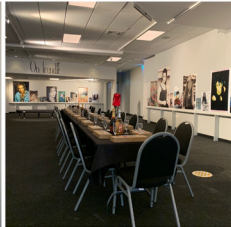
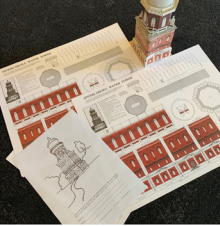


**INVERCARGILL
PUBLIC ART
GALLERY**

AGM

ANNUAL REPORT

2021 – 2022



INVERCARGILL PUBLIC ART GALLERY INC.
BOARD MEMBERS 2021 - 2022

CHAIR	David Kennedy
VICE CHAIR	Lynley Irvine
SECRETARY	Gemma Baldock
TREASURER	Bernard Mathews
BOARD	Mick Hesselin
	Graham Fletcher
	Barbara Wilson
	Sarah Templer
	Sonya Liggins-Walters
	Leon Hartnett
	Bex Pilley
ICC REPRESENTATIVES	Cr Lesley Soper
	Cr Graham Lewis
	Cr Peter Kett (Mayor's Representative)

Chair Report

The past year has been a challenging one for our gallery board and most especially for our staff, but we continue to move forward in a positive way and with much to celebrate.

The Awhi Rito Committee was formed in 2018 through an MOU with the Southland Museum and Art Gallery (SMAG) and the Invercargill Public Art Gallery Inc (IPAG). Its purpose was to obtain a joint exhibition space so that our respective collections could continue to be displayed and be accessible to the public after the closure of Anderson Park House and Noho O Te Taniwha (the Pyramid). Later on, representatives of the Southland Art Foundation joined the committee.

He Waka Tuia was the realisation of this collaboration and the managers and staff of IPAG and SMAG (with oversight from the Awhi Rito Committee) ensured the gallery's first year was a highly successful one. When IPAG signed a service contract with the Invercargill City Council in November last year to manage He Waka Tuia, the Awhi Rito project was completed and the committee was disbanded in the following month. I would like to acknowledge the time, knowledge and commitment of all involved. The project provided the groundwork for ongoing collaboration that hadn't really occurred in the past and has established a more deliberate culture of inclusion, community engagement and innovation that we hope will continue into the future.

IPAG's He Waka Tuia management contract with ICC provides some medium-term certainty for our institution and staff, as our long-term future is still uncertain. While the Art Centre Invercargill (ACI) project remains on the ICC long term plan it is very much dependent on an increasingly limited pool of civic funds as the new museum (Te Unua) and City Block developments take priority. How and where dedicated visual arts exhibition space will be provided is still to be determined.

I would like to acknowledge the positive working relationship we have with Steve Gibling, ICC's Leisure and Recreation Manager. He has worked closely with our Board to help ensure that the management contract is service focussed and we have the resources to support it. Steve initiated work to consult and establish the comprehensive Arts, Culture and Heritage Strategy 2022-2027. This document is worth a read (on the ICC website) as it will underpin decisions for this sector and future expectations.

Museum and Heritage Services Manager Wayne Marriott has brought an abundance of energy and experience to the role and our staff continue to work closely with him as he has oversight of He Waka Tuia's programmes and budget as part of his role.

One cannot minimise the responsibility and workload that Sarah and Gemma have had to take on over the past year. Very few public galleries commit to having a new exhibition every month that also include interactive public programmes, especially with so few staff. Add to that a COVID pandemic (and the changing health and safety considerations), as well as operating beside CBD construction work, consequently it becomes hard to define 'normal' working conditions. I would like to sincerely thank Sarah and Gemma for their work ethic, adaptability and total dedication to what they do – it has not been easy. However, a perusal of the comments from those visiting He

Waka Tuia easily establishes the value of their work and how much it is appreciated by visitors.

For IPAG to fully manage and operate He Waka Tuia we needed to increase staffing to cover the front of house and public programming and to meet our obligations to include a balance between art and artefact we are also employing a social history curator. We are already appreciating the talent and skills of Diane Golez and Donna Goldsmith who have been employed as Public Engagement Co-ordinators and are in the process of employing a curator. We continue to enjoy the services of our caretaker, Peter Crawford.

Our collection remains in the Invercargill City Library Archives and, apart from the concerning demolition of an adjacent building, we are grateful to have our valuable art housed in climate controlled, secure space. However, this was only a temporary solution and we have indicated a strong interest in having our collection stored in the proposed, purpose-built storage facility to house the city's collections as the first stage of the new museum development.

The care of our valuable collection is a core responsibility for our society and the cataloguing and conservation work over the last few years have ensured that our management meets best practice expectations. We look forward to achieving the full digitisation of our collection and transferring our records from eHive to Vernon, a higher-level system used by most larger art museums.

Our Collection continues to be enhanced by the generosity of others and we have had some substantial donations and bequests over the past year. I would especially like to acknowledge the generosity of Dr W Noel Brown in his bequest and extend sympathies to his family on his passing. We were also grateful to receive the remaining funds of Vibrant Invercargill when it was disestablished some years ago. We are looking forward to finally sharing the unique and 'vibrant' art work that we were able to commission from this money.

While the focus over the past few years has been on the collaborative realisation of He Waka Tuia, IPAG's identity and profile has not been as prominent as when we were operating as a single entity. This has seen our membership drop and some public confusion around our purpose and existence. However, despite diminished public awareness, the IPAG board have been more deeply involved with the future of the arts in the city than ever before and the collection's care has never been better. Increasing public awareness and support for the work of our talented staff and purpose of our society is a major goal for the coming year.

I would like to thank the IPAG board for their dedication and collective wisdom over the past year as we successfully worked through some major decisions. I would especially like to acknowledge the support of Vice Chair Lynley Irvine as we often shared the responsibility of representing the board in a number of forums, her ongoing support and input has been invaluable.

Dave Kennedy
Chair

Manager's Report 2021 - 22

I would like to begin with the acknowledgement that this is the first time since the 2017-2018 Annual Report that we have spent a full twelve months in an operational, open gallery space. It feels like we have come a long way!

With our roots firmly now down at He Waka Tuia, our small team spent the first six months of the financial year working alongside the Southland Museum and Art Gallery (SMAG) to bring 42 Kelvin Street to life and grow its presence within the community. Going from our original mandate of four exhibitions a year to a minimum of twelve has ensured that there is always something fresh and new for the public to enjoy. The constant positive feedback about our participation elements within each exhibition has confirmed what we already knew; our public want to be part of the experience, not just a passive viewer of it. We look forward to growing on the previous year and bringing new and exciting elements to our calendar over the coming months.

I cannot talk about 2021/22 without of course mentioning Covid-19 and the effect that its continued presence has had on both the sector and the community. Since August 2021, we have experienced an additional lockdown, the implementation of vaccine mandates/passport checking at He Waka Tuia and changing government guidelines. Whilst this has been difficult, it is a challenge we have met head on. Planned exhibitions like our 2021 Annual Spring Exhibition were rescheduled, exhibition dates were adjusted and participation based programming was reconceptualised to ensure the safety of our visitors. Our team have persevered through it all, mastering the use of zoom and still achieving a full and engaging exhibition calendar throughout. I am very proud of our achievement and hope our members are too.

Alongside exhibition planning for HWT, we have also been busy undertaking collection work. Our 'Works on Paper' conversation project is nearing completion and we are about to undertake the full digitisation of our collection through Heritage Studios. This is an important step towards providing essential online access to our collection. As always, the growth of our collection continues to be a priority and we are thrilled to have recently added a large assortment of John Parker ceramic works through a generous bequest of Dr W Noel Brown. Thanks to Noel's generosity we now have a large collection of Parker's work which illustrates the broad range of his oeuvre.

In February of this year, an important change was made to the management of He Waka Tuia. The original co-management structure ceased and the management was transferred to IPAG through the development of a Service Provider Contract between the Invercargill City Council (ICC) and IPAG. This has strengthened the relationship between the two parties and allowed us the freedom to operate the space on a day-to-day basis. A key element of this was the growth of IPAG team, which saw the inclusion of Diane Golez and Donna Goldsmith as our two new *Public*

Engagement Coordinators. In order to provide an engaging outreach program and broaden our skillset to ensure a balance of art and artefact display, we now also recruiting for a Public Programming/Social History Curator. Our relationship with the wider ICC Arts, Culture and Heritage team is as strong as ever, with collaborate support across the teams.

Before wrapping up, I would like to take the chance to acknowledge the passing of Otatara artist Jim Gilmore in January this year. Jim, along with his wife Geraldine, was a loyal member and supporter of IPAG. Known for his cheeky stories, big laugh and gentle demeanour, he was a favourite among our team and his presence will be deeply missed at all our events.

I would like to thanks our members for their support through what has been a challenging yet exciting twelve months. We have a huge year coming up, so we look forward to seeing you more often.

Sarah Brown
IPAG /HWT Manager

