

Submission form – Amendments to LTCCP

draft 2007 Amendments to the Long-Term Council Community Plan (LTCCP) 2006–16 Submission Form

Please Read Before Completing Your Submission

The public consultation period is from Wednesday 11 April 2007 to Friday 11 May 2007.

It will help us if you:

- clearly state the issue you want the Council to consider.
 - what specific action you think the Council should take, and
 - why that should be done.
- cite the specific page(s) of the draft 2007 Amendments to the LTCCP 2006-16.
- type or use black ink for your submission.

NOTE: We are legally required to make all written or electronic submissions available to the Councillors and to the public. This includes the name and address of the submitter. All submissions will be published on the Council's website from 18 May 2007.

You may send us your submission:

By mail
(no stamp is required) to

Freepost 178
Annual Plan
Christchurch City Council
PO Box 237
Christchurch

By email
ccc-plan@ccc.govt.nz
Please make sure that your full name and address is included with your submission.

On the internet
You may enter your submission using the form provided on the Council's website at
<http://www.ccc.govt.nz>.

Please follow all the instructions on the website.

No anonymous submissions will be accepted. Whether you use this form or not, you must identify yourself and provide your full name, address and telephone number.

Submissions must be received (NOT postmarked) at the Tuam Street Civic Offices no later than 5pm on Friday 11 May 2007. To ensure receipt, hand deliver last-minute submissions to Tuam Street.

Your submission

If you wish, you can present your submission at a hearing. If that is the case, please tick the appropriate box below. The hearings will be held from 28 May 2007 to 5 June 2007. Ten minutes will be allocated for speaking to your submission, including time for questions from the Councillors. The Council will confirm the date and time of your hearing in writing, by email or by a telephone call.

Tick one I do NOT wish to present my submission at the hearing, and ask that this written submission be considered
OR
 I wish to talk to the main points in my written submission at the hearings to be held between Monday 28 May 2007 and Tuesday 5 June 2007

Are you completing this submission: For yourself On behalf of a group or organisation

If you are representing a group or organisation, how many people do you represent? 11

Your Name Deborah Mc Cormick
Organisation name (if applicable) Art & Industry Biennial Trust
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Signature DMCormick Date 10. May. 2007

A Call for Public Art Funding

A marker of a great city can be seen through the strength of its cultural life, with art and culture a potentially powerful economic force, acting as a magnet for tourism. Even more importantly, the arts can help to educate and inspire residents and stimulate creativity in the workplace and wider community. Tourists frequently include a cultural, arts, heritage, or historic activity while on holiday, with landmarks, public sculpture and galleries some of the most favoured destinations. To this end art-related tourism can also generate extra visitors and revenue, attract high-income visitors and extend Christchurch's tourist season.

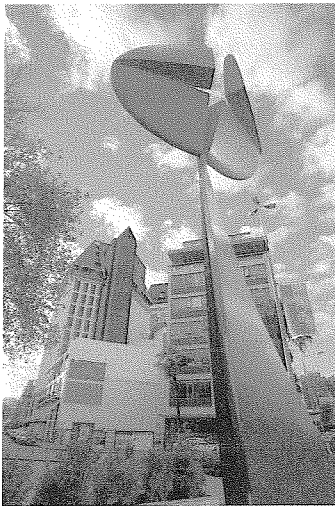
Making the community a better place to live is without a doubt one of the major goals for the Christchurch City Council (CCC) and while much of CCC's public services help improve the community with user-focused services – the Art & Industry Biennial Trust seek to enrich our community through art – specifically **public art** for all to enjoy.

Ensuring innovation and leadership in the arts – and by investing in high profile, new public artworks is just one of the ways CCC can improve the physical and social setting of Christchurch, making it desirable to live, work and visit.



Corner Plot, Sarah Sze Freedman Plaza, Central Park New York City USA

A major aspiration for the Art & Industry Biennial Trust is to achieve stimulating examples of New Zealand and international contemporary art while encouraging a free audience experience which is fun, interactive, expresses something different, takes risks and engages a wider audience.

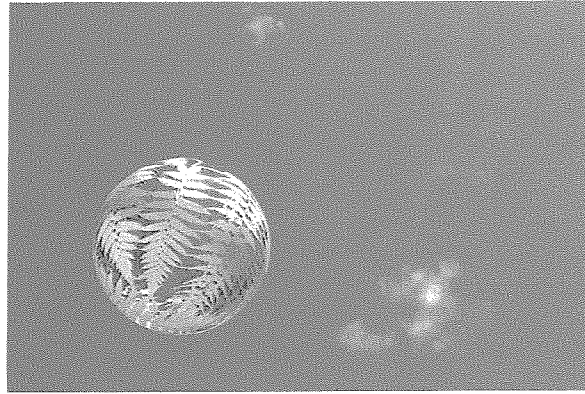


Large scale projects which challenge, educate, provoke and create debate make us think as a community about public art and above all make us aware of our significant city spaces and how we might interpret and enjoy them.

As contemporary and public art assumes a more visible presence throughout many parts of New Zealand and the rest of the world, the range of benefits it is capable of delivering is considerable. As art becomes one of our more popular recreational pursuits it also **supports and stimulates environmental renewal**, gives people a **better quality of life** and **generates public discussion**. Local public art experiences, especially those which are open to all - remind us how individuals can freely and creatively express themselves. Self-expression, which in turn, promotes individuality, bolsters self-confidence and improves motivation and attitudes towards academic performance.

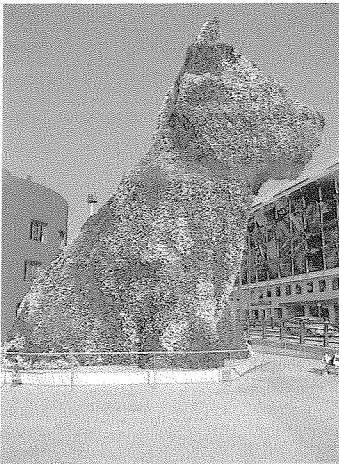
Nucleus, Phil Price, Christchurch NZ

A programme of sustainable CCC funded public art for the City has the potential to offer both active and passive art experiences to the people of Christchurch, providing the benefits of discovery, stimulation and relaxation. Furthermore, people's participation in new contemporary art can enhance development and expand the public's thoughts about culture.



Eagle,
Alexander
Calder, SAM
Sculpture
Park, Seattle
USA and *Ferns*,
Neil Dawson,
Wellington
NZ

Communities like Christchurch which are able to make a commitment to providing arts and cultural opportunities will also be considered more liveable; attractive to businesses and industry and able to offer a higher quality of life for residents. As an organisation, Art & Industry feel strongly about doing the very best for the community, placing Christchurch on an international map and reaching as wide a sector as possible in an endeavour to connect people with art.



In 1973 **Seattle** became one of the first American cities to adopt a Percent for Art Ordinance. This embraced the role of artists in civic life, mandating the inclusion of artworks in public works construction and other public places funded through “1% for art” from public works improvements. Other examples which have embraced this exciting strategy include the **Melbourne Docklands** where developers are required to contribute one percent towards an integrated public art component for each new project. Auckland’s **Vero-Building** formerly known as the “Royal & Sun Alliance Centre” is New Zealand’s tallest and most technologically advanced landmark office tower. Building owners Kiwi Development Trust and particularly Director Richard Didsbury with Noel Land and Peddle Thorp Architects worked to integrate artworks under a ‘Floor Space Bonus’ scheme operated by the Auckland City Council to developers. The value of the

artworks in the building is weighted against the buildings rateable space per square metre. The investment made on artworks is well over \$1 Million this in effect is a direct bonus on the space the developer pays rates on – in effect giving the building owner that extra space free of rates.

Above image: *Puppy* Jeff Koons, Guggenheim Art Gallery, Bilbao Spain

Organisations like the Art & Industry Biennial Trust are already taking the first steps in the form of events like the SCAPE Biennial of Art in Public Space through a public-private sector funding model. Art & Industry also has the credentials necessary to coordinate a city-wide programme of public art for Christchurch. Our consolidated experience – with 4 biennials and 6 permanent public artworks has provided excellent experience in design development, detailed planning, consents, fabrication and implementation of large-scale public artworks. Through the SCAPE Biennial the Trust has also become a leader in how the world sees New Zealand as a member of the international art world – with our last biennial attracting some of the biggest names in contemporary visual arts to Christchurch to make new work.

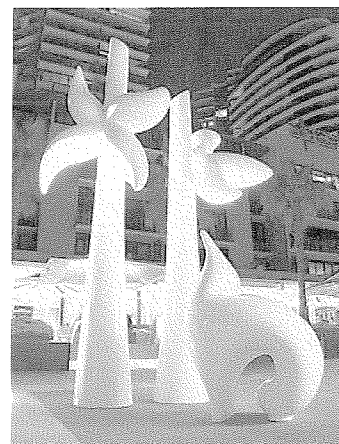


Image: *Silence* Adrian Mauriks, Melbourne Docklands Australia

As well as a programme of temporary artworks each biennial Art & Industry commission a new permanent public artwork gifted to the city as a commitment to maintaining the growth of Christchurch's collection of public artworks.

While this makes a vital contribution to the City's collection of public art it is essential that CCC take up the mantle and embrace this excellent partnership with the Trust to explore and implement together some of the following funding strategies:

Implement a 1% for art within capital development costs

Regulate for central city building developers' reserve contribution towards public art

Implement a secure budget line-item capped towards annual public art

Through this CCC can help to:

- Preserve the legacy of artistic achievement for the people of Canterbury and New Zealand through the presentation, interpretation and conservation of quality artworks
- Grow the public's perception of art by contributing to new, contemporary public art experiences; recognise and value artistic achievement and excellence
- Improve understanding and respect for Christchurch both nationally and internationally by presenting new work by local, national and international artists while developing economic benefits through the growth and length of stay of visitors/tourists

Without a doubt we have a City that is sensitive to the possibilities, with a significant number of New Zealand's leading sculptors and public artists resident in Christchurch. Couple this with a sophisticated network of public, project based, member and dealer gallery spaces and it is evident everything is in place to embrace a considered public art and urban space renaissance in Christchurch *O-Tautahi* – positioning our boutique City as the cultural gateway to the South Island *Te Waipounamu*.

The Trust is committed to working with the people of Christchurch and values its partnerships and involvement with organisations that have similar visions.