

CENTRAL OTAGO DISTRICT COUNCIL

High Country / High Fashion

EDEN HORE FASHION COLLECTION FEASIBILITY STUDY



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I. Executive summary

- The Eden Hore Collection of 276 items of (mainly avant garde 1970s-80s New Zealand) fashion was purchased by the Central Otago District Council in 2013.
- Council voted to support the purchase on the basis that:
 - The purchase was undertaken to ensure the Collection was kept in Central Otago, as a whole
 - The collection is culturally significant, references the region's social heritage, and is a potential visitor attraction
 - Any proposed outcome must result in no or low ongoing operating costs
 - The focus was on generating economic benefit for Central Otago, be that a balanced bottom line and/or measureable value in terms of reputation for Central Otago
- In response to Council's objectives it has been necessary to:
 - Assess the relevance and value of traditional assumptions and approaches to the storage and display of heritage collections, and;
 - Interrogate these traditional assumptions in light of:
 - the particular vision of this unusual collector, and;
 - the particular qualities of the landscape within which he lived, farmed and developed the collection
 - contemporary community and visitor interests and preferences
- Council has a range of options in terms of the nature and level of outcomes it might deliver in relationship to ownership of the Collection:
 - Do not retain the Collection
 - Retain the Collection and ensure it is well housed and cared for and accessible by appointment to special interest visitors and researchers. This is a baseline requirement in addition to which Council could add value by undertaking an and/or mix of the following options:
 - Making the Collection accessible online
 - Organising temporary displays and/or touring exhibitions and/or events
 - Establishing a 'full service' outcome – a combination of collection management and a permanent visitor experience
- Retention of the Collection is recommended; Council was correct in the estimation that the Collection can deliver benefits/value to Central Otago. To do so a full service outcome must be found. In and of itself simply caring for and managing the Collection will be at a cost to ratepayers and will not leverage value.
- Central Otago needs more visitor experiences to build on the visitor offer and income from the visitor economy, and an innovative approach to managing the Eden Hore Collection is found to have value in this respect
- The Collection is a niche, specialist, heritage collection. The quality of the garments means that it is exemplary as a collection of its type. However while a traditional 'museum' approach to presenting these garments is likely to be of high visual impact and interest, it is only likely to attract relatively small audiences.
- The Collection has a real value beyond its financial valuation. It is highly regarded by key people who are well positioned, well connected and can exert influence on the Collection's behalf. Key national and local organisations are interested in working in innovative partnerships with Council. This willingness to collaborate and potentially co-invest should be seen as a key measure of the Collection's value
- Typically investment in collections of this type by local government results in specialist heritage collection facilities that require ongoing and significant (60-90%) operating subsidies from ratepayers. This outcome will not satisfy Council's objectives. To identify new ways of thinking about the potential benefits/value of the Collection 3 key issues are considered:

- **The Eden Hore Collection** (the model of ownership, management and use). It is important to ask “What is being preserved, who for and to what end?” Council’s ownership of the Collection pending the outcome of this feasibility study provides an unusual and valuable opportunity to consider innovative options for honouring Eden Hore’s legacy.
- **The Eden Hore Experience(s)** that might be delivered in relation to the Collection. Developing optimum Eden Hore experiences will rely on thinking about the strengths of the Collection and its stories in relationship to the types of recreational, learning and creative experiences locals and visitors are looking for or will respond to. A traditional bricks and mortar collection-centric ‘build it and they will come’ museum approach is unlikely to deliver sustainable success.
- **The Eden Hore Story** that can be told as a result of owning the Collection. It is recommended that the Eden Hore Story is seen as a ‘high country/high fashion’ story based on two key ideas:
 - The Central Otago High Country Impresario
 - Avant Garde High Fashion

Using these two ideas, a strategic approach to telling the story should acknowledge that there are two distinct audiences and opportunities within the regional and national/international contexts.

- There is a strong tradition in the contemporary fashion imagination of creating an unexpected conversation between fashion elemental landscapes. The ‘empty’ landscapes of Central Otago provide a perfect context for this approach. Based on this it is recommended that the essence of the story change from *‘Eden Hore Collection – 1970s, 80s Exclusive Fashion’* to *Eden Hore Central Otago*.
- It is likely that well executed and publicised ‘Eden Hore experiences’ (be they permanent or scheduled temporary exhibitions/events) will add to the things to do for visitors in Central Otago for another reason and, for a smaller demographic, be a key reason some come to the region.
- There is a close correlation in the demographics (origin, age groups, gender and discretionary income) of existing audiences and those who would value an Eden Hore experiences and this offers opportunities to add additional offers to current visitors and to attract a wider number of people from target audience groups.
- The success in leveraging this value will be enhanced if these experiences are developed in relationship to:
 - Major regional events that attract large numbers to the wider region
 - Significant existing and developing visitor experience offers, including the OCRT
 - Packaged one day or overnight offers - which included a market-appropriate mix of food and wine, accommodation, discovery and scenic experiences - aimed at the North Island, Australian, Queenstown and Wanaka markets
- Two full service options are assessed:
 - **The Council owned and operated Eden Hore Centre model** is assessed as delivering on Council’s baseline requirements. But it is a high cost/low visitation model that will require ongoing operational funding without generating substantial reputational value for Central Otago
 - **The Strategic coalition model** is assessed as delivering on Council’s baseline requirements. And it is seen as having the potential to generate revenue to offset its costs and leverage substantial reputational value for Central Otago
- The Council operated and strategic coalition models open up opportunities for Council to seek funding from Government, Trust and philanthropic sources. But only the strategic coalition model will be eligible for funding under the Government’s Tourism Growth Partnership fund. Fund administrators have confirmed the project’s focus on regional tourism, regional economic development and ‘breaking the mould’ of traditional heritage/tourism models will be viewed positively.

- The report demonstrates how a strategic coalition model would work and that it is likely to have lower CAPEX and OPEX burden on ratepayers, and will return a higher value.
- Conversations with national and regional heritage and business parties confirm that there is interest co-investing with Council. An EOI process is recommended, to open up an opportunity for local businesses to consider if there are ways that entering into a win-win partnerships that will grow their business (and the region's) success.
- In terms of the operating model it is recommended that the activity remain anchored within Council. While a charitable trust may have some advantages in terms of raising money from some sources, these advantages do not outweigh the advantages of establishing a Council-run Steering Group, which is recommended at because:
 - It is important any group can work with existing local trusts
 - It needs to have a national focus
 - It needs to be made up of people with high credibility in specific fields
- Identifying sites for a single or various Eden Hore outcomes will be a choice between optimising the strategic value of the Cromwell basin and Clyde as an established and growing visitor hub and the economic development needs and story-value of Naseby and the Maniototo. An approach that strategically 'coupled' these two opportunities is seen as having the greatest value
- Having analysed Central Otago visitation patterns and trends, notwithstanding gaps in the available data, co-locating a principal Eden Hore visitor experience with an existing larger attraction would seem the smartest strategy to leverage the greatest value

Recommendations

Based on the findings of this feasibility report it is recommended that:

- Council retain the Collection. Council were correct in the estimation that the Collection can deliver benefits/value to Central Otago. To successfully achieve this, a ‘full service’ outcome – which includes storage and care of the Collection but also delivers innovative experiences - must be delivered.
- Council meet with the Steele’s as a matter of urgency, to carefully and respectfully talk through the strategic coalition model, including the idea that items from the Collection might be distributed to other collections to a limited degree
- The approach must be based on 2 key ideas:
 - It must be ‘people-centric’ rather than ‘object-centric’
 - It must be based on a story strategy that achieves national profile as a primary objective
- The story strategy should change from ‘Eden Hore Collection – 1970s, 80s Exclusive Fashion’ to *Eden Hore Central Otago*. There is a strong tradition in the contemporary fashion imagination of creating an unexpected conversation between fashion and elemental landscapes. The ‘empty’ landscapes of Central Otago provide a perfect context for this approach and this is seen as a core value of retaining the Collection in Central Otago.
- A strategic coalition model is the way forward for a successful Eden Hore Central Otago strategy. To achieve this it is recommended that:
 - A Steering Group be established
 - The appropriate approach the Memoranda of Understanding – to manage creative partnerships effectively - should be developed
 - Te Papa is approached with a view to formalising a partnership. This is seen as a key first step and should not preclude also subsequently approaching Otago Museum or another regional museum¹
 - An initial meeting with Te Papa should be arranged to explore partnership opportunities
 - An EOI process is launched to select local exhibition/display/events partner(s). This process should provide clear weighted criteria that allow the Council to assess the relative value/risk each interested party would present

¹ As the national institution Te Papa is seen as having the highest value in terms of partnership. It is currently embarking on a major reimagining and refit of all of its permanent exhibition (the first time since opening in 1998) and these will have a significant focus on digital media.

2. Introduction

The Eden Hore Collection [the Collection] of 276 items of (mainly avant garde 1970s-80s New Zealand) fashion was purchased by the Central Otago District Council [Council] in 2013, from descendants of the local high country farmer Mr Eden Hore who had assembled the items over three decades. There were a number of parties interested in acquiring what is a unique, significant and nationally important collection. The purchase – at less than the market valuation - was seen as a way of providing Council with time to assess opportunities for the region by retaining the collection, on behalf of ratepayers.

This report outlines an assessment of the key issues and options Council might consider regarding the management and presentation of the Collection. It is based on a series of visits and discussions in Central Otago, with Council elected representatives and staff, Eden Hore's nephew John Steele and his wife Margaret and a range of local stakeholders. Over a 6 day period the author was able to visit locations and meet people right across Central Otago, and assess key opportunities in terms of possible operational models, partnerships and locations. Prior to and following the visit meetings and conversations with other parties in Central Otago and nationally, and desk research, has further informed the thinking. The report contains recommendations, based on this analysis.

3. Background

The Paper recommending the purchase to the Council's Community Services Committee² from the Economic Development cost centre advised that this action would be a "primary contributor to all three of our community outcomes being a thriving economy, a safe and healthy community and a sustainable environment" and that it would contribute to:

- Business and Economic Development as set out in the Long Term Plan: *'Our Business and Economic Development programme works with community groups, businesses and organisations with the intention to build the Central Otago economy. We identify opportunities, facilitate initiatives and provide support where possible.'*
- Community outcome of providing a Safe and Healthy Community by ensuring the accessibility, management and preservation of our heritage within Central Otago.
- The following 'Towards Better Outcomes for Central Otago 2012' objectives:
 - Central Otago's heritage is identified and recorded.
 - Communities share and celebrate heritage in ways that resonate with them.
 - Heritage is innovatively promoted to ensure the community understands its value and visitors are enticed to come here.
- The following objectives within the Naseby Community Plan 2010:
 - To support existing businesses and attract new businesses
 - To lift the quality of consumer experiences in Naseby
 - To encourage more visitors who are seeking a peaceful ambience and 'relaxing' recreational activities
 - To create new recreational opportunities for Naseby that will also appeal to youth
- The following objectives within the Maniototo Community Plan 2007:
 - Enhance the heritage character of the Maniototo for the appreciation of locals and visitors alike.
 - Well managed recreation facilities with identification of future opportunities.
 - Promoting the area in a manner which protects the values determined by the community.

The Collection and its ongoing management and activation present some complex challenges. In considering options to leverage value against these objectives it is important to note:

- Council voted to support the purchase on the basis that:

² See Appendix I

- The purchase was undertaken to ensure the Collection was kept in Central Otago, as a whole
- The collection is culturally significant, references the region's social heritage, and is a potential visitor attraction
- Any proposed outcome must result in no or low ongoing operating costs
- The focus was on generating economic benefit for Central Otago, be that a balanced bottom line and/or measureable value in terms of reputation for Central Otago
- There is ongoing ratepayer interest in and discussion about Council's decision to buy the Collection. This is underscored by interest in an assessment of the value its ownership might deliver to the region.
- Council holds the Collection in lieu of it owning or operating a museum or art gallery facility which might incorporate the Collection as part of its operation. Council contributes operational funds to a number of museums, the most significant of which is Central Stories in Alexandra. The Collection is currently housed (but not on display) at Central Stories on a temporary basis.
- Eden Hore was Naseby-based and there is an expectation that in identifying the best option for the region, the feasibility study should recommend innovative ways of delivering value to Naseby and the Maniototo.

The Council's strong preference for outcomes that deliver value, with no or low ongoing operational cost to ratepayers, sets appropriate and challenging parameters for the feasibility assessment. In response to this it has been necessary to:

- Assess the relevance and value of traditional assumptions and approaches to the storage and display of heritage collections, and;
- Interrogate these traditional assumptions in light of:
 - the particular vision of this unusual collector, and;
 - the particular qualities of the landscape within which he lived, farmed and developed the collection

As outlined in this report, this process has of necessity required openness to innovative approaches to identifying and generating multiple bottom-line values. And having undertaken this analysis it is clear to the author that Council's ownership of the Collection does offer some distinctive opportunities to deliver on key aspects of all of its objectives.

4. Analysis of the current situation

The feasibility study responds to a specific set of opportunities and constraints.

4.1 The Collection

The Collection is of note because it:

- Is an exceptional and significant collection of New Zealand 1970s high fashion. It is the largest such collection in private ownership and is more comprehensive than holdings of fashion of this period in public collections in New Zealand.
- Is nationally significant and of interest internationally (the collection includes gowns Eden Hore purchased in Europe, Australia and New Zealand)
- Includes garments from leading New Zealand designers of the 1970s and 80s (and a small number from the 1960s and 90s) – including Kevin Berkahn, Vinka Lucas and Rosalie Gwilliam
- Represents the beginnings of the New Zealand's fashion industry, and captures a period or at times avant garde high fashion that is less common in today's 'ready-to-wear' industry
- Is of great interest to fashion designers and sector leaders today and has the ability to inspire contemporary designers – now and into the future
- Includes a number of garments made by local designer Pat Hewitt from Alexandra
- Is a snapshot of New Zealand's social history of the time; through the items themselves and stories of its collector, the designers and the circles they moved in (including events such as the Benson and Hedges Fashion Awards, the Miss New Zealand pageant, New Zealand television, Joe Brown —the Naseby-born impresario - and entertainers such as Howard Morrison and Eddie Low).

There are a number of key issues in relationship to the Collection which inform how best to manage it moving ahead:

- The Collection is highly regarded by key people who know it - nationally and internationally. This network of people are well positioned, well connected and can exert influence on the Collection's behalf.
- Key national and local organisations see real value in the Collection and are interested in working in innovative partnerships with Council to realise win-win outcomes based around it. This willingness to collaborate and potentially co-invest should be seen as a key measure of the Collection's value.
- Fashion items are vulnerable in terms of their material make-up and condition, meaning the remedial and preventative conservation treatment and long term care requirements associated with responsible ownership will incur baseline capital and operational costs
- The fact that Council owns the Collection provides opportunities to think and act innovatively. This has the potential to result in ways of honouring and celebrating the legacy and spirit of the designers, and of Eden Hore's passion in collecting the items, in ways that would not be possible within the constraints of museum protocols
- Key aspects of the Collection and Eden Hore's life provide a genuine opportunity to generate a high value and high profile story that would add a distinct additional dimension to the Central Otago story – in the mind of locals, domestic and international visitors
- It would be possible to mount and tour an exhibition of aspects of the Collection and there would be interest by a wide range of institutions in receiving this. However, this would be a way of raising the profile of the Collection (and region) rather than generating a significant financial return directly through rental fees³
- Despite its quality and the interest in it among those 'in the know', visitation patterns at New Zealand museums and galleries mean it is unlikely that a touring exhibition from the Collection would currently warrant an entry charge when. This may change if the approach taken to its

³ New Zealand's most active exhibition touring agency *Exhibition Services* notes that New Zealand art gallery and museum's ability to pay hire fees for touring exhibitions is generally capped at about \$3,500 (including freight and insurances), with slim margins. Higher cost/fee exhibitions like the large *WOW projects (2000 and 2015-16)* with fashion-related content typically attract good audiences for 1-2 weeks then 'die' – reflecting an enthusiastic but finite audience (Mark Roach, Exhibition Services, in conversation April 2016).

management and activation is focused on gaining high profile nationally before such a tour is planned

The Collection is a **niche, specialist, heritage collection** – with an almost exclusive focus on NZ 1970s and 80s high fashion (with a small number from the 1960s and 1990s and some international items).

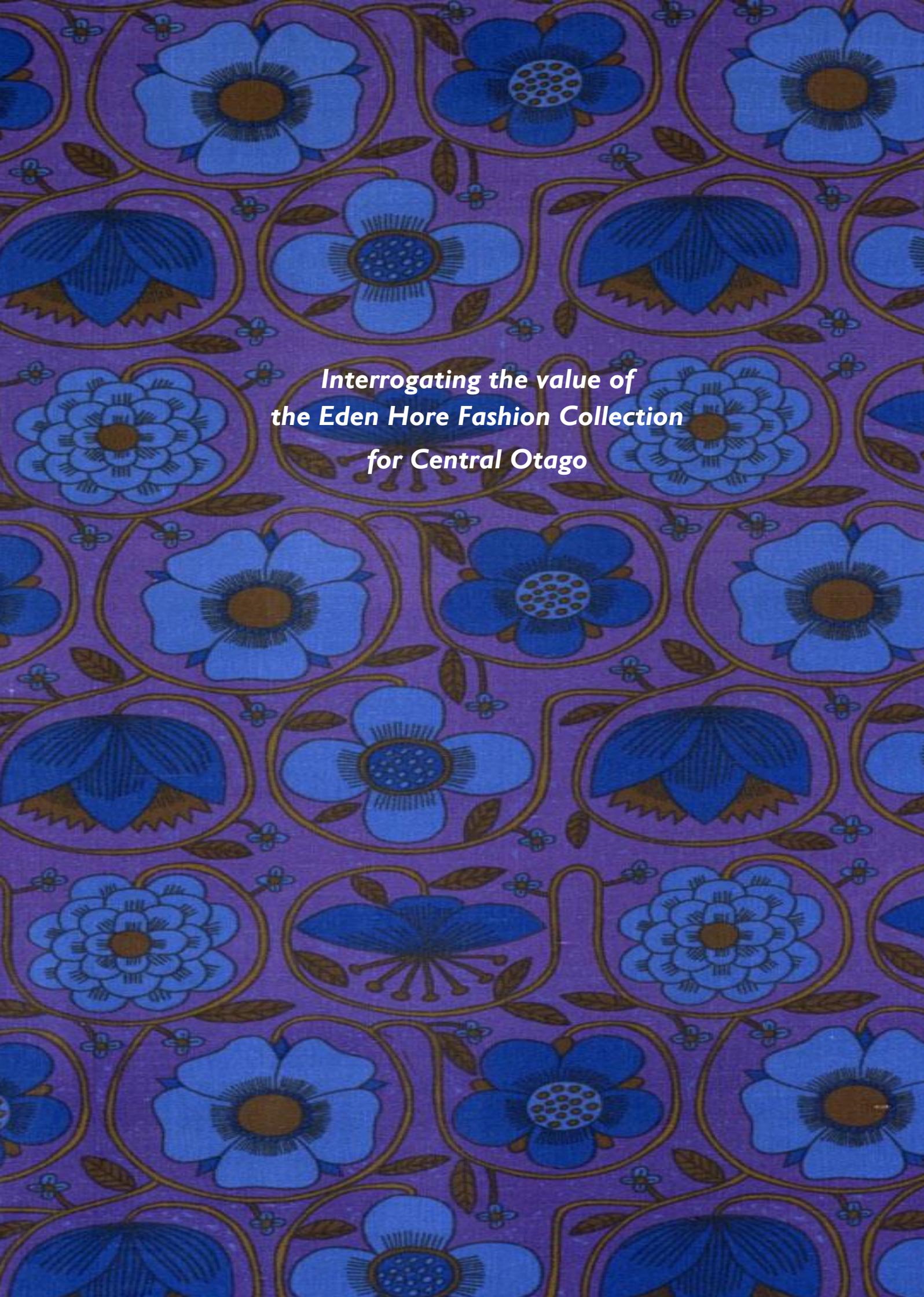
This focus – and the number and quality of the garments – means that it is exemplary as a collection of its type. And there is no doubt that it provides the basis for a compelling visual experience. However while a traditional ‘museum’ approach to presenting these garments is likely to be of high visual impact and interest, it is only likely to attract relatively small audiences.

Taking a traditional ‘museum’ approach poses an additional problem. Framing the visitor experience as a 1970s-80s *heritage collection* unduly limits the potential for Eden Hore’s story to be relevant to evolving contemporary discussions of fashion, style and avant garde creativity. The ability to realise and leverage the *contemporary relevance* of Eden Hore’s legacy (and that of the designers he collected) is seen as a key opportunity.

For example; if the 2025 winner of an *Eden Hore Central Otago* award for the innovative use of textiles is named at ID Fashion or NZ Fashion Week, it will matter less if people know Eden Hore was a collector than ‘Eden Hore’ is a name synonymous with high fashion and Central Otago.

4.2 The Central Otago context

- The national and international market for a traditional specialist ‘heritage collection’ display of what is a niche story of New Zealand’s cultural history (to the point that visitors would be motivated to travel to Central Otago just to see the Collection) is likely to be finite, and small
- Given the region’s proximity to Queenstown and Wanaka, and the success of the Otago Central Rail Trail (OCRT) and other visitor ventures there is a steady flow of visitors who expect to pay for experiences. Based on this it is likely it would be possible to charge a modest entry fee for visitors to view a good quality ‘Eden Hore experience’. Ratepayers should, however, have free entry –whether that is at all times or at certain times
- Central Otago has an established and developing visitor offer, with:
 - Specific point-of-difference products – including an exceptional high country landscape and the related cycle trails, heritage, accommodation and food and wine offers.
 - Proximity to (and the value of being a ‘foil’ to) the Queenstown and Wanaka offers
 - A distinctive mix of emerging visitor product clusters, regional service towns and small villages in the more remotes areas
- Central Otago needs more visitor experiences to build on the visitor offer and income from the tourism economy
- As noted, Council is not the owner of - nor does it have a significant ability to define the priorities of - an existing museum, art gallery or visitor attraction. This means that there is no obvious opportunity to achieve care, presentation and promotional outcomes within an existing facility or operating budget envelope.



*Interrogating the value of
the Eden Hore Fashion Collection
for Central Otago*

5. The potential benefits/value to Central Otago

As with any venture, it is useful to understand the *purpose* of the Collection; WHY is its ownership and operation by Council seen as important? What impacts does the Council seek to deliver as a result of its guardianship of the Collection?

Council has been clear that the purposes are to:

- Retain the culture and heritage of Central Otago, and;
- Reinforce a key aspect of the Central Otago story - to locals and visitors, and;
- Generate return-on-investment value to Central Otago ratepayers
- Contribute to outcomes for Naseby and the Maniototo

Typically investment in collections of this type by local government results in specialist heritage collection facilities that require ongoing and significant (60-90%) operating subsidies from ratepayers. A number of privately owned and operated collection-based facilities do exist, but few are profitable or cost neutral. Noting this, there are 3 key issues to consider when identifying options and assessing their benefits/value:

1. **The Eden Hore Collection** - the model of ownership, management and use
2. **The Eden Hore Experience(s)** - that might be delivered in relation to the Collection
3. **The Eden Hore Story** - that can be told as a result of owning the Collection

5.1 The Eden Hore Collection

Since the 1980s leading museum thinkers have been considering the relative merit and value of traditional 'object-centric' approaches (where the care of the collection is seen as the paramount purpose). Increasingly more 'people-centric' approaches (where engagement, education and inspiration of people are seen as the paramount purpose)⁴ have been favoured.

This has been and remains a philosophical debate within the sector, best seen in New Zealand in the transformative (in terms of participation, engagement, learning, visitor economy value etc) popularity of Te Papa which attracted criticisms of 'theme park/dumbing down' from specialist individuals and groups. This issue is critical to interrogate in terms of the Collection and its Central Otago context. Clearly in 'object' terms Eden Hore was collecting dresses and related fashion items – but why? And what qualities, values and legacy should Council be mindful as it assesses the best way to celebrate the man and his collecting as part of the region's story?

The butterfly analogy

Eden's extensive collection is now stored in archival tissue in appropriate museum-quality correx boxes. But what was he actually collecting (or hoping to capture or preserve) when he acquired the items? His fashion shows, organised for charity, are legendary and there are many stories of young women being asked (by Eden) to try the dresses on when they visited the collection in his 'museum' (converted barn) at Glenshee Station.

The analogy of a butterfly might be useful here. A catwalk show or *Benson and Hedges* Fashion Award show was exactly that – a *show*. These collections of often audacious dresses, designed by leading designers and worn by young models, were a *spectacle*. Exotic, beautifully coloured, exuberant, elusive; they might be seen as butterflies, choreographed in flight.

⁴ In *Making Museums Matter* (2002) Stephen Weil sums up this shift in approach. His overarching concern was that museums be able to "earn their keep" -- that they make themselves matter -- in an environment of potentially shrinking resources". Museums matter, according to Weil, "when their staff's traditional object-related skills are directed towards enriching both the individual lives and the general well-being of the communities they serve. What makes museums so special, he said, is "the varied ways in which they may choose to perform that service. Museums have the potential to kindle individual ambition, to strengthen community ties, to stimulate inquiry, to impart knowledge, to provide aesthetic experiences, and ever so much more"

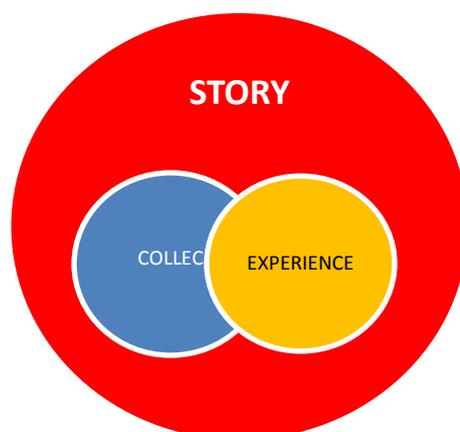
THREE DIFFERENT APPROACHES



1. The Collection (and its care, availability online etc) is the primary focus – supported by presentation and display experiences. These activities are communicated through press releases, advertising etc as resources allow.



2. This is a common approach, often called the 'build it and they will come' model. A high quality visitor experience is the primary focus, with the Collection at its core. These activities are communicated through free media, press releases, advertising etc as resources allow.



3. In this model establishing a high profile, high value story is a primary focus - and the approaches to experiences and the collection are prioritised in relation to that. This may, for example, suggest specific approaches to developing experiences and/or an online outcome that is markedly different to a 'museum collection database'.

For Eden Hore, this sense of *show* remained important as he continued to collect and as he sought to engage visitors in his ‘living’ collection at his ‘proto-visitor attraction’ at Glenshee Station. This approach is at odds with the reality of fragile items like those in the Collection entering a formal museum collection - where they move from being a series of once worn (and still potentially wearable dresses) to a carefully managed collection of fragile heritage fashion – never to be touched again without gloves, let alone worn. The ‘butterflies’ are pinned in a specimen box and labelled – to be studied and conserved ‘forever’.

If Council seeks to honour the particular spirit and legacy of Eden’s collecting - and that of the designers and their carefully created and choreographed shows – it is perhaps important to ask “What is being preserved, who for and to what end?”

Council’s ownership of the Collection pending the outcome of this feasibility study provides an unusual and valuable opportunity to consider innovative options for honouring this sense of legacy. By working with a range of experts as required, including museum curators and conservators, it will be possible to consider fresh approaches to negotiating the processes and protocols of heritage collection management in ways that don’t unduly diminish the *spirit* and stories of that heritage in the process.



There is a significant distinction between the ‘spirit’ of the butterfly and its ‘objectness’ as a museum specimen. This distinction is seen as offering a key dimension to identifying the value of the Eden Hore Collection

While the central focus of this study is the Eden Hore *Collection*, a traditional object-centric (‘specimen butterfly in a glass case’) approach is not recommended before the opportunity is taken to consider what responsible stewardship of the Collection could look like under Council’s ownership.

This would not be suggested if it was in any way ‘reckless’ in terms of contemporary museological practice. Indeed, as a former museum curator and director, it is clear to the author from conversations with professional museum curators⁵ that this opportunity is seen as having great interest and legitimacy, as museums increasingly grapple with the paradox of collecting ‘living culture’ within collection management and care protocols that have the inevitable effect of freezing any sense of ‘living’.

So, with a view to celebrating the passions of the collector and the genius of the designers, are there fresh ways of thinking about the Collection that might have the added benefit of maximising its ‘living’ value to many people, including the local community?

⁵ Bronwyn Labrum, Head of New Zealand and Pacific Cultures and Claire Regnault, Senior Curator New Zealand History and Culture at the Museum of New Zealand Te Papa Tongarewa; and Jane Malthus, Honorary Curator at Otago Museum

5.2 The Eden Hore Experience

A recent business analysis of New Zealand visitor economy product offers provides a useful place to start when thinking about the optimum Eden Hore Experience.

“The changes within the [performing arts] sub-sector indicate changing preferences among New Zealanders and visitors for the types of recreation activity they want to participate in. There is a clear shift toward outdoor activities and away from traditional performing arts activities. Sandwiched in the middle of the growth profile are museums and amusement parks, each with modest growth...Exhibitions and events that tap into the psyche of New Zealanders [and] exhibitions linked to New Zealand’s history and culture seem to do far better than those that might be more popular in Europe or North America.... Outdoor activities...have been the strongest performers... People appear to be wanting more of what New Zealand is famous for – its great outdoors – and this is likely to be the driver of growth for local residents and visitors alike”

This is both positive and salutary advice regarding options for presenting and activating the Collection in a region principally known for its outdoor recreational experiences (Central Otago itself, but also the wider Queenstown and Wanaka visitor offers). In thinking about opportunities for people to access, engage in and be inspired by items of cultural heritage it is important to consider the relative opportunities of object-centric and people-centric approaches. An object-centric approach will almost always favour an exhibition/museum format, and will generally focus on *teaching* people about the objects and the tradition they arose from.

The result is often formal and educative in tone, with a focus on factual and informative text. This can be a barrier for people who are seeking more recreational, interactive and social experiences – as part of a holiday or day off. This is pertinent in the context of a region like Central Otago, where many visitors are seeking shared, outdoor discovery and recreational experiences.



Finding the ‘sweet spots’: Developing optimum Eden Hore experiences will rely on thinking about the strengths of the Collection and its stories in relationship to the types of recreational, learning and creative experiences locals and visitors are looking for or will respond to – and vice versa. A traditional bricks and mortar “build it and they will come” museum approach is unlikely to deliver sustainable success.

⁶ Westpac; *Institutional Insights report on Tourism, hospitality and recreation* March 2016



Fashion on the Rail Trail 2016 / Eden Hore Collection display



ID Fashion / the general store at Naseby / Wool-on



Kniteratti; international 'yarn bombing' movement / The Fashion Circle; women fundraising to support women



"Every time I meet up with other makers, I go home inspired – and most often by unexpected fabric choices that I would never have considered. Oh, and meeting up is totally fun!" didumakethat.com

Conversely, an organisation with a people-centric approach will put the audience's *experience preferences* at the centre to everything they do and the way they think about their activity. If we assess the likely experience preferences of visitors to Central Otago as a starting point, and then ask "How can Council develop Eden Hore experiences in a way that honours the significance and integrity of the Collection while responding to the kind of *experiences* non-specialist audiences are looking for?" the outcome is likely to be more relevant, more innovative and more successful.

It is by negotiating between these two ideas – the *stories* the Collection allows us to tell and *experiences* people want – that we can unlock the key to evolving a more successful visitor proposition.

In New Zealand and internationally there is a growing (female dominated but not exclusively female) demographic interested in participating in activities that combine social interaction, textiles and fashion, sewing, kitting and making. Increasing number of people are attending events that celebrate creativity and (often) support young people's creativity or other causes.

So while some members of these groups would seek out and patronise a museum-type 'heritage exhibition' of the Collection, there is value in considering how 'high fashion' might play out as a 'contemporary experience' in/of Central Otago. One that a wider group would see as relevant, meaningful and fun.

That Central Otago has a small local population and increasing but still relatively low visitor numbers (both demographic groups are unlikely to be any more interested in high fashion than the New Zealand average) is not the critical consideration is assessing the viability of a 'build it and they will come' stand alone museum model. Such an approach is likely to be unsustainable in Auckland as well.

The question is "What role can the Central Otago landscape play - as an unexpected/surprising context for high fashion - in identifying the way in which the Collection might deliver benefits/value?"

5.3 The 'Eden Hore Story'

The quality of the Collection, and the story that can be told around it, has real value in terms of its ability to add a distinctive strand to the wider Central Otago 'World of difference' story. But it is important that the approach to the Eden Hore story is carefully considered and crafted. It is not recommended taking a biographical '*Eden Hore – the man*' approach to the story. Like anyone's life, there are aspects that are private and taking a 'forensic' biographical approach would be inappropriate and insensitive.

Rather, with a focus on honouring his vision and leveraging the value of its legacy, there appears to be value in teasing out key aspects of the man and his collecting that might best connect him to local and national stories and audiences.

So who was the man who assembled the collection? And why did he collect (at times avant garde or risqué) high fashion? While Eden Hore's interest in 1970s and 80s New Zealand high fashion is the subject of this feasibility study, it's important to see this collecting in the context of his many other quite remarkable endeavours. First and foremost Eden was a high country farmer. It's tempting to see the relationship between Eden's high country farming and his collecting as key to his story. But while his early collecting focused on garments made from hides and fibre (linking directly to his endeavours

as a high country farmer), as soon as he entered the world of 1970s high fashion he was thrown into a myriad of other fabrics⁷.

“It wouldn’t be hyperbole to say that a fashion revolution occurred in the 1970s. Polyester was the material of choice and bright colors were everywhere...”⁸.

There are different points of view among other Central Otago high country farmers about whether Eden can be rated as one of the region’s truly ‘great’ farmers; but there is consensus that he was a very good farmer, and that he was ‘smart and ambitious’⁹. He broke in high country tussock land at *Glenshee Station* near Naseby others had regarded as too difficult, and he had great skills as a drover, working expertly with his horses and dogs.

One often-told story speaks volumes about Eden’s ‘smart and ambitious’ approach. When he hired a train to move a 700 strong herd from Central Otago to Burnside, Dunedin (still one of New Zealand’s largest single cattle musters) he took out a full page advertisement in the *Otago Daily Times*. He was virtually alone among his fellow farmers in seeing the value of media and promotion and knowing how to use it.

Eden Hore was much more than a high country farmer. This expansive sense of creating a ‘noise’ is apparent across the full gamut of his otherwise unrelated passions, which included:

- Importing live bison, yaks and miniature horses¹⁰ for Glenshee
- Establishing in the late 1960s a grand garden at Glenshee - planting hundreds of rose bushes and having a large illuminated fountain installed
- Touring with the Miss New Zealand contestants for a month, on numerous occasions
- Mentoring (with Joe Brown) the singer John Hore Grenell and taking him to the *Grand Ol Opry* in Nashville
- Putting on numerous fashion shows in his garden – as fundraisers for local charities
- Flying entertainers like Howard Morrison and Eddie Lowe to his high country farm to put on concerts (on one occasion chartering a plane when NAC staff were on strike)
- Loving cars – he bought Daimlers identical to those used by the Queen on 2 tours, which he loved parading through Central Otago and Dunedin
- Purchasing a 16mm projector when the Naseby cinema closed. On Saturday nights many locals were at his place watching Eden’s favoured comedies.

Eden Hore’s burgeoning and extraordinary interest in contemporary fashion is generally linked to the arrival at Glenshee of a new housekeeper, Alma Mackelwain. He cautiously purchased a small number of garments in wool and hide directly related to his high country farming interests, but under Alma’s (and probably Joe Brown’s) influence his fascination with fashion and the high profile and televised world of fashion became a primary passion.

‘The Impresario’

Noting this quick précis of his interests, there is value in thinking about Eden Hore as an impresario, and considering the ‘life’ of the Collection within this idea. The term *impresario* (typically a showman, promoter, producer) is a useful descriptor of Eden Hore’s approach to his various endeavours. The dictionary.com entry for the word lists recent uses of the word, and in these we see an approach to

⁷ Because of this essential characteristic of the collection, while Eden’s collection add an exceptional ‘high note’ to the Central Otago stories about fashion and natural fibres, there may be a risk in simply subsuming the collection’s distinctive story into one or both of these strands to the ‘world of difference’ proposition. Yet at the same time, there is room to develop the impresario personalities that exist across all of these strands

⁸ <http://www.retrowaste.com>

⁹ Barry Becker, in conversation, April 2016

¹⁰ Eden bred the miniature horses and took out large ‘advertorial’ newspaper adverts to sell them

business that is based on a smart, media-savvy and ‘showman’-like entrepreneurial ethos.¹¹ This is seen as a key characteristic of the Eden Hore story and as central to the way Council should leverage value for the region from his legacy.

As such he can be seen as one of a number of Central Otago residents who have excelled as ‘Big Sky thinkers’ - impresarios, innovators and entrepreneurs, including Joe Brown (also from Naseby - the great New Zealand showbiz impresario and a close acquaintance of Eden's), Joe Hore Grenell, the country singer, Ernest and Hannah Hayes of Hayes Engineering and Bob Turnbull the Ophir Hamilton jet ‘genius’ engineer.

There are of course others, and there is value in considering how Eden Hore’s story could be told in a way that *connects him to this vein of local aspiration and achievement*, rather than only reinforcing what is widely seen as the un-Central Otago *weirdness* of a high country farmer ‘collecting frocks’.



Eden Hore with his miniature horses / model wearing a dress from the Collection at one of the outdoor charity catwalk shows at Glenshee

6. A Story strategy

It is recommended that the Eden Hore Story is seen as a ‘high country/high fashion’ story based on two key ideas:

- The Central Otago High Country Impresario
- Avant Garde High Fashion

Both should be underpinned by the idea of possessing a surprising and exceptional quality, meaning that Eden Hore experiences should similarly relate to these qualities.

Using these two ideas, a strategic approach to telling the story should acknowledge that there are two distinct audiences and opportunities within the regional and national/international contexts. The story platform for Central Otago would place the primary emphasis on Eden Hore as a remarkable ‘High Country Impresario’, drawing out links with others like those mentioned above.

¹¹ Only a few short months since the death of its founder and **impresario**, Steve Jobs, Apple appears more dominant than ever. *Boycott Apple? The Moral Dilemma After Abuse Reports From China* Thane Rosenbaum January 26, 2012

At 28, Schroeder is the same age as Internet **impresario** Mark Zuckerberg. *Fashion of a Certain Age* New Website *Halsbrook.com Caters to Mature Shoppers* Robin Givhan November 3, 2012

This allows 'space' for contemporary stories of writers, winemakers, entrepreneurs, the OCRT operators etc. Within this story, Eden Hore's remarkable collection of exceptional high fashion is championed as a key idea.



The regional story approach



The national/international story approach

The story platform for the national and international market inverts this story platform, focusing on the idea of New Zealand's avant garde High Fashion design. Within this approach Central Otago's 'impresario' story is seen as a key 'anchor' - allowing the value of this idea to sit alongside Central Otago's high end lifestyle offers – in the wine, tourism and food categories.

6.1 Evolving the essence of the story

The draft visual identity commissioned for the Collection focuses on 'Eden Hore Collection – 1970s, 80s Exclusive Fashion'. While this accurately describes the Collection it does so in a taxonomic 'niche specialist heritage' way that significantly and unduly limits potential interest and related activation. This approach to naming is closer to the museum 'butterfly in a specimen case' scenario outlined above than to a more active, living notion of the 'spirit' of Eden Hore's collecting.

Noting this, and the risk of not making the reference to Central Otago clearer as part of a national story strategy, it is recommended that the story change to **Eden Hore Central Otago**.



The draft visual identity for the Eden Hore Collection (commissioned 2015)



EDEN
HORE
CENTRAL OTAGO

The suggested approach to language; moving from a 'niche, specialist, heritage collection' to a 'contemporary experience' Central Otago proposition ¹²

Clearly, in telling the story, it is important that the specifics of the Collection are invoked but this doesn't mean that the 'name' should be limited in a way that closes off the opportunity to generate more expansive engagement.

To generate value to Central Otago that becomes widely known and understood the 'spirit' of the Collection needs to be unmistakably associated with the region. Wine and wool are tangible strands whereas the innovative character traits of the 'impresario' are intangible qualities that can add value across tangible strands. The **Eden Hore Central Otago** Collection and Story have the potential to introduce a surprising mix of these intangible and tangible qualities in a highly sophisticated and authentic way.

This is seen as having the potential to deliver significant benefit and value to Central Otago.

¹² Note: this is suggested as an approach to *language* not as a design/font solution

6.2 Fashion and the landscape

There is a strong tradition in the contemporary fashion imagination of creating an unexpected conversation between the ‘genius’ of the fashion garment and the mystery of a powerful or elemental landscape. This is seen in fashion magazines like *Vogue*, in fashion documentaries and in films like *The Piano* (the image of Holly Hunter in a full-skirted black satin gown on the black sand of a New Zealand west coast beach) and *Priscilla Queen of the Desert*. In both cases the tension between two ideas – ‘exotic’ fashion in a ‘primal’ landscape evoke a powerful sense of place and narrative without language.

The ‘empty’ landscapes of Central Otago provide a perfect context for this approach to creating a sense of place and adding an aura of imagination and the fantastic possibilities of people and place. And within Central Otago, the smart activation and use of the Collection and the ‘Eden Hore Story’ provides an exceptional platform for this proposition.

The ability to express a set of characteristics and qualities has the potential to add a distinctive ‘high note’ to, and strongly reinforce and further differentiate, the Central Otago ‘world of difference’ proposition.



The combination of high fashion and distinctive landscapes has the potential to deliver compelling contemporary images and a rich sense of story. Such still and moving images have an ability to attract a significant audience beyond those interested in a ‘niche, specialist, heritage collection’ Eden Hore outcome.

What is seen as important in teasing out this dimension of the Collection’s value to Central Otago is that properly realised and leveraged, this approach to ‘story’ has the ability to communicate a Central Otago proposition across a range of channels nationally, and internationally. And it can do this in a way that:

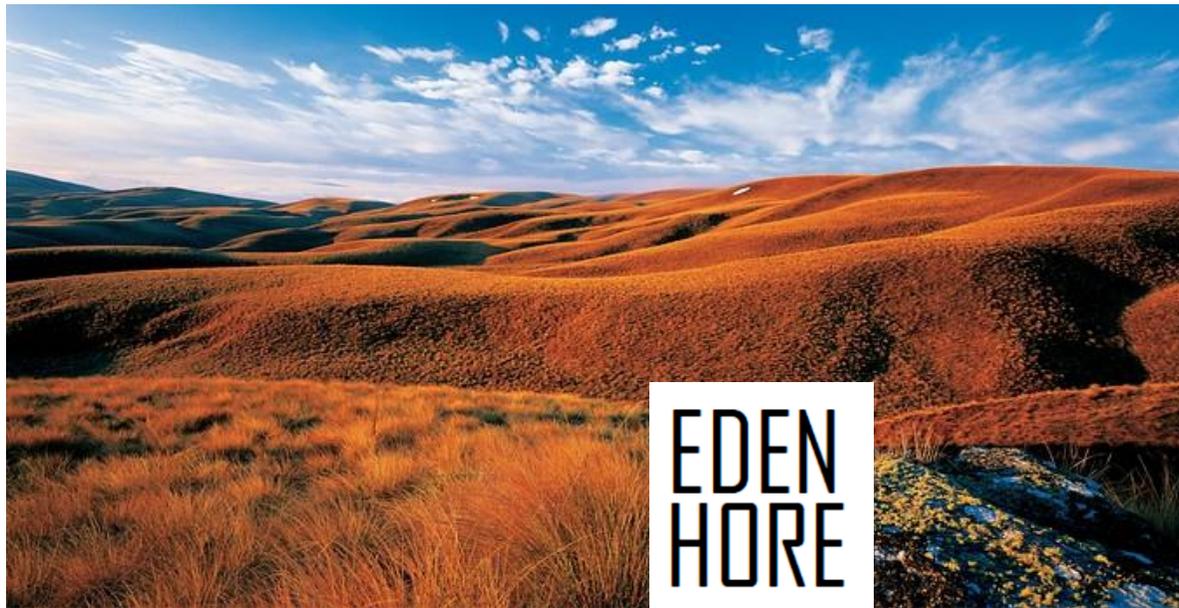
- Directly supports the ‘World of difference’ positioning
- Would be compelling, authoritative and authentic
- Few other Central Otago entities or stories could
- Will reach, touch and influence the perceptions of target audiences that are far wider range than a ‘specialist heritage fashion’ offer can or would
- Adds value to other ‘high country / high quality’ aspects of the Central Otago proposition – including wine, food, accommodation and outdoor experiences.



National Gallery of Victoria exhibition invitation 2016 (left); fashion shoot by Franco Rubartelli for Vogue/Conde Nast (right)



Promotional images for The Piano and Priscilla, Queen of the Desert



EDEN
HORE
CENTRAL OTAGO



In a landscape of great seasonal change the potential is clear; but as lifeless dresses on mannequins, the Collection's ability to play off the landscape is restricted

7. Market assessment

Two key markets have been considered, collection-centric users and those looking for recreational/cultural experiences.

7.1 The specialist collection-centric market

As noted, as a collection of niche specialist objects the core audience interested in the collection in and of itself will be enthusiastic but finite.

User group	Group's wants/needs	Likely demand by this group
LIKELY USERS		
Interested non-specialist residents	Something new to do; a cultural experience; something to share with their visitors	Many will visit at least once. Some will return to see new exhibitions and events.
People with a specialist interest in fashion generally and/or fashion of the 1970s-80s	Access to items and information about them	Not a big group nationally. These people are the most likely to visit, - onsite and online. They are the most likely to return- if there is an interesting exhibitions and events programme.
Tertiary fashion students	Access to items and information about them	This group is likely to visit, definitely online and possibly onsite
Fashion designers	Access to items and information about them	Not a big group nationally. These people are likely to visit, online and possibly onsite
Secondary school groups	Access to items and information about them	Local schools may use the Collection as an NCEA-related topic.
POSSIBLE USERS		
PROBUS, U3A etc	Something new to do and learn; a cultural experience; something to share with their friends	This sector would delight in the Collection and may provide the basis to package regional visits.
Interested non-specialist visitors, in Central Otago for another reason	Something new to do; a cultural experience; something to share with their friends	Some will visit onsite at least once. Some may return for exhibitions and events.
People with an interest in design and style generally and/or the 1970s-80s period specifically	Access to items and information about them and distinctive experiences in a new landscape	If the quality of the online experience is good enough some will visit, and may return for exhibitions and events

The educational market

There will be a good level of interest in the Collection from education groups. For local and regional schools it is relevant to the NCEA framework in terms of its textiles, technology and design. Otago Polytechnic has expressed interest in weekend intensive Masterclass workshops with the Collection and this offer might be able to be packaged for other tertiary fashion students. Educational programmes for the growing number of retiring baby boomers are likely to be of interest, as part of a packaged Central Otago offer.

7.2 The recreational / cultural experience market

This is seen as a significantly larger opportunity, including the collection-centric market but extending well beyond it.

7.2.1 Residents

Central Otago has a relatively small population of just over 19,000¹³. In 2013 it was the 45th largest of New Zealand's 67 regions¹⁴. Between 2000 and 2010 the fastest rate of growth was been experienced in the Cromwell Ward (over 65%) followed by the Alexandra basin (over 25%). The populations of the Teviot Valley and the Maniototo have stayed the same or slightly decreased¹⁵.

There is keen interest in seeing the Collection among some Central Otago residents with interests in fashion, local stories and identity, social history and culture. An engaging approach to presenting the Collection would be enthusiastically welcomed by these people. But in line with other New Zealand communities it is unlikely that visitation to a stand-alone niche specialist heritage 'museum' offer would be high or that there would be a significant level of repeat visitation without investment in changing programmes.

Occasional exhibitions at existing venues in the region would be likely to attract local audiences, particularly if these were scheduled in relationship to thematically-related local events such as Wool On or the Blossom Festival. The reach of these would extend across the region, into neighbouring regions and beyond.

7.2.2 Visitors

Central Otago has an established visitor economy that is stable and growing. While there are gaps in the available data the MBIE estimates for the year ending March 2015¹⁶ show an upward trend in spending by international visitors since 2010 at greater than the 'all New Zealand' growth rate, and a lesser upward trend in domestic spending, that is lower than the 'all of New Zealand' trend.

Domestic visitors

Domestic visitor expenditure in Central Otago is higher than the New Zealand average in the areas of retail classified as alcohol, food and beverages, fuel and automotive services. The visitor spend is lower than the NZ average in the areas of culture, recreation and 'other tourism' products and this could indicate that:

- Key aspects of the Central Otago visitor/tourism offer are categorised in the 'retail' area¹⁷, and;
- There are opportunities to add to the Central Otago proposition by additional culture, recreational and other tourism offers

In terms of their origins, Central Otago attracts a higher than national average spend from Canterbury, Otago and Southland. In terms of the regions which Central Otago is currently less successful at attracting, there are likely to be ways in which a well designed and deployed **Eden Hore Central Otago** story and visitor offer will enhance recognition of Central Otago and add a distinctive element to the region's attractiveness for targeted demographic groups in the high value urban and cosmopolitan Auckland/ Bay of Plenty/ Waikato and Wellington/ Manawatu regions.

¹³ Census estimates, as at June 2015, were 19,200

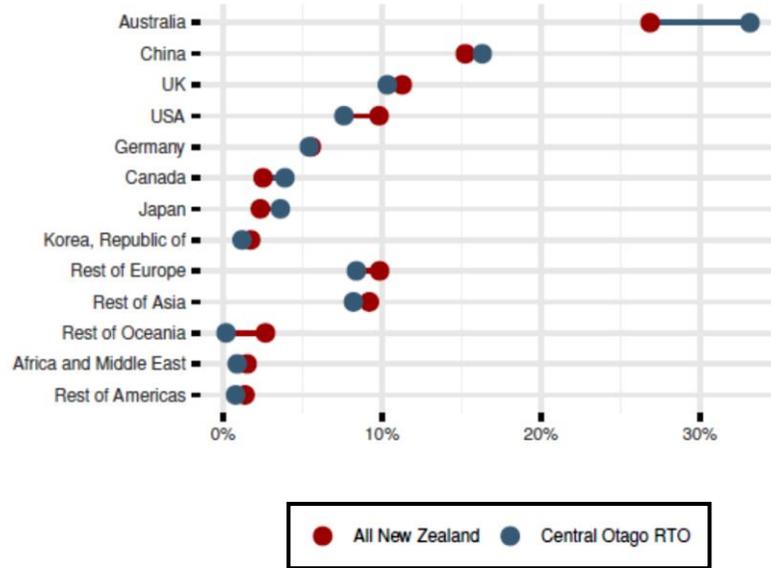
¹⁴ 2013 Census

¹⁵ <http://www.centralotagonz.com>

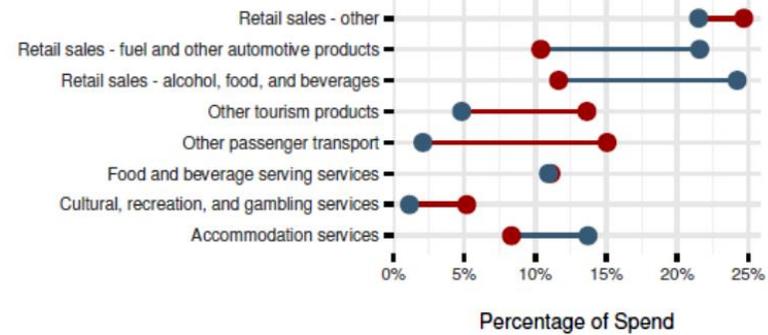
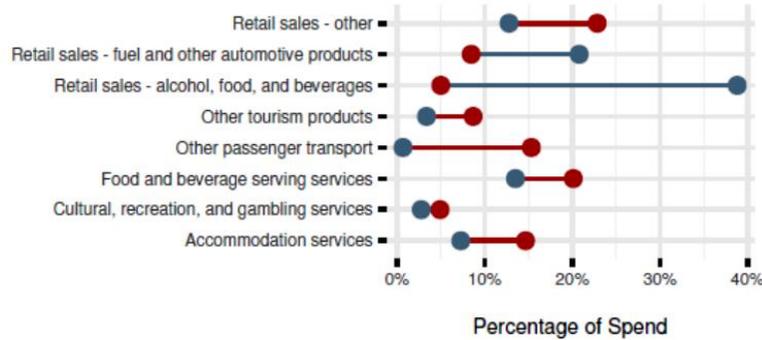
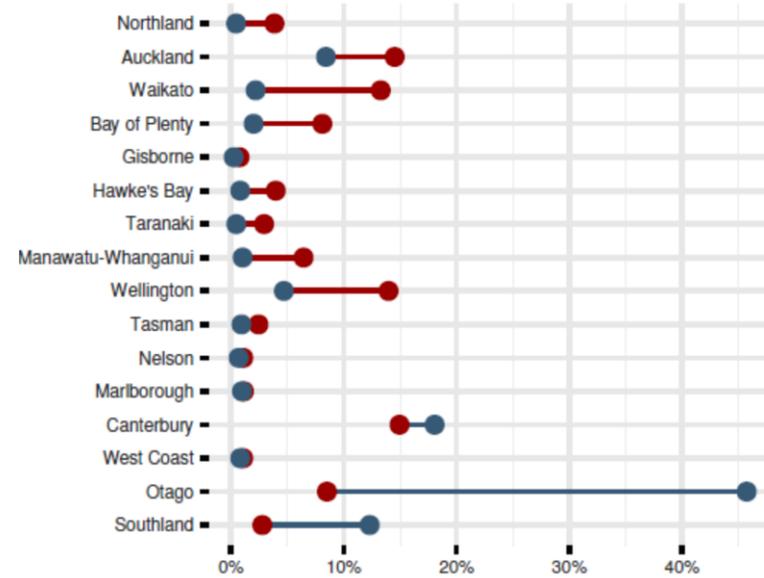
¹⁶ Regional Tourism Estimates Year Ended March 2015, Ministry of Business Innovation and Employment

¹⁷ Council staff point out that the way local operators classify their businesses is likely to skew this data – eg: a cycle tour operator may be classified as 'retail' even if they are a major 'tourism' operator. Pre-bookings made outside the region do not show up in these tables, but may well be tourism products.

International tourist spend in Central Otago RTO Compared to all New Zealand



Domestic tourist spend in Central Otago RTO Compared to all New Zealand



Source: Regional Tourism Estimates Year Ended March 2015, Ministry of Business Innovation and Employment

International

As with domestic visitors international spending on food, beverages, accommodation and automotive costs are higher than the NZ average. Again this is likely, in part, to reflect the issues raised above - but international visitor spend in the areas of other tourism products, culture and recreation is close to the NZ average. This almost certainly reflects the particular qualities and products type of the regional tourism offer.

There is a significantly higher level of visitation and spend by Australians compared to the NZ average, and Central Otago also has higher than average spend from Chinese, Canadian and Japanese visitors.



Chinese visitor's top preferences, in order - Tourism New Zealand's China toolkit

In key respects Australian visitors have similar characteristics to New Zealand domestics. The opportunity is to augment the ability of Central Otago's existing offer to result in a greater percentage of visitors to Queenstown spending time in Central Otago and those that are already visiting Central Otago to spend more and stay longer. Noting this, and the preferences of Chinese visitors, there are likely to be ways in which a well designed and deployed **Eden Hore Central Otago** story and visitor offer will enhance recognition of Central Otago and add a distinctive element to the region's attractiveness for targeted groups from these already significant markets.

The origins and age of visitors to the region

The door counts of the region's visitor centres¹⁸ shows on average approximately 30% of users are international and 70% domestic – though these figures are distorted by the centres being in multifunctional buildings in Alexandra and Roxburgh. The OCRT survey of 2014-15 indicated 39% of its users were international and 61% domestic.

Australians accounted for the largest percentage of international visitors, followed by Europe. Among New Zealanders, the largest regions of origin were the Upper North Island, Lower North Island and Canterbury. Among New Zealanders and Australians visitors were significantly more likely to be in the 30-50 or 50+ age groups. Among other international visitors there was a significant percentage in the 16-30 year age group.

¹⁸ Door counts | May 2015 – 30 April 2016

Alexandra	55,047 (count includes visitors to the museum)
Cromwell	82,963
Ranfurly	33,050
Roxburgh	21,325 (count is for all 3 services provided – library, service centre, i-SITE)

Where from	<16	16-30	30-50	50+	Total	%
Domestic	39	48	141	172	400	61
Upper NI	22	17	68	69	176	
Lower NI	8	7	35	32	82	
Upper SI	1	8	16	7	32	
Canterbury	4	6	9	49	68	
Otago	2	10	9	12	33	
Local	2		2		4	
Southland			2	3	5	
International	24	87	61	88	260	39
Australia	2	14	31	54	101	
Europe		36	16	14	66	
South Africa	20				20	
UK		5	7	2	14	
USA		4	2	8	14	
Canada		2	1	7	10	
Middle East			4		4	
Other	2	26		3	31	
Total	63	135	202	260	660	100%

Rail trail origins OCRT User Survey 2014-15¹⁹

	% international	% domestic
Alexandra	24	76
Cromwell	46	54
Roxburgh	23	77
Ranfurly	20	80
Overall	28.25%	71.75%

Regional i-site origins breakdown based on bookings

It is of interest to note that the Cromwell i-site is unusual in that the split between international and domestic is close to 50/50. This is likely to be as a result of its proximity to and role as a 'gateway' to the region from Queenstown and Wanaka, as well as Lindis Pass, Aoraki Mt Cook and Christchurch..

7.4 Leveraging visitation

In terms of a 'people-centric' approach to experience development - with a strong focus on finding the 'sweet spot' between the Collection's amazing contents and story and surprising and exceptional experiences in the Central Otago landscape - the **Eden Hore Central Otago** has distinctive value.

It is likely that well executed and publicised 'Eden Hore experiences' (be they permanent or scheduled temporary exhibitions/events) will:

- add a different element that will interest some visitors in Central Otago for another reason
- be a reason why visitors return
- be a reason people in some targeted demographic groups will visit the region

There is a close correlation in the demographics (origin, age groups, gender and discretionary income) of existing audiences and those who would value **Eden Hore Central Otago** experiences.

¹⁹ This survey was small and should be seen as indicative rather than comprehensive

The success in leveraging this value will be enhanced if these experiences are developed in relationship to:

- Major regional events that attract large numbers to the wider region
- Significant existing, developing and new visitor experience offers, including the OCRT
- Packaged one day or overnight offers - which includes a market-appropriate mix of food and wine, accommodation, discovery and scenic experiences - aimed at the North Island, Australian, Queenstown and Wanaka markets

The Eden Hore Central Otago proposition as a point of difference.

As many regions develop cycle trails and the leisurely, immersive, social landscape travel experiences they deliver, OCRT and tourism operators are aware that Central Otago *may* risk losing the point-of-difference its pioneering position in the market secured²⁰. Maximising the fashion/landscape dynamic at the heart of the **Eden Hore Central Otago** proposition provides a genuine and unique way of taking a fresh approach. Of key value is its potential to generate interest with (and between) men and women and between people who prefer indoor/cultural experiences and those with outdoor/scenic preferences. As such it will be critical that the development of the proposition takes a sophisticated approach to considering experiences that:

- involve the visitor socially and creatively
- co-locate elements of interest to men and women within integrated precincts or offers
- consider a 'degustation' approach to innovative visitor journeys and trails which link:
 - memorable landscapes
 - food and beverages
 - accommodation
 - events and activities
 - heritage
 - the visitor's own activities (including creative, participative and co-creative)
- allow a transparent sense of contributing to local ventures and 'making a difference'
- create heightened interactions between visitors and locals
- inspire acts of outrageous self fulfilment
- excite a distinctive approach to photography that is effectively in expressing and on-selling the **Eden Hore Central Otago** story and values

Leveraging the value of changing visitor needs

Anna Pollock is a leading international tourism strategist. Her work on *Conscious Tourism* focuses on key changes in what visitors are looking for. They are relevant to this project's potential.

"Tourism is a human system and the humans are changing. Change will occur in tourism for the simple reason that it is first and foremost a human system. We like to call it an industry, and our leaders are often pleading with decision-makers to recognize it purely as an economic engine and creator of jobs, income and taxes. But the truth is tourism is not an industry but a complex, self-organizing system or network of relationships. It obeys the laws of networks not machines.

"This system has four elements three of which are human: - HOSTS invite and care for GUESTS so they can meet and experience a COMMUNITY. The PLACE is the geographical and temporal container that shapes the nature of the guests' experience because the PLACE shapes the identity of the Host, the Host Community and the guests' interactions and perceptions"

Anna Pollock *Conscious Travel* 2013 <https://conscioustourism.files.wordpress.com>

²⁰ Note: the region still has the highest national concentration of cycle trails (particularly grade 1 and 2 trails)



THE VALUE OF A GOOD STORY

An approach that is focused on establishing the **Eden Hore Central Otago** *story proposition* at a national level is recommended as having the greatest potential to leverage market interest across audiences. This would include but extend well beyond those with a specialist interest.

There is clear evidence of national interest in Eden Hore and the Collection, within a group of high profile and well networked individuals. Central Otago should seek to understand this interest and develop relationships with key influencers in order to control the shaping of a clear national **Eden Hore Central Otago** story strategy.

The story telling should be world class and emphasise:

- The 'spirit of avant garde high fashion' is at the heart of the story - as a *living contemporary* idea - to ensure ongoing *relevance and currency*. This might prioritise partnerships that delivered media stories about annual 'EDEN HORE' awards for avant garde design
- The unexpected relationship between 'high country' and 'high fashion' - and leverage the value of this 'tension' as a core story in relevant Central Otago communications
- Innovative approaches to designing visitor experiences that build on and keep alive the 'high country impresario' approach that was central to Eden Hore's way of doing things

Note: Taking this approach does not preclude 'Collection' and 'Exhibition' outcomes. It simply sets a strategic framework for identifying and prioritising approaches to them.

The image features a dense, repeating pattern of stylized flowers. The background is a deep purple. The flowers are rendered in various shades of blue and purple, with some having brown centers and others having brown outlines. The flowers are arranged in a grid-like pattern, with some flowers having multiple petals and others having fewer. The text "Assessing the options" is written in a white, sans-serif font, centered horizontally and vertically over the pattern.

Assessing the options

8. Optional levels of service

This section provides an assessment of the various options available to Council, in terms of the nature and level of operational outcomes.

Council has a range of options in terms of the nature and level of outcomes it might deliver in relationship to ownership of the Collection:

1. Do not retain the Collection
2. Retain the Collection and ensure it is well housed and cared for and accessible by appointment to special interest visitors and researchers. This is a baseline requirement in addition to which Council could add value by undertaking an and/or mix of the following:
 - Making the Collection accessible online
 - Organising temporary and/or touring exhibitions and/or events
3. Establish a 'full service' outcome – a combination of collection management and a permanent visitor experience

8.1 Do not retain the Collection

Council may decide to divest itself of the Collection. This is not recommended because:

- It correctly identified that the Collection has significance to the region
- The Collection does have an ability to leverage benefits and value for the region
- A sale process would recoup the purchase price but is likely to result in only the most significant items being removed, leaving Council with responsibility for a substantial number of items with significantly reduced benefit/value

8.2 Retain the Collection

As owners of a Collection Council will accept a duty of care for a nationally significant collection. This can be outlined as baseline requirements with a series of add-ons.

8.2.1 Ensuring the Collection is well cared for and accessible by appointment to special interest visitors and researchers

Council should meet baseline requirements, ensuring:

- Protocols for the professional management of the Collection are in place and adhered to at all times by trained personnel
- The Collection is within a secure space, with a security system managed by authorised people only
- All items are stored in appropriate containers in an environmentally stable room²¹
- All items are catalogued, including photographic records
- Remedial conservation requirements are identified, prioritised and addressed in a reasonable timeframe to mitigate or minimise long term damage to at risk items²²

²¹ temperature: managed within 18-24 degrees (target range is 19 – 21 degrees)
humidity: ideal range is 50-55%.

²² It is important to understand the nature of textiles and fashion items, in terms of their material make-up and the considerations of care and presentation. In her report on the condition and care of the Collection²² Dr Tracey Wedge notes, for example, that “such a wide variety of materials present challenges for the preservation of some components of the collection. Careful thought and planning should be given to garments and accessories that include plastics and synthetic fibres. These types of materials deteriorate in ways that could cause damage to other parts of the collection. For example polyurethane foam found laminated between two layers of fabric in several pairs of boots has disintegrated to a fine powder that is highly acidic which will harm other materials. Plastics also release gaseous emissions, which can accelerate the degradation of materials within the same environment”. Dr Wedge recommends that “due to the broad range of materials involved each garment must be assessed and a solution for cleaning developed. This will be an ongoing process that is likely to be achieved more easily as garments are prepared for storage/exhibition”. She further recommends that “a full conservation audit of the collection should be carried out at least once every five years.... In particular the items at highest risk of deterioration, including fur, feathers and plastics, should be checked at least once a year. The audit should

- A programme of preventative conservation is developed and undertaken in a reasonable timeframe to mitigate or minimise damage to at risk items
- Full insurance cover is maintained at all times
- An emergency plan is developed and in place
- Facilities and staff time are available to allow items to be accessed by legitimate researchers and interested parties by appointment only

AS NOTED THESE ARE BASELINE REQUIREMENTS IF COUNCIL RETAINS THE COLLECTION. ADDITIONALLY COUNCIL COULD ADD VALUE BY UNDERTAKING AN AND/OR MIX OF THE FOLLOWING OPTIONS:

i. Making it accessible online

Council would ensure:

- A database of some or all of the items – and related information and links to related resources - is available online

Note: an online database is an online inventory of collection items. These typically provide good quality information and images to a specialist public. There are a number of options for establishing an online database, with higher or lower levels of functionality. The key costs associated with establishing such a resource relate to imaging the items and data entry.

While establishment costs can be high the annual costs will be low if Council works with existing collection management platforms such as:

- **NZ Museums:** developed with the support of Te Papa National Services Te Paerangi NZ Museums offers a free site page and the first 100 images/entries can be uploaded for free
- **Ehive:** developed by New Zealand company Vernon Systems this platform uses WordPress platform and allows users to enter their own content into a standard format for a low annual hire fee. Ehive allows WordPress Plugins that create a seamless relationship between an organisation's website and the accessible online database
- **Flickr pro:** a commercial platform that offers 1000GB of storage, photo editing tools, moving image capability and smart photo management at low ongoing cost

ii. Organising temporary and/or touring exhibitions and/or events

Council would ensure:

- The Collection is used to curate of selections of the items as temporary exhibitions in compliant museum/gallery and other venues museums in the region or elsewhere
- Protocols for handling and loaning the items are in place and adhered to at all times
- The duration of exhibitions was managed within safe limits, ensuring exhibited items were rested for an appropriate before being exhibited again
- Collection items are utilised within agreed protocols as part of any events

Note: it would be possible, with additional contract staff as required, to consider making collection items available on loan for temporary exhibitions and curate and tour selections of the Collection nationally, and potentially internationally.

There are standard protocols between most New Zealand museums outlining protocols for touring cultural material. Any ability to levy a fee for the loan of Collection items would be modest - as few museums have the resources to pay fees, on top of the significant costs of arranging a loan of fragile items from Central Otago.

be carried out by a conservator or collection care specialist experienced in costume and textiles and should seek to identify any deterioration and its causes".

8.2.2 Cost and return of baseline and additional service

The baseline costs and projected returns for each of the levels identified in 8.2 are provided here. This excludes the cost of a full service Collection and visitor experience option. A breakdown of capital expenditure and ongoing operational costs is provided as appendix 2 on page 59.

OPTION	MODEL	CAPEX	OPEX	RETURN?	NET PROFIT/COST?
Baseline storage and caring for the Collection and limited access	Lease at Central Stories	\$59,120 HVAC, Shelving, Additional boxes etc	\$27,600	There are no significant opportunities to generate revenue or reputational value for Central Otago	COST
	Retrofit an existing building (100m ²)	Purchase price + \$130,000 Fit out HVAC Shelving Additional boxes			COST
Access and presentation	Online and public access by appointment	\$15,000 Website and full online database ²³	\$2,258 Council staff time and E-hive collection management platform cost	There are no significant opportunities to generate revenue or reputational value	COST
	Touring exhibitions		\$12,500 per year for 2 years for one touring exhibition (including touring costs)	\$17,500 per year for 2 years for one exhibition (multiple venues)	NEUTRAL/PROFIT < \$5,000 2 years out of 5 ²⁴ <i>NOTE: If the Eden Hore Central Otago story has been established at a high profile/high value level touring exhibitions will attract sponsorship investment. This is seen as the greatest opportunity for return</i>
	Loans		\$500 per loan	\$500 per loan Opportunities to generate reputational value	
Temporary exhibition		\$6,000 per 2 month exhibition	\$2,500 Staff costs	\$6,000 (if visitors pay and sponsorship achieved). Some opportunity to generate reputational value	COST \$2,500 per project)

²³ Note; this is cost of website and some items being rephotographed (cost of all items being documented online to this level are \$75,000, for no additional return)

²⁴ The NZ market for an Eden Hore exhibition would be limited to one every 5 years

It should be noted that as textiles are fragile there will be specific costs involved in preparing, packing and transport and installing a single loan item or a touring exhibition of multiple items. If this required a contract conservator to travel with the items to oversee installation (as may be necessary for museums and galleries who do not have conservation staff) the costs would be prohibitive.

Given this, the economics of touring exhibitions in New Zealand is achieved on small margins or a break even (or low-leading) basis. The best opportunity to generate value from touring the Collection – at least in the short to mid-term – is likely to result from a strategic priority of establishing high profile national awareness first, providing the reasonable opportunity to attract high level sponsors who are seeking a relationship with the **Eden Hore Central Otago** story, the Collection and the audiences a good quality exhibition would attract.

8.3 Establishing a ‘full service’ permanent visitor experience

In addition to the baseline Collection requirements under 8.2 and the selected elements from 8.2.1 Council would ensure:

- The permanent visitor experience gallery was compliant in terms of all environmental and security requirements
- Every item was removed from display after a 3 or 6 month period, and rested for an appropriate time before being exhibited again
- The exhibition facility was appropriately staffed

The recommended level of service

Retention of the Collection is recommended.

Council were correct in the estimation that the Collection can deliver benefits/value to Central Otago. If Council’s ownership is restricted to care and limited access there will be CAPEX and ongoing OPEX without the opportunity to leverage value.

A ‘full service’ outcome (combining baseline collection care *and* people-centric visitor experiences) must be delivered if ownership of the Collection is to:

- Honour its cultural significance and importance in terms of the region’s social history
- Realise its potential as a Central Otago visitor experience

9. Potential operating models

To deliver a either 'collection only' or 'full service' outcome 2 operating approaches have been assessed:

- Solely Council operated
- Council working in partnership with other parties

9.1 Collection only (care and access/presentation outcomes)

If the Collection outcomes sought are limited to care, providing access (including online) and temporary and/or touring exhibitions Council could adopt either (or a combination of both) of the following approaches:

a. Council operated

Council would acquire (purchase/rent/retrofit an existing facility) a room or facility that meets compliance specifications as a home for the Collection, and from the base facilities:

- Limited public access
- Loans for temporary exhibitions in compliant venues
- Online access (this can be achieved incrementally)
- Curating and touring of exhibitions regionally and nationally

b. Relationship with another party

Council would form a relationship with an existing organisation with the facilities and skills to undertake, on its own or in partnership with Council, some or all of the functions listed above in 8.1.

This might, for example, be a relationship with the Central Stories facility based on either a contract for services with the Museum Trust and/or a lease for space with the Building Trust. Council might work with these Trusts to achieve capital works programme that extended and/or enhanced the functionality of this facility.

9.2 A 'full service' outcome

In order to generate a return on its investment in the Collection and the costs of its ongoing care Council would need to consider a more expansive range of outcomes. Two options for achieving this have been assessed:

- A Council owned and operated 'Eden Hore Centre' model
- An Eden Hore Central Otago story-based strategic coalition model

These have been tested against the Council's requirement that the outcome:

- generates economic benefit for Central Otago
- results in no or low ongoing operating costs

a. Establishing a Council operated Eden Hore Centre / Museum

A Council operated facility capable of properly managing the heritage collections and presenting a changing selection of exhibitions is often the preferred option. This approach would allow Council to set its priorities for the venture and manage an effective outcome in line with them. It would add an additional visitor attraction to the Central Otago offer and bring specialist and some general audiences to the region – and give visitors here for other reasons one more thing to do (and possibly a reason to stay another night).

However, while there is little doubt that the key items in Eden's exceptional collection could be presented as a high quality museum of 1970s-80s high fashion, it is unlikely that such a niche 'museum' proposition would excite significant visitor numbers. And this is probably true of a standalone 'single topic/niche collection' museum of this type in Naseby or in Auckland. In most areas in New Zealand, once a door charge is added to the mix to offset the capital and operational costs, visitation would

further decline. However Central Otago's proximity to the Queenstown tourism market, and the significant number of people on the OCRT who might appreciate something else to do as part of a memorable holiday, means that a modest entry charge is probably expected and acceptable to visitors (if not to locals). While this is positive in terms of the bottom line it is unlikely to result in a venture that is viable without a significant annual grant commitment from Council. The table below indicates the visitation and costs of possible Eden Hore Centre 'museum' model in relationship to comparable New Zealand organisations.

Name Of institution	Visitors p.a.	Std entry charge?	Number of galleries	Gallery area	Number of paid staff	Total operating budget (incl. staff)	Total Council operating contribution
East Southland Art Gallery, Gore	17,000	No	2	380 m2	3 FTE	\$150,000	\$120,000
Corbans Estate Arts Centre, Auckland	18,000	No	3	100m2	1.2 FTE	\$78,000	\$66,500
Decorative arts collection-based museum, Auckland²⁵	4,000	No (group tour: \$5 donation)	1	80m2	1.5 FTE	\$135,000	\$74,000
An Eden Hore Centre²⁶	10,000 5,000 paying 5,000 free	\$10 (locals free)	1	250m2	1.5 FTE (+ contract staffing)	\$251,500	\$124,000

A Council supported Eden Hore Centre compared with other relevant organisations (2016)

It will be noted that all of the organisations have substantial ratepayer funding. While this approach to the Eden Hore Collection shows the need for a substantial ratepayer grant each year it is worth noting that, operating as outlined here, the outcome would:

- Cost more to maintain due to costs of exhibition changeovers, conservation etc
- Be earning a larger share of its operating budget from non-Council sources than is typical across New Zealand
- Would have a smaller staffing resource than is typical across New Zealand
- Would be able to levy an entry charge which is not typical across New Zealand

Display renewal

In terms of display, because of their material nature it is recommended that items should be exhibited for short periods only (approximately 3 to 6 months) over any 2-3 year period, under controlled light levels and environmental conditions. This requires displays to be rotated 2-3 times every year, and every rotation will incur the costs on staffing, new labels and information and – at regular intervals – significant new story, design and installation elements.

b. Establishing a strategic coalition

Council's ownership of the Collection provides it with an unusual opportunity to meet the criteria under which it was purchased. It is clear that the Collection excites a significant level of interest among key players, nationally and locally.

If Council chooses to invest in and operate a collection-centric Eden Hore outcome on its own, the ability to realise and leverage the value that excitement represents will diminish or disappear.

²⁵ The Board provided the data on the basis the organisation remained anonymous

²⁶ For a financial breakdown see page 62

There is, however, another way of thinking about this. As outlined below, the late Dame Doreen Blumhardt's vision of leaving her collection to a Foundation to set up a bricks and mortar 'museum' evolved into a coalition of partners²⁷.

The Blumhardt Foundation – a strategic coalition

Dame Doreen Blumhardt was a pioneering NZ potter and educator. In her late 80s she decided to set up a Foundation to receive her large collection of pottery and, on her death, the \$1.5-2million from her estate. When I joined the Foundation as Director of the Dowse Art Museum her vision was to get a 'free' building in Wellington which the Foundation would run as a working pottery studio, retail and archive/collection/exhibition centre.

Doreen was convinced that if a potter was throwing a pot on a wheel there would be a queue down Lambton Quay. I was worried that within 10 years of her death the trustees might be in debt and looking for an exit.

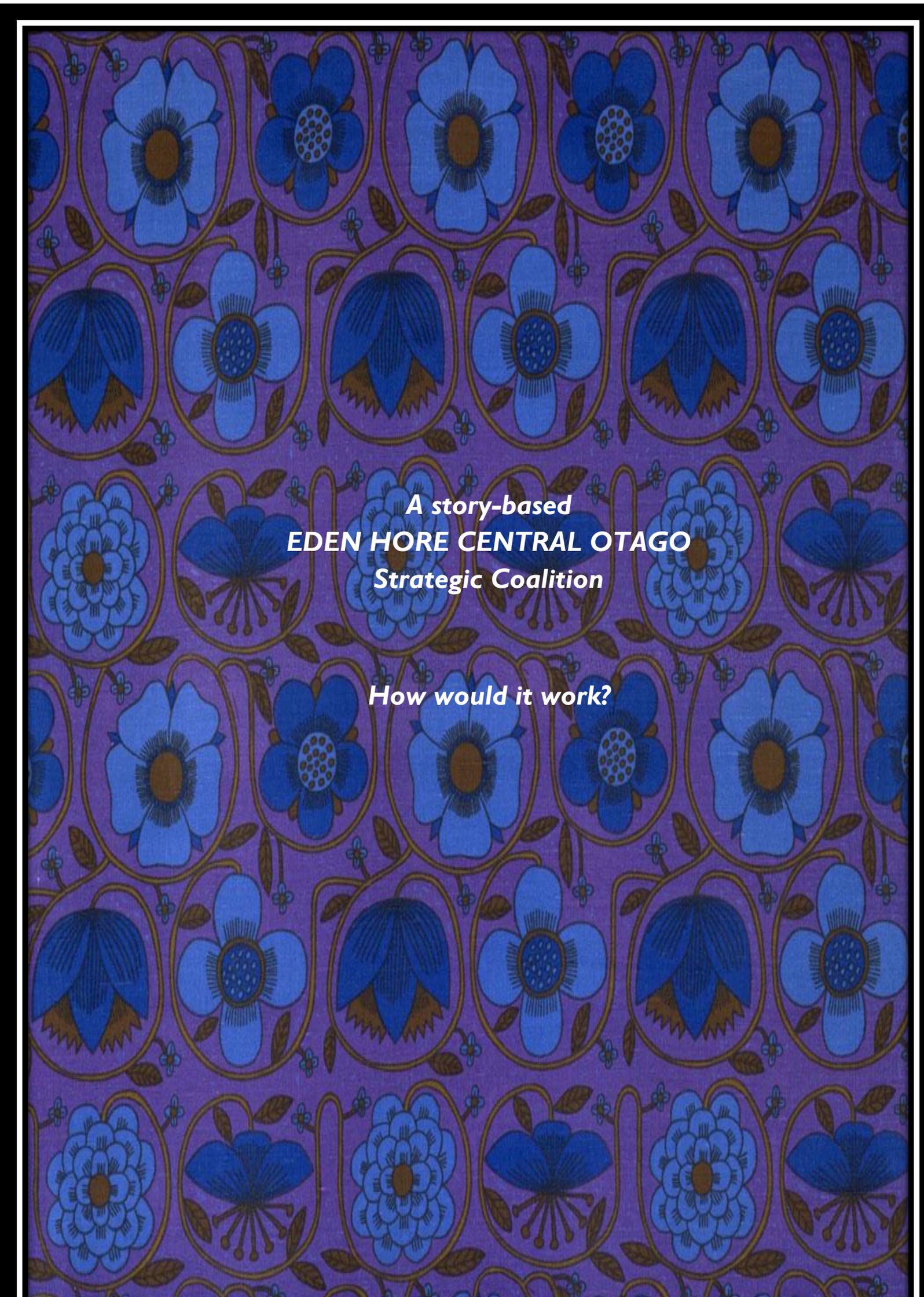
I worked with Doreen to distil what she saw as the *purpose* of the Foundation. Based on this I worked with her and my fellow trustees to ask "who is already doing aspects of what we want to achieve?" and "could we achieve these outcomes with them in partnership?"

Seven years after her death Doreen's collection is well looked after in a purpose-built art museum, the National Library is building an archive of crafts artists' letters and papers and Creative NZ funds an internship in craft/object curating. And the trustees are able to support a whole range of other activities that keep Doreen's name and legacy alive as a contemporary presence in the arts ecosystem – even new generations who don't know who she was.

This approach has value in the current situation, noting:

- Council's focus on an outcome that will be a "primary contributor to all three of our community outcomes being a thriving economy, a safe and healthy community and a sustainable environment"
- The requirement that this will be achieved at no or low ongoing operating cost to ratepayers
- The Collection is highly regarded by key people who know it - nationally and internationally. This network of people are well positioned and well connected.
- Key national and local organisations see real value in the Collection and are interested in working in innovative partnerships with The Council to realise win-win-win outcomes based around it. This willingness to invest should be seen as a key measure of the Collection's value
- The likely high cost/low visitation of a *niche, specialist, heritage collection* 'museum' outcome
- The importance of connecting with the high level of local and national interest in Edén Hore and the Collection to shape and leverage a national **Edén Hore Central Otago** story

²⁷ Partnerships are ongoing, with **The Dowse Art Museum** (establishing The Blumhardt Gallery, New Zealand's premier showcase for the applied arts and design and The Blumhardt Collection, of nationally significant applied art and design objects); **Creative New Zealand** (establishing an annual The Blumhardt Foundation Internship - to develop curatorial skills in applied art and design); and with **The National Library** (establishing The Blumhardt Collection - of letters, books, papers, photographs and oral archives relating to applied art and design).



A story-based
EDEN HORE CENTRAL OTAGO
Strategic Coalition

How would it work?

10 A story-based Eden Hore Central Otago strategic coalition

This section outlines what a strategic coalition model might look like and how it might work.

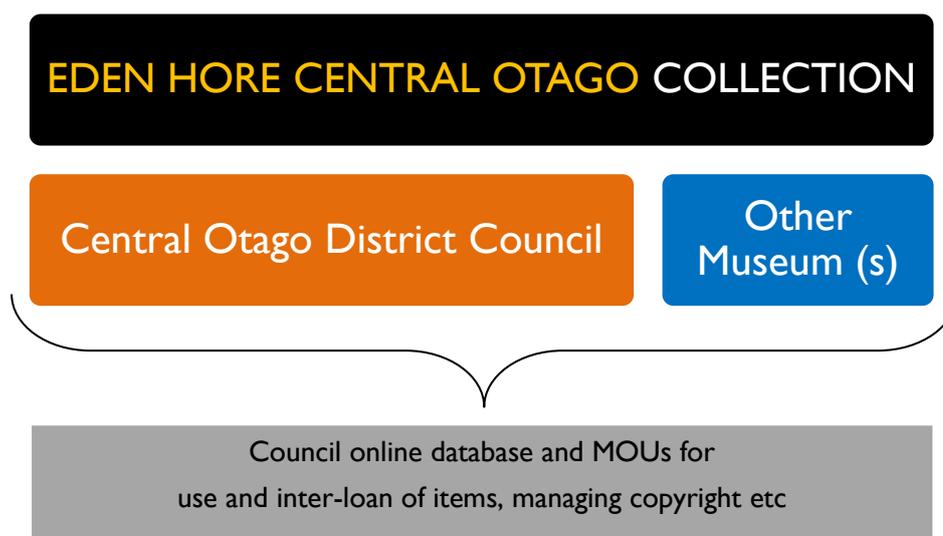
10.1 The Collection

It is one of the wishes of the vendors, Eden Hore's nephew, John Steele, and his wife Margaret, that "The Collection be kept together as a whole collection and not be separated..." For the purposes of this feasibility study it is important to respectfully interrogate this, to assess whether the act of keeping the collection together best honours Eden Hore's vision, is most likely to keep the 'spirit' of his legacy alive and best delivers benefits and value for Central Otago.

In Dame Doreen Blumhardt's case, her initial wish for the Foundation was to "acquire and operate a building to house her collection and associated activities". When we worked through the question of purpose (WHY was this important?) her revised view was that "*The Foundation is the outcome of a long-held dream - to ensure that New Zealand's rich tradition of decorative art and design is celebrated, cherished and nourished*". Today her trustees interpret this against the changing landscape of artistic practice.

In terms of the Collection there are 276 items of varying quality. If the key value of keeping them together in Central Otago is seen as Central Otago's ability to exhibit them, conservation requirements will mean that any one can only be shown for 3-6 months of every 2-3 year period. That leaves the research/study value (and costs of care) for the remaining 21-30 months. Noting this, and the potential opportunities the Collection offers it is also possible to consider an approach that maintains the integrity of the 'Eden Hore Central Otago' collection in a less 'literal and physical' way.

If through a Council-led partnership approach a small number of items were in the collection of another museum²⁸ but were, at the same time, included in an online database of the Collection and were available for loan (on a cost only basis) to Council by agreement, little might be lost in terms of 'keeping the Collection together'. This is worth considering, particularly if such an approach might open up advantage to The Council through a strategic win-win partnership with the other museum that delivered benefit and value to Central Otago.



²⁸ The likely number to be distributed in this way is small – perhaps 6-12 in total. And the value to museums of key items *not* being accessioned into their collection means that Council would be in control of retaining those items

An alternative model of 'keeping the collection together'

As with any collection, Eden Hore's collection contains high points and low points. If the collecting had been the result of a disciplined taxonomic approach – eg: collecting the best of each collection shown at Benson and Hedges over a 10 year period – then there would be an implicit value in 'keeping the collection together' as to lose a single item would significantly undermine the whole.

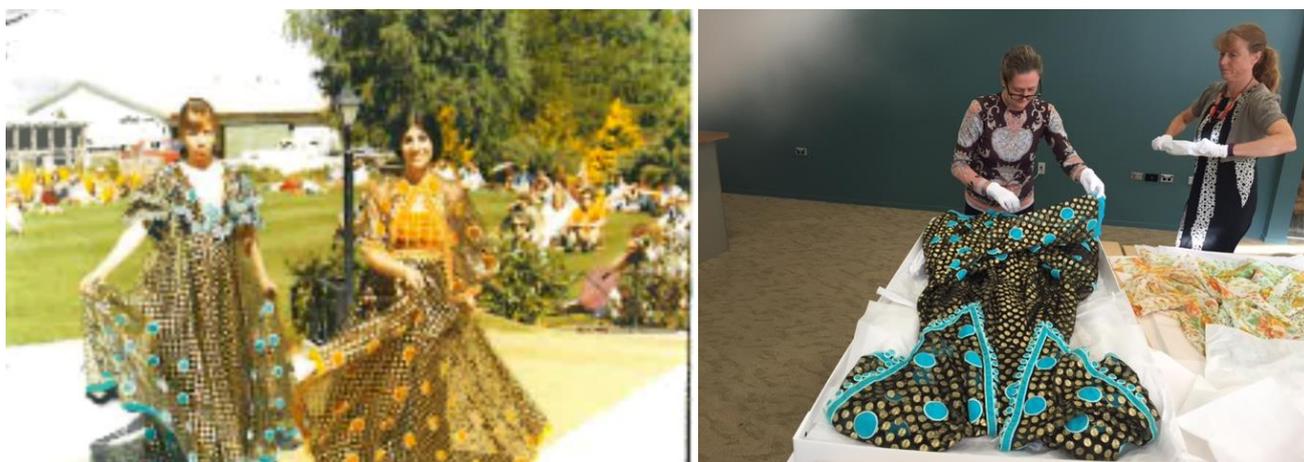
In the case of this Collection, it is likely that a good cataloguing and documentation process would capture sufficient information to allow items to be distributed across more than one 'owner'.

The approach to shared ownership might include, through a rigorous MOU agreement process, the provision that:

- The collection remains known as 'The Eden Hore Central Otago Collection', and;
- Storage and/or location is distributed between The Council, Te Papa²⁹ and/or other museums, and;
- The collection is categorised to allow a degree of flexibility in terms of use - for example:
 1. Iconic A-grade items
 2. High quality items that are exceptional but not A-grade
 3. Good quality items
 4. Items of interest, providing critical context/support to items in categories 1-3
 5. Items of only minor interest
 6. Items it is appropriate for students to touch, study, deconstruct etc
- The ability to, under strictly monitored conditions, allow items to be worn for the purposes of photo shoots, film shoots and shows (see the next paragraph)
- Memoranda of Understanding between The Council and any other organisation detailing the relationship of the items to the Collection. MOUS might include, for example, permission for 'inter-loans' not being unreasonably denied by a partner organisation and available on a cost-only basis
- If items were owned within another collection, The Council should be offered right of refusal should another organisation ever wanting to de-accession an item from the Collection.

Leveraging the 'butterfly' value

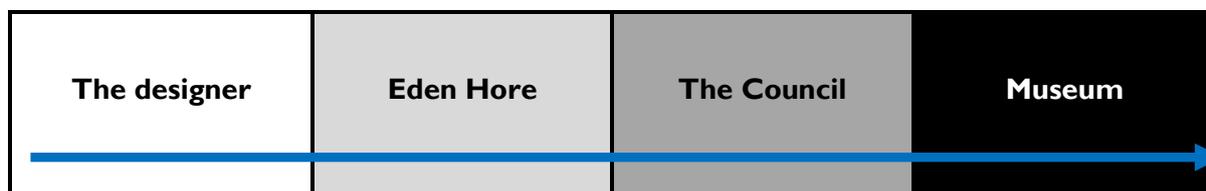
As noted earlier in this report Council's ownership of the Collection provides a rare window of opportunity to ensure an innovative and far reaching 'life' for the items collected by Eden Hore in the contemporary and future story of avant garde high fashion in New Zealand.



*Models wearing Kevin Berkhan dresses at Glenshee
and the same dresses in archival boxes at Central Stories 2016*

²⁹ Senior Te Papa management has expressed their enthusiasm to enter into a win-win partnership with The Council in relation to the Collection

When and if any item from the Collection is formally accessioned into a museum collection it will be managed under museum rules. It becomes the 'specimen' butterfly – never to be touched, worn or photographed in movement again.



The 'life' of the fashion item is successively diminished as it passes from designer to museum

In principle and without prejudice conversations with Te Papa and Otago museum curators have revealed a high level of interest in working with Council to identify, in partnership and as part of the categorising process indicated above, exceptional items in the collection which are 1) in good enough condition to be worn once again and 2) would not be unduly negatively impacted by being worn again (under carefully managed circumstances). This is seen by experienced museum curators as in line with evolving museological practice and cultural theory regarding the role of museums in relationship to collecting 'live culture' (without making it 'un-live' through the process of acquisition and accession).

Building a national (and international) story profile

This would provide an opportunity to discuss:

- Organising a photo and film shoot by professionals of these items in the Central Otago landscape, and;
- These images and moving image files being:
 - Seen as collection items by Te Papa, and may offer opportunities for co-own, with The Council, copyright – allowing for The Council's promotion of The Collection and Central Otago
 - Available for use in The Council's displays/exhibitions.



Photo shoot for Teen Vogue 2008 / The fashion documentary Iris has been seen by thousands of people across movie, festival, television and online platforms

This approach is seen as providing an excellent basis for a 'film festival/television' documentary on the Collection and the approach taken to honour the legacy of Eden Hore and his unique collecting. This is recommended and seen as achievable³⁰. Such a documentary would be suitable for television, cinema and online presentation.

³⁰ Filmmakers are often seeking stories that present opportunities to make films that will attract broadcaster, NZ on Air or NZ Film Commission funding. This is likely to be such a story.

- Television
 - Free to air TV
 - Fashion TV
 - Arts TV
 - Rialto channel etc
- Film Festivals
 - Metropolitan and regional touring circuit
 - Design
 - Fashion
 - Documentary
- Online (YouTube etc)

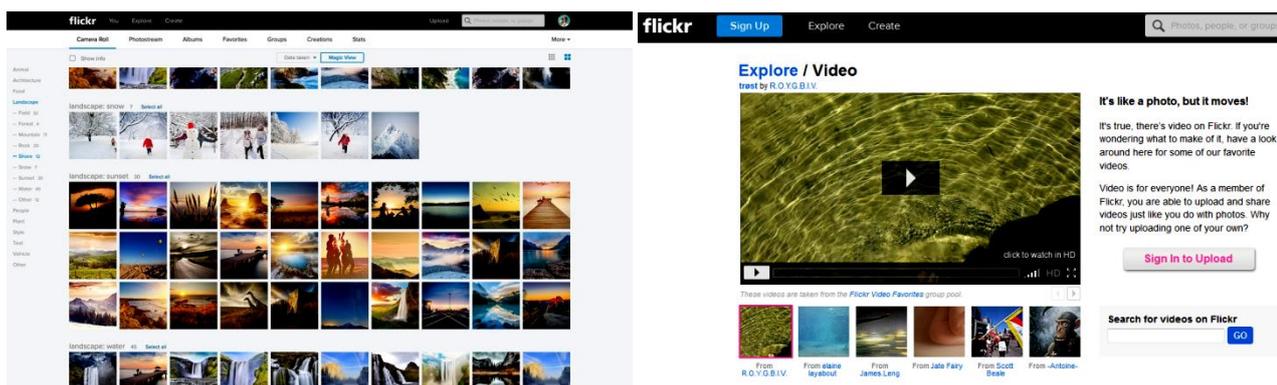
This would result in excellent promotion of the Collection, Eden Hore's legacy and Central Otago - in New Zealand and internationally.

Online priorities

The fashion shoot idea also suggests there is value in considering the approach to putting the Collection online in relationship to purpose and strategic objectives. As noted in this report on digitising Europe's collections, facilitating comprehensive digital access isn't cheap.

The estimated total cost of digitising the collections of Europe's museums, archives and libraries, including the audiovisual material they hold is approximately €100bn, or €10bn per annum for the next 10 years... the cost of preserving and providing access to this material over a 10-year period after Digitisation would be in the order of €10bn to €25bn, provided that centralised repository infrastructure is made available for the purpose... The cost of delivering 100km of main road in Europe is €750m³¹.

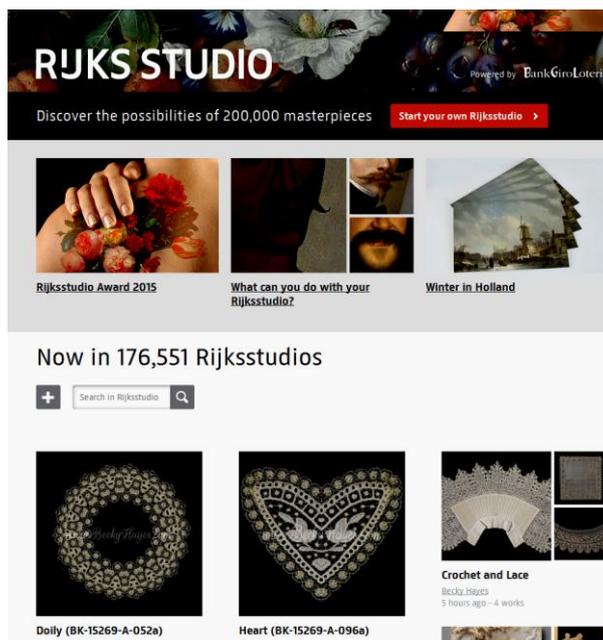
As part of a greater focus on engagement with the public there are opportunities to consider the role an innovative approach to a website and online activity might have. While maintaining a commitment to a collections database it is worth considering the emerging role of digital technologies. There is a risk in prioritising the digitisation of collections if this is no more than a further extension of a collection management ethos – acquire it, accession it, catalogue it, store it, digitise it – and its target audience is small.



Moving and still 'fashion shoot' images are easily incorporated on most online content management platforms

³¹ Nick Poole *The Cost of Digitising Europe's Cultural Heritage A Report for the Comité des Sages of the European Commission The Collections Trust* November 2010

What seems key is that digital programming shifts from being supply-driven to demand-led – that is to say shifts from being just a platform onto which collection information is placed to being a people-based active interface to which content is supplied as required. Still and moving fashion shoot images of the **Eden Hore Central Otago** proposition are likely to attract and generate far higher media and social media attention than a traditional online data base. It would be important, therefore, to consider how best to design a website that optimised this, both in terms of engaging people in the Collection and promoting the wider proposition.



The Rijksmuseum in the Netherlands “encourages visitors to contribute and collaborate in their museum experience” in the highly engaging ‘Rijks Studio’

10.2 Experiences

What an impresario like Joe Brown understood was there was a link between fashion and beauty and entertainment. And it seems likely that Eden understood this too. Impresarios are focused on creating shows that delight audiences. Success lies in finding the sweet spot between great shows (at their best underpinned by integrity and quality) that will genuinely delight a substantial audience.

First and foremost the *Benson and Hedges* and *Miss New Zealand* shows were popular television events. In terms of the non specialist audience, today's equivalents are not NZ Fashion Week or ID Fashion week - they are arguably *World of Wearable Arts* and opening ceremonies for major sporting events and Awards events. This is pertinent to this feasibility study. Using an audience-centric approach to delivery, the **Eden Hore Central Otago** partnership approach is likely to offer a range of programmed display, activity and events outcomes developed in association with and adding value to existing Central Otago and New Zealand initiatives.

While the costs of establishing and running a dedicated Collection museum are prohibitive there is value in considering the possibility of developing a permanent (with a circulation of items for visitation and conservation reasons) **Eden Hore Central Otago** exhibition in partnership with an existing

cultural facility or visitor attraction³². There is no doubt that the Collection contains items that would deliver a series of high visual impact changing exhibitions. It would be a mistake on Council's part of underestimate the interest in and value of such an outcome in terms of 'anchoring' the whole 'full service' **Eden Hore Central Otago** proposition.

If such an outcome was developed with a rigorous approach to an MOU – with an appropriate share of investment and return - there are likely to be some opportunities to deliver a significant visitor experience. With the right level of investment the Collection would represent a high quality visitor product that had a point of difference nationally, in the Queenstown market which was - in combination with existing and future Central Otago wine, food, accommodation, recreational and discovery offers - highly attractive to specialist and more recreational visitors.



An audience-centric approach at The Museum of London

In the Museum of London's *Pleasure Gardens* exhibition the design approach has cleverly allowed the 'niche specialist heritage collection' items to be glassed off while new garments able to be touched populated the more publically accessible parts of the 'gardens'. This, together with the curator's decision to commission contemporary hats (by leading milliner Philip Treacy) for the 'heritage' items indicates a growing sense of innovation and 'boundary stretching' by the museum sector as they grapple with experience design opportunities. Co-investment will open up opportunities in terms of innovative approaches and leveraging off (and adding value to) existing visitor attractions.

Welcoming co-investment

An EOI process is recommended, to open up an opportunity for local businesses to consider if there are ways that entering into a win-win partnership with the Council - and possibly other national and local parties – that would grow their business, the region's success and a greater number of people experiencing Eden Hore's collection. Conversations in the region suggest that there are parties interested in co-investing with Council and that an EOI opportunity would reveal some interesting options. The EOI process would include:

- Permanent visitor experience
- Temporary visitor experiences

³² Central Stories is a possible home but this outcome would require an extension, additional capital and operational funding from the Council and the operating Trust and its employees seeing value in dedicating significant space and resources to a specialised niche heritage collection.



Only by establishing the **Eden Hore Central Otago** name at a high value national level
can Central Otago leverage its genuine partnership potential

10.3 Events and activities

The successful establishment of a national **Eden Hore Central Otago** story strategy anchored in a primary visitor experience would provide a basis for a series of satellite programmes. These should be managed to maintain the surprising and exceptional 'high country / high fashion' Eden Hore story and might include:

- A Naseby programme; including fashion master-classes, fashion film screenings, pop-up displays etc
- A relationship with *Fashion on the Rail Trail*, the OCRT in general³³ and other cycle trails and outdoor discovery products
- Single items from the collection installed in safe/surprising locations across the region for the high season
- A 'cycle helmet fascinator' kit for cyclists to 'get creative' at the end of a leg of the OCRT – paid for as part of an accommodation/food package. This is seen as a way of encouraging people to take and post 'high country / high fashion' images of themselves as part of their experience
- An annual Eden Hore Award at ID award and/or NZ Fashion Week
- Events: in Central Otago, Te Papa (Wellington was the home of the *Benson and Hedges*), Auckland, Dunedin (the home of the *Miss New Zealand* finales)

Note: it is likely that the majority of these events and activities would be cost neutral rather than profit generating, at least until the value of various approaches is trialled to identify profit centres. Because of this it would be important to identify an annual calendar of events and activities based on those that delivered the greatest set of balanced benefits – across income, partnership leverage, delivery to the Maniototo, and reinforcing the Eden Hore Central Otago proposition in key markets,



There will be many options to develop and trial events in relation to a range of existing locations and activities across the region - note Naseby General Store (inset at left)

³³ In conversation OCRT have expressed interest in building on the 'Fashion on the Rail Trail' campaign developed in relationship with ID Fashion in Dunedin, as part of a focus on attracting more women from the northern North Island. Clare Toia-Bailey, Trust Facilitator OCRT in conversation April 2016

What an *Eden Hore Central Otago* strategic coalition would look like

By establishing a strategic coalition Council would be best able to realise and leverage the real value of the Collection – against all of the objectives defined as part of its decision to purchase it. This approach is also the most likely to evolve strategically in response to evolving opportunities and challenges, and this generate mid to longer term value.

activity	partnerships	costs to Council	return to Council
Establishment	Council, consultant	\$25,000 one-off cost	
Steering Group	Council, key member organisations, key national leaders	\$20,000 annually \$5,000-7,500 Council staff	Endorsement and Insertion into appropriate national networks of influence
Collection ownership	Council, Te Papa ³⁴	CAPEX \$59,120 OPEX \$27,600	Use of fashion;/landscape photos and moving image <u>at no cost</u> ³⁵
Collection storage of items remaining in Central Otago	Council, Central Stories (Building or Museum Trust) ³⁶		Increased value from partnership, better use of local infrastructure
Display and exhibition	Council, visitor attraction operator(s)	CAPEX Maximum contribution of \$250,000 ³⁷	\$25-30,000 hire fee ³⁸
Events and activities ³⁹	Council, Visitor attraction operator(s), ID Fashion, OCRT, NZ Fashion week ⁴⁰	Invest \$40,000 p.a. (touring exhibition and/or events): Events are likely to be cost neutral, at least until the optimum models were identified through trialling. Their key value would be profile, attracting patrons and sponsors, delivering value to regional Central Otago etc	
Awards	Council, ID Fashion, Textile importer, sponsor ⁴¹	The award would have a value of \$5,000 (this should be able to be offset by in kind or cash sponsors)	Annual media story for targeted media, keeping the story contemporary and relevant
Promotion	Council, all partners	Council could choose to direct some of its existing promotional funding, with a view to leveraging economic benefit for the region's offer	National profile TV/film festival documentary Fashion photos and moving image featuring the Central Otago landscape/proposition
Sponsorship	Council, with specific partners	\$6,000 contract costs	\$75,000 value; cash and in kind

³⁴ This would not preclude other museums also being involved

³⁵ This has been discussed with and agreed to in principle by Te Papa

³⁶ If an extension is required it would, in principle be eligible for funding from the Government's recently announced Regional Culture and Heritage fund and from Lottery Environment and Heritage and Trusts (see page 64)

³⁷ There is at least one local visitor experience operator who is in principle open to carrying the full cost. In principle this component would be eligible for funding through the Government's Tourism Growth Partnership Fund (see page 64)

³⁸ There is at least one local visitor experience operator open to paying a fee of this nature, and others have expressed interest in co-investing with Council

³⁹ These would need to be 'surprising and exceptional' to align with the *Eden Hore Central Otago* story

⁴⁰ ID Fashion and OCRT have expressed positive openness to discussing win-win options

⁴¹ ID Fashion have identified an opportunity relating for an Eden Hore Award for 'innovative use of textiles'

11. Assessment of costs and benefits

Of the 3 options assessed:

- **The collection and limited access/presentation model** is assessed as delivering on Council's baseline requirements. But it is unlikely to generate revenue to cover costs or substantial reputational value for Central Otago
- **The Council owned and operated Eden Hore Centre model** is assessed as delivering on Council's baseline requirements. But it is a high cost/low visitation model that will require ongoing operational funding without generating substantial reputational value for Central Otago
- **The strategic coalition model** is assessed as delivering on Council's baseline requirements. And it is seen as having the potential to generate revenue to offset its costs and substantial reputational value for Central Otago

Model	CAPEX		Operating costs (annual)	ROI (annual)	Operating contribution (annual)
Council operated collection and exhibition/events facility	Build a new facility	\$3 to 4m	\$251,500 p.a.	\$127,500 <i>The level of reputational value will be determined by word-of-mouth and comms spend</i>	>\$120,000 <i>The modelling allows income from touring exhibitions that will be erratic</i>
	Retrofit an existing facility	\$2.5 to 3.5m			
Strategic Coalition	Collection facility	\$60,000	\$100,000 (baseline costs plus Steering Group, marketing and sponsorship contractor) <i>(plus one off costs of establishing Steering Group)</i>	\$100,000+ <i>The focus on a national story strategy should leverage high reputational value</i>	<\$25,000 <i>(note: this model should increasingly generate benefits and value that more than offset cost of investment)</i>
	Contribution to permanent exhibition	\$250,000			

Cost/benefit comparison of the 2 full service models

12 Sources of funding

There are opportunities to source funding under either 'full service' model, principally from the following sources, including trusts, central government and philanthropy and private giving. These are outlined in Appendix 4 on page 64.

While both full service models will open up opportunities for Council to seek funding from Government (including Lottery funding) there are key opportunities:

- The new Regional Culture and Heritage fund (RCHF) focus will be on **capital projects outside the main centres** of Auckland, Wellington, and Christchurch. Success would require an outcome that 1) was Council owned and operated 2) Council contributed to the capital costs and 3) Council committed to long term operational funding. This is seen as key - to assure the Government the venture will be sustained
- The Tourism Growth Partnership fund (TGP) is designed to support and **incentivise innovative partnership-based models**. Fund administrators have confirmed the project's focus on **regional tourism, regional economic development and 'breaking the mould' of traditional heritage/tourism models** will be viewed positively.

Applicants are advised to develop projects in a way that allows separate aspects to be eligible under each fund. This is seen as a significant opportunity for the current project, notwithstanding the vagaries and uncertainties of seeking Government funding support.

13 Establishing a strategic coalition

To achieve this strategic coalition-based approach, 2 options have been initially considered:

- Setting up an Eden Hore Central Otago Trust
- Setting up an Eden Hore Central Otago Steering Group

In terms of the operating model it is recommended that the activity remain anchored within Council. While a charitable trust may have some advantages in terms of raising money from some sources, these advantages do not outweigh the advantages of establishing a Council-run Steering Group, which is recommended at because:

- It is important any group can work with existing local trusts
- It needs to have a national focus
- It needs to be made up of people with high credibility in specific fields

It is recommended that:

- Council meet with the Steele's to carefully and respectfully talk through the partnership model, including the idea that items from the Collection might be distributed to other collections to a limited degree
- Te Papa is approached with a view to formalising a partnership. This is seen as a key first step and should not preclude also subsequently approaching Otago Museum or another regional museum⁴²
- An EOI process to select a local exhibition/display/events partner(s). This process should provide clear weighted criteria that allow the Council to assess the relative value/risk each interested party
- Other people are approached as partners and/or as members of a Steering Group

The Council would need to set up the group in such a way it was free to make strategic and at times bold decisions. Members would need to collectively have strategic vision, local nous, and ability to leverage extensive networks nationally and might include, in addition to a Council staff member:

- A high-end fashionista, stylist or fashion photographer
- A national arts/creative industry icon/leader
- A senior Te Papa representative⁴³
- A visitor economy leader
- A local impresario/entrepreneur

Individuals that might be considered for their talents and ability to understand both the local and global dimensions include:

- Jane Campion, Glenorchy resident and Oscar winning film director
- Lindah Lepou, Invercargill resident, fashionista and entrepreneur/business owner, exhibitor at V & A London, Te Papa, invitee to Milan and Paris fashion weeks

⁴² As the national institution Te Papa is seen as having the highest value in terms of partnership. It is currently embarking on a major reimagining and refit of all of its permanent exhibition (the first time since opening in 1998) and these will have a significant focus on digital media.

⁴³ Both Bronwyn Labrum and Claire Regnault are acknowledged experts and published authors on New Zealand fashion

Due to her close relationship to John and Margaret Steele, her knowledge of the Collection and her formal relationships with Otago Museum and ID Fashion it is recommended that Dr Jane Malthus contributes, as either a member of the Steering Group or as an adviser to Council and the Steering Group.

13.1 Establishment process

The establishment of the Eden Hore Central Otago strategy is likely to require external expertise to:

- Identification and brokerage conversations with key partners
- Development of the EOI process for a visitor experience partner
- Selection and setting up of the Steering Group
- Development of Steering Group protocols
- Facilitation of inaugural Steering Group meeting
- Development of a strategic plan and 12-18 month action plan

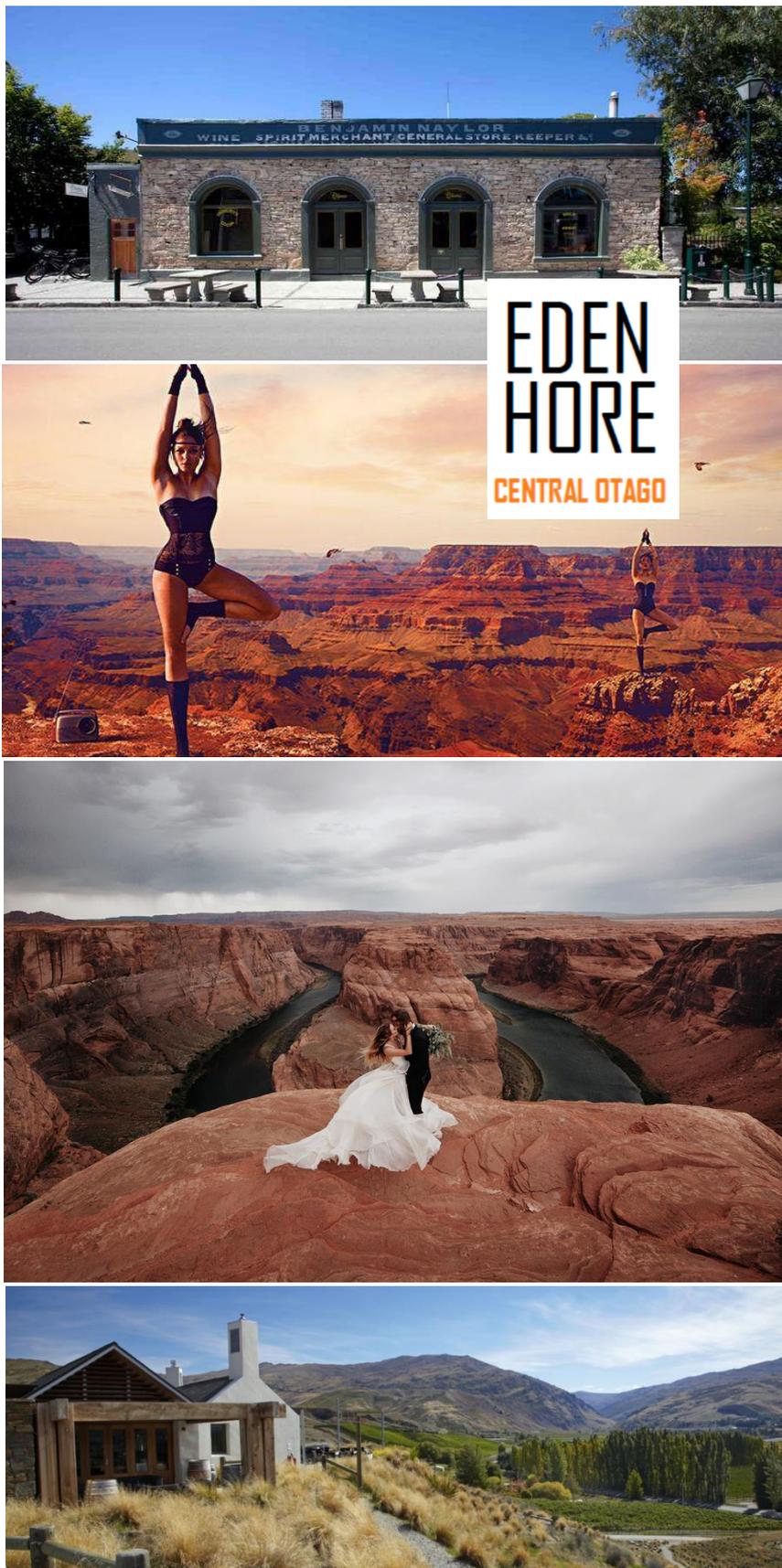
This would occur over a 6 month period, after which Council would coordinate the Steering Group.

Costs

There would be initial costs incurred in setting up the Steering Group, and ongoing costs in terms of paying honoraria to non-partner members⁴⁴ and the time of a co-ordinating staff member from Council (0.2 FTE for 6 months and 0.05-0.1 thereafter).

Travel, accommodation and food costs would be sought from sponsorship.

⁴⁴ Any partners would be expected to contribute as Steering Group members at no cost to Council



**EDEN
HORE**
CENTRAL OTAGO

Fully integrated into the Central Otago visitor offer, **Eden Hore Central Otago** is likely to add value to high end visitor products – maybe 'high fashion' weddings?

14 Location options

There are a number of aspects of the Eden Hore Central Otago proposition to consider in terms of location:

1. Collection storage, care and limited access
2. Eden Hore Experiences
 - A permanent or regular temporary exhibition
 - Programme of seasonal/occasional activities and events

These need to be considered both in terms of all being in one building or location or distributed across a range of locations.

14.1 The Collection

John and Margaret Steele's wish is that the Council use its best endeavours to continue to house the Collection in the Naseby area, or at least in Central Otago. At present, as a Council-owned and managed resource, in terms of its *storage* it currently makes greatest sense for the Collection to be housed in close adjacency to Council staff in Alexandra. This allows ease of access (for staff and visitors by appointment) and will limit the costs involved in facilitating touring exhibitions, loans etc.

This may change if Council decided to progress planning and development of a dedicated Eden Hore Centre, in which case the optimum location should be defined by other considerations:

- Should the Collection be stored in the same building as visitor experiences (for efficiency of operation)?
- What influence will the location Collection's physical storage have on visitor numbers?
- Does it make more sense to consider place and brand alignment as part of a wider Central Otago tourism plan OR existing and projected visitor numbers at various locations?
- What are the safety issues with various locations – eg: in terms of a natural disaster and/or security issue, noting that the Collection is valuable and fragile

14.2 Eden Hore experiences

In terms of the identifying the single or multiple location of permanent and temporary visitor experiences there are 2 principal and one associated areas that have the greatest value:

- **Naseby/The Maniototo**

In terms of locating the visitor experiences in the area where Eden Hore lived and collected the dresses, Naseby would make some sense; the relationship between story, man and place would add value to the experience. The Maniototo is home to a distinctive accommodation, food and beverage offer that has grown as a result of the OCRT, as well as visitor attractions such as the International Curling Centre (which hosted 16,000 in the 2015⁴⁵) and Hayes Engineering Works and Homestead (Over 8,000 visitors in 2015).

- **Cromwell Basin**

This area is emerging as a visitor experience entry/exit point and hub in the region, with an increasing level of investment by private operators and an effective online visitor destination presence. In Cromwell, Highlands is becoming well established, with 100,000 visitors in 2015 (70% domestic, 30% international⁴⁶) and in association with other operators (including food and winery experiences such as Mt Difficulty, Carrick, Cloudy Bay at Northburn Station etc) is part of a growing number of visitors entering the region from Queenstown and Wanaka.

The Cromwell visitor centre statistics on page 27 with a high percentage of international users – echoes the OCRT 2014-15 survey which shows a majority of visitors arriving in the region by air did

⁴⁵ largely split between domestic users and a growing number of Australians

⁴⁶ Josie Spillane, Highlands, correspondence April 2016

so through Queenstown⁴⁷. This 'west' bias is reflected in the OCRT data. This reinforces the fact that Queenstown is the key entry and exit point for visitors to the region.



The optimum locations for Eden Hore visitor experience outcomes (arrows show key road routes⁴⁸)

- **Clyde**

Clyde is the more popular starting point for the OCRT with 82% of riders completing the trail from west to east. It is close to Cromwell (and Alexandra) and has real charm. It is a more authentic version of the Arrowtown experience, and with its heritage streetscape, high end food offers at Oliver's, the Clyde dam, the OCRT and other discovery offers Clyde is seen as having distinctive value in the visitor market. In many ways Clyde has value as a key entry point into the *conscious tourism* visitor experience offer that Central Otago has, and has potential to amplify.

A feasibility study on creating a cycle trail link between Cromwell and Clyde has been completed and funding is currently being sought.

⁴⁷ During the period surveyed 157 of the New Zealanders who arrived by air travelled through Queenstown compared to 20 through Dunedin. (the international ratio was 73:8)

⁴⁸ Available traffic count data is not comprehensive across the region. It shows the highest single count passing through Alexandra's main street (7000+) which is probably amplified by local people moving about. The highest cumulative count is probably on the multiplicity of roads into and out of Cromwell (14,000+). The average daily totals on SH85 between Naseby and Ranfurly is low - ranging between 263 and 527 (summer) vehicle

Identifying the optimum site for visitor experience investment

Identifying sites for a single or various Eden Hore outcomes will be a choice between optimising the strategic value of the Cromwell Basin and Clyde area as an established and growing visitor hub and responding to the economic development needs and story-value of Naseby and the Maniototo.

An approach that strategically ‘coupled’ these two geographical regions and visitor opportunities – leveraging the value of the first to attract more people into the region and the other to draw visitors deeper into the region (resulting in additional bed nights, greater likelihood of being captured by and subsequently on-selling the charms of Central Otago) - is seen as having the greatest value.

This would require an approach that delivered unique Eden Hore experiences at multiple sites.



Putting the ‘high’ into ‘high country’

It will be important to consider Central Otago’s other attractions and there is likely to be advantages in considering how Eden Hore experience(s) might best supplement and complement these. The OCRT user survey identifies the Taieri Gorge Railway (75 of 303 respondents), the International Curling Centre in Naseby (65 of 303 respondents), and heritage sites in general (45 of the 303) as the most popular attractions by riders. In general visitation is low in remote locations. In the Maniototo, Hayes Engineering in Otarehua attracts 8,800.

Notwithstanding gaps in the available data, co-locating a principal Eden Hore visitor experience with a larger attraction would seem the smartest strategy to leverage the greatest mid to long term value.

15. Recommendations

Based on the findings of this feasibility report it is recommended that:

- Council retain the Collection. Council were correct in the estimation that the Collection can deliver benefits/value to Central Otago. To successfully achieve this, a ‘full service’ outcome – which includes storage and care of the Collection but also delivers innovative experiences - must be delivered.
- Council meet with the Steele’s as a matter of urgency, to carefully and respectfully talk through the strategic coalition model, including the idea that items from the Collection might be distributed to other collections to a limited degree
- The approach must be based on 2 key ideas:
 - It must be ‘people-centric’ rather than ‘object-centric’
 - It must be based on a story strategy that achieves national profile as a primary objective
- The story strategy should change from ‘Eden Hore Collection – 1970s, 80s Exclusive Fashion’ to *Eden Hore Central Otago*. There is a strong tradition in the contemporary fashion imagination of creating an unexpected conversation between fashion and elemental landscapes. The ‘empty’ landscapes of Central Otago provide a perfect context for this approach and this is seen as a core value of retaining the Collection in Central Otago.
- A strategic coalition model is the way forward for a successful Eden Hore Central Otago strategy. To achieve this it is recommended that:
 - A Steering Group be established
 - The appropriate approach the Memoranda of Understanding – to manage creative partnerships effectively - should be developed
 - Te Papa is approached with a view to formalising a partnership. This is seen as a key first step and should not preclude also subsequently approaching Otago Museum or another regional museum⁴⁹
 - An initial meeting with Te Papa should be arranged to explore partnership opportunities
 - An EOI process is launched to select local exhibition/display/events partner(s). This process should provide clear weighted criteria that allow the Council to assess the relative value/risk each interested party would present

⁴⁹ As the national institution Te Papa is seen as having the highest value in terms of partnership. It is currently embarking on a major reimagining and refit of all of its permanent exhibition (the first time since opening in 1998) and these will have a significant focus on digital media.

The image features a dense, repeating pattern of stylized flowers. The background is a deep purple. The flowers are rendered in various shades of blue and purple, with some having brown or gold centers. The flowers are arranged in a grid-like pattern, with some flowers having multiple layers of petals. The word "Appendices" is centered in the middle of the image in a white, sans-serif font.

Appendices

APPENDIX I: COUNCIL RATIONALE

The *Eden Hore Fashion Collection* (COM 05-01-005) report to the Community Services Committee of Council 7 August 2013 recommended the Collection be acquired with funds from the Economic Development cost centre (1039).

“This activity is a primary contributor to all three of our community outcomes being a thriving economy, a safe and healthy community and a sustainable environment. This proposal also directly contributes to Business and Economic Development as set out in the Long Term Plan:

‘Our Business and Economic Development programme works with community groups, businesses and organisations with the intention to build the Central Otago economy. We identify opportunities, facilitate initiatives and provide support where possible.’

Community Needs and Purpose

The proposal will help to deliver a core service to the community being:

- Libraries, museums, reserves, recreational facilities and other community infrastructure

Community Outcomes and Views

This proposal contributes to the community outcome of providing a Safe and Healthy Community by ensuring the accessibility, management and preservation of our heritage within Central Otago.

This proposal contributes to the following ‘Towards Better Outcomes for Central Otago 2012’ objectives:

- Central Otago’s heritage is identified and recorded.
- Communities share and celebrate heritage in ways that resonate with them.
- Heritage is innovatively promoted to ensure the community understands its value and visitors are enticed to come here.

This proposal contributes to the following objectives within the Naseby Community Plan 2010:

- To support existing businesses and attract new businesses
- To lift the quality of consumer experiences in Naseby
- To encourage more visitors who are seeking a peaceful ambience and ‘relaxing’ recreational activities
- To create new recreational opportunities for Naseby that will also appeal to youth

This proposal also contributes to the following objectives within the Maniototo Community Plan 2007:

- Enhance the heritage character of the Maniototo for the appreciation of locals and visitors alike.
- Well managed recreation facilities with identification of future opportunities.
- Promoting the area in a manner which protects the values determined by the community”

APPENDIX 2: Financial analysis

I. Collection storage and limited access

This expenditure is recommended as baseline/essential if the Council retains ownership of the Collection

Capital

Based on fitting out an existing 100m² space at Central Stories⁵⁰

• Building fit-out	\$5,000
• HVAC	\$35,000 ⁵¹
• Additional correx boxes	\$4,200 ⁵²
• Archival materials	\$1,000
• Shelving for boxes	\$12,420
• Tables (for viewing)	\$1,500

TOTAL CAPEX \$59,120

NOTE: If a new building was required or an existing building needed to be retrofitted from scratch additional costs would be:

- The purchase cost
- Refit costs @ \$1,000 per m²

Annual operating

Lease ⁵³	\$10,800
Energy costs	\$1,800
Council oversight staff cost	\$4,000
Curatorial advice	\$3,500
Conservation treatment	\$6,000
Insurances	\$1,500

Note: a full conservation audit is recommended every 5 years

Revenue NIL

TOTAL OPERATING COSTS \$27,600

2. Online access

Capital

• Website	\$5,000
• Online collection costs	
Photography (allowing 6-8 images per item; estimated to take 25 days)	
○ Photographer	\$35,000
○ Skilled personnel ⁵⁴	\$42,500

TOTAL CAPEX \$82,000

Operational

- Council staff
- Annual licence fee for online collection management system

Revenue NIL

TOTAL OPEX \$2,258

⁵⁰ A room of these dimensions is potentially available for lease at Central Stories

⁵¹ It may be possible to use portable units in the Central Stories scenario for a lower cost. The Building Trust is currently working through a review of the facility which calls for upgrading HVAC

⁵² 70 boxes @ \$60.00 each

⁵³ The i-Site pays \$14,000pa + GST in rent; this equates to approximately \$108 per m²

⁵⁴ 2 people to unpack, dress forms and pack items, using a rotation of 3 mannequins so items can be set up and photographed without undue delay

ACCOUNT LEVEL	STORAGE SPACE	No. IMAGES	1 YR LICENCE	5 YR LICENCE
Free	50Mb (5000 item limit)	200	Free	Free
Level 1	500Mb	2,000	\$140.00 ⁵⁵	\$645.00
Level 2	1GB	4,000	\$280.00	\$1,290.00
Level 3	5GB	20,000	\$560.00	\$2,580.00

Ekive (online collection management platform) cost structure

3. Loans and temporary and touring exhibition

Operating

1 x touring exhibition	\$10,000 ⁵⁶
1 x temporary exhibition	\$8,500
5 x loans	\$3,000

Revenue

1 x touring exhibition	-15,000 ⁵⁷
1 x temporary exhibition	-6,000
5 x loans	-3,000
TOTAL OPEX	-2,500

project	budget	m2	\$ per m2
Toitū Otago Settlers Museum Stage I	\$8.6m	3000m2	\$2,867 ⁵⁸
Te Uru, Titirangi	\$8.5m	1500m2	\$5,600
Tauranga Art Gallery	\$4.5m	1215m2	\$3,703 ⁵⁹
Te Papa storage report (2010)	-	-	Estimated at \$4,040 ⁶⁰
Unspecified current museum project ⁶¹	-	-	\$4,840

construction/fit-out costs of recent New Zealand collection/exhibition museums

4. Establishing and operating a permanent Eden Hore Exhibition

Note: these costs are in addition to the baseline Collection care costs

Capital

Purchase of building (estimate)	\$250,000
Fit out of building 300m2 @ \$3,000	\$900,000
Exhibition fit out 250m2	\$803,000 (see page 62)
Concept and design	\$50,000
Fabrication and Installation	\$50,000
TOTAL CAPEX	\$2.053m

Operating

⁵⁵ fees are in \$US so will change with exchange rate

⁵⁶ \$20,000 spread over 2 years – made up of \$10,000 touring fee to Exhibition Services Ltd and \$10,000 development costs

⁵⁷ The return on investment would be spread over 2 years; with Council recouping full costs from Exhibition Services Ltd income from venue fees and then, by agreement, a share of any profit. Margins are small.

⁵⁸ This price was achieved through an expert museum project manager ensuring all possible re-use of existing fit-out to leveraging savings– resulting in an estimated 20% saving (without this per m2 rate would be approximately \$3,600).

⁵⁹ This was a refit of an existing structure but effectively became a new build

⁶⁰ This rate was for construction over the 2010-2030 period

http://www.tepapa.govt.nz/SiteCollectionDocuments/AboutTePapa/LegislationAccountability/Briefing_to_the_Incoming_Minister-Dec-2011.pdf

⁶¹ This figure was provided to the author by Bronwyn Grant, Ministry for Culture and Heritage and relates to a gallery/ collection store/ cafe extension currently being funded through the Ministry's Regional Museum Capital Construction Policy

Costs ongoing 2 x changeover per annum

- Curator \$4,000
- Conservator \$4,000
- Mounts and fitting \$5,000
- Design \$8,000
- Graphic/design and print \$5,000

TOTAL OPEX \$27,000

Note: every 2-3 years a more significant re-design should be allowed for @ \$50,000

Annual operating costs of a dedicated Eden Hore Collection and Exhibition Facility

Note: this incorporates the costs of collection storage, care and access with the exception of an allowance for a Council staff member. It is based on actual budgets of small New Zealand museums.

Staffing

Manager	1 FTE	75,000
Front-of-house	\$18 p h	25,000
Kiwi saver etc		5,000
		105,000

Contract

Curatorial and conservation	17,500
Sponsorship	5,000
	22,500

Exhibition project costs (including installation)

2 @ \$13,500 (as above)	27,000
Touring costs (x 1 exhibition)	12,500
	39,500

Marketing

Design, print, marketing	25,000
	25,000

General

Collection costs	3,500
Technology	10,000
Stationery	1,000
Telephone	4,500
Internet costs	1,000
Training	1,000
Admin service costs	5,000
Photography	5,000
Insurances	3,000
Misc operating costs	4,500
Energy	5,000
Cleaning	4,500
	48,000

Rentals and maintenance

Plant maintenance	5,000
Other maintenance	5,000
Water charges	1,000
	11,000

TOTAL 251,500

Revenue assumptions

5,000 tickets @ \$10	- 50,000
Touring income	- 17,500 ¹
Sponsorship	- 30,000
Other sources	- 30,000
Total revenue	-127,500

Annual Council contribution \$124,000¹

Project Stage	Activity	Duration		Number	Rate	Estimated Cost + GST
	3D Exhibition Fit-out	General	Walls/screens/ceiling elements/builders works as required		sum	\$150,000.00
		Display cases 2x 2m		5	\$40,000.00	\$200,000.00
	Enclosed Display space	Other special joinery			sum	\$20,000.00
	2D Graphics					
		Way-finding signage panels		3	\$2,000.00	\$6,000.00
		Interpretative Panels		7	\$2,000.00	\$14,000.00
	Objects					
		Plinths	1.5 x1.5m	8	\$1,000	\$8,000.00
		Mount making/Stand		15	\$3,000.00	\$45,000.00
		Installation			sum	\$20,000.00
	Interactives	Digital label rails		5	\$24,000.00	\$120,000.00
		Digital Interactives		2	\$40,000.00	\$80,000.00
		Mechanical Interactives		5	\$3,000.00	\$15,000.00
		Audio Video Production		3	\$5,000.00	\$15,000.00
		Projector		1	\$4,000.00	\$4,000.00
		Screen		10	\$500.00	\$5,000.00
		Visitor Seating	Low Chairs/Couches	6	\$1,000.00	\$6,000.00
TOTAL BUDGET						\$803,000

Exhibition fit-out costs based on a gallery of 250m². Note – this does not include the curation, writing, design, conservation costs etc.

4. Establishing an *Eden Hore Central Otago Story* strategic coalition to deliver collection management, presentation and promotional outcomes

This model would achieve outcomes through co-investment, based on rigorous MOUs outlining win-win partnership arrangements between the Council and other parties

Establishment and annual operating costs

Initial costs incurred in setting up the Steering Group \$25,000

Ongoing costs

- honoraria to non-partner members⁶² \$20,000
- Council (0.2 FTE for 6 months and 0.05-0.1 thereafter) \$7,500

Collection

- The costs would remain the same
- Some items would be transferred to the collection of one or more museums, and professional support and services is likely to leveraged as part of this
- There would be an increased opportunity to create merchandise, leveraged off increased profile, a nationally recognised 'cool' story and extraordinary fashion><landscape imagery

Story

- The costs of one fashion shoot, of 5-8 key items in the Central Otago landscape, would be met by a partner museum, in lieu of paying for selected items
- Copyright for the images would be jointly owned by the Council and the commissioning museum. An MOU would clearly specify protocols for use, sign off etc
- The Council would retain the ability to undertake further fashion shoots with the Collection items in its care. This is seen as a key benefit to a partner museum and will mitigate the otherwise highly competitive focus on 'picking the eyes' out of the Collection for accessioning into that other museum's collection

Photography shoot

The costs of a 4 day shoot, in Central Otago (excluding flights, accommodation)

item	cost
Creative Director/stylist	\$10,000
Conservator	\$5,000
Photographer	\$6,000
Hair and Make-up	\$6,000
Runner	\$1,000
Rental van(s)	\$800
Lighting	\$800
Catering	\$400
Assistants (students)	\$500
TOTAL	\$30,500

Experiences

- The costs of establishing an exhibition would be fully or partially met by a partner organisation
- The costs of regularly changing would be met by a partner organisation
- The costs to Council of overseeing the quality of handling, care, design, installation would remain the same – to be offset by an annual hire fee for use of the Collection (this is likely to be \$20-30,000)

⁶² Any partners would be expected to contribute as Steering Group members at no cost to Council

Event(s)

By establishing both profile and relationships with strategic partners the opportunities to leverage additional experience outcomes will increase, in relation to other existing organisations and events:

- IID Fashion NZ Fashion Week
- Otago Central Rail Trail
- Other cycle trail & discovery offers
- High Profile fashion brands
- Warbirds over Wanaka
- Central Otago wineries

High quality fashion events are not cheap, but the cost structure below indicates that if 200 tickets were sold at \$150 each event would return a small profit. Again, such events would need to be planned within the context of a strategic annual plan, balancing the imperatives of building the national profile of the **Eden Hore Central Otago** story and leveraging value for Central Otago – and leveraging sponsorship and profile will be the real return on investment.

Item	Cost	Quantity	Discussion	Subtotal
Venue (see below)				
AV/Lighting and Sound			Basic Runway kit with strong, clean light for photography. Including labour and freight.	6000
Seating	10ea	200	Seating.	2000
Staging and flats (if required)	1	2500	Approx 10 m runway with drapes and enclosed change area.	2500
AV kit		1800	This would make for a fully lit audio visual backdrop that could show the videos if required. (not included in total)	
Models	10	150	Models can cost between \$100 and \$400ea. If budget is tight then a \$150 average is possible. If using volunteers, then less.	1500
Styling	1	1800	This allows for pre-styling/item sourcing and on the day management. We'd use Sopheak	1800
Hair	1	2000	If sponsored this could be reduced minimal costs.	2000
Makeup	1	1500	As per above. The cost of the makeup is usually covered by a sponsor so this is a basic labour cost.	1500
Backstage team	10	0	Use volunteers if possible	0
Sub-Total				14,500
Event Management Fee	1	5000	Discounted	5000
TOTAL			Not including venue and catering	\$17,000

Cost structure for an event (minus venue hire & catering)

APPENDIX 3: Potential sources of funding

Conversations with fund administrators have indicated that all would be open to applications for funding for appropriate Council-owned and operated aspects of an Eden Hore Collection project.

All of the funders said they would need to see a list of actual proposed projects/initiatives before they could comment in detail

I. Trusts and local funds

Central Lakes Trust (CLT)

Council is eligible as long as the end product is deemed to be charitable

CLT like most funders has moved to a focus on funding outcomes

Will consider:

- Educational (for people in the funding region only)
- Tourism (economic benefit can be charitable but tend not to be– eg CLT funded some heritage trail construction costs)
- Health benefits (physical or mental wellbeing)

Will not consider:

- Maniototo outcomes (outside the funding region)
- Gala events
- Competitions or 'elite' outcomes

If they were to consider funding a significant capital project they would have any feasibility study peer reviewed and, if necessary, work with the applicant to address any issues before proceeding

Otago Community Trust

Council is eligible (all districts of Central Otago can be considered)

Will consider:

- Community activities
- Arts and Culture
- Heritage
- Events

Transpower CommunityCare Fund

The CommunityCare Fund assists communities affected by our assets by investing in community-based projects that add real value and benefit to the wider community. The Fund makes one-off grants for projects in communities along the National Grid route, as well as communities affected by new Transpower projects.\

2. Central Government

Department of Internal Affairs

Lottery World War One Commemorations, Environment and Heritage

Council is eligible

Lottery Environment and Heritage would be a likely funder for a capital 'Eden Hore Centre/Museum' model and aspects of the collection storage and access functions of either model. Priority is given to projects that "conserve and preserve New Zealand's cultural heritage"

Funding is only available for one-off projects. A one-off project may include either:

- a discrete stage of a larger, ongoing project; or
- a single, stand alone project.

Applicants are expected to demonstrate:

- their focus on achieving their own outcomes
- their work together with others to achieve common community outcomes

- how they are responsive to the communities they serve.

Lottery Significant project fund

Requests for Lottery Significant Projects closed on 11 March 2015. This is believed to be the final round.

Lottery Community Facilities

It is unlikely the project will fit the criteria

Ministry for Culture and Heritage Manatu Maori

Regional Heritage and Culture Fund (RCHF)

Council would be eligible for funding under this recently announced fund. RCHF replaces the Regional Museums Policy for Capital Construction Projects. The RCHF will benefit a wider range of cultural organisations throughout New Zealand: in the broader art gallery and museums sector (including iwi museums/whare taonga), the performing arts, and the heritage sector. The RCHF's focus will be on **capital projects outside the main centres** of Auckland, Wellington, and Christchurch.

An Eden Hore Centre/Museum would be considered on the basis that:

- It was Council owned and operated
- Council contributed to the capital costs
- Council committed to long term operational funding. This is seen as key - to assure the Government the venture will be sustained
- The location is in an area of high enough population or visitor traffic to sustain good levels of visitation. Fund administrators, who knew of the Collection, specifically questioned the viability of a Naseby location

The fund is positive towards projects that support tourism outcomes. When asked, RCHF fund administrators said they would *encourage* applicants to consider developing projects so that clearly defined parts might be funded separately, by both the RCHF fund and the Tourism Growth Partnership fund (TGP).

Ministry of Business Innovation and Employment

Tourism Growth Partnerships Fund (TCP)

The TGP is:

- a government initiative to help drive some of the strategic changes required to overcome constraints to growth and **lift the value that international tourism** delivers to New Zealand.
- focused on investment in projects that are not only commercially driven, but which will also deliver wider economic benefits. These benefits could include **demonstrating the value of new processes or ways of working that will help 'break the mould', incentivising wider innovation, and opening up new high-value opportunities** that other businesses can exploit.

The objectives of the TGP are to:

- **boost innovation in the tourism value chain**, so as to ensure that New Zealand gains more from international visitors' spend
- lift the productivity of the tourism sector.

Investments must:

- align with government priorities for tourism
- are relevant to the strategic direction of the tourism industry
- remain relevant in a changing market environment
- fit with the mix of investments in the portfolio.

The Government priorities for Tourism include 3 which directly relate to Central Otago:

- Regional economic development
- Greater seasonal/regional dispersal
- Supporting interconnectivity with key international routes

Philanthropists and Donors

There is likely to be opportunities under both models to source funds – for both CAPEX and OPEX - from private givers. This may be undermined by the public/private nature of the strategic coalition model, but specific public good aspects of the overall programme (such as fashion scholarships and awards etc) will attract support.

- National:
 - People involved in the fashion industry
 - People involved in the design/style community
 - People with links to Central Otago
- Central Otago:
 - Businesses
 - Local philanthropists
 - Local families and individuals

APPENDIX 4: Initial Conservation Condition Survey March/April 2016

Dr Tracey Wedge⁶³

Introduction

Originally owned by Naseby based Mr Eden Hore, the collection of New Zealand fashion garments was purchased from Mr Hore's descendants by the Central Otago District Council (CODC). For the long-term preservation of the Eden Hore Collection a strategy must be developed that takes into account the current condition and future requirements for the care of the artefacts.

This report was commissioned by Tim Walker Associates as part of a feasibility study to examine the long-term future of the collection. Following the purchase of the collection by the CODC the garments and accessories were packed into numbered Correx boxes and transferred from their original Naseby location to Alexandra where they are stored, temporarily, at Central Stories Museum and Art Gallery (CSMAG). An initial, brief, catalogue of the collection was made as the garments were packed for transportation and storage, with some notes recording aspects of the condition for several garments. There has been no previous survey that examined the condition of the collection.

The aims of the Conservation Condition Survey were to better understand the collection as a whole and begin to establish the current condition of the collection in order to develop:

1. Recommendations for display and storage
2. Form the basis of a preventive conservation plan to ensure the long-term preservation of the collection.

Methodology

The timeframe available for examining the collection was limited. It was therefore decided to prioritise the examination to the most vulnerable items within the collection. Following a review of the collection catalogue a number of factors were identified that determined which items within the collection would be prioritised for inspection.

1. Those incorporating elements susceptible to insect damage, eg. fur, wool, feathers
2. Those incorporating plastics.
3. Those incorporating mixed materials.
4. Those identified in the catalogue as having condition issues.

Working with Dr Jane Malthus boxes of items were retrieved from the CSMAG collection store. These boxes were transported to an examination area and the items lifted from the boxes and examined flat on a large table. Artefact condition was recorded along with photography of the damaged areas for each item. The textual data was collated onto the catalogue spreadsheet in a new section headed 'Condition Notes 2016'. The digital images have been numbered to correspond to the object catalogue numbers and will be supplied separately as part of the Condition Report.

Findings

Materials

The Eden Hore Collection contains a wide range of garments and accessories that incorporate a broad cross-section of materials. These materials impact on the long-term preservation of aspects of the collection in different ways.

Materials present include:

- Animal skins in various forms: leather, hide, suede, fur.
Animal skin products are susceptible to insect attack. How the skin has been processed has implications for the preservation process as does how it was used and cared for. If it has been exposed to excessive dryness it will crack and become brittle. High light levels will cause similar problems in addition to

⁶³ This Conservation Condition Survey and report was prepared by Dr Tracey Wedge, Historian and Conservator specialising in textiles for Tim Walker Associates. Dr Wedge is a full member of the New Zealand Conservators of Cultural Material Pu Manaaki Kahurangi.

fading. High humidity will cause mould growth that will lead to irreversible staining, odour, and distortion. Dust can be difficult to remove from leather and creates problems because the particles act as tiny abrasives on the surface. If metals are in contact with leather corrosion can cause problems for the leather. Integrated pest management (IPM) system and good housekeeping are necessary to monitor for insect activity. A stable environment within set parameters is required for storage and display.

- **Protein fibres:** wool, silk.
Protein fibres are susceptible to biological attack. Wool in particular attracts insects such as clothes moths and carpet beetle. Both wool and silk will become brittle in a dry environment, while each will support mould growth in a humid environment. An IPM system and good housekeeping are required to ensure any issues are dealt with in a timely manner. A stable environment within set parameters is required for storage and display.
- **Cellulosic fibres:** cotton, linen, paper and cardboard, straw.
Cellulosic fibres are susceptible to biological attack. Primarily silverfish will attack cottons, linens and paper materials. Cellulosic materials will become brittle in a dry environment, and will support mould growth in a humid environment. An IPM system and good housekeeping are required to ensure any issues are dealt with in a timely manner. A stable environment within set parameters is required for storage and display.
- **Man-made fibres:** acetate.
Acetate is susceptible to biological attack. Silverfish will attack cellulose acetate. Acetate materials will become brittle in a dry environment, and will support mould growth in a humid environment. An IPM system and good housekeeping are required to ensure any issues are dealt with in a timely manner. A stable environment within set parameters is required for storage and display.
- **Synthetic fibres:** polyester, nylon (including Velcro), Lurex, vinyl.
Synthetic materials are resistant to insects. Polyester is particularly stable, but collects static electricity and therefore attracts dust. It is sensitive to heat and absorbs oils from the body readily. Nylon weakens and yellows when exposed to light. It absorbs and holds body oils and collects a static charge attracting dust. Lurex is a metallised polyester yarn often coated with a fine plastic to prevent tarnishing. While the polyester component of the yarn will be reasonably stable the metal and plastic components may present other long-term issues. Vinyl is a general term for a wide range of synthetic materials that are more or less susceptible to similar issues to plastics below.
- **Plastics:** polyurethane, polyurethane foam, rubber, unidentified plastics in beads, sequins, zips, lace, bags, paint, glitter, adhesives and adhesive tape, components of shoes.
Understanding the types of plastics in the collection is the key to establishing a strategy that addresses their long-term preservation. Two types of degradation occur in plastics physical and chemical. Physical degradation is accelerated by fluctuations in temperature and relative humidity along with the loss of plasticisers over time. UV light, temperature, humidity, oxygen, air pollutants, and ozone exacerbate chemical degradation. A stable environment within set parameters is required for storage and display.
- **Other materials:** feathers, wood, metal, wax, ceramic, glass, shell.
Feathers are prone to insect attack by clothes moth and carpet beetle and degradation will be accelerated by light and heat. Wood is susceptible to fluctuations in temperature and relative humidity, and may be attacked by wood boring insects. Metal is susceptible to corrosion in high humidity conditions and when in contact with degrading plastics. Wax is vulnerable to changes in environmental conditions, soiling and is easily crushed and damaged. These materials too require a stable environment within set parameters for storage and display.

Such a wide variety of materials present challenges for the preservation of some components of the collection. Careful thought and planning should be given to garments and accessories that include plastics and synthetic fibres. These types of materials deteriorate in ways that could cause damage to other parts of the collection. For example polyurethane foam found laminated between two layers of fabric in several pairs of boots (EH 240, EH 244) has disintegrated to a fine powder that is highly acidic which will harm other materials. Plastics also release gaseous emissions, which can accelerate the degradation of materials within the same environment.

Previous Storage and Display

Previous collection storage, display, and use, have had an impact on the condition of the collection.

- Much of the collection was hung on hangers for storage and display in Naseby. Other items were on mannequins for extended periods. This has resulted in particular stresses on the garments. A number of the garments that were hung exhibit stress, fading, and soiling of the shoulder area directly attributable to this storage (EH 11, EH 115, EH 225).
- One of the outfits, EH108, was on a mannequin in an exaggerated pose for a considerable time. As a result the components of the outfit show distortions and degradation that is directly attributable to the stress placed on the garments by this display technique.
- Many of the garments were worn before and while in Mr Hore's collection at a variety of events and parties. Many of these garments show signs of wear with staining, marking, abrasion, loss of elements such as sequins and buttons, and several holes (EH 225).
- Pests and wildlife have left their mark on their collection. Fly/spider spots are evident on various garments. Birds have also deposited soiling on a number of garments. The hole in the cap (EH 191) appears to be the result of rodent attack. There is evidence of moth damage (EH 11)

Current storage has the collection packed into Correx boxes with some acid free tissue packing. Often there are too many garments in each box, which has resulted in crushing of garments below the top layer, a particular issue for garments with three-dimensional design elements.

Design

Garment or accessory design, too, has implications for the storage and display of the collection. The long flowing trains, heavy beading, three dimensional fabric decoration and fragile feathers all present challenges for storage and display. Factors identified include:

- Fabric structure. For example open leno weaves (EH181a) or loosely crocheted garments (EH 7) require flat storage. Machine and hand knit fabrics (EH28) also should be stored flat.
- Cut and construction of garment. A number of the garments have long trains and are sculptural in nature. They require a storage system that accommodates these characteristics.
- Combination of materials incorporated into a garment. Numerous garments include a variety of different elements. For example Lurex has been spun into wool yarn before being woven into fabric and used to construct garments that are decorated with beads of plastic, glass and accented with plastic sequins (EH 5).
- Surface finishes. Surface finishes such as the white printed finish on EH 51 are vulnerable to abrasion and flexing while the surface finish on EH 188 has been lost in high abrasion areas.
- Surface decoration. The addition of three-dimensional elements such as flowers to a garment or accessory presents a challenge for safe storage of the item.

Recommendations

Storage

The garments and accessories that make up the collection present some challenges for its long-term preservation. There are numerous publications that outline basic requirements for the care of costume collections. The Museums and Galleries Commission's '8. *Standards in the Museum Care of Costume and Textile Collections*' offers good guidelines for a collection (see References below). The current storage system which sees many examples of numerous garments, or artefacts, packed into a single box is causing damage to the collection and a new strategy that addresses issues identified in this survey should be implemented. Key recommendations for storage that arise from this conservation assessment of the Eden Hore Collection of New Zealand Fashion are as follows:

- The garments and accessories should be housed in a secure, pest free, storage building where temperature and relative humidity can be kept constant.
- An integrated pest management system (IPM) should be implemented to monitor insect activity.
- Temperature influences the rate of many chemical reactions and should be relatively low given the high plastics content of the collection – a constant temperature of around 15 degree Celsius is recommended.
- Relative humidity impacts on the rate of deterioration of much of the collection. A constant RH of 50-55% is recommended.
- Light will damage all the materials in the collection. When not on display, or being studied, the collection should be stored in complete darkness. When on display light levels should be controlled to a maximum of 50 lux and 0 W/lumen of uv.

- Storage systems should comprise a variety of solutions that meet the collections needs. For example a series of compactor storage systems, in powder-coated metal, are necessary. These should accommodate some hanging storage (on properly prepared hanging systems and only if the garment is strong enough), oversized drawers, and flat shelves for open storage and acid free box storage.
- Artefacts identified during this survey that exhibit signs of plastics deterioration should be separated from other collection items and stored in their own acid free box. Several of the pairs of shoes were separated out during the survey.
- Garments and accessories should be individually stored flat, with any shaping padded out with acid free tissue, either in acid free boxes or accommodated in a purpose designed drawer system. The garments are then easily accessible for study, research, and curation for display, but are also well supported for long-term preservation.
- Garments should be stored full-size and unfolded. If garments have to be folded because of space constraints, any folds should be padded with acid-free tissue rolls, and pads to avoid sharp creases.
- Do not overstuff storage boxes, as this can damage the garments.
- The majority of the headwear examined during the survey requires archival internal supports, as do the boots and some shoes, to ensure their original shape is retained.
- Handling should be kept to the barest minimum.
- Collection items should be visually examined to understand strengths and weaknesses before any handling is attempted.
- Gloves should be worn when handling the collection, but not when moving the boxes the collection is stored within.
- Always support artefacts on a flat rigid surface, especially when moving it.
- Large items should be handled by two or more people and a plan should be developed before an artefact is moved.
- Garments can be hung in storage only if they are strong enough to hang safely. If they are hung their hangers padded out with polyester wadding and covered with calico, which are not too wide for the garments shoulders, should be used. Te Papa has developed a hanging support system that could be utilised. Though several items may be hung side-by-side in a storage wardrobe, items should be separated from each other inside protective Tyvek storage bags so that they do not rub against each other.
- Knitted garments should be stored flat.
- Veils should be stored as flat as possible.
- The storage area should be kept clean and free from insects.

Display

Careful display of this collection will help to ensure its long-term preservation.

The same stable temperature and relative humidity conditions should be implemented for display of the collection. There should also be adequate protection from dust, dirt and insects while on display. Additional security must also be considered during the period of display. A display case is recommended to protect the items from dust and handling by the public. Low light levels and the elimination of ultraviolet lighting are recommended for display. Key recommendations for display that arise from this conservation assessment of the Eden Hore Collection of New Zealand Fashion are as follows:

- The garments should be thoroughly examined and condition reported before being considered for display. This will identify any condition issues and inform display techniques.
- *The garments should not be worn. From the moment of manufacture, a textile begins to deteriorate. Its condition in a collection is dependent on what it is made from, how it was been used and how it has been cared for. There may also be inherent problems with the method of manufacture of the object, which will cause the fibres to break down rapidly, for example dye techniques. These idiosyncrasies may not be apparent to the naked eye and the stress placed on an historic garment through wear is likely to result in irreparable damage*⁶⁴
- Conservation treatment will be necessary before display for a number of garments that have been torn and show signs of damaged stitching.

⁶⁴ NOTE: Museum conservators are expected to provide technical advice on collection care, just as technical advice (such as environmental impact reports) are commissioned for a major Council decision. In the museum instance this technical advice is often mediated by curators and directors as they make a decision on what course of action makes the greatest sense. In this case curators spoken to (at the Museum of New Zealand Te Papa Tongarewa and Otago Museum) concur with the recommendation in this feasibility study – to allow appropriate dresses to be work one more time for the purposes of carefully managed fashion shoot

- Display techniques should not damage the artefact in any way. Items should not be hung or secured using tacks, pins, adhesive tape or glue.
- Mannequins used for display should be slightly smaller than the garment to ensure no stress is placed on the collection item, the mannequin can be padded out to create the desired silhouette.
- Only garments strong enough should be displayed on a mannequin.
- Mannequins should be dressed by at least two people experienced in handling historic dress.
- Objects should be exhibited for short periods only (approximately 3 to 6 months). A record of the exhibition, the duration of display, and the display conditions (light levels, temperature and humidity) should be entered onto the catalogue record for each item.
- The garments should be thoroughly examined and condition reported following display, prior to rehousing in storage.

Long-term Conservation strategy

It is recommended that a full conservation audit of the collection should be carried out at least once every five years. The full survey of the collection can be supplemented later with representative sample surveys. In particular the items at highest risk of deterioration, including fur, feathers and plastics, should be checked at least once a year. The audit should be carried out by a conservator or collection care specialist experienced in costume and textiles and should seek to identify any deterioration and its causes.

Many of the garments are soiled, both from long-term open or semi-open display/storage and from use. This presents challenges for removing soiling. A decision must be made on the context of the soiling, which should be part of the development of a collection management policy document. It is likely that the bird and insect soiling falls outside the history of the objects use and should therefore be removed. However due to the broad range of materials involved each garment must be assessed and a solution for cleaning developed. This will be an ongoing process that is likely to be achieved more easily as garments are prepared for storage/exhibition.

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APPENDIX 5: Collection management standards and protocols

Packing

Packing requirement to be provided by lending institution Crates will need acclimatisation on arrival

Clear instructions will be provided for arrival and subsequent opening

Condition report provided crate or with accompanying courier

Principles of Packing: a package should protect a work of art by providing:

- A physical barrier (for example an exterior casing of wood or cardboard).
- Shock absorption (for example Evazote, Cellaire, Ethafoam, polyurethane foam).
- The method of closing or opening the package should not cause vibration and nails or staples should never be used to secure a crate or box lid. Screws are commonly used for this purpose.
- A moisture barrier (by painting the exterior of a crate, plus lining the interior with polyethylene or building insulation paper; or wrapping bubblewrap or polyethylene around the outside of a corrugated cardboard box).
- Thermal insulation (by lining the inside of a crate with building insulation paper; it is also achieved through the buffering effect of the other packing materials).
- A clean and isolated environment.
- The package should be sealed off to prevent dirt entering and to reduce the impact of the exterior environmental condition

Installation: each installation requires:

- Installation plan
- Installation Team and leader
- Display Plan for each case, drawer and plinth system
- Acclimatisation
- Storage of crates in secure location
- Courier supervision may be required
- Ready handling equipment- scissor lifts, unlocking mechanisms
- Handling instructions provided and understood by team
- Complete condition reports
- Ensure mounts ready, security screws and screwdrivers available for install
- Install all borrowed items in single crate Are installed at once

Policy Documentation

- Every object should, wherever possible, have its own Object History File. This should systematically record technical information and details of the context of the items.
- Documentation, including that recorded on paper, microfilm, computer disk and magnetic tape should, as far as possible, be maintained to the standards set out in museum policy and guidelines
- Entry and exit records Movement and location records Accession records (and duplicate security copies)
- Marking and labelling of each item (or group)
- Loan records - Primary Procedures.

The minimum standards for the Primary Loan Procedures are summarised here:

- a. **Entry and exit records** - The institution should have a policy covering the receipt, deposit, and despatch of objects; supported by a procedure that will ensure that a written record is made of any item that enters the museum, whether for identification, loan or as a potential acquisition. This procedure should also provide a means of recording the return of items to owners, either by endorsement of the entry record, or the use of a separate exit record.

b. Location and movement Control: The institution should have a policy covering the location control of objects; supported by a procedure that will ensure the museum can locate any object at any time. A location is a specific place within the institution's custody.

c. Acquisition: The institution should have a policy covering the acquisition of objects, which should include a collecting policy; supported by a procedure that will include the maintenance of an accessions register, whether written or computerised, which records the formal acceptance of items into the museum's permanent collection, allocates a permanent identity number, and provides sufficient information for collection management purposes.

Each accessioned item or, where appropriate, group of items should be marked or labelled with its permanent identity number without damaging the item. Information retrieval

d. Cataloguing: Museums must compile and maintain primary information describing and formally identifying objects. Each museum should maintain appropriate indices or equivalent information retrieval facilities. The accessions register provides a method of retrieving information about items in the collection by their identity number: there must be at least one other method of retrieving information, such as by location, donor or subject categories, appropriate to the needs of museum users

e. Loans in/Loans out: The institution must have a policy covering the borrowing of objects and the assessment of loan requests and a standard set of conditions which borrowers must meet; supported by procedures that ensure that the museum maintains records of all loans, whether incoming or outgoing. Long-term loans should be subject to fixed terms which should be periodically reviewed. Loans should be audited on a regular basis allowing for the periodic review of terms and conditions relating to all loans. A standard Facilities. As well as meeting the minimum standard, museums should also maintain the following procedures to record information about their costume and textile collection:

f. Inventory control: The institution must have a policy covering the inventory control of objects and maintain an up-to-date inventory identifying all objects for which the institution has legal responsibility. This includes un-accessioned objects and other collections, for example a handling collection

g. Object condition check: The institution must have a policy covering the condition checking of objects; supported by a procedure that manages and documents information about the makeup and condition of an object and recommendations for both its use, treatment and surrounding environment

h. Conservation and Collection Care: The museum must have a policy covering the management and documentation of conservation treatment. A record must be kept of all condition checks, conservation, restoration and repair work, and of treatment against pests. Records should also be kept of all surveys and assessments of the collection and its environment

i. Reproduction: The museum must have a policy covering the documentation of the reproduction of objects, including the preparation of images, casts and models. Records kept on the photography of an object will also provide information on exposure to light. The museum must have a policy covering the auditing of the collections and related information

j. Access to costume and textile collections: The museum must have a policy covering the use of the collection. The management and documentation of all uses of and services relating to the collection and objects within it. These include exhibition, enquiry, reference and research use made of objects and associated documentary archives, collections, and also the gathering, storing, manipulation and retrieving of that information,

Borrowing and lending

Every museum should have a written policy and procedure for lending plus standard conditions that borrowers must accept in writing before the loan is made. The policy should include:

- Stage of loans approval process
- Criteria for judgement of loans
- Timeline for process
- Deadlines for application
- Contact name and details for loans applications

Museums may be asked to lend objects for both exhibition and study, however, the potential risks should be weighed most carefully; costume and textiles, because of their fragility, are particularly at risk.

Each request to lend should be considered in the context of a carefully thought out policy which takes this risk fully into account.

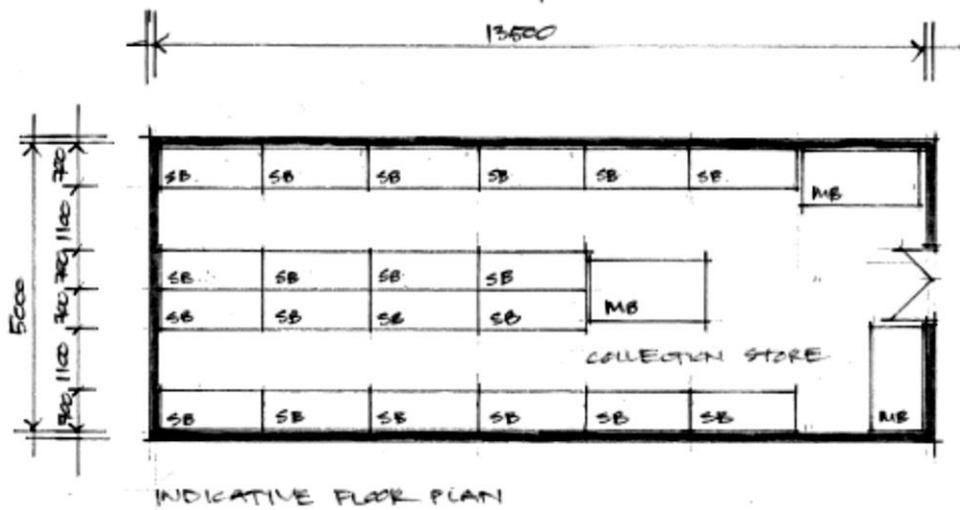
There may be considerable loan costs and realistic budgets that cover transport, insurance, security, conservation and environmental requirements will be required.

A minimum loan period of no more than 6 months for loan applications subject to the items condition, availability Standard loan conditions for items from the permanent collections should normally cover:

- All such conditions should be discussed, fully understood, and agreed in writing before substantive arrangements for the loan are put in place.
- In order to allow the lender to monitor the condition of costume and textile while on loan, it is reasonable to expect the borrower to:
 - Contribute towards a courier's travel and subsistence in taking and fetching the object, and on an agreed number of monitoring visits during the loan period;
 - provide appropriate access to the object;
- Make available during the loan period information on environmental conditions;
- Alert the lender to any significant change in conditions, or any new risk.
- The lending museum will need to assure itself that any items it loans are handled only by people with the necessary skills and understanding of such objects. This normally involves the museum's own staff couriering the object
- A permanent record of every loan should be kept, for example by keeping the exit record and loan agreement in the item's Object History File
- Borrowing items from a variety of sources, even for a modest exhibition, imposes a considerable burden of documentation and administration; these must not be underestimated, or skimped
- Borrowed items may bring the risk of pest infestation and even of unforeseen health risks

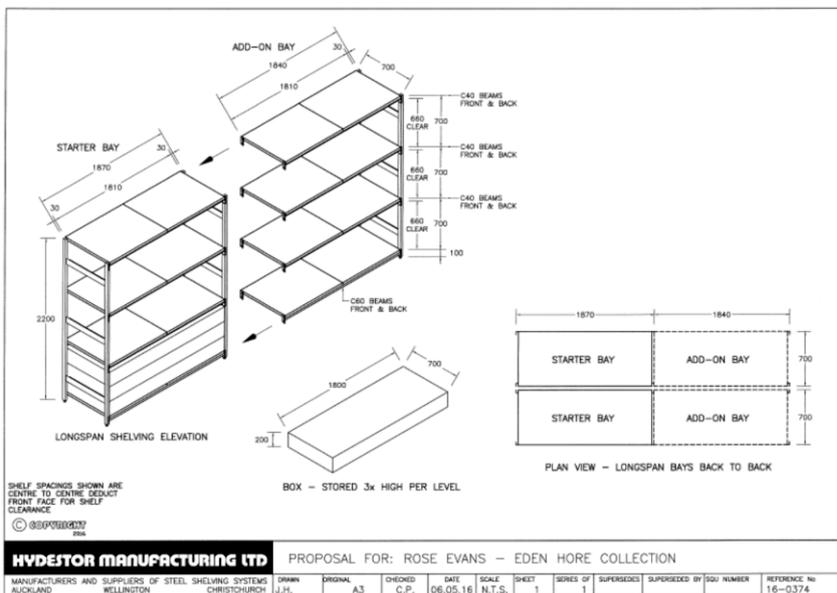
Stages of loan approval process

- Submission of loan application
- Acknowledgment of application- note initial costs, minimum period of loan application and potential issues
- Confirm loan- provide official form of agreement (contract or letter) and set out official requirements of borrower of borrower and lender(sets out security and environmental conditions required),
- Loan Agreement-formal loan agreement will cover:
 - Copyright conditions;
 - Object condition reporting;
 - Dispute and resolution procedures
 - Insurance arrangements, including damage procedure:
 - Length of loan, and arrangements for renewal or cessation;
 - Display arrangements-handling, display and storage;
 - Conditions of security, handling, and environmental monitoring and control (note Facilities report to provide borrowers environmental conditions)
 - Exchange of environmental information between lender and borrower;
 - Borrower's disaster response arrangements;
 - Conservation treatment restrictions (including pressing and cleaning
 - Photography or filming restrictions;
 - Use in marketing and public relations;
 - Agreement on where and how the object is to be kept and displayed;
 - Packing, transportation and installation;
 - Transport arrangements;
 - Reproduction, exhibition and commercial use;
 - Regular inspection by curator and conservator- condition checks;
 - Acknowledgement of the lending institution;
 - Arrangements for return;
 - Arbitration and successors.



SB 20 NO LONG SPAN SHELVING
1840 X 700 SHELVES = 3 X CORRO BOXES/SHELF
3 SHELVES / BAY = 180 CORRO BOXES

MB 3 NO MOBILE BENCHES
1000 X 2000 X 900 (H)



Recommended shelving system and suggested layout for a 70m2 store

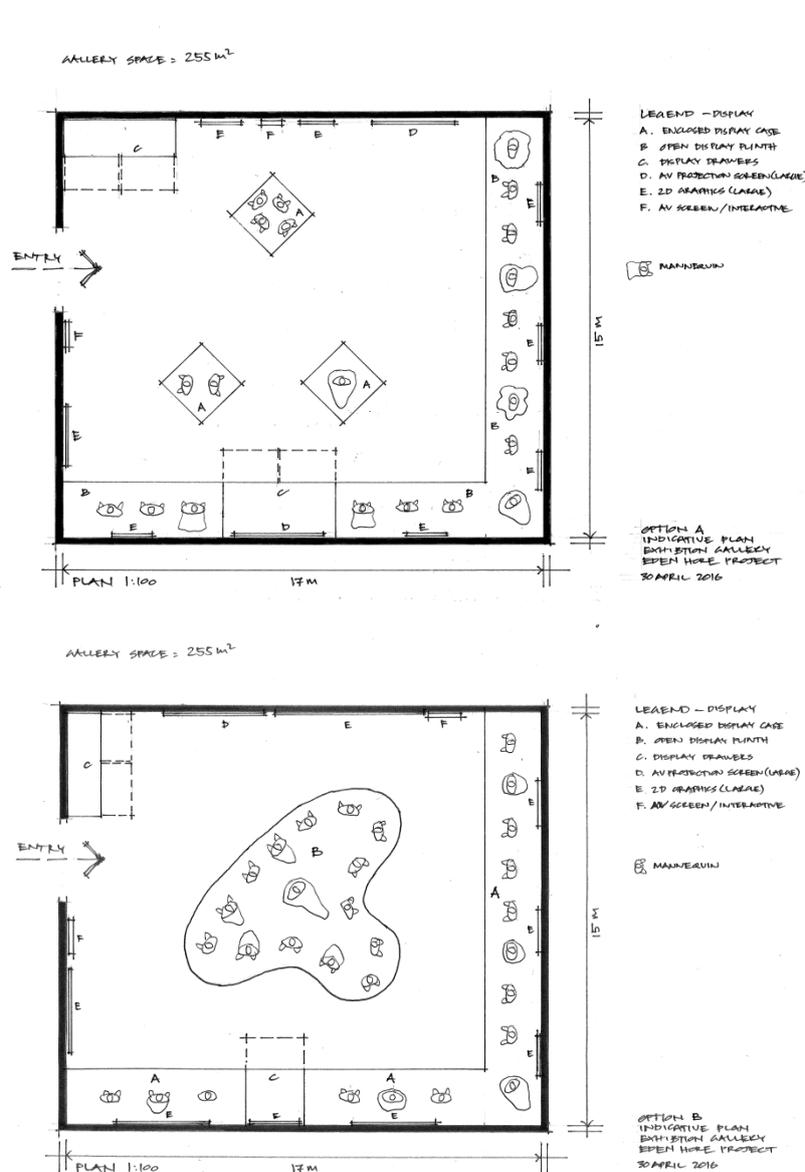
APPENDIX 6: Display standards and protocols

Lighting

Textiles are susceptible to light from every range- IR to visible to ultraviolet. The challenge for designers, conservators and building managers is to provide light that is needed for optimum viewing and safe movement around the building.

Illumination and exposure hours

- Should not exceed 150,000lux hours per year resulting in textiles on display for 365 days per year, the level of incident light should not exceed 50Lux (max 8 hours per day)
- Subsequently if textiles are illuminated at higher than 50Lux then display time should be reduced to proportionally. For example if a textile is illuminated at 200Lux then the textile can be displayed for only 3 months, and stored for a further 9 months
- Another solution would be to introduce an automated lighting system control system -visitor activated or/and automated motion sensors the hours museum open to the public



Indicative design options for a 250m² gallery

Ultraviolet (radiation between 300- 400 nanometers) As much ultraviolet radiation should be removed using treated glass or acrylic sheets and light sources as possible- halogen, tungsten, LED, fibre optic

Display Cases

The ideal solution is versatile systems that can be standard/ modular or purpose built (unique), wall mounted, free standing or drawer systems that will suit specific display requirements and ability for company to provide these within time constraints and pricing that is cost effective. Qualities to look for will be:

- Easy assemblage and ability to pack down, mobility for display floor and storage.
- Ability to service fibre optic or LED internal lighting
- Ability to provide cavities for sorbent materials to create sealed/filtered and inert climate controlled environments
- Conservation grade material construction
- Seismic capabilities
- Security systems need to be scrutinised. Hardware systems that are easily maintained and high quality or innovative new assemblage equipment as in case of European Museum technology systems that provide unique sucker systems to assemble/disassemble
- Easy installation/de-installation access
- Aesthetic consideration appropriate to design requirements: frame systems or glass to glass
- Ability to facilitate variety of internal mounting systems

Display Case options

A: Freestanding cases with internal light sources: Cost- moderate to expensive /Airtightness-moderate to high

- Glass panels all sides (float glass in 10mm laminated)
- Light box on top
- Inert materials construction
- Sliding (3 –way movement) or hinged door
- LED or fibre optic illumination
- Ventilation at top
- Laminated glass panel seal for light source and display space- protection from Heat, dust, pest

B: Wall cases with internal light source: Cost- expensive /Airtightness-moderate to high

- Attached to wall or self-supporting
- Glass panels all sides (float glass in 10mm laminated)
- Light box on top
- Inert materials construction
- Sliding (3 –way movement) or hinged door
- LED or fibre optic illumination
- Ventilation at top
- Laminated glass panel seal for light source and display space- protection from Heat, dust, pest

C: Modular or system cases: Cost- moderate to low / Airtightness-moderate

- Constructed in standard sizes in large series
- Glass panels all sides (float glass in 10mm laminated)
- Glass panels fastened to base and lightbox for ease of de-install/install (knock-down design)
- Inert materials construction
- Sliding (3 –way movement) or hinged door
- LED or fibre optic illumination
- Ventilation at top
- Laminated glass panel seal for light source and display space- protection from Heat, dust, pest

Drawer systems

Moderate to high costs; Airtightness-moderate to high

- Self supporting
- Multiple deep drawers
- Secure, dust free with highly visible interior display
- Inert construction materials
- Toughened laminated glass top
- Glider design to mitigate vibration
- Internal LED or fibre optic illumination

Open Display provides increased impact and connection with the visitor, however the increased staffing and maintenance due to increased potential for undue public handling, dust and reduced pest control

Case display provides greater protection from environmental, pest and visitor damage and as a result requires less maintenance and staffing. The characteristically provides limited display impact that exhibition lighting design can mitigate to a degree



Open plinth display



Open plinth display and wall cases / Open plinth tiered display



Large wall case / Open plinth display

APPENDIX 7: People and organisations consulted

John & Margaret Steele, Naseby

Council

Mayor Tony Lepper

Councillor Stu Duncan (Farmer and Rail Trail accommodation provider)

Councillor Clair Higginson (Chair, Wool On committee)

Councillor Stephen Jeffrey

Sue Evans, Maniototo Community Board

Leanne Marsh, CEO

Anne Pullar

Paula Penno

Shirley Howden

Warwick Hawker

Anthony Longman

Nathan McLeod

Central Otago Community

Barry Becker

Clare Toia-Bailey, OCRT

Kate Wilson, OCRT

Alison Mason, Tourism Central Otago⁶⁵

Marnie Kelly, Touchyarns

David Ritchie, Clyde businessman

Tony Quinn, Highlands

Josie Spillane, Highlands

Moy Sainsbury, Central Lakes Trust

Shirley Howard, former model for Eden Hore

Fraser McKenzie, Mt Difficulty

Ewan Kirk, International Curling Centre

Museum sector

Dr Jane Malthus, Otago Museum

Bronwyn Labrum, Te Papa

Claire Regnault, Te Papa

Victoria Essen, Te Papa National Services

Jami Williams, Auckland Museum (online database)

Dave Sanderson, Auckland Museum (imaging)

Jim Geddes, Eastern Southland Art Gallery,

Gore

Martin Sutcliffe, Corbans Estate Art Gallery, Auckland

Stephen Payne, Australian National Glass Gallery, Waggawagga

Sandra Ward, Toi Te Uku Clayworks, Auckland

David Wright, NZ Navy Museum, Auckland

Andy Lowe, Te Manawa, Palmerston North

Fashion sector

Margi Barton, ID Fashion

Nicki Rennie, PR, ID Fashion

Lindah Lepou, Fashionista, manufacturer

Sopheak Seng, fashion stylist

Paul Blomfield, PR & fashion events manager

Specialists

Rose Evans, Museum exhibition, conservation consultant

Dr Tracey Wedge. Textiles conservator

Craig Wilson, Quality Tourism Developments Ltd

Jan Titus, Heritage New Zealand

Ken Davis, Architect

Bryan Bell, Economech (HVAC)

Tony Watkins, Hydestor (shelving)

Mark Roach, Exhibition Services Ltd (touring exhibitions)

Joy Culy, Triptych Conservation Services (Correx boxes)

⁶⁵ Alison supplied information from Nick Lanham, Manager of Visitor Centres



*A local model wearing the Kevin Berkhan 'lettuce dress'
in the Glenshee Station garden, Naseby*

EDEN HORE FASHION COLLECTION
FEASIBILITY STUDY

for the
CENTRAL OTAGO DISTRICT COUNCIL

undertaken by
TIM WALKER ASSOCIATES
January – May 2016