

Notice of Meeting:

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

Date: Tuesday 17 November 2015
Time: 2.00pm
Meeting Room: Kauri Room
Venue: Municipal Building, Garden Place, Hamilton

Richard Briggs
Chief Executive

Public Art Subcommittee OPEN AGENDA

Membership

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

Quorum: A majority of members (including vacancies)

Meeting Frequency: When required

Wendy Verschaeren
Democratic Process Coordinator

12 November 2015
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Wendy.Verschaeren@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.

PUBLIC ART DEVELOPMENT PROCESS FOR PERMANENT ARTWORKS

Project group to prepare a proposal statement and contact Hamilton City Council.



STAGE ONE

Introductory meeting with the project group, staff and the Public Art Panel.



Staff work with project group to explore sites. The curatorial approach is detailed in an artist brief.



The proposed site and artist brief are reviewed by the Public Art Panel. Recommendations and rationale from the Public Art Panel and staff are reported to the Public Art Subcommittee.



Public Art Subcommittee decision to approve the site and artist brief.

STAGE TWO

Artist(s) produce concepts for project group within the scope of the artist brief.



The preferred concept is reviewed by the Public Art Panel. Recommendations and rationale from the Public Art Panel and staff are reported to the Public Art Subcommittee.



Public Art Subcommittee decision to approve the concept.

STAGE THREE

Artist and project group prepare developed design of the artwork.



The developed design is reviewed by the Public Art Panel. Recommendations and rationale from the Public Art Panel and staff are reported to the Public Art Subcommittee.



Public Art Subcommittee decision to approve the developed design.



Fabrication and installation of artwork.

Any minor changes after stage three will need to be reviewed by the Public Art Panel and approved by staff. Any major changes will require the project to return to stage three.

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1 Apologies

2 Confirmation of Agenda

The Committee to confirm the agenda.

3 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: 17 November 2015

Report Name: Public Art Subcommittee -
Open Minutes - 25 August
2015

Author: Wendy Verschaeren

Status	<i>Open</i>
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Recommendation

That the Subcommittee confirm and adopt as a true and correct record the Open Minutes of the Public Art Subcommittee Meeting held on 25 August 2015.

1. Attachments

- Attachment 1 - Public Art Subcommittee - Open Minutes - 25 August 2015

Public Art Subcommittee

OPEN MINUTES

Minutes of a meeting of the Public Art Subcommittee held in Kauri Room, Municipal Building, Garden Place, Hamilton on Tuesday 25 August 2015 at 11:30am.

PRESENT

Chairperson	Her Worship the Mayor J Hardaker
Members	Cr A O'Leary Cr P Yeung
In Attendance	Lance Vervoort – General Manager Community Cherie Meecham – Museum Director Nick Johnston – Strategic Advisor, Waikato Museum Nancy Caiger – Trust Member – Warhorse Charitable Trust and Chair of MESH Sculpture, Hamilton Paula Savage – Curatorial Advisor and Trust Member - Warhorse Charitable Trust and independent art advisor Kate Ross – Project Manager
Democracy Advisor	Mary Birch – Team Leader Democracy

1. Apologies

Resolved: (Her Worship the Mayor Hardaker/Cr Yeung)

That the apologies from Councillor Chesterman be received and accepted.

2. Confirmation of Agenda

Resolved: (Her Worship the Mayor Hardaker/Cr Yeung)

The Committee to confirm the agenda.

3. Declarations of Interest

No members of the Committee declared a Conflict of Interest.

4. Public Art Subcommittee Minutes – Open – 11 August 2015

Resolved: (Her Worship the Mayor Hardaker/Cr Yeung)

That the Open Minutes of the Public Art Subcommittee Meeting held on 11 August 2015, having been circulated, be adopted as a true and correct record.

5. Public Art Subcommittee Action List – Open – 11 August 2015

Resolved: (Her Worship the Mayor Hardaker/Cr Yeung)

That the report be received.

6. Resolution to Exclude the Public

Section 48, Local Government Official Information and Meetings Act 1987

The following motion is submitted for consideration:

That the public be excluded from the following parts of the proceedings of this meeting, namely consideration of the public excluded agenda.

The general subject of each matter to be considered while the public is excluded, the reason for passing this resolution in relation to each matter, and the specific grounds under section 48(1) of the Local Government Official Information and Meetings Act 1987 for the passing of this resolution follows.

General subject of each matter to be considered	Reasons for passing this resolution in relation to each matter	Ground(s) under section 48(1) for the passing of this resolution
C1. Warhorse Public Artwork) Good reason to withhold information exists under Section 7 Local Government Official Information and Meetings Act 1987))	Section 48(1)(a)

This resolution is made in reliance on section 48(1)(a) of the Local Government Official Information and Meetings Act 1987 and the particular interest or interests protected by Section 6 or Section 7 of that Act which would be prejudiced by the holding of the whole or relevant part of the proceedings of the meeting in public, as follows:

Item C1.	to protect the privacy of natural persons	Section 7 (2) (a)
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The Meeting moved into a Public Excluded session 11.32am to 12.25pm.

The meeting was declared closed at 12.25pm.

Committee: Public Art Subcommittee **Date:** 17 November 2015
Report Name: Waikato Combined Equestrian Group – War Horse Memorial **Author:** Nick Johnston

Report Status	<i>Open</i>
Strategy, Policy or Plan context	<i>Arts Agenda, Public Art Plan and Development Guide</i>
Financial status	<i>There is no budget allocated.</i>
Assessment of significance	<i>Having regard to the decision making provisions in the LGA 2002 and the Council's 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 the report is to seek approval for the Waikato Combined Equestrian Group's public art project at Stage One and Two of the Council's Public Art Development Process.

3. Executive Summary

4. Staff have received a second war horse memorial from the Waikato Combined Equestrian Group (WCEG). The artwork is a traditional bronze sculpture that is proposed to be located in Memorial Park.
5. The selected artist for the project is New Zealand Defence Force artist Matt Gauldie.
6. The Public Art Panel has assessed the artist brief, artwork site and proposed concept and recommend that the project is endorsed at Stage One and Two of the Public Art Development Process.

7. Recommendations from Management

- a) That the report be received.
- b) That the Waikato Combined Equestrian Group's public art project is approved at Stage 1 and 2 of the Public Art Development Process.

8. Attachments

9. Attachment 1 - Waikato Combined Equestrian Group report
10. Attachment 2 - Memorial Park - proposed public art location
11. Attachment 3 - Public Art Panel statement

12. Background

13. Staff have received a proposal for a second war horse memorial from the Waikato Combined Equestrian Group (WCEG).
14. Noeline Jeffries has been involved in the WCEG organising committee for over 30 years and she was a member of the steering group that went on to establish the Warhorse Charitable Trust.
15. With a differing view over the contemporary curatorial direction of the Warhorse Charitable Trust project, the WCEG formed a project group with members of TOTI Charitable Trust to develop a war horse memorial in a similar traditional style to the recent Sapper Moore-Jones artwork in Victoria Street.

16. Proposal

17. The WCEG proposal is to commission a war horse memorial sculpture in Memorial Park to commemorate the war horses who served alongside New Zealand's military personnel in foreign battlefields. The proposal is outlined in an artist brief (Attachment 1).
18. The WCEG project group explored several other locations including Steele Park, Victoria Street, Claudelands Park, Te Rapa Racecourse and the Waikato Equestrian Centre in Pukete. However the WCEG preference is Memorial Park due to the park's historical establishment as a First World War memorial.
19. Memorial Park is classified as recreation reserve under the Reserves Act 1977 and is covered by the Riverside Reserves Management Plan 2008. The proposed artwork is compatible with the purpose of this reserve and the management plan.
20. The WCEG project group have identified a preferred site for the artwork in Memorial Park near the Cenotaph. In addition to this location, staff have identified several other suitable locations nearby within the park (both sites are highlighted in Attachment 2). The exact position and orientation of the artwork will be determined as the detailed design of the artwork is developed.

21. The artwork – *War horse memorial*

22. Eight artists were invited by the WCEG to submit concepts for the proposed artwork. New Zealand Defence Force artist Matt Gauldie's concept was selected by the WCEG project group as their preferred concept for the project.
23. The artwork is a life-size bronze sculpture of a war horse. A description of the concept is included in Attachment 1.

24. Strategic alignment

25. The WCEG project has strategic alignment to the Hamilton Plan, the River Plan and the Public Art Plan and Development Guide.
26. The project is aligned with two of the Hamilton Plan priorities:
 - Celebrated for our arts and culture
 - Strongly connected to the river
27. Arts and culture is a theme of the River Plan. The project is aligned with the following strategic objectives:
 - Tell our stories through public artworks;
 - Promote river side spaces and facilities for celebration of arts and culture.

28. The WCEG project responds to the following outcomes and priorities of the Public Art Plan and Development Guide:

- Our artworks are relevant to Hamilton's history and tell our stories;
- Artworks that enhance the unique Waikato River experience are listed as a priority.

29. Public Art Panel feedback

30. The Public Art Panel assessed the artist brief, artwork site and proposed concept on Thursday 5 November 2015. The Panel assessed the project against the criteria and objectives of the Public Art Plan and Development Guide

31. To assist the Public Art Subcommittee in their role to achieve balanced management of public art activity in the city, the Panel has assessed the project in relation to the city's public art collection and current public art activity.

32. The Panel supports the WCEG project at Stage One and Two of the Public Art Development Process.

33. The proposal was supported by the Panel for the following reasons:

- The brief contains good historical rationale
- There is good evidence of support for this project
- The selected artist has a proven track record and is familiar with military and war based narratives
- The proposed work is durable and made of quality materials
- The artwork will provide a good balance to the city's public art collection, featuring both New Zealand and international artists.

34. The Panel's recommendations and rationale are included in Attachment 3.

35. Public Art Development Process

36. The Council has a three-stage Public Art Development Process. The WCEG project group requested that Stage One and Two are jointly assessed. Staff were comfortable with this request and this has occurred previously for projects that were approved by Council.

37. The WCEG project has met the requirements of Stage One and Two and requires approval of the Public Art Subcommittee to progress.

38. Approval at Stage Two will allow the WCEG to contract the artist and developed the detailed design of the artwork. Safety and feasibility assessments will be completed once the engineering work is finalised.

39. The project will need to be approved by the Public Art Subcommittee at Stage Three of the Public Art Development Process before fabrication and installation can commence.

40. Warhorse memorials

41. The Warhorse Charitable Trust received approval from the Public Art Subcommittee on 6 August 2015 for a warhorse memorial sculpture at Hamilton Gardens. The Trust's concept was approved by the Public Art Subcommittee on 3 September 2015.

42. Both proposed artworks respond strongly to the Council's desired outcomes for public art in the city and both artworks will complement the city's public art collection.

43. There are risks to both projects if the Warhorse Charitable Trust and the Waikato Combined Equestrian Group are applying to the same funding sources.

- 44. Community-led public art projects in Hamilton often apply to the same funding sources. Since the adoption of the Public Art Plan in 2010, the Council has not rejected a public art proposal due to this risk.
- 45. The Warhorse Charitable Trust and the Waikato Combined Equestrian Group will need to secure significant funding for their respective project. Both projects are unlikely to proceed if fundraising targets are not achieved.

Signatory

Authoriser	Lance Vervoort, General Manager Community
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13 October 2015

Purpose

Waikato Combined Equestrian Centre Inc (WCEG) wish to gift to Hamilton a public monument to the war horses who served alongside our nation's military men and women in foreign battlefields, and seek City Council approval & acceptance.

This would mark the Centenary of WW1 in a unique manner in the city's Memorial Park, and recognise the contribution of New Zealand's 10,000 war horses for the first time in an artistic manner appealing to the wider community and in particular to children. It will speak of WW1 stories to people passing through the park every day, and attract families and children visiting the destination playground. It will bring a special spirit to Anzac Day ceremonies. It will be loved.

- Augmenting the Cenotaph, Ypres/Ieper Garden, Memorial wall, artillery gun and Spitfire
- Alongside the Waikato riverbank walkway/cycleway
- Near Parana Park children's destination playground
- Near the Rangiriri riverboat riverside memorial
- Iconically book-end the proposed pedestrian bridge with symbolic WW1 memorials of two Hamilton heroes (war artist and war horse) by the same sculptor – Defence Force artist Hon. Captain Matt Gauldie...

This war horse memorial will be the first of its kind in New Zealand and of international significance. It fits well with council Plans and Strategies and is endorsed by those who carry the legacy of the 4th Waikato Mounted and the military community, and lovers of horses and history. It also marks the Bicentenary of the horse in New Zealand (December 1813), Hamilton's military origins 150 years ago, and the region's contemporary status as the Equine Centre of the nation.

The site



This report & request follows discussions and advice from HCC's Public Art Subcommittee, GM Lance Vervoort, & arts advisor Nick Johnston, and a unanimous resolution by WCEG & the project advisors.

Introduction

The initial call for the War Horse memorial arose in the NZ Riding Club's newsletter (Rider's Roundup) in December 2012 from an article written by Rodney Marton from Masterton. This was picked up by their North Island Vice President Noeline Jeffries, and backed by the Waikato Combined Equestrian Group (along with their inaugural Anzac Day Horse Parade). They were referred to contemporary sculpture trust MESH, but withdrew earlier this year to focus on their original concept for a traditional monument. They contacted TOTI because of the Sapper Moore-Jones bronze. Their enthusiasm grew with the unveiling of the UK's first memorial on 3 July 2015 (below). Eight experienced artists were invited to submit concepts for the proposed Waikato memorial. All did.

New UK Memorial



<http://www.bbc.com/news/uk-england-hampshire-33384770>



2013 - UK campaigners for a permanent memorial to the thousands of horses shipped into battle during WWI unveiled the bronze model of their statue in September 2013. The maquette wins best sculpture award. <http://www.bbc.com/news/uk-england-hampshire-24210399>

'Bess'



<http://www.nzhistory.net.nz/media/photo/memorial-bess-horse>

Only four of the more than 10,000 horses New Zealand sent overseas during the First World War returned home. Bess, the best known, is commemorated in a private memorial near Bulls that has become a de facto memorial to all the New Zealand horses that served during the First World War.

The Next Step

Background

An on-site meeting was held (24 August 2015) at Memorial Park with HCC, TOTI project managers, and the War Horse project art, history and Mana Whenua advisors (Hamish Keith, Richard Stowers, and Tonga Kelly). There was extensive consultation within the equestrian community, military and veteran interests and the wider public, and robust discussion on the variety of concepts offered by the eight artists on two options – the war horse on its own, or as part of a tableau with trooper and nurse. Further HCC input re project brief, artist, and site, was not required (Stage One Public Art guidelines).

- **Matt Gauldie's concept was supported by all expert advisors and agreed unanimously (WCEG special meeting Monday 12 October 2015)**



Matt Gauldie's 'War Horse'

(Hon) Capt Matt Gauldie has been official NZ Army & Defence Force artist for the past decade and created Hamilton's Sapper Moore-Jones statue, unveiled in March for the WW1 Gallipoli centenary.

Matt's poignant sketch of the rider-less war horse 'sensing' the 4th Waikato Mounted trooper's hat captured the 'essence' sought by Waikato Equestrians. His portrayal of the bond between horse and rider was quickly identified by almost all who viewed the sketch during the consultation phase – 'reading' the artwork without prompting.

- In bronze, and at least life-size; facing/honouring the cenotaph; child-friendly. Able to be climbed over, sat upon, durable, ever-lasting? Reminds of the contribution horses made during WW1 and continue to make...iconic, high visibility from riverbank pathway & street.

Contract negotiations will now begin, and a bronze maquette sought. Final approvals will ensure historic authenticity. The timetable for development & installation will be negotiable but must integrate with fund-raising and Hamilton City Council approval process.

- **Stage Two support from the Public Art Panel and Public Art Subcommittee is now sought for the site, artist and concept.**

Although consideration has been given to other city sites, Memorial Park is unequivocally the primary choice. This is the Civic Park of war-related memorials. Installation is proposed 'on the grass', with a vista across the Waikato River, and visual linkage with the Cenotaph & new Ypres/leper Memorial Garden. Strong HCC policy fit. WW1 Centenary (Western Front) by 2018.

- **We are available to meet with the Public Art Panel and Public Art Subcommittee asap. Artist Matt Gauldie is also on call.**

Contact: *Noeline Jeffries* (WEC War Horse Memorial Project)
noelinejeffs@orcon.net.nz Phone 8477510



1. Artist - (Hon) Captain Matt Gauldie

- Official New Zealand Defence Force artist
- Series of Defence Force visits to WW1 battlefields (Gallipoli & Western Front)
- Extensive knowledge of the subject
- Painter and sculptor
- "The Line of Fire" – Hamilton's WW1 Sapper Moore-Jones commemorative bronze.
- High profile nationally ...

[Twelve Questions: Matt Gauldie - National - NZ Herald News](#)

[Former student Matt Gauldie returns as Artist in Residence ...](#)

2015 'Museum Art Hotel Artist in Residence at Scots College' (Wellington).

<http://www.radionz.co.nz/national/programmes/saturday/library?utf8=%E2%9C%93&q=Matt+Gauldie>
Playing Favourites with Matt Gauldie - Official New Zealand Army Artist for the last ten years, who has had many solo shows, group exhibitions, residencies, & fellowships. Saturday Morning 26 Sept. 2015

<https://www.facebook.com/MattGauldieArtist>

Born in 1976, winning widespread recognition as both sculptor and painter, the young artist has an infectious passion for NZ art history - *"I felt inspired to see the reactions in art to social, political and religious issues over the years. Art movements that have helped a fledging country identify its own unique culture – defining our 'New Zealandness'".* Hamilton's Moore-Jones sculpture culminated his passion at producing what he knows, physical representations of history, all while bringing the tradition of the NZ army artist into the 21st century. .

Matt trained for the job before deployment firstly to the Solomon Islands to work alongside NZ soldiers, capturing the missions on canvas. In 2006 he went to Afghanistan, completing a series of works on the NZ troops, and issued with the honorary rank of Captain by then Chief of Army, Lieutenant General Jerry Mateparae (now Governor-General). He has now toured most WW1 battlefields and many from WW2.

2. Commissioning Process

HCC – Stage 1-2 (combined) approval & support (PAP & Public Art Subcommittee sign-off)
 Maquette discussed & endorsed (historicity & artistry)
 Developed design & visualisations endorsed
 Contractual commissioning arrangements completed.
 Structural Engineer accesses design/sketches and draws up blueprint for contractors to proceed with estimate quote and HCC consent
 HCC – Stage 3 approval

3. Artistic Process

Bronze maquette
 Sculpting process begins - free modelling figure in synthetic clay
 Casting of horse begins at foundry - using 'lost wax' and sand casting techniques
 Finishing and patina of bronze statue begins - Patinated and wax coated
 Contractors begin site preparation and earthworks etc
 Bronze Statue delivered to site & installed
 Landscaping at site in preparation for opening events

Proposed budget (estimate attached) \$250,000

Target Installation by November 2018

To commemorate WW1, installation & unveiling to align with key dates 2016-2018 (several options, dependent on statue sculpting & casting timetable – estimated to take c12 months).

4. Hamilton City Council policies

Strong strategic alignment, promoting arts & culture, history & heritage, river connections & pathways – 'telling our stories'.

Hamilton Plan

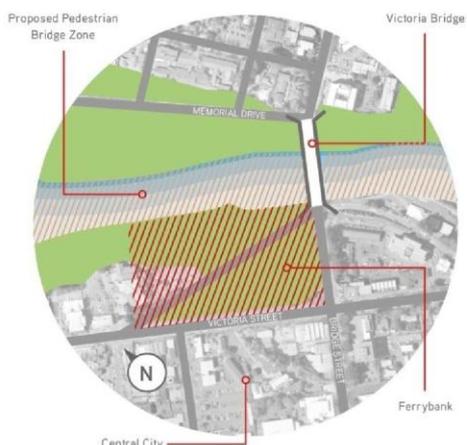
- Celebrated for our arts and culture;
- Strongly connected to the river;

River Plan

- Telling our stories through public artworks;
- Promoting river side spaces and facilities for celebration of arts and culture.

Ferrybank Development Plan

- Pedestrian bridge connection proposed – Matt Gaudie's two WW1 commemorative sculptures 'bookends' via Sapper Moore-Jones Place?



Riverside Reserves Management Plan

- Promoting riverbank path/cycleway system – supporting education programmes
- Part of the countryside-to-countryside walking & cycling route, linking to Te Araroa & Te Awa

Vista (Urban Design Guide)

- Sense of place
- City we can all be proud of...
- Appropriate to purpose & enhance the overall quality of the space
- Appeals to emotions and senses

Public Art Plan and Development Guide:

- Reflect & express identity
- Challenge, surprise, entertain and inspire;
- Relevant to Hamilton's history and telling our stories.
- Enhance the unique Waikato River experience
- Parks, gardens and reserves are effective places for public art
- Fostering public/community partnerships....

5. WCEG Process**The War Horse Project Initiators**

The Waikato Combined Equestrian Group Inc. (WCEG) manages the Waikato Equestrian Centre's facilities on the 40 hectares of land bordering the Waikato River at Pukete, Hamilton. The WCEG has 12 affiliated Equestrian Groups throughout Hamilton and the Waikato area and offers the facilities and equestrian education to all riders of all age groups, ethnic groups and abilities. It is the central equestrian facility for the Waikato and hosts regular regional events in dressage, cross-country and show jumping.

Noeline Jeffries has been involved with the WCEG's organising committee for over thirty years since its inception and is also the North Island Vice President of the NZ Riding Clubs and Bridleways. This role puts her in touch with 52 riding clubs across New Zealand whose membership is open to the older riders aged 17 and over.

From the outset, WCEG set up a War Horse Memorial Board for project clarity and transparency, as with their Anzac Day War Horse March event. They operate openly with an emphasis on engagement and consultation, plus effective communication with the equestrian community and wider equine interests – using on site posters, newsletters, Facebook plus Website www.horses.net.nz.

Endorsement and support for the project has come from within the equestrian community, military and history interests, and the community in general. (NB Attached) TOTI is managing the project.

Community Engagement

The project's development stages included WCEG endorsement of prospective artists (8), the brief, the site, and a community engagement process.

At the request of Mayor Julie Hardaker, alternative sites evaluated included the Equestrian Centre (Pukete), Victoria Street (in the vicinity of Moore-Jones), Steele Park (military origins), Claudelands & Te Rapa Racecourse (equine links). On-site visits to Memorial Park - the entire length from Clyde Street to Parana Park - confirmed that park and specific site are the right place for this memorial.

Once the artists' concepts were submitted, WCEG's members and the wider community were consulted and opinions sought to ensure an outcome of the nature and quality expected. Artists were provided with extensive background information on the war horses.

It has been a very robust process and to quote Hamish "no easy task" and "in fact one of the most difficult" he had professionally encountered.

We have talked through standing versus seated horses, equipment, scale & type of horse, plinth or not, etc etc ... the horse on its own, a cluster of four, with its rider, even a nurse....

Finally, it became clear that the favourites were the three artists' concepts portraying the horse sensing and/or seeking its rider as the 'essence' of the memorial. Matt's concept was then favoured from these three. In addition, the group also referred back to the original concepts of 'tableaux' including rider and nurse and decided to reconsider those elements as a further stage, once the horse is confirmed. The preference is to have the horse standing on 'grass', but landscape details can be agreed with HCC.

International Thinking

International 'best practice' was an influence - now requiring greater public input into public art selection because of public dissatisfaction with public art panel and professional curatorial choices (New York, May 2015). We note HCC's review process and the new Public Art Subcommittee which goes some way towards alerting the community to proposals.

We also note that 'public art' and 'memorials' have different features, and "different responsibilities to the communities in which they sit". Public art is 'the artist's response to our time and place", while the role of a memorial is more complex – "memorialising a person or event, is an attempt to make them relevant to the larger community". Their aim is to shape the city's memory in a positive way (Elizabeth Burling, 2005).

Unlike most sculptures, a public monument is 'important precisely because it does in some measure work to impose a permanent memory on the very landscape within which we order our lives...

They are works of art created for the public...

The visitor experience of visiting a monument or memorial is often different from a casual observation of a piece of public art.

Memorials contribute to a culture and in doing so have the potential to influence thought and experience in a way that is different, that other types of public art do not...

Conclusion

There is clear preference for a figurative sculpture, bronze & at least life-size, child-friendly, of broad public appeal, outstanding artistry and perceived value for costs. "A horse that looks like a horse". Standing on the grass.

Initially, the inclusion of the war horses' human companions was considered (men and women, soldier-rider, army nurse). However, the consensus was to focus on the 'war horse' and its 'essence', leaving the human presence for future considerations.

Matt Gauldie's concept emerged the unanimous choice.



Background Information (for the artists)

New Zealand sent 10,000 horses (and only four returned home). A quarter of the nation's nurses served overseas (500), and more than 100,000 men. The impact was immense. Waikato lost 116 mounted riflemen (at Gallipoli, Sinai and Palestine) and another 158 were wounded..... Extensive background information is available:

WEC Home Page <http://10thousandhorses.nzhorseriders.info/nz-war-horse-memorial>

New War Horse memorial in UK <http://www.bbc.com/news/uk-england-hampshire-33384770>

www.nzhistory.net.nz/war/nz-first-world-war-horses .

https://en.wikipedia.org/wiki/Waikato_Mounted_Rifles

https://en.wikipedia.org/wiki/Equestrian_statue

Waikato Museum's current WW100 exhibition 'For Us they Fell' presents information on many locals.

Attachments:

1. Historic account & 1915 poem provided by Colonel (Rtd) Raymond Seymour, former Director NZ Army Museum at Waiouru & Patron NZ Military History Association (August 2015):
2. Waikato Mounted Rifles Support letter from Major (Rtd) Simon Marriott
3. Hamilton RSA Support Letter President Len Knapp
4. Endorsement - Arts advisor Hamish Keith
5. Endorsement – History advisor Richard Stowers
6. HCC Public Art Development Process

NEW ZEALAND'S

WORLD WAR ONE

WAR HORSES

When news of the outbreak of the First World War arrived in Wellington at 1 p.m. on the 5th August 1914, the Government very quickly pledged assistance to Great Britain, including the provision of a Brigade of Mounted Riflemen. Volunteering these mounted riflemen – and their horses – was an obvious choice. Whilst there were approximately 500,000 males, of all ages, living in New Zealand at the outbreak of the War, there were also approximately 400,000 horses in the country. It soon became apparent that horses were to become an integral part of New Zealand's war effort and there were plenty to choose from.

During the Great War, the horse became the animal that became most associated with the War. It is estimated that approximately 16 million of these animals – from both sides – were used during the War, either as cavalry mounts, mounted riflemen or the necessary 'pulling-power' to pull guns, ambulances and supply animals.

Four mounted rifle regiments were quickly formed in New Zealand with each Regiment comprising 549 men and 608 horses. The existing Waikato Mounted Rifles were subsumed, as one of the four mounted squadrons, into the Auckland Mounted Rifle Regiment.

The horses required by the Waikato Mounted Rifles came from two sources. A man could enlist with his own horse and saddlery, and if they didn't have one, then they were allocated a horse – known as a 'remount' – from the stock that the Army had purchased at the start of the War. The horses had to meet some stringent standards. First, they had to be between four and seven years of age. Their height was restricted to be between 14.2 and 15.2 hands. 'Greys, duns or light chestnut horses were not permitted and geldings were preferred over mares.

The average cost of a riding hack was between £15 and £30 and each packhorse and draught horse cost the government up to £40. Nine thousand three hundred and forty seven horses were purchased, at an average price of £17-1-10 for remounts (5,097) and £24-10-0 for artillery horses (4,250). Every horse, like every other item of army equipment had to have a number. A "N↑Z" was branded on one fore-hoof and the horses' military number was branded on the other.

When the New Zealand Expeditionary Force finally set sail from Wellington on the 16th October 1914, there were 3,817 horses embarked. By the time they reached their destination in Egypt, 78 had died at sea – or 2% of the entire herd. It soon became apparent that the horses did not take kindly to the rough waters in the southern ocean, as this is where the majority of the deaths occurred.

The largest number of horses carried on one ship in the Main Body were 728 on the Troopship "Orari". There were 85 mounted riflemen men aboard the Troopship "Orari" tending these horses. Each horse was exercised for twenty minutes every day on the ramp around the deck and they also received two hours of daily grooming.

Shortly after the New Zealand Expeditionary Force arrived in Egypt the infantry battalions were detailed off to serve on the Gallipoli Peninsula. The Mounted Rifle Brigade were not in the initial line-up. However, it didn't take too long, after the infantry had come ashore at Anzac Cove on the 25th April 1915 that the extent of the task in the Dardanelles, and the unexpected high casualty rate, that the Mounted Rifle Brigade were ordered to join the fray. They were ordered to leave their horses behind in Egypt although arrangements were made to take the officers' horses and a few draught horses to meet logistic requirements. The officers' horses were never landed but sent back

to Egypt. As to be expected, those mounted riflemen who actually survived the ordeal on Gallipoli, couldn't wait to get back to their mounts that had been cared for by Egyptian grooms during their absence.

The New Zealand Mounted Rifle Brigade was now given the task of the defence of Sinai and Palestine. During this difficult task, the average weight that a horse was required to carry could easily reach 130 kilograms. Naturally, this included the weight of the rider. The daylight temperatures were stifling. On the 16th May 1916, the Wellington Mounted Rifles recorded a temperature of 52°Centigrade. The provision of water became an urgent necessity for both the men and their horses. Without sufficient water, the horses quickly became battlefield casualties. It was not uncommon for the horses to go without water for 48 hours, and on some occasions they had to endure a wait of up to 60 hours before getting to water. It was not uncommon for the horses to travel for up to ten hours, just to be watered. Flies were another problem!

It has been estimated that of the 16 million horses that served the various armies during World War One, that over 8 million died. During the War nearly 6,000 horses were sent from New Zealand to serve with the New Zealand Mounted Rifle Brigade. Three hundred and seventy were killed in action out of a casualty rate of 1,402. Of nearly 10,000 horses which left New Zealand for service in both Sinai-Palestine and on the Western Front, only four were known to have returned. They arrived back in New Zealand in July 1920 after spending a year in quarantine.

There can be no doubt that the horse became the animal that became most associated with the Great War and formed an integral part of New Zealand's war effort.

John Robin Harris Cooksey was born in Southampton, England, but as a sheep farmer in the Hawke's Bay, he enlisted into the Wellington Mounted Rifles on the 12th August 1914. On the 9th May 1915 he embarked for Gallipoli and was appointed a Lance Sergeant in that unit. His poem "Troop Horse 61" was obviously penned during his voyage to Anzac Cove, because, on arrival, he reverted to the ranks. He never held the appointment of a Lance Sergeant again. He was wounded in action on the 16th August 1915, whilst serving on Gallipoli, and was evacuated back to Egypt. Later in the War he was promoted to the rank of a Second Lieutenant and joined the New Zealand Field Artillery. This is his poem about his horse:

Troop Horse 61

You sleepy patient old idol
A' chewin away at your 'ay
I wonder your pore legs aint busted
A standing there day after day.

No wonder you kicks at a shovel
And bites at me arm as I pass,
I bet how you dreams of a station
Where your belly was full up with grass.

This quarrel it aint 'o your makin',
You lived in your station content;
When your boss 'eard that soldiers was wanted
'E on with your saddle and went.

You thought you was off to a picnic.
You'd be back in the paddock by morn
A 'telling your pals how the boss told the gals
O' the millions o' sheep that 'e'd shorn.

But I guess that you aint at no picnic
When once you get shoved in them stalls,
Its good-bye to green grass and freedom
An' its feed up and water by calls.

When the ship starts a rollin' you wonder
What kind of a stable your in
An' you can't go your tucker and water
An' you can do nuthin' but grin.

If I could I'd give you a pension
When we reach our far distant shore
But we'll be ordered to shove on your saddle
And march you poor beggar to war.

Then remember if some blighter plugs us
Try to think of me then as your friend
Though I've sworn at yer, punched yer and cursed yer
We're mates in one grave at the end.

L/Sergt J.R.H. Cooksey

R.J. SEYMOUR, MBE, JP
Colonel (Retired)
Patron, The New Zealand Military Historical Society (Inc)

From: Major (Rtd) S.M.Marriott, DSD, ED.



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August 2015

To Whom It May Concern

WAR HORSE MEMORIAL

This letter is in support of the proposal that a suitable equine memorial be placed in Hamilton's Memorial Park dedicated to the horses that have served New Zealand's military forces for the past 150 years. I write as a former Squadron Commander of the Waikato Mounted Rifles (WMR) between 2000 and 2008 and now President of the Waikato Mounted Rifles Regimental Association.

WMR's history will always be linked with the employment of horses in war, and in particular the great service they rendered to our men during the South African War (1899-1902) and the First World War (1914-1918), particularly during the desert campaigns in Sinai, Palestine and Syria. This was to be the heyday of our mounted rifles regiments, and the last occasion that New Zealand horses were taken into action. Horses however remained in service here until a gradual process of mechanisation took place immediately before and during the Second World War.

The horse gave the mounted trooper the priceless advantage of mobility, and with this came the ability to manoeuvre rapidly on the battlefield. Sadly, the cost was severe.

Horses played a vital military role during both of the previous two centuries and it is right that we should recall the hardship and losses they suffered on our behalf.

In 1997 the Marquess of Angelsey concluded his eight volume History of the British Cavalry (1816-1919) with these words about the cavalry's horses:

"In the last half of this century the shocking cruelties which war from time immemorial had imposed upon them has at last come to an end. For these mercies humanity can be grateful."

I am sure we can all agree with those sentiments, and we wish you every success with establishing a fitting tribute to the New Zealand War Horse.

(Signed...)

HAMILTON RETURNED AND SERVICES ASSOCIATION (Incorporated)



**Waikato Combined Equestrian Group Inc.
War Horse Commemorative Memorial Board
1340 Pukete Road R D 8
HAMILTON 3288**

8 September 2015

Re: War Horse Commemorative Memorial Statue for Hamilton

The Hamilton Returned and Services Association supports the Waikato Combined Equestrian Group's War Horse Commemorative Memorial to pay tribute to the 10,000 horses shipped overseas during the First World War and only four returned.

This is a worthwhile project as it pays tribute to the horses and recognises the fact that they served alongside the soldiers in the Middle East, Sinai, Palestine and Western Front where the majority of the horses were sent.

Yours faithfully

P. P.
H. J. Knapp (Secretary)

**Len Knapp
President
Hamilton Returned and Services Association**

All Correspondence to:-

The Secretary
P O Box 9558
HAMILTON

Office situated at:
Hamilton Combined Returned Services Club
50 Rostrevor St, Hamilton

Telephone: (07) 839 4928
Fax no: (07) 839 4928
e-mail: rsahamilton@xtra.co.nz

Waikato Equestrians' War Horse Memorial

2 November 2015 (by email)

Why this project is important:

Between 1914 and 1918 10,000 New Zealand horses went to War.

Only four returned.

This monument is not to commemorate that War.

It is not to celebrate the horse.

It is a memorial to that loss.

The lost horses were not thoroughbreds or potential Melbourne Cup winners.

They were sturdy and patient farm horses with names like Bess or Dandy.

Matt Gaudie comes closest to capturing the essence of those horses

His design is essentially about the horse. Tellingly it is smelling for its absent rider.

Hamish Keith

30 October 2015

“War Horse Memorial”



Richard Stowers

Historian

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rstowers@xtra.co.nz

www.richardstowers.co.nz

To whom it may concern...

With so many Waikato horses leaving New Zealand’s shores during the First World War and not returning, it is fitting to commemorate their thankless and silent service. In all, New Zealand shipped overseas 10,238 horses to the New Zealand Expeditionary Force. Of these, only four returned home: Bess, Beautiful, Nigger, and Dolly.

No animal played a more important role during the First World War than the horse. In a certain manner, the conflict would have been unthinkable without them. The war was a terrible experience for man and beast, but at least the soldiers knew more or less what was going on, and why they served. Our horses had no idea, and the suffering that they endured dumbly was frightful. Fortunately, the First World War was the last in which New Zealand deployed horses overseas.

So close to the combatants themselves, the horse often becomes a more or less subtle means for touching on the experiences of past soldiers.

The “War Horse Memorial” project instigated by the Waikato Equestrian Centre and proposed for Hamilton’s Memorial Park, is certainly of national importance, and Matt Gauldie’s concept is both appropriate and remarkable.

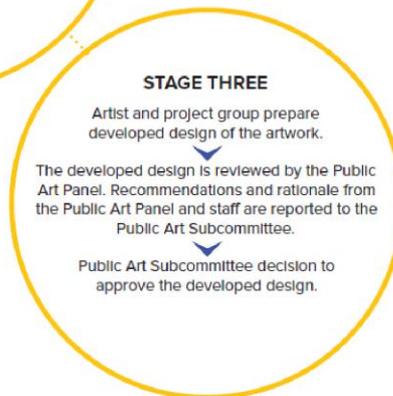
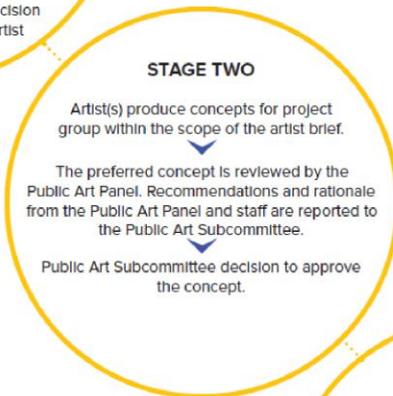
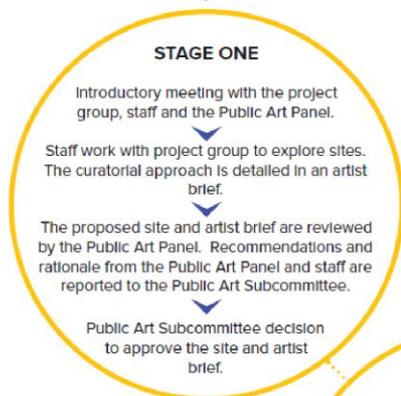
In conclusion, I fully support and endorse the “War Horse Memorial” project.

Regards

Richard Stowers

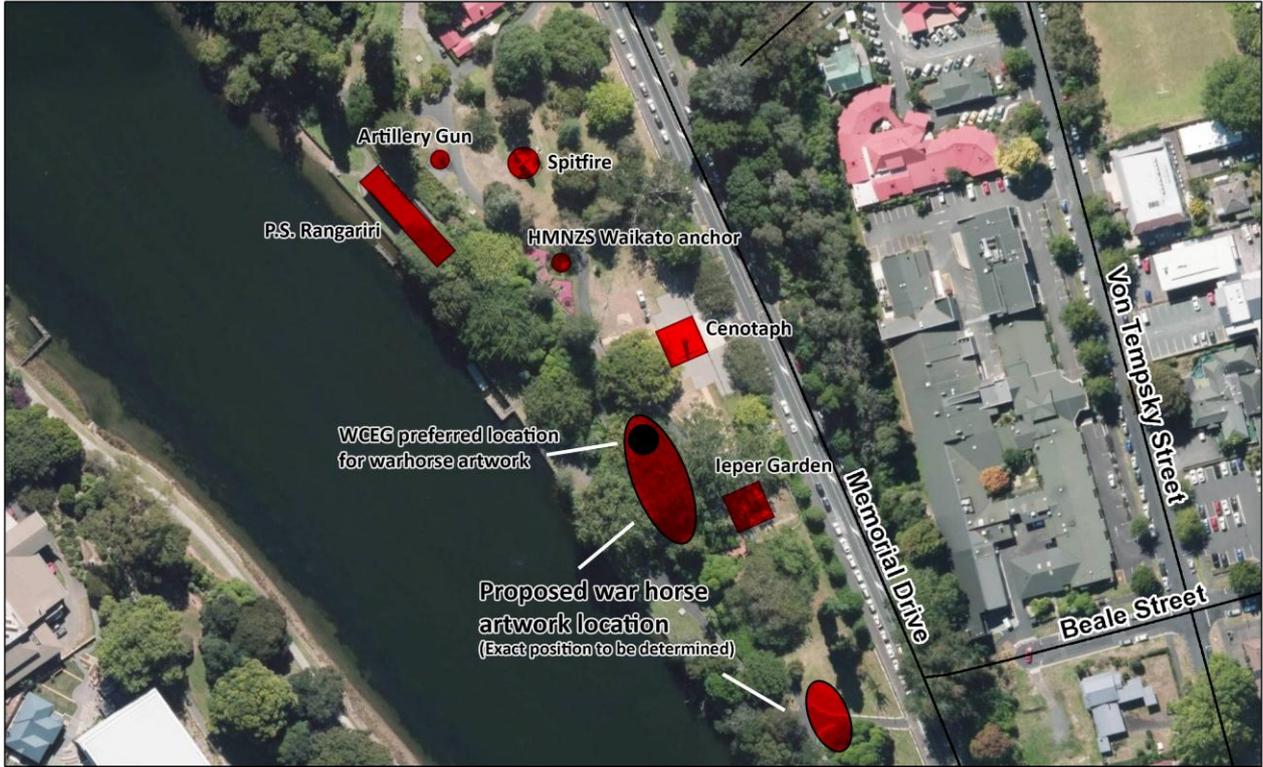
PUBLIC ART DEVELOPMENT PROCESS FOR PERMANENT ARTWORKS

Project group to prepare a proposal statement and contact Hamilton City Council.



Fabrication and installation of artwork.

Any minor changes after stage three will need to be reviewed by the Public Art Panel and approved by staff. Any major changes will require the project to return to stage three.



 **Hamilton City Council**
Te kaunihera o Kirikiriroa

Disclaimer: Hamilton City Council does not guarantee that the data shown on this map is 100% correct.

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Proposed war horse memorial
Waikato Combined Equestrian Group

Scale :- 1 : 1433

Date :- 06/11/2015



Public Art Panel statement

Waikato Combined Equestrian Group – Warhorse Memorial

Stage One and Two assessment

The Public Art Panel endorses the Waikato Combined Equestrian Group’s proposal for a warhorse memorial public artwork in Memorial Park at Stage One and Two of the Public Art Development Process. The Panel agrees that it is an appropriate location for this particular work as it adds to the intended experience of the park which is to reflect on war and its associated activities.

The submission outlined ample historical context and the oral presentation by the group covered their rationale for a conventional artwork, the process for the selection of artist and general area of the site location. The Panel believes the back story and narrative surrounding the work will be of interest to the public.

The Panel agrees that the work would be easily read and understood, and would provide opportunity for tactile interaction.

The project has a New Zealand artist, which is good as it is desirable for the overall public art collection to have both New Zealand and international artists.

The proposal is supported for the following reasons:

- The brief contains good historical rationale
- There is good evidence of support for this project
- The project committee is supported by TOTI, which has a track record in delivering similar historical public artworks
- The artist selected has a proven track record and is familiar with war based narratives
- The documentation provided shows links to Hamilton City Council strategies and planning documents
- The proposed work is durable and made of quality materials.

The Panel strongly urges that comprehensive details of the following points are covered in Stage Three documentation:

- Detailed 3D images of the artwork showing location, exact site, scale, landscaping and the impact on current landscaping and park benches
- Assessment of the positioning of the horse, taking into account the range of directions it can be approached and how this fits with future city projects
- Description of how the artwork relates to the other war memorial objects and its intended reading
- Evidence of consultation with iwi regarding the Waikato River
- Health and safety assessment and risk mitigation
- Plans for communication methods, such as information plaques and signage
- Lighting plan for the artwork
- Confirmation of a Curator and the Project Manager for the project.

Endorsement at Stage One and Two is based on the single horse proposal as presented in the project documentation. Any major changes to the concept, including the provision for additional elements (for example a nurse or a soldier), is not covered in this endorsement and the Panel asks that the project is reviewed at Stage Two again if the proposal changes to incorporate future additional elements.

Resolution to Exclude the Public

Section 48, Local Government Official Information and Meetings Act 1987

The following motion is submitted for consideration:

That the public be excluded from the following parts of the proceedings of this meeting, namely consideration of the public excluded agenda.

The general subject of each matter to be considered while the public is excluded, the reason for passing this resolution in relation to each matter, and the specific grounds under section 48(1) of the Local Government Official Information and Meetings Act 1987 for the passing of this resolution follows.

General subject of each matter to be considered	Reasons for passing this resolution in relation to each matter	Ground(s) under section 48(1) for the passing of this resolution
C1. Public Art Subcommittee - Public Excluded Minutes - 25 August 2015) Good reason to withhold) information exists under) Section 7 Local Government) Official Information and) Meetings Act 1987)	Section 48(1)(a)

This resolution is made in reliance on section 48(1)(a) of the Local Government Official Information and Meetings Act 1987 and the particular interest or interests protected by Section 6 or Section 7 of that Act which would be prejudiced by the holding of the whole or relevant part of the proceedings of the meeting in public, as follows:

Item C1.	to protect the privacy of natural persons	Section 7 (2) (a)
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