

**Notice of Meeting:**

I hereby give notice that an ordinary meeting of the Public Art Subcommittee will be held on:

**Date:** Thursday 6 August 2015  
**Time:** 11.00am  
**Meeting Room:** Kauri Room  
**Venue:** Municipal Building, Garden Place, Hamilton

Richard Briggs  
Chief Executive

---

## Public Art Subcommittee OPEN AGENDA

---

**Membership**

Chairperson To Be Confirmed  
Members Her Worship the Mayor J Hardaker  
Cr G Chesterman  
Cr A O'Leary  
Cr P Yeung

**Quorum:** A majority of members (including vacancies)

**Meeting Frequency:** When required

---

Brendan Stringer  
**Committee Advisor**

**3 August 2015**  
Telephone: 07 838 6439  
Brendan.Stringer@hcc.govt.nz  
www.hamilton.govt.nz

**Terms of Reference:**

1. To make decisions on public art projects in accordance with the Public Art Plan and Public Art Development Process.
2. To receive information from, and provide advice to, the Public Art Panel and staff.
3. To make decisions on allocation of the Public Art Support Fund.

**Special Notes:**

- The Subcommittee may request expert advice through the Public Art Panel or Chief Executive when necessary.

**Power to act:**

- Make decisions in accordance with the Public Art Development Process.
- Approve funding from the Public Art Support Fund.
- Approve all other matters in accordance with the terms of reference of this Subcommittee.

**Power to recommend:**

- The Subcommittee may make recommendations to the Strategy & Policy Committee.

<b>ITEM</b>	<b>TABLE OF CONTENTS</b>	<b>PAGE</b>
<b>1</b>	<b>Appointment of Chairperson</b>	<b>4</b>
<b>2</b>	<b>Apologies</b>	<b>5</b>
<b>3</b>	<b>Confirmation of Agenda</b>	<b>5</b>
<b>4</b>	<b>Declarations of Interest</b>	<b>5</b>
<b>5</b>	<b>Warhorse Public Artwork</b>	<b>6</b>

**Committee:** Public Art Subcommittee

**Date:** 06 August 2015

**Report Name:** Appointment of Chairperson

**Author:** Brendan Stringer

<b>Status</b>	<i>Open</i>
---------------	-------------

## Background

The Subcommittee was established by the Strategy and Policy Committee at its meeting on 7 July 2015, and its Terms of Reference were adopted by Council at its meeting on 30 July 2015.

Clause 25 in Schedule 7 of the Local Government Act 2002 contemplates a committee determining by resolution that a member be appointed as Chairperson by using one of the following systems of voting:

- Multiple voting rounds (excluding the member with the fewest votes in each round); or
- Single round of voting (where the member with the most votes is appointed). This approach is recommended given the number of members in the Subcommittee.

## Recommendation

- a) That the report be received; and
- b) That the Subcommittee appoint [name of member to be inserted] as the Chairperson of the Public Art Subcommittee, in accordance with clause 25, Schedule 7 of the Local Government Act 2002.

## 1. Attachments

2. There are no attachments for this report.

**2 Apologies**

**3 Confirmation of Agenda**

The Committee to confirm the agenda.

**4 Declaration of Interest**

Members are reminded of the need to be vigilant to stand aside from decision making when a conflict arises between their role as an elected representative and any private or other external interest they might have.

**Committee:** Public Art Subcommittee

**Date:** 06 August 2015

**Report Name:** Warhorse Public Artwork

**Author:** Nick Johnston

<b>Report Status</b>	<i>Open</i>
<b>Strategy, Policy or Plan context</b>	<i>Arts Agenda, Public Art Plan and Development Guide</i>
<b>Financial status</b>	<i>There is no budget allocated</i>
<b>Assessment of significance</b>	<i>Having regard to the decision making provisions in the LGA 2002 and Councils Significance Policy, a decision in accordance with the recommendations is not considered to have a high degree of significance</i>

## 1. Purpose of the Report

2. The purpose of this report is to seek approval for the Warhorse Charitable Trust's artwork proposal for Hamilton Gardens at Stage One of the Public Art Development Process.

## 3. Executive Summary

4. Council has received a proposal for a public art project from the Warhorse Charitable Trust to commission a warhorse memorial sculpture in Hamilton Gardens.
5. The project has strong strategic alignment to the objectives of the Hamilton Plan, the River Plan, and the Public Art Plan and Development Guide.
6. Staff and the Public Art Panel support the project at Stage One of the Public Art Development Process.
7. Approval at Stage One will allow the Warhorse Charitable Trust to select an artist and develop a concept for the artwork.

## 8. Recommendations from Management

- a) That the report be received.
- b) That the Subcommittee approve the Warhorse Charitable Trust's proposal at Stage One of the Public Art Development Process.

## 9. Attachments

10. Attachment 1 - Warhorse project artist brief
11. Attachment 2 - Warhorse project proposed location
12. Attachment 3 - Warhorse project - Public Art Panel statement

### 13. Background

14. Staff assisted a project steering group between 2013 and 2014 to develop a Warhorse artwork in Hamilton. The steering group approached Mesh Sculpture Trust to consider the project. Due to the size and national significance of the project, Mesh recommended that a new trust be established.
15. The Warhorse Charitable Trust was established in 2015 to lead the development and fundraising for the project.
16. The founding trustees are Paula Savage, Kate Darrow, Nancy Caiger, David Lloyd, Jesse Savage and Gillian Spry. The Trust plans to operate in a similar model to Mesh Sculpture Trust, having an expert curatorial panel that reports to the trust board on artistic matters.

### 17. Proposal

18. The Warhorse Charitable Trust's proposal is to commission a warhorse memorial sculpture in Hamilton Gardens to commemorate the thousands of horses that died during the First World War.
19. The proposal is outlined in an artist brief (Attachment 1).
20. The proposed location for the artwork is the Governors' Lawn in Hamilton Gardens (Attachment 2).
21. Staff support the proposed location in Hamilton Gardens. The Governors' Lawn is a non-themed section of Hamilton Gardens and the proposal is compatible with the Hamilton Gardens Management Plan.

### 22. Strategic Alignment

23. The Warhorse project has strong strategic alignment to the Hamilton Plan, the River Plan, and the Public Art Plan and Development Guide.
24. The project is aligned with three of the Hamilton Plan priorities:
  - Celebrated for our arts and culture;
  - Strongly connected to the river;
  - Best garden in the world.
25. Arts and culture is a theme in the River Plan. The project meets many of the strategic objectives listed in the River Plan, including:
  - Tell our stories through public artworks;
  - Promote river side spaces and facilities for celebration of arts and culture.
26. 'Enhance the experience of the river path with sculpture' is listed as a River Plan project for Hamilton Gardens.
27. Council adopted the Public Art Plan and Development Guide in May 2015, which outlines Council's vision for public art in the city.
28. The Warhorse project responds strongly to the following outcomes of the Plan:
  - Our artworks challenge, surprise, entertain and inspire;
  - Our artworks are relevant to Hamilton's history and tell our stories.
29. Artworks that enhance the unique Waikato River experience are listed as a priority.

30. The adjacent path and cycleway is the Hamilton section of Te Awa River Ride. The project aligns with Te Awa River Ride Trust’s aspirations for public art along the cycleway.

**31. Public Art Panel Feedback**

32. The Public Art Panel supports the Warhorse project at Stage One of Council’s Public Art Development Process. Their recommendation and rationale is summarised in Attachment 3.

**33. Public Art Development Process**

34. Council has a three-stage Public Art Development Process. The Warhorse project has met the requirements of Stage One and requires approval of the Public Art Sub-Committee to progress.

35. Approval at Stage One will allow the Warhorse Charitable Trust to select an artist and develop a concept as outlined in the artist brief. Approval at Stage One will also enable the Trust to apply for funding from sources that require land-owner approval.

**Signatory**

Authoriser	Lance Vervoort, General Manager Community
------------	---

# Warhorse Charitable Trust

## Public Art Project: WW1 Warhorse Memorial Sculpture Project

### Artist Brief

#### INTRODUCTION

World War One was an event of global significance and the world-wide projects, events and activities planned to commemorate the 2014- 18 centenary of WW1, has created an upsurge of awareness and interest amongst New Zealanders. One of those stories is that of the warhorse.

The Warhorse Charitable Trust is a newly formed trust that has been set up to commission a Warhorse Memorial Sculpture to commemorate the thousands of horses that died in World War One.

#### THE WARHORSE CHARITABLE TRUST

The idea for this project was first discussed in 2014 by a number of equine enthusiasts and gathered momentum until it was brought to the attention of MESH Sculpture Hamilton. MESH discussed taking on the project, but in consideration of the size and national significance of the project, and the fact that there was potential for a site to be chosen that was not in Hamilton, MESH recommended that a new trust be set up to focus on this project alone. The Warhorse Charitable Trust is now a legal entity and is currently made up of the below founding members. The Trust is looking to recruit 2-3 additional board members. The trust plans to operate a similar model to that of MESH, having an experienced curatorial panel to advise on artistic matters.

#### Warhorse Charitable Trust Members:

Paula Savage:	Curatorial Advisor, Independent Art Advisor (see appendix 2 for brief bio).
Kate Darrow:	Curatorial Advisor, current curatorial chair of MESH Sculpture Hamilton.
Nancy Caiger:	Founding Trust Member, current chair of MESH Sculpture Hamilton
David Lloyd:	Founding Trust Member, Hamilton artist and keen arts supporter.
Jesse Savage:	Founding Trust Member, Norris Ward Mckinnon.
Gillian Spry:	Founding Trust Member, Norris Ward Mckinnon.

#### HISTORICAL BACKGROUND

Approximately 8000 horses were sent to South Africa during the Second Boer War, the first overseas conflict involving New Zealand soldiers. The campaign was notorious for the demands it placed upon horses. After the war, it was thought to be too difficult to transport

the battle-weary animals back to New Zealand, so they were sold to local farmers and foreign armies.

Between 1914 and 1916 the New Zealand government acquired more than 10,000 horses to equip the New Zealand Expeditionary Force. The horses served where most New Zealanders served: on the Western Front in France and Belgium, in German Samoa, Gallipoli, Palestine and Sinai.

Many horses were injured, wounded or killed in action. The New Zealand Division had just under 4500 animals (horses and mules) by the end of the war.

Of those that survived the war, only four horses, Bess, Beauty, Dolly & Nigger, returned home. A shortage of transport and quarantine restrictions related to animal diseases prevalent overseas prevented most from returning. Instead they were killed, sold or kept for use by the British Army.

The horses suffered greatly from exhaustion, starvation, dehydration, and the extremes of heat and cold. Some died from disease, injury, and wounds. The companionship of the horses, and the job of caring for them, helped soldiers cope with the pressures of war.

The war horse is a universally recognized symbol of WW1. We consider the war horse as both a powerful symbol of a major historical event and New Zealand's participation in the war. It serves also as a permanent and evocative memorial for the thousands of horses shipped overseas into battle and the role the majestic horse has played in shaping our nation.

The NZ war horses came from great New Zealand working horse stock. They were the descendants of horses who worked alongside early pioneers to shape a new country. The NZ war horse is intricately connected with our national history: the proposed sculpture will a timeless legacy that pays tribute to the WW1 war horses for generations to come.

#### **SITE LOCATION**

In searching for a site for this nationally significant project, several aspects have been taken into consideration.

- The Trust felt strongly that a site in the Waikato was well suited to a warhorse commemoration due to the strong equine affiliations, both past and present, in this region.
- It must be a site that domestic and international visitors alike are drawn to and visit.
- It must be a destination site which allows for easy access of vehicle and pedestrian traffic alike.
- It must capture the viewer's hearts and minds and provide a place to pause and reflect on the history, memories and stories behind the work.

Thus the proposed site for a warhorse commemoration sculpture is the Governor's Lawn in the Hamilton Gardens, awarded the prestigious International Garden of the Year award in 2014. They are the Waikato's most visited and popular tourist destination, attracting annually more than one million people and holding over 2,000 events each year and part of the Council's 10 year plan to make the gardens 'the best in the world'. They provide also a beautiful public park for Hamilton residents and bolster visitor numbers to the region.

Proposed site:



For more photos of the site, see Appendix 1. Each number in the above photo corresponds to two photos-one close up and one distant shot- see supplementary photos supplied as necessary.



Panoramic of proposed site



Director of Hamilton Gardens, Peter Sergel was consulted and made trust members aware of future garden plans and some of the site constraints such as the area of the old dump site. This particular site within the gardens was chosen for the warhorse commemoration sculpture for the following reasons;

- Its open and sweeping green space, giving a sense of grandeur and scale befitting an internationally significant equine sculpture.
- Its proximity to gate 2 and its nearby parking, making it an easy access 'destination' site for visitors to the sculpture.
- The site links with existing river walkway and cycle path.
- Its proximity to the proposed underground pedestrian crossing from Grey St.
- Visibility from the 'rose garden' arch, framing the sculpture and providing the potential for a walkway or path from rose garden to the sculpture. Access between the rose arch and the possible sculpture site will be through the proposed playground site.
- Potential for visibility from the road- to entice people back for a better view
- Minimal landscaping requirements-there is one small tree (see appendix 1, photo 7a) that would need to be removed to allow for an unobstructed view from the Rose Gardens and possibility of raising the canopy of some other trees to allow for improved visibility of the work from all angles.
- Proposed site is on original ground not fill material like much of the site.

#### **STAKEHOLDER CONSULTATION**

The Warhorse Charitable Trust has consulted with Peter Sergel (Director of the Hamilton Gardens) and MESH Sculpture Hamilton.

#### **SCOPE**

##### **Curatorial Key Considerations**

The scope of the project is to create an equine sculpture especially dedicated to the contribution and role of WW1 war horses. The sacrifice of these horses has been largely unacknowledged. Given the importance of the Hamilton Gardens' site both historically and

for contemporary Hamilton; the local community, and national and international visitors, and the national and international significance of this project, the War Horse Trust is focussed on ensuring the highest artistic merit of the commissioned work. It requires an artwork by a leading international artist/sculptor, with the vision and artistic imagination to convey the historical and emotional weight of the subject.

The artist's art practice will have an acknowledged international reputation, combined with proven technical expertise, which will allow for an outstanding contemporary interpretation of the contribution and role of the war horse in WW1.

As a work of art the war horse memorial is intended to be an evocative and inspirational reminder and symbol of the tragedy and brutality of war, its roots ensconced in history and memory but at the same time a expression of our times. It may have an element of discomfort that is meant to provoke thought in the viewer. Talking about UK artist, Rachel Whiteread's memorial in Vienna, dedicated to the Jewish victims of Nazi Facism in Austria, commissioner Simon Wiesenthal said, "this monument shouldn't be beautiful, It must hurt."

#### Artist Brief

- Use of space for the artwork is not limited to one area, but can be situated within the area outlined in the photos.
- The artwork could be a stand alone piece, it could have component parts or be integrated into an architectural element

The artwork will:

- Be an equine sculpture that draws on the history of the contribution of the 10,000 New Zealand horses shipped to the battlefields in World War One and their role as part of the Allied Forces in Europe and the Middle East.
- Be a bold and original contemporary artwork.
- Enable the history of the war horses to be told in a creative and unique way
- Create an engaging, thought provoking and emotive art experience
- Contribute an emblematic, memorable destination feature within the Hamilton Gardens with visitor "must see" appeal
- Respond to and complement the scale and proportions of the site, and be clearly visible.
- Have wide and long-lasting appeal for present and future generations.
- Be a meeting place for reflection and potentially a place where future memorial services are held

#### Requirements for concept to progress to stage 2

- Concept outline
- Detailed drawings
- Indicative budget
- Lighting recommendation included
- Landscaping plan

**DESIGN STANDARDS**

In commissioning an artist to prepare a proposal it is required that the following issues are addressed in the artwork.

- Be suitable by way of form and quality for public viewing and accessibility
- Ensure the artwork is resistant to vandalism, both in terms of design and materials.
- Ensure that the artwork is low maintenance in terms of upkeep and construction elements eg internal electrical components etc
- Details of external elements eg lighting, planting, mounting must be clearly articulated in the final proposal.
- That the artwork is produced within an agreed budget and timeframe
- Ensure the artwork complies with public safety, consents and building standards
- Ensure that the artwork has the ability to resist the rigours of weather, both
- Structurally and in terms of appearance, eg waterproof, hail proof, rustproof, must have no parts that will melt, burn, fade or otherwise break down in sunlight, and be fabricated using quality materials in a professional manner.
- Ensure the artwork has a design life of at least 30 years. This means that the artwork shall perform its role during this period without failure or extraordinary maintenance required because of inappropriate design, materials, construction, installation or finishes
- Provide a comprehensive care and maintenance schedule for the artwork

**PROJECT MANAGEMENT**

The Warhorse Charitable Trust will appoint their own project manager to coordinate and manage the project.

**DOCUMENTATION**

The Warhorse Charitable Trust plans to collate film documentation of the process of bringing this work to Hamilton.

**COMMISSIONING PROCESS**

- The curatorial panel of the Warhorse Charitable Trust plan to invite one artist to make a proposal for the site.
- A fee, still to be determined, will be paid for a full proposal. This will include the concept, an indicative budget, time frame and outline of materials and work required.
- The Warhorse Charitable Trust curatorial board will evaluate the proposal and will make a recommendation to the Warhorse Charitable Trust trustees. Once the concept has been approved by the curatorial board and accepted by the trustees it will then be presented to the Public Art Advisory Panel for Hamilton City Council to ensure that it meets with the City public art guidelines.
- Following the acceptance of the concept a contract will be drafted with the artist that covers the scope and duration of the project, outlining the agreed budget, timeframes, fees, roles and responsibilities.
- The artist will produce a developed design within the agreed timeframes that fully outlines the project, based on the feedback during the concept stage, and address any issues or constraints that have been identified.

- Depending on the nature of the project, the manufacture and installation of the artwork may be carried out by the artist or other parties. This will be agreed during the contracting phase but will be factored into initial pricing.
- It is expected that the artist will take into consideration any lighting, planting and mounting requirements that will need to be carried out in advance of the installation. These should be outlined explicitly in the final design proposal and considered as part of the project budget.
- A realistic timeframe for manufacture and installation should be included.
- Submission material will be retained for Warhorse Charitable Trust archival purposes (unless agreed otherwise by negotiation). Copyright remains with the commissioner in the case of commissioned works.
- It is expected that the artist will
  - Allow images of the concept to be used by Warhorse Charitable Trust for promotional activities
  - Allow images of the completed work for educational and promotional activities.
  - Sign images/photos of the work to be gifted to key sponsors upon project completion, if required.

**Concept design proposal must include the following:**

- Artist's name and contact details
- Written description of concept proposal
- Sketch plans of concept and details as required
- Models, maquettes or 3D rendered images may be included
- Budget outline (materials, artist fees, freight, installation, construction, lighting)
- Confirmation that the work can be completed within the indicative budget and an indicative timeframe for fabrication and installation.
- Concepts must clearly identify scale/size, orientation and proposed location
- Concept proposal must to be submitted by agreed date (TBC).

**PROJECT MANAGEMENT**

Indicative Timeframes:

Stage 1 Council Approval	26 <sup>th</sup> May 2015
Lotteries WW1 commemoration grant opens	Late June 2015
Lotteries WW1 commemoration grant closes	Early Sept 2015
Lotteries grant decision	Early – mid Dec 2015
Submission of concept (from Artist):	Early August 2015
Warhorse Charitable Trust curatorial panel review concept:	
Warhorse Charitable Trust curatorial panel approve concept:	
Concept feasibility assessment and costing:	
Public Art Panel stage 2 approval:	March/April 2016
Stage 2 Council approval of concept:	
Detailed design phase:	
Public Art Panel stage 3 approval:	
Stage 3 Council approval of detailed design:	
Project completion:	

**Note:** This project is expected to be long term project – The aim is for it to be delivered within the centenary of World War One, hence by 2018.

**Contact**

Kate Ross	Project Manager
Email:	<a href="mailto:projectmanager@meshsculpture.org.nz">projectmanager@meshsculpture.org.nz</a>
ph:	078257069
mob:	021437606
Paula Savage	Warhorse Charitable Trust Curatorial Chairperson
Email:	<a href="mailto:paula.savage@hotmail.com">paula.savage@hotmail.com</a>
Ph:	09 2148 747
Mob:	0274 512 460

**Address for proposal:**

Proposal to be delivered to;  
Paula Savage  
Address  
P.O.Box 147409  
Ponsonby  
Auckland  
New Zealand

## APPENDICES

### Appendix 1: additional site photo



Photo 7a: View from the Rose garden and shows the tree that would need to be removed.

### Appendix 2: Paula Savage Bio

Paula Savage was inaugural director of City Gallery Wellington, transforming the old city library into a major metropolitan contemporary art museum in the capital. City Gallery presented major national and international exhibitions and publications during her tenure. Paula set up a Foundation to raise additional funds to realize ambitious projects beyond the Gallery's resources. She moved to Auckland to run an international artist residency programme at Two Rooms gallery, as well as working as an Art Advisor on independent arts projects.



 <b>Hamilton City Council</b> Te kaunihera o Kirikirioa	<b>Warhorse public artwork</b> Proposed artwork location	
	Scale :- 1 : 2865	
Date :- 01/08/2015		

Cadastral information is from Land Information New Zealand, Crown Copyright Reserved

## Public Art Panel statement

### Warhorse Project

The Public Art Panel supports the site and Artist Brief as proposed by the Warhorse Charitable Trust for the following reasons:

#### Site

- Fits well with criteria noted under the Role of Public Art in the Public Art Plan and Development Guide, notably
  - reflects and expresses identity
  - tells our stories
- “Parks, gardens and reserves” are noted in the Plan as effective places for public art. The Hamilton Gardens are internationally renowned and a key attraction for the region, so there are synergies in having the Gardens as the site for a significant new public artwork.
- Consultation with the Director of the Hamilton Gardens has been undertaken and a suitable general area for the new artwork within the Gardens has been defined.

#### Artist Brief

- The Brief is a well-researched and written document that is thorough, clear and well-considered.
- The Brief takes into account the historical background to the project, the specifics of the Gardens site and the artwork’s desired contribution to it, the technical aspects of the work including materiality, maintenance and public safety and also budget, process and programme.
- While the project is to be undertaken by a newly formed Trust, the Trust includes members with close associations to the arts and shares some key members with the MESH Sculpture Trust. The new Trust will operate under a similar model to that of MESH, whose process for the procurement of quality Public Art works in Hamilton has been well proven.