



# **Cultural Development in Queenstown Lakes District**

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**Draft  
October 2018**

[aeaconsulting.com](http://aeaconsulting.com)



## Background Note

During the week of 24-30 June, I had the privilege of visiting Queenstown, Glenorchy, Arrowtown and Wanaka — all within the Queenstown Lakes District of New Zealand's Otago region. The visit was at the invitation of Mayor Jim Boulton, and a group of community members assembled by Jay Cassells (who organised the visit) and Carroll Joynes. As part of the visit, I attended a reception and informal discussion co-hosted by Sir Eion Edgar, the Mayor, and Jay Cassells. Interviewees to whom I spoke either individually or in small groups during the week are listed at Appendix One. This note summarizes my observations from the visit and subsequent conversations and makes some recommendations on whether and how arts and cultural provision in Queenstown Lakes District might be supported and developed.

The genesis of the visit was an extended discussion with Carroll and Jay starting in 2016 about cultural and artistic life in the District and about how the arts could provide an effective catalyst for a place-making strategy that would bring the town centre more fully back into civic life. It is currently perceived by many residents as being 'at risk' since it is now so heavily geared toward the tourist market. The draw for the local population includes some restaurants, an independent bookshop and local government offices, but it currently lacks a critical mass of amenities to make it a regular destination for residents.

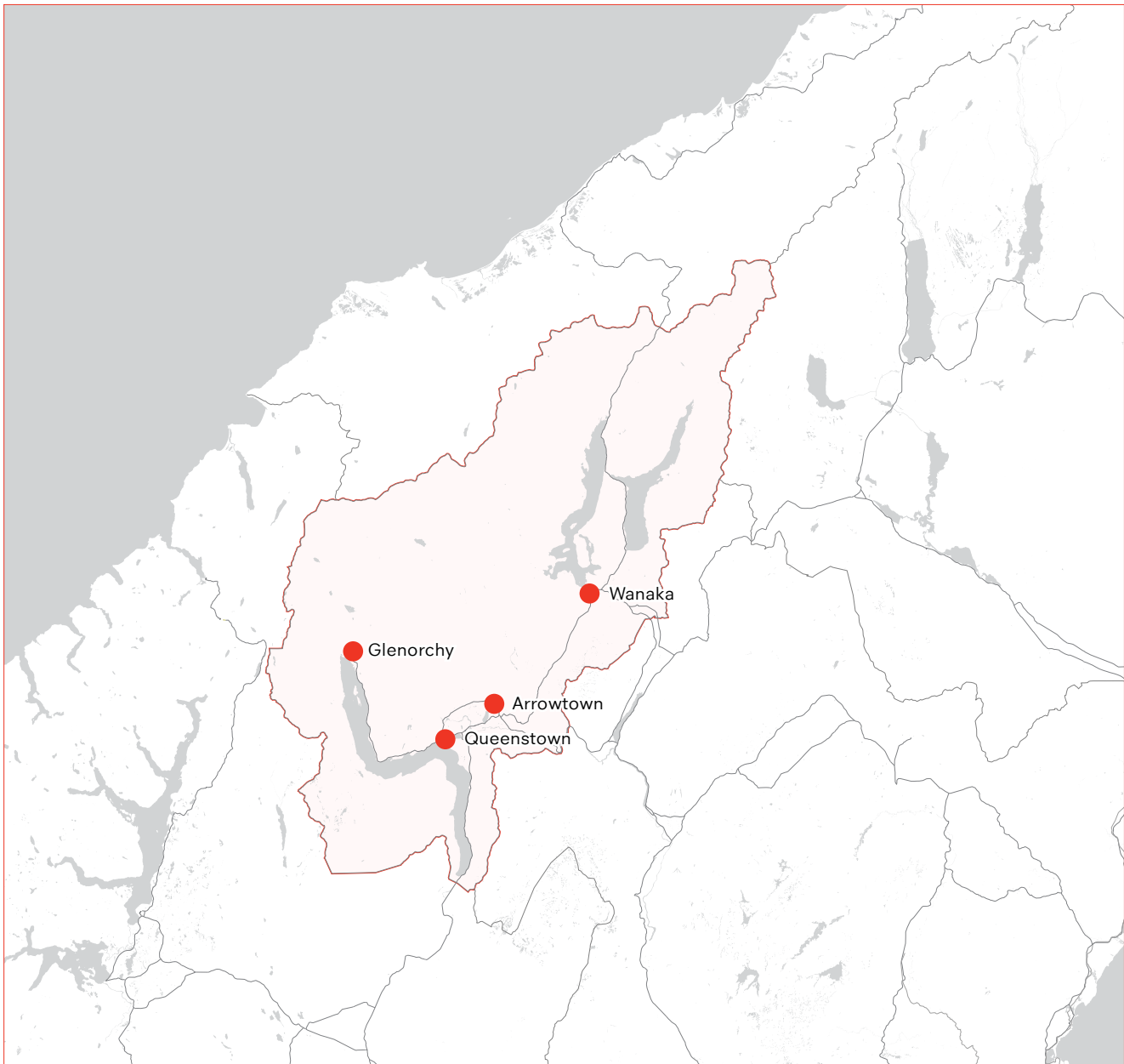
It has been proposed in the District's draft Town Centre Masterplan that the centre might be recovered for the community through, among other measures, some form of strategic investment in both cultural programming and infrastructure. Specifically, a site around the Stanley Street — Ballarat Street intersection has been suggested as a potential location for a purpose-built arts centre, something that Queenstown and indeed the District is currently missing. I was asked to consider this idea and place it in the context of the wider cultural infrastructure needs of the District. This note therefore expands the initial focus from the town centre to the district as a whole.

**Adrian Ellis**  
**AEA Consulting**

**October 2018**

*Cover image:*  
*Queenstown*

*Source:*  
*Pictureboss.com*



## Queenstown Lakes District

Otago, New Zealand





# 1.

## Queenstown Lakes District

Queenstown District has a rich and distinctive character. Ngāi Tahu Māori visited Queenstown *en route* to collect Pounamu (greenstone) and a settlement called Te Kirikiri Pa, occupied by the tribe of Kāti Mamoe, was situated where the current Queenstown Gardens are, on the edge of Lake Wakatipu<sup>1</sup>. The first Europeans arrived in 1853 and the Otago gold rush of the 1860s followed the discovery of gold in the Arrow River in 1862. Queenstown streets still bear names from the gold mining era — such as Camp Street — and some historic buildings remain. These include William's Cottage, the Lake Lodge of Ophir, and St Peter's Anglican Church, all which lie close together in a designated historic precinct. Farming — especially sheep and cattle farming — became and remains a significant land use and viniculture dates back to the 1890s. Otago is a major wine producer, adding an important dimension to the current tourist offer.

The District encompasses an area of outstanding natural beauty, recognized internationally for the overwhelming drama of its rivers, lakes and mountains, which regularly serve as a backdrop for film and tv shoots. The dramatic landscape is central to both the character and the economy, and today tourism is by some distance the most significant sector of the local economy, bringing some \$2 billion per annum to the District. (Construction currently comes second.) Within the general rubric of tourism, skiing, hiking and adventure sports dominate. The District is in some ways seen as a paradigmatic example of what is distinctive about New Zealand.

The volume of tourism has grown significantly in recent years — currently 5.5m visitor nights for the District, compared with a total residential population of some 37,000 — and this growth is projected to continue. The pace and character of development is a major point in civic discussions. Data on trends in tourism and population growth can be found at Appendix Two. Although winter and summer sports are clearly differentiated, the 'shoulders' between

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<sup>1</sup> Further in the text, Queenstown District is referred to as the District



them have steadily narrowed as operators have found ways to extend both seasons until they practically touch, leading to a year-round industry.

The growth of tourism has brought prosperity and employment to the community, but its success has also brought a number of predictable pressures.

- The most obvious manifestation is pressure for development to accommodate and support growth — especially around Frankton and the airport, effectively an overspill community adjacent to Queenstown;
- Property and land values are extremely high, affecting the character of District living conditions and commute times, especially of those in lower paid employment in the public sector and tourism and construction industries;
- There is continuous increase in the volume of air traffic, with a shuttle service from Queenstown to Auckland introduced in 2016, and further flights recently proposed and contested, alongside proposals to reintroduce commercial flights in and out of Wanaka;
- Infrastructure — especially traffic and parking related infrastructure — is stretched to capacity.



These pressures are set to continue with domestic visitors recently forecast to double, and international visitors to triple by 2026. (See Appendix Two.)

Another 'negative externality' of this growth is that the character of the Town Centre has changed dramatically in response to the demands of mass tourism. Bars, mid-scale restaurants and chain stores catering for the tourist market predominate and there are 260 licensed premises in the District — an increase of 35% since 2014<sup>2</sup>. The official Queenstown tourism website suggests that: *If you're in the mood for a drink or two — or even looking for a whole week's worth of debauchery — you've chosen the right place*<sup>3</sup>. Headlines such as the recent and lurid *'Tourist run over while lying drunk on Queenstown road'*<sup>4</sup> have

Above:  
Queenstown

Photo by Jeff Finley

<sup>2</sup> See <https://www.odt.co.nz/regions/queenstown/dramatic-rise-liquor-licences-issued>

<sup>3</sup> [https://www.queenstownnz.co.nz/stories/10-reasons-queenstown-wins-the-snow-wars/?utm\\_source=Outbrain&utm\\_medium=Native&utm\\_campaign=Winter-2018&utm\\_content=Article-SnowWars](https://www.queenstownnz.co.nz/stories/10-reasons-queenstown-wins-the-snow-wars/?utm_source=Outbrain&utm_medium=Native&utm_campaign=Winter-2018&utm_content=Article-SnowWars)

<sup>4</sup> <https://www.stuff.co.nz/national/105409009/tourist-run-over-while-lying-drunk-on-queenstown-road>





created both image and management problems for the town that are to some extent self-inflicted, and to which civic leaders are highly sensitized. Mayor Boulton described it thus in June:

“ We [also] hold the mantle of being the poster child for New Zealand’s largest industry – tourism. We cannot continue however, to chase visitor numbers. At a point, we need to consider the quality and financial benefit from visitors. An important part of this work will also be the diversification and enhancement of the reasons why folk come here.”

Whilst some of the adverse impact of burgeoning mass mid-market tourism is in evidence in the Town Centre, the rest of the District has meanwhile been subject to some countervailing trends. One in particular is the growing attractiveness of the District to mobile and affluent retirees and second- and third-homers from New Zealand and around the world: Australia and the United States, and now increasingly from China and other parts of Asia.

The list of international celebrities and Forbes rich-list names who have some relationship with the District is notable; and for a small town, Queenstown features with surprising regularity in publications like the *New Yorker*, *The Financial Times* and *The Wall Street Journal* in the context of the life-styles and contingency plans of the rich and famous. The attraction that the District represents to people who have the possibility of choosing anywhere on the planet to live is not a new phenomenon, but it is a continuing one and to some extent accelerating – driven by globalization; by well-documented trends in wealth distribution increasing the cohort of mobile ‘super-rich’; and by what *The Financial Times* recently termed ‘apocalypse insurance’<sup>5</sup> – that is, the attractiveness that South Island’s geographical remoteness from the world’s trouble spots represents to ‘super-preppers’.

Affluent retirees and people who have bought second homes represent an important part of the local community as do – at the other extreme – the transient workers who are essential to the tourist industry. They have common cause with those who are interested in ensuring that there is a calibrated approach to tourism and development; that the distinctive character of the place is preserved; and that there is an active cultural dimension to community life. They bring much to the community – and potentially can bring much more. But they too put upward pressure on land values<sup>6</sup>. Queenstown is one of the most expensive real estate markets in New Zealand. Glenorchy boasts the third most expensive property ever sold in New Zealand.

<sup>5</sup> <https://www.ft.com/content/4e81247c-c92d-11e7-8536-d321d0d897a3>

<sup>6</sup> There is currently legislation under review that prevents foreign purchase of existing property. The impact is difficult to assess until the scope has been finalized and there is a wide range of opinion as to its long-term impact, depending on how tightly drafted the provisions in the final Act are. Most recent commentary suggests that the impact is being softened through exemptions – e.g. for Singaporean buyers. See for example: <https://www.radionz.co.nz/news/political/359942/government-relaxes-rules-on-foreign-buyer-ban>



# 2.

## Cultural Life in the District

The District already enjoys a lively cultural scene. Arts festivals presenting visiting productions dominate the performing arts, predictably so as the producing base for cultural activity is relatively weak and visitors so important. Festivals create critical mass by bunching activity in the calendar, facilitating marketing effort. Most festivals in the District are supported by the QLDC and by local philanthropy and sponsorship, but all are relatively hand-to-mouth in their business models and have challenges in sustaining a robust organisational infrastructure.

- The Festival of Colour is held biennially over six days and covers theatre, music, literature, dance, visual arts and sculpture. It is based in Wanaka and presents events around the region in Luggate, Hawea, Cromwell and Queenstown, as resources allow. The 2017 festival included some fifty performances in nine venues, and sold some 10,000 tickets, attracting international as well as national and regional artists. It has considerable critical standing. The ninth Festival of Colour will be in April 2019.
- Queenstown's Luma Southern Light Festival of art, light sculptures and entertainment is free and takes place in the Gardens over four evenings in June. It is in its fourth year. LUMA 2017 attracted more than 35,000 attendees and exhibited 26 light installations and 13 sculptures.
- The Queenstown Jazz Festival (JazzFest) celebrated its fortieth anniversary in 2017 and runs for four days in October with a range of ticketed and free events, usually including programming in Arrowtown. A new collaboration between Queenstown's Catalyst Trust and the Humanities Division of the University of Otago — *MindJam* — was wrapped into the 2017 Festival. It included a series of open dialogues on society and civilisation alongside the JazzFest programme, and there is currently a plan being developed by the organisers to develop this amalgam into a new festival with a broader appeal — one that will offer a wider selection of music, design and public debate, resources permitting.



Above:  
*The Festival of Colour*

Image source:  
*A Weekender's Guide  
to Wanaka /  
concreteplayground.com*

- The NZ Mountain Film and Book Festival is a celebration of adventurous sports and lifestyles presented for adventurers, film and book enthusiasts and 'armchair adventurers'. It runs during nine days in late June and early July. It moves from Wanaka, to Cromwell and then ends in Queenstown. In its seventeenth year, the festival presents a range of films, guest speakers, workshops and presentations from inspirational adventurers from within NZ and around the world.

Other events that form the arts calendar include the Arrowtown Creative Arts Festival, a two-day event in October showcasing local artists, and the opening rounds of the well-regarded Michael Hill International Violin Competition, a biannual event held in June. Rounds 1 and 2 of the competition are held in Queenstown's Memorial Hall but Rounds 3 and 4 are held in Auckland, in part because of the absence of a suitable venue in Queenstown.

Maori cultural life and heritage is, perhaps surprisingly, not well represented in the public face of the District, a point underscored by a number of interviewees.

There is a range of high-level amateur and 'pro-am' performing arts activity — musical and dramatic — with musicians sustained in part by a live music scene around bars in Queenstown centre. A single, formidable music teacher holds high-school level music tuition together with a patchwork of instrument tutors, focusing mostly on rock and jazz. Aspen and Queenstown are twinned and



a recently-forged alliance with the Aspen Institute is the basis of a nascent programming alliance with the Aspen Festival and potentially Aspen's arts and humanities programming.<sup>7</sup> There is a gallery scene, with some twelve galleries in Queenstown, four in Arrowtown and three in Wanaka, mostly supporting local artists and craftspeople who draw inspiration from the landscape of the area.

The District also has some important heritage assets: in particular, the Lake District Museum and Gallery, located in Arrowtown. The Glenorchy Historical Society is also planning to create a heritage centre. The Friends of the Wakatipu Gardens and Reserves have responsibility for the Queenstown Gardens.



Above:  
*Luma Southern Light  
Festival*

Image source:  
*Events Luma Guild /  
akross.info*

It is difficult to assess how many professional artists live in the District. Some idea can be gleaned from Facebook groups such as the Queenstown Creative Collective and Queenstown Creatives. These would be useful starting points in any more systematic mapping exercise.

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<sup>7</sup> The Aspen Institute has a larger presence in Washington DC than Aspen itself, but the Music festival and Festival of Ideas are held in Aspen. The Aspen Ideas festival lasts some 9 days, with 400 speakers.



Studio spaces are very limited, in part because of soaring rents. The old buildings comprising the Queenstown Arts Centre on Ballarat and Stanley Street have some studio spaces, but its future is uncertain as it may succumb to the Town Centre Masterplan (see below). The creative industries more generally – fashion, design, film-production, recording, video and games, craft – do not appear to be well-represented in the commercial mix of the District, somewhat surprisingly given the attractive nature of the location and the capacity of these industries to cluster in places remote from the immediate context of consumption. One reason may be the absence of a further or higher education presence in art, design, architecture, or in the creative industries. Higher Education often forms the nucleus of creative clusters. As the District thinks about diversification of its economic base, this is clearly an area for consideration.

The absence of appropriate physical infrastructure was a refrain in many interviews – the lacunae included:

- Anywhere dedicated to deepening public appreciation of tangible and intangible Maori cultural heritage in general and contemporary Ngāi Tahu culture in particular;
- Performance spaces suitable for dance (wings, sprung floor), unamplified music (acoustics, sight-lines) and drama (flying, sight lines etc.) and with capacity of up to 500 seats;
- Nonprofit gallery space;
- Rehearsal spaces;
- Studio and live work spaces.

If one includes the creative industries in the cultural mix, the ‘gaps’ would include:

- Maker spaces;
- Access to equipment such as 3D modelers, etc.

The above sketch falls well short of a cultural mapping exercise or formal analysis, but it gives some idea of the District’s cultural life and some of the gaps. This picture may soon be rounded out by research that the Council is currently undertaking on community venues and group activities – aimed at understanding what spaces are currently used for cultural and civic purposes and by whom. However, even this cursory overview provokes three questions:

- What strategic advantage could public and philanthropic investment in the arts offer the District?
- What might the nature of that investment be?
- How might the resources be secured?



# 3.

## A case for public and philanthropic investment in the arts

Culture and the arts have become a growing part of policy discussions at the national, regional and especially local levels in many countries over the past twenty years. Cultural plans have become a key part of the policy framework of local authorities in many developed countries, especially in Europe, North America and Australia. These usually underscore the contribution of arts participation to wider policy goals, for example:

- Cities and Urban Life  
*Urban regeneration, creative place-making, identity*
- Personal development and civic engagement  
*Social equity, empathy, respect for others, appreciation of diversity, social cohesion, volunteerism, expression of identity*
- Economic development  
*Job creation through high end tourism, agglomeration, and innovation*
- Health and ageing and well-being  
*Community-based arts contribution to health and subjective well-being*
- At national level, cultural diplomacy and 'soft power'<sup>8</sup>.

All this is in some ways surprising as it has coincided with a period when audiences for certain live forms of 'high art' have also been in decline. But the picture is a complex one: definitions of the arts and culture have broadened

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<sup>8</sup> For an extensive and robust review of the contribution of different forms of investment in arts to wider policy goals see *Arts and Humanities Research Council 2016 – Cultural Value Project* Warwick Commission 2016– The Future of Cultural Value

to include popular culture; ‘technologically mediated consumption’ — digital distribution of concerts, filmed opera, etc. — is up; amateur arts engagement — making things, playing instruments, community choirs etc. — is also on a long upward curve. Arts education in schools — an important source of lifelong arts engagement — has been in sharp decline for about two decades but that is leveling off, and in some places reversing. Arts buildings — both their content, and their architecture — have become central to place-making and branding, as well as to destination tourism.

Investment in cultural *infrastructure* — arts buildings — is at an all-time high worldwide as civic leaders seek to reverse the increasing ‘commodification’ of their communities that global chains and architectural styles can bring and to use iconic architecture as a means of expressing a distinctive and memorable identity<sup>9</sup>. Sydney Opera House or the Guggenheim Bilbao are often cited in this context, but many smaller scale but high-quality buildings have contributed to the profile of smaller cities and towns across the world over the past two decades. (Some examples can be found at Appendix Three.)



Above:  
The Festival of Colour

Photo by Tyler Lastovich

Arts provision also, critically, rates very high in assessments of what makes a place ‘livable’ — usually following closely on public safety, health provision, transport and education. This means that it is easier to attract mobile knowledge workers, and more educated and skilled members of the workforce, as well as inward investors and tourists.

This short note does not address in any detail the wider issues of social and economic development of Queenstown, but it is easy to see the potential congruence between cultural strategy and broader civic agendas. These agendas are being considered currently in

the context of the recently ratified 10-year plan for the District (2018-2028) and the Town Centre Masterplan. The District plan has, understandably, a strong emphasis on essential infrastructure to cope with the challenges of growth — water, sewerage, and airport capacity going forward; and of course roadways.

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9 See AEA’s annual *Cultural Infrastructure Index* for chapter and verse.



The District is also refining a Town Centre Masterplan (TCMP) which underscores the need to reinvigorate “the Civic Heart” of Queenstown and makes a number of proposals for ameliorative measures including traffic control, pedestrianization, and clarifying the north-south and east-west axes, which would give the Town Centre a more coherent and readable street plan. The Stanley Street — Ballarat Street site is proposed for both the Council offices (ensuring a continued administrative role for the CBD) and some cultural use. A variety of options are mooted but not detailed in the plan, including library, conference facilities, community meeting rooms, maker spaces, Marae (Iwi) space, a museum, and rehearsal spaces.

Cultural plans today generally tend to identify the broader policy goals that have been articulated for a community and then model the type of cultural provision that might support it and the investment required to create it. In the case of QLD, the goals might be (not necessarily in order of priority):

- To diversify the tourism base and move toward higher added value tourism (higher *per capita* spend and lower impact);
- To diversify the economic base beyond tourism and to encourage the growth of the creative industries, which, in their more successful incarnation, are high growth, high added value and low environmental impact;
- To increase the vitality and distinctiveness of civic spaces by animating them with public art and arts programming;
- To increase civic pride and cohesion and attraction to visitors through telling the story of the District more fully and effectively, and by expressing and managing its distinct identity proactively. (The story both of Ngāi Tahu and subsequent Western settlement and their relationship and impact on place are largely opaque to visitors);
- To offer amenity value to residents by providing the infrastructure and support to encourage a wider and deeper range of cultural activities — amateur and professional — and by ensuring geographic and social equity is a consideration in considering access to artistic activities.

By articulating policy goals such as these illustrative ones a cultural strategy can provide a focus and framework for the specific measures that would support broader civic goals; provide the metrics (Key Performance Indicators or KPIs) by which to measure progress; and provide benchmarks from which to learn. Cassis (France), Cinque Terre (Italy), Aspen (USA), Banff (Canada), Todi, San Gimignano and similar central Italian hill towns all offer relevant lessons in how to manage and how not to manage the challenges of tourism-driven growth.

Finally, having a broad indicative framework also gives the arts and culture a better seat at the policy table generally, and in doing so it provides a basis for more compelling advocacy and access to new financial resources. These



would include 'adjacent' and better funded policy areas (transport, health etc.) and, perhaps more importantly, those of the private and philanthropic sectors — provided that the plan is focused, realistic and not over-sold.

The policy tools by which to attain these goals include revenue support, talent development, branding and marketing, cross sectoral coordination, investment in physical infrastructure, the encouragement of public-private partnerships, the encouragement of clustering of artistic activity by means of delineated 'districts', investing in organisational infrastructure such as joint arts marketing and supporting IT systems, public art strategies and of course — as QLDC already practices — the strategic curation of public programming through the support of festivals and events.



Above:  
*Basket of Dreams,  
Queenstown Hill*

Image source:  
*MeanderWithMeg /  
meanderwithmeg.com*



# 4.

## An indicative framework

The preceding section suggests an approach to cultural provision in Queenstown for, say, 2019–2029 — the next decade — that uses strategic investment in the arts and culture to enrich and diversify the profile of the district, to the benefit of community and visitors alike. This strategy would require significant capital investment and ongoing revenue support. This would not be prohibitive over a ten-year period. The Council has a relatively narrow financial base, and currently has a basic infrastructure plan of \$80 million without any identifiable investment for arts and culture included. Some public-sector pump-priming — from national and regional sources — could play an important role. But cultural infrastructure is also a natural agenda for a sustained philanthropic campaign, appealing to the considerable constituency that wishes to ensure that the District remains an attractive place to live and visit.

A sustained investment in cultural programming and infrastructure potentially offers a way of adjusting incrementally the course of economic and social development of the District, embracing the realities and advantages of tourism, but moving it up the value chain. It also offers amenity value to the entire population and provides a context for the articulation of goals for social equity and for the strengthening and articulation of the complex and diverse character of the District's social fabric.

A 'community foundation' model may be appropriate — that is, the establishment of a grantmaking public charity dedicated to improving the cultural lives of people in a defined local geographic area, in this case the District. Funds would be raised on a 'manifesto' that enjoys the support of civic, cultural and business leadership — providing a focal point for the considerable philanthropic resources that lie within reach of the wider community.



Above:  
NZ Mountain  
Film Festival

Image source:  
Still from *RJ Ripper* (short  
film by Joey Schusler)

For an initiative of this type to succeed it requires the establishment of an entity that would raise and distribute funds ('The Foundation') in line with a more fully articulated strategy. The strategy need be indicative only, not exhaustive. It should refine the needs analysis begun in this report and use that as a basis for community consultation. The plan should explore the broad infrastructure needs — as suggested above, these should include provision for the performing and visual art presentations, artists accommodation and rehearsal, public art, and should, critically, address how the story of the rich Māori cultural legacy of the area is told. As well as infrastructure, it could address *capacity*: the ongoing organisational and financial needs of the current cultural offer — especially the festivals. The core mandate of the new entity would be to raise philanthropic funds to realize the collective vision.

The Foundation would be equipped, by virtue of its board and a small staff, to enter a major philanthropic drive to secure funding over a ten-year period adequate to the vision. This suggests a broadly-based and well-connected governing board, committed to the vision, and a carefully planned capital campaign of a sort more familiar in a US context, but well within the community's 'collective capacity to give'.

The Foundation would *not* be responsible for the execution of projects. Rather, it would make grants to entities that would apply for funds to realize projects that conform to the plan. It would be looking for demonstration of both



strategic alignment and managerial competence. There are many examples around the world of foundations that, with relatively modest staff, evaluate and monitor grants in this way.

It would be important that the Foundation is transparent in its operation and reports out regularly on its own progress toward realization of the overall plan. The general approach would incentivize community and civic action. It would stand slightly apart from the public sector — giving it freedom to maneuver and a distance from shorter term political considerations — but would obviously seek to align the strategy with the broader policy environment and liaise closely with the District Council.

The next — heavily overlapping — steps would therefore be, in summary:

- Identification and recruitment of Foundation board leadership;
- Refinement of and consultation on indicative plan, testing and building on the preliminary needs assessment in this report;
- Establishment of Foundation as a legal entity and recruitment of Executive Director (perhaps initially part-time);
- Capital campaign planning and execution;
- Establishment of distributive guidelines and processes in line with indicative plan;
- Full operation.

This note might serve as a device for exploring the level of interest in such an approach amongst potential board members.

**Adrian Ellis**  
**AEA Consulting**

**October 2018**



## Appendix One: Interviewees

Tony Avery  
*General Manager, QLDC Planning  
and Development*

Luke Baldock  
*Queenstown Jazz Festival*

Ian Bayliss  
*Planning Policy Manager,  
Queenstown Lakes District Council*

Bob Berry  
*Arrowtown Arts Society*

Jim Boulton  
*Mayor, Queenstown Lakes District  
Council*

Graham Budd  
*Chief Executive, Destination  
Queenstown*

Jay Cassells  
*Advisory Group, Queenstown Lakes  
District Council*

Jewell Cassells  
*Owner/Designer, Cassells Green  
Interior Design*

David Clarke  
*Director, Lakes District Museum  
and Gallery, Arrowtown*

Thunes Cloete  
*General Manager, Community  
Services*

Coco (dec.)  
*Chief Greeting Officer, Over The Top*

Sir Eion Edgar  
*Ambassador (former Chairman),  
Forsyth Barr*

Duncan Forsyth  
*Chair, Luma Light Festival Trust*

Leslie Van Gelder  
*Archaeologist*

Hetty van Hale  
*Former Chair, Festival of Colour*

Peter Hansby  
*General Manager, Infrastructure,  
QLDC*

Peter Harris  
*Economic Development Manager,  
QLDC*

James Hellmore  
*Lake Wanaka Tourism*

Tony Hill, Chairman  
*Planning and Strategy Committee,  
Queenstown Lakes District Council*

Emma Hill  
*Chairwoman, Michael Hill Jewellers*

Mike Holm  
*Partner, AHM Law*

Diana Hubbard  
*Blogger, Hubbard Foods.*

Dick Hubbard  
*Blogger, Former Mayor of Auckland,  
Founder, Hubbard Foods*

Margot Hutchinson  
*Arrowtown Community*

Kevin Jennings  
*Executive Manager, Film Otago  
Southland New Zealand*

Patricia Jones

Joan Kiernan  
*Director, Strongbox Wealth  
Management Ltd.*





Alistair King  
*Principal, Wine Industry Advisory,  
Crowe Horwath*

John Lapsley  
*Arrowtown Arts Society*

Sue Marshall  
*Arty-facts*

AJ Mason  
*Catalyst Trust Co-Chair*

Calum MacLeod  
*Deputy Mayor, QLDC*

Jan Maxwell  
*Arts and Events Facilitator,  
QLDC*

Jenny Mehrtens  
*Arrowtown Community*

Robin Miller  
*Origin Consulting*

Michelle Morss  
*Corporate Manager, QLDC*

Margaret O'Hanlon  
*Musician*

Tahu Potiki  
*Ngai Tahu member, columnist,  
community leader*

Alison Price  
*Head of Music, High School*

Anne Rodda  
*Michael Hill International Violin  
Competition*

Mark Seddon  
*Director, Mountain Film Festival*

Jan Spary  
*Arrowtown Community*

Simon Stammers-Smith  
*Arrowtown Arts Society*

Jane Taylor  
*Queenstown*

Kay Turner  
*Studio Jeweler, The Smiths  
Queenstown*

Mike Theelen  
*CEO Queenstown Lakes District  
Council*

Graham Sydney  
*Artist*

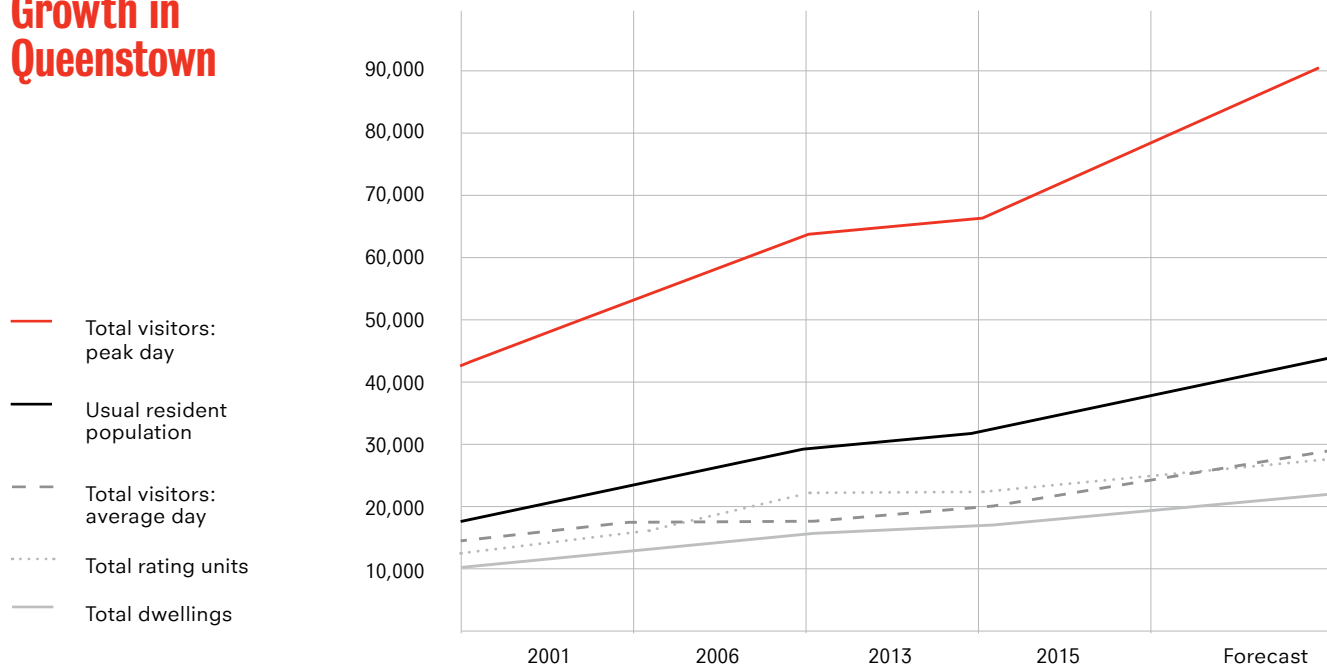
Prue Lady Wallis  
*Trustee, New Zealand National Parks  
& Conservation Foundation*

Caroline Van Asch  
*Arrowtown Community*



## Appendix Two: Tourism and Population Growth in Queenstown

QLDC is the fastest growing District in Zealand. The most recent projection for growth in tourism and residential population are summarized in the Table below.



The Ministry of Business Innovation and Employment estimates show visitor spend in Queenstown at \$2.0 billion per annum and growing at about 10 % per annum. Some 13 per cent of this is international in origin. Second only to Auckland for international visitor value, Queenstown recorded a significant 19.2% increase in international expenditure to \$1.395 billion, representing 13% of the national total. In the same period domestic expenditure was up by 9.1% to \$682 million. Annual expenditure from all international markets grew by double digit percentages in 2016<sup>10</sup>. Queenstown's top 5 markets are:

- Australia: up 15% to \$450 million
- China: up 10% to \$234 million
- USA: up 37% to \$184 million
- Rest of Asia: up 24% to \$153 million
- UK: up 10% to \$103 million

<sup>10</sup> The Monthly Regional Tourism Estimates are available on the MBIE website: <http://www.mbie.govt.nz/info-services/sectors-industries/tourism/tourism-research-data/monthly-regional-tourism-estimates>



## Appendix Three: Cultural Infrastructure outside major cities

Image credit:  
SOFTARCHITECTURELAB



**The Mokyeonri Wood Culture Museum**  
Incheon, South Korea

Year Built:  
2017

Function:  
Museum

Image credit:  
Sun Haiting



**SanBaoPeng Art Museum**  
Jingdezhen, China

Year Built:  
2017

Function:  
Museum



Image credit:  
West-Line Studio

**Shui Cultural Center**  
Sandu County, China

Year Built: 2017  
Function: Multi-use



Image credit:  
Erik Hattrem

**Romsdal Folk Museum**  
Molde, Norway

Year Built: 2016  
Function: Museum





Image credit:  
Patkau Architects



**Audain Art Museum**  
Whistler, British Columbia, Canada

Year Built: 2016  
Function: Museum

Image credit:  
Paul Warchol



**Jackson Hole Center for the Arts**  
Jackson Hole, Wyoming, US

Year Built: 2007  
Function: Multi-use





Image credit:  
Matthu Placek



**Parrish Art Museum**  
Water Mill, New York, US

Year Built: 2012  
Function: Museum

Found on Angelika-Kauffmann  
Hall website, no credit given



**Angelika-Kauffmann Hall**  
Schwarzenberg, Austria

Year Built: 2007  
Function: Performing Arts



Image credit:  
Paul Crosby

**Marlboro Music Cottages**  
Marlboro, Vermont, US

Year Built:  
2014

Function:  
Artist residencies



Image credit:  
Iwan Baan

**Art Farm**  
Salt Point, New York, US

Year Built:  
2007

Function:  
Art Gallery





Image source:  
Benesse Art Site (official  
museum website)

**Chichu Art Museum**  
Naoshima, Japan

Year Built: 2004  
Function: Museum



Image source:  
Teatro de Lago official website,  
[teatrodelago.cl/fotos-teatro-del-lago/](http://teatrodelago.cl/fotos-teatro-del-lago/)

**Teatro del Lago**  
Frutillar, Chile

Year Built: 2010  
Function: Performing Arts



Image credit:  
Photo by Andre Costantini

**Tippet Rise Art Center**  
Fishtail, Montana, US

Year Built:  
2016

Function:  
Multi-use



Image credit:  
Photo by Iwan Baan

**Grace Farms**  
New Canaan, Connecticut, US

Year Built:  
2015

Function:  
Multi-use