 10 Holiday Park, in the city, for over 18 years, and have seen many changes over that time.

While it is a given that the agriculture, manufacturing, retail and other industries contribute to our local economy, there is no question that tourism and the visitor industry has a huge impact on the Northland economy. Tourism helps drive regional economic growth and supports the revitalisation of towns and communities. This in turn creates employment opportunities and helps build regional pride. Recent research (Statistics NZ and MBIE) shows that the tourism expenditure in Northland was \$0.587billion, which equated to 11- 16% of the region's GDP (YE Mar 2013). This percentage is higher than that in the Auckland, Waikato, Wellington and Canterbury regions, and indicates that tourism expenditure has a higher impact on, and importance to, our Northland regional economy.

Since our computer reservation records began in 2007 at Whangarei TOP 10 Holiday Park, we can report that 69% of our visitors over the last 7 years stayed with us for only 1 night, and a massive 87% stayed for just 2 nights or less.

As tourism operators, our constant challenge has always been how to encourage visitors not only to come to our city, but also to stay longer, and we know that we need something truly unique in order to market our city successfully, and encourage people to stay. We need exciting and exceptional visitor attractions and experiences. Over the years there have been so many opportunities that have been missed by previous councils, just one of which was Kelly Tarlton's dream of a world-class aquarium. The council at the time declined his idea and now this is now a major attraction for Auckland.

What does Whangarei have that makes it truly unique and stand out, as a visitor destination, in its own right? What is our Unique Selling Point, our USP?

Whangarei District has stunning, pristine, beaches, on an uncrowded coastline, but so do many other areas in NZ.

Whangarei has numerous wonderful walks in the district, but so have many, many other areas in NZ.

Whangarei has many adventure attractions and activities (diving, snorkelling, kayaking, cycling, surfing, treetop adventure, boating, fishing, etc), but so do many other areas in NZ.

Whangarei has a 'big cat' park, but so do other places in NZ.

We now have two spectacular bridges, recently built, but will people especially come to the city to see those? Other cities have beautiful bridges too.

Granted we have NZ's only clock museum, but is that enough?

Today's world is a global world, and New Zealand is a multi-cultural nation, with New Zealanders who hail from many countries originally. To celebrate and treasure the gift that Freidensreich Hundertwasser, world-renowned artist and environmentalist who lived the last 30 years of his life in this country, in Northland, and who was a New Zealand citizen, gave to the people of Whangarei, is an opportunity not to be missed. It can, in fact, be likened to the gift and legacy that Leonardo Da



Vinci, Italian artist and inventor, left to the people of France, after having spent the last years of his life in France. He arrived with his painting, the 'Mona Lisa', and upon his death it remained in France; now there would hardly be a visitor to Paris who did not visit the Louvre and see this icon of art. It is a huge drawcard for visitors.

The HWAC would be a truly unique and iconic building, and monument, of both national and international importance. The architectural design of the building alone is so unique and so different, that it can be compared to the uniqueness of the Sydney Opera House in Sydney (designed by a non-Australian, Jorn Utzon, from Denmark), of the Eiffel Tower in Paris, and of La Sagrada Familia in Barcelona. All of these iconic monuments were extremely controversial, with many objecting to them, at the time of their construction, yet all have become huge visitor drawcards to those cities. They are now icons and landmarks on the cityscapes of those places. Added to the architecture and art aspects of Hundertwasser's gift, are his environmental and sustainability principles and philosophy, which are aligned more and more to the beliefs and aspirations of today's world, especially our younger generation, our future citizens. This makes this gift doubly valuable and overwhelmingly important.

Whangarei now needs to be brave and visionary in creating something truly exceptional, our unique selling point, and the HWAC is an ideal response, both in terms of design and use, for this special precinct with its art, culture and heritage focus, within the city. As well as housing New Zealand's first national, curated, contemporary Maori art gallery, along with the only Hundertwasser gallery outside Vienna, and a theatre and learning centre, it's diversity will also be unique and can only complement the Whangarei Art Museum and the proposed Hihiaua Cultural Centre with its focus on showcasing Maori culture and traditional craftsmanship. It is well known that art from every corner of the world is shared, celebrated and shown in art galleries all around the world.

Total tourism employment in New Zealand provides 172,100 FTE jobs or 8.8% of total employment in New Zealand (Statistics NZ). When Northland is divided into Territorial Local Authority areas, tourism FTE jobs make up 10.6% of employment in the Far North District, 13.5% in Kaipara District, yet only 9.1% in Whangarei District (2013). The challenge for our district and city is obviously to do better than this, and offer more opportunities in tourism for our current and future citizens. As visitor industry business operators and also as parents of three young adults who have all headed overseas to see and experience the world, we are fully aware of the pressing need to absolutely ensure that this city offers plenty of employment and business opportunities for our young people. Too many of our bright young people see the frightening number of empty shops and premises in our CBD and wonder if, or doubt that, Whangarei can offer them a future. The HWAC will not only create employment during its construction, but there will obviously be ongoing job prospects in the operation and maintenance of the Centre, and potential future business and associated employment possibilities that will arise as a result of its existence, such as within the visitor accommodation and activity sectors, as well as in the food, retail and transport sectors.

Having been responsible for surveying all of the visitor accommodation businesses in Whangarei on the matter, we can report that the responses received are overwhelmingly in favour of supporting the new proposal to privately fund the construction of such an iconic and irreplaceable building, that is the Hundertwasser Wairau Art Centre.

Yours sincerely

Kevin and Linda Lloyd

To whom it may concern,

Tourism Bay of Plenty has had the privilege to welcome Cruise ships to our port for many years now, growing from 16 to over 80 in 6 years. We now welcome up to 240,000 passengers and crew each year. The Cruise industry has transformed our region in many ways including the strengthening of our existing tourism offerings and giving investment confidence to new developments. Ships rely heavily on two income earners- their bar sales and their commissionable shore excursions.

It is vital to offer a unique selling points (USP) in each port call, it is also vital that the ships are able to sell these commissionable USP's. It is Tourism Bay of Plenty's belief that if NZ Inc. has a strong cohesive national offering we will all benefit.

It is with this belief I encourage you to embrace the opportunity's to welcome Cruise ships into your Port and invest in USP such as the Hundertwasser project. Putting aside Cruise this project will define Whangarei as very unique offering with in the touring routes of New Zealand.

My personal experience when visiting Whangarei earlier this year was that you already have a solid foundation in which to claim ownership as NZ's Artistic centre of excellence. An investment such as Hundertwasser would be the catalyst in many subsequent benefits to new tourism offerings including retail, Transport and long-term off shore investment driven by exposure to the international market.

I wish you all the courage and tenacity to make this happen.

If we keep doing what we have always done, we will getting what we've always got!

Yours faithfully



Rhys Arrowsmith  
General Manager  
Tourism Bay of Plenty

Funded by



Sponsored by



29 September 2014

To whom it may concern



## **Hundertwasser and Wairau Art Centre**

The Tourism Industry Association New Zealand (TIA) is pleased to support the proposal from the Prosper Northland Trust (PNT) to build the "Hundertwasser and Wairau Art Centre" (HWMAC) in the Whangarei Town Basin.

TIA is the lead association that represents the interests of about 1,500 tourism businesses in New Zealand. TIA represents a range of tourism-related activities including hospitality, accommodation, adventure and activities, attractions and retail as well as related tourism services. The primary role of TIA is to be the voice of the tourism industry.

TIA recognises the value of this proposed development for Whangarei and Northland. To attract visitors, any city or region needs to have a point of difference – something they have that is unique and a 'must see'.

The Hundertwasser development offers an opportunity to establish this point of difference for Whangarei.

Hundertwasser is an internationally renowned artist with his other buildings around the world attracting thousands of visitors. The combination of Hundertwasser Art with fine Maori Art is truly unique. The design as provided by Friedensreich Hundertwasser and brought to life by long time collaborating architect Heinz Springmann will create one of the most recognised buildings in New Zealand.

The benefits to the local economy will be significant. TIA notes that estimates of the annual visitors to the centre are over 100,000 a year. International consultancy Deloitte conservatively estimates the centre will bring \$3.5 million a year in net economic benefit to the Northland Region.

It will be a catalyst for other activity, such as hotel development, attracting a greater share of the rapidly growing cruise market, and a re-invigoration of the Whangarei Town Basin.

TIA has led the development of Tourism 2025, with the aspirational goal to almost double the value of tourism in New Zealand, from \$24 billion a year to \$41 billion a year.

With the Hundertwasser Centre in place Whangarei District will be far better placed to participate and benefit from this growth.

Regards

A handwritten signature in black ink that reads "C. Roberts".

**Chris Roberts**  
Chief Executive

**THE VOICE OF THE TOURISM INDUSTRY**

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**TOURISM NEW ZEALAND – MANAAKITANGA AOTEAROA**

Level 22, Vodafone on the Quay,  
157 Lambton Quay, Wellington 6011  
PO Box 95, Wellington, 6140  
New Zealand

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26 September 2014

Prosper Northland Trust  
c/- PO Box 404  
Whangarei

To whom it may concern

In Tourism New Zealand's role to market New Zealand internationally as a visitor destination, we support tourism operators and attractions which are likely to enhance the experience and satisfaction of international visitors to New Zealand.

The Hundertwasser and Wairau Art Centre concept for downtown Whangarei, would definitely add to the range of available tourism experiences in the region's kete.

The proposed centre's unique point of difference is the combination of the Hundertwasser brand with fine Māori art. Such an attraction has the potential to draw a wide and varied audience into the centre of Whangarei while introducing Hundertwasser enthusiasts to Māori art and vice versa.

I am pleased to provide this letter of support for your application to the Whangarei District Council and I wish you all the best with its progress.

Yours faithfully,

Kevin Bowler  
Chief Executive

# 13<sup>th</sup> September 2014

## Open letter to the Prosper Northland Trust

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The Whangarei Visitor Group is made up of business people in Whangarei, mostly small operators working within the Tourism sector.

The latest Ratepayer Report puts Whangarei at the lower end of the scale in terms of rates we pay, but that also puts Whangarei at the lower end of what we can raise to invest in our local District.

It leaves us with a lack of significant funding to re-invest in our local infra-structure and economy, and as residents and ratepayers working in small businesses, we know fundamentally that is not a long term strategy for success. Our city needs to principally change its economic model, something successive Councils have failed to do for too long.

Whangarei needs to become competitive with the other progressive-minded regions around New Zealand who have already been, and are continuing, to invest in infrastructure that attracts valuable international and domestic tourism spend within their regions

We need to be clever with what we have and make sure we make the most out of our dollars.

As business and commercial ratepayers, as well as domestic ratepayers, we are uber aware of outgoings and incomings, and the pitfalls of spending too much.

We are also desperately aware that we need to be progressive and forward thinking.

We need to look to the low hanging fruit that has the maximum yield for the lowest expenditure.

The Hundertwasser and Wairau Maori Art Centre is investment in economic development - this is a soundly based ☐ not a gamble.

There is no other potential investment that gives the benefits and returns to Whangarei that the Hundertwasser and Wairau Maori Art Centre project does. If there was, we would support it. The issue is not either ☐ or.

On behalf of the businesses that make up the Whangarei Visitor Group, we are expecting that our elected Councillors and business leaders have the acumen, and the ability to drive our district forward, with strength and vision.

This is the biggest opportunity our city has had for many decades to change our economic model. It is evident that the Hundertwasser and Wairau Maori Art Centre, offers minimum ratepayer contribution and best return on investment. We are extremely supportive and keen to move this project forward.

On behalf of the Whangarei Visitor Group

Kate Malcolm ☐ Chair

23/09/14

Prosper Northland Trust

Dear Prosper Northland Trust

**Ref: Hundertwasser Wairau Maori Art Centre**

I am writing to you on behalf of the general population of Northlanders, but in particular those under the age of 40, who strongly support the proposed Hundertwasser Wairau Maori Art Centre (HWMAC).

As an educated and well-travelled 30 year old professional I was devastated to find out, not long after returning home from residing in Australia, that the Whangarei District Council (WDC) rejected long approved plans to construct the Hundertwasser Art Centre. What was more devastating was that a lot of the vote was based on a survey of 100 people in a population of 84000 +/- that had significant flaws, in particular the fact that as little as 20% of those surveyed were under the age of 40 years old.

I worked in Australia with a number of Northlanders who will not and cannot return home, owing to the lack of opportunity and the poor wages in the region. However I was adamant that I would give up the high remuneration to reside in my home town, have a family and make a go of it. With the poor decisions of WDC regarding the selected consultation process and resulting outcome for HAC, I often wonder whether I would have been better off raising a family elsewhere.

The decision to support or not support Hundertwasser is a long term decision, which by enlarge will have the most impact on my generation and those younger or un-born, therefore the council has been very short sighted in only taking opinion from those over the age of 40 before making a decision that will significantly impact our demographic.

Through extensive travel and having undertaken a Masters of Business, I personally believe the potential and unique benefits brought about by a proposal such as the Hundertwasser are countless and diverse. Some of these include as follows;

- Creating an Iconic and unique point of difference for Whangarei, Northland and New Zealand
- Creating an international, national and local tourist attraction
- Creating the first and only curated Maori Art Centre, combined with international art, showcasing local and national Maori culture and art to the world
- Creating permanent jobs and training opportunities
- Creating support businesses and making other proposals for hotels, cultural centres, galleries, conference centres, private sector developments etc more viable due to increased visitors to the region
- Re-vitalising our waterfront, the entertainment hub and loop walkway

- Providing new dining/ café options
- Giving educational opportunities to New Zealand education institutes and schools
- Increasing the value of properties in the adjoining CBD and residential areas
- Serving as a legacy to a great artist, who fell in love with Northland and represented everything that is great about living here

As confirmation of my commitment to having a go at making a life here, I recently set about arranging networking with a small group of likeminded and motivated young individuals (mainly 40 and under), regarding the new Prosper Northland proposal for the Hundertwasser Maori Art Centre and other prospects for our town. The response I have had in a small period of time is huge, including the expression of frustration by many, at the lack of consultation with younger generations of Northlanders.

Following on from this I have managed, with the assistance of this developing network, to garner the support of 66 people, who have given to me written support of Prosper Northlands proposal for the Hundertwasser Wairau Maori Art Centre. These people come from many sectors of our community including Northlanders abroad, young and old, established and new business owners, fitness/ sport organisations, Māori, immigrants, stay at home mums, employee's, parents, grandparents. More importantly for me to note however, is that more than 57% of these people are the age of 40 and under. There was only one person who I approached who didn't wish to have an opinion and no one has been against it, especially due to the private funding model.

The people who provided this support have given their full support of the new Prosper Northland Trust HWMAC proposal and generally cannot emphasis how important it is to them as community members and ratepayers that this proposal proceeds.

In closing I request that given the positive support I have received in such a short period of time, particularly from those under the age of 40, that the council and the 20/20 committee gives thorough and un-biased consideration to the new proposal and to the voice of generations under the age of 40, who want this project delivered! New Zealand stands to gain so much and very little to lose. Supporting this proposal for the Hundertwasser Wairau Maori Art Centre really is a no brainer!

All figures quoted can be substantiated. I welcome any dialogue regarding the support I have received and I am more than willing to speak to this letter further if required.

Nga Mihi Nui,



Ben Tomason

September 10, 2014

Proposer Northland Trust

Dear Proposer Northland Trust:

**Ref: Hundertwasser Wairau Maori Art Centre**

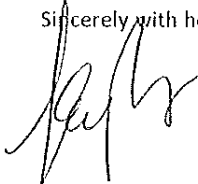
My husband and I write to pass on our support to keep the dream Hundertwasser had for his infamous style right here in Whangarei's very own waterfront alive.

Jason (31) and I (26) were very excited when we found out the proposed transformation of the old, derelict buildings that currently shadow the potential of the Town Basin. We were devastated when WDC canned the project and failed to see what it will bring to Whangarei and the Northland communities.

Please take this letter as confirmation that we both support this project and know that we can get it across the line.

Go Hundertwasser Wairau Maori Art Centre!

Sincerely with hope,



*Hard working young rate paying couple who are excited to see Whangarei thrive!*

Takesha & Jason Eyles.





NEW ZEALAND

Embassy VIENNA

TE AKA AORERE

6 October 2014

Ian Reeves  
Prosper Northland Trust  
Whangarei

**HUNDERTWASSER AND WAIRAU MĀORI ART CENTRE PROPOSAL**

Dear Ian

It was a great pleasure to meet you and your colleagues from the Prosper Northland Trust during your recent visit to Vienna and to hear about the exciting plans to build the last Hundertwasser-designed building in the world in Whangarei.

Friedensreich Hundertwasser is of course a very well-known and highly respected Austrian. His connection with New Zealand, where he spent so much of his life, provides a concrete link between our two countries and has stimulated an interest in New Zealand among many Austrians. His affinity for New Zealand is a genuine point of connection for us in our dealings with Austria and a great illustration of our culturally diverse country – one that respects and appreciates the achievements of a native of Austria that also called New Zealand home.

I am pleased to voice my support for the Hundertwasser and Wairau Māori Art Centre proposal. The buildings Hundertwasser has designed here in Vienna are great draw cards for tourists from all over the world. Like the famous Kawakawa toilets the Art Centre would similarly attract tourists to Northland and provide a highly visible demonstration of New Zealand's ongoing connection with Austria, building on other strands such as the Working Holiday Scheme established in 2012, which enables young citizens from Austria to live, work and study in New Zealand for up to six months – and vice versa.

The Art Centre would strengthen the people to people links between our countries and provide impetus for growing further connections. With this in mind I have been talking to my colleagues at the Austrian Federal Ministry for Europe, Integration and Foreign Affairs about possible ways we could use the project to leverage other events, for example in connection with the Austrian team coming to New Zealand next year for the FIFA under 20 World Cup. We would be pleased to keep in touch with you as the project progresses on other potential opportunities of benefit to both Whangarei and Vienna.

Yours sincerely,

Deborah Geels  
New Zealand Ambassador to Austria



## Prosper Northland Trust

For more information contact **Barry Trass, Trustee**  
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