

ORDINARY MEETING
OF THE
WELLINGTON REGIONAL AMENITIES FUND JOINT COMMITTEE
AGENDA

Time: 1.00pm
Date: Friday, 18 March 2016
Venue: Upper Hutt City Council
Upper Hutt Council
Chambers Upper Hutt

MEMBERSHIP

Mayor Celia Wade-Brown	Wellington City Council (Chairperson)
Mayor Ross Church	Kāpiti Coast District Council (Deputy Chairperson)
Mayor Wayne Guppy	Upper Hutt City Council
Mayor Nick Leggett	Porirua City Council
Mayor Lyn Patterson	Masterton District Council
Mayor Ray Wallace	Hutt City Council

AREA OF FOCUS

The Wellington Regional Amenities Fund has been established to support eligible entities of regional significance with day to day operational expenses and new innovative projects that will achieve identified priorities for the region. The Joint Committee is focused on arts, cultural and environmental attractions and events to support and add to the attractiveness and vitality of the Wellington region.

Quorum: 3 members

BUSINESS

1. Meeting Conduct

- 1.1. Apologies
- 1.2. Conflict of Interest Declarations
- 1.3. Confirmation of Minutes
- 1.4. Public Participation
- 1.5. Items not on the Agenda

2. General Business

- 2.1. Summary from Organisations Funded by the Wellington Amenities Fund during 2014/15
- 2.2. Proposal to Review the Wellington Amenities Fund

1. Meeting Conduct

1.1. Apologies

The Chairperson invites notice from members of apologies, including apologies for lateness and early departure from the meeting, where leave of absence has not previously been granted.

1.2. Conflict of Interest Declarations

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

1.3. Confirmation of Minutes

The Minutes of the Meeting held on 05 February 2016 will be put to the Wellington Regional Amenities Fund Joint Committee.

SUMMARY FROM ORGANISATIONS FUNDED BY THE WELLINGTON AMENITIES FUND DURING 2014/15 THE ROUND

Purpose

1. This paper provides the Joint Committee with a summary report from organisations funded in the 2014/15 round. The reports outline how the fund was allocated and what organisations achieved.

Recommendation

That the Joint Committee:

1. Receive the information.

Background

2. The Wellington Regional Amenities Fund provides support for arts, cultural and environmental attractions and events. The Joint Committee have set five priorities for funding which are:
 - a. Demonstrate a need for financial assistance to maintain its current operations or extend the reach of its operations across the Wellington region.
 - b. Increase the entity's long-term contribution to the economy of the Wellington region.
 - c. Address gaps in, extend or develop the arts, culture or environmental ecosystems, calendar of activities and events in the Wellington Region.
 - d. Display regional partnerships with Councils and other organisations in order to leverage mutual benefits.
 - e. Build, maintain and retain organisations that contribute to Wellington's status as an internationally competitive region.

Reports

3. Below is a brief report summary from ten of the organisations funded from the 2014/15 funding round outlining the amount received, how it was allocated and what organisations have achieved.
4. Museum of New Zealand Te Papa Tongarewa's Lorrae Nicholson, Head of Development & Partnerships will present to the Joint Committee on the 2015 Wellington Matariki Festival.
5. Toi Maori's Garry Nicholas will present to the Joint Committee about the 2014 Toi Maori Art Market.

4.1 CIRCA WRAF (INTERIM) REPORT 2014/15

Funds received \$150,000

6. Circa Theatre's final report for last year's fund is due March 2017. The following information is from an interim report outlining where they are at in regard to Stage One of the building upgrade project.
7. The Circa floor strengthening work has been finished under budget and the new seats have been installed. In terms of the building upgrade project (stage 1), a significant

development has been securing the resource consent for this part of the project (ie building the new toilet block, which will impact the exterior of the building and the refurbishment of the inner public spaces downstairs). The next step will be to finalise the foyer designs. Once these designs have been approved by Circa Council, the architects (Accent Architects) can engage the consultants and submit the plans to the WCC for building consent. Whilst the final designs for the foyer have led to the schedule being pushed back slightly, Circa is still on track for the foyer refurbishment to be completed early 2017 as per the original schedule.

8. Circa increased donations significantly last year for the purchase and installation of the new seating system. In terms of covering the balance remaining for the building upgrade project, they will continue fundraising through individuals, corporates and trusts, and intend to reapply for further funding from WRAF. They are also now in a position to apply for Lotteries funding (as they have secured resource consent).

4.2 LUX FESTIVAL TRUST WRAF REPORT 2014/15

Funds received \$100,000

9. After its humble beginnings in 2011 as a symposium and small indoor exhibition at Massey University, LUX Light Festival welcomed a record 85,000+ people to the 10-day festival from 21-20 August, 2015. LUX presented 36 installations, an extended trail, performance and activities programme, and engaged over 200 volunteers and interns.
10. Now in its fifth year, the feedback was exceedingly positive from artists and visitors alike.
11. Anecdotal feedback from local businesses along the light trail was that they were struggling to cope with the exceptionally busy evening demands on their businesses in what is normally a quieter part of the day and even year.
12. LUX was produced by Wellington LUX Festival Trust with significant partnership from Massey University, Wellington Regional Amenities and Wellington City Council. Other cash sponsors included Philips NZ, Wellington Airport, Leeds Street Bakery, Resene, and Pelorus Trust.
13. LUX had numerous contra sponsors including Creature Design, Spyglass, Metro, DCR, First Security, Yeastie Boys, Light.co.nz, Blackboard Wines, Sylvester/Clark, AVS, MJF, Wellington Free Ambulance, Village Accommodation, St Johns, Te Wharewaka o Poneke, and Adshel.
14. The Producer and Artistic Director waived their fees and wages which, along with all other contra support considered reduced the cost of the festival by one third. The total cost of the event was approximately \$400,000 or \$600,000 if in-kind costs are included.
15. LUX collaborated with several organisations to create unique festival experiences. Visa Wellington on a Plate and LUX joined forces to create deLUX Dining and Food Truck Trailer Park. Among the most memorable and meaningful collaborations were the following: Capital E created workshops and housed a Massey student artwork, Moxy Design and Little Sun created an interactive work that promoted the free distribution of solar powered lights to developing countries, and City Mission collected, filled and distributed lunchboxes from the Feed the Kids Too installation to hungry children in the Wellington Region.
16. LUX experienced an increase of 20,000 in audience numbers from the year before. According to the 2015 LUX Event Evaluation by Angus and Associates, 30% people surveyed at LUX were from out of Wellington City. Families made up at least 25% of people surveyed, whereas adults out with friends or partner made up around 50%.

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17. The survey showed that audience satisfaction was quite high:

‘Attendees think highly of the LUX Festival agreeing that the festival raises the profile of Wellington, makes people feel more favourably about the region, and makes the region a better place to live.’

4.3 MAHARA GALLERY WRAF REPORT 2014/15

18. Mahara Gallery received a WRAF grant (for the second time) to support the delivery of an upgraded district gallery facility with a special focus on nationally and internationally significant NZ artist, Frances Hodgkins, held in the Kapiti-based Field Collection.

Funds received: \$50,000

19. The Mahara Gallery redevelopment project proceeded through several phases as two major funding applications were presented in the first quarter of 2015 and results received in May/June 2015. The board’s strategy at the time was that achieving major government and trust grants would inspire confidence for further fundraising in the latter stages through private high wealth individuals, smaller trusts and community fundraising projects.
20. WRAF enabled us to contract specialist help from Giblin Group with the Lotteries application in February, and for further advice and support with fundraising in the last five months from independent fundraiser Keryn Martin. His advice encouraged the board to refocus its strategy on targeting high wealth individuals, while fundraising applications and promotion around the project continued.
21. Work towards two new Lotteries applications in 2016 and also an application to the Regional Museums Fund and other trusts has been ongoing. We engaged specialist advice from Resource Consent consultants Landlink to advance this important aspect of the project for future government funding and significant trust applications.
22. We initiated the production of a quality 3D model of the gallery concept plan which was developed by the Parsonson Architects + Tennent Brown, to enable us to present the project in a more direct and accessible way to our visitors and stakeholders.
23. With the project manager position renewed, a stronger focus developed in the second half of the year on our branding and promotion of the redevelopment project, maintaining good contact with our existing stakeholders, and preparing information and supporting materials to a higher level for a strong push in 2016 on social media and through a dedicated redevelopment page on our website.

4.4 MATARIKI WELLINGTON 2015 WRAF REPORT 2014/15

24. The Matariki Wellington 2015 Festival took place from 13 June - 12 July, 2015. This festival is a regional partnership between Te Papa, City Gallery Wellington, Wellington Museum, Space Place, Pataka + Art Museum, The Dowse Art Museum, Expressions Arts and Entertainment Centre and Mahara Gallery (the institutions which comprise the consortium).

Funds received: \$130,000

How it was allocated:

25. The funding was granted for the marketing campaign and programming of Matariki Wellington 2015 and was utilised by the consortium to achieve the following key outputs:

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- Promote the festival through an integrated multi-channel marketing campaign across the region and nationally.
 - Host another FREE region-wide gallery bus tour Art Night - Pō Whakaatu Toi, a highlight of the 2015 programme and a true example of collaboration, connecting the public to galleries and museums across the region.
 - Develop an even stronger programme of Matariki-specific events for 2015.
26. The campaign was aimed at both Wellingtonians and those within a 3-5 hour drive time, plus New Zealand ex-pats in Australia. Institutions from throughout the region, such as theatres and libraries, were also given the opportunity to use the Matariki Wellington brand and promote their events in the brochure and on the website.
27. The consortium works together extremely well, and all partners felt that the collaborative approach gave a sense of occasion to Matariki, attracted new and different audiences, and allowed us to share ideas and strengthen relationships.
28. Expressions Art and Entertainment Centre stated that their institution “greatly benefited from the increased promotion and marketing through radio, TV, online and print which resulted in more visitors from outside the region. The collaborative approach of the festival meant that Expressions Whirinaki also benefited from a renewed perception that Upper Hutt is part of the creative region.”
29. Pataka also affirmed that there seemed to be a heightened awareness of the festival due to the various advertising channels utilised. Their visitation increased by 3000 for the 2015 festival. They also stated that, “being involved in the consortium helped boost our profile amongst new visitors and strengthened our appeal with new visitors.”
30. Many institutions reported increased visitation over the period of the festival, for example Pataka Art and Museum reported a 10.5% increase over the festival, Wellington museum reported an increase in visitation of 37.4% for their Matariki events and Te Papa saw an increase in total visitation of 251% compared to 2014.

“It was wonderful to see such a diverse range of audiences at Te Papa celebrating Matariki this year. The Kaumātua Kapa Haka was particularly impressive for international visitors, while our Soul Clap Hip Hop weekend drew in youth from all over Wellington. The wide range of events on offer meant we were able to reach a variety of audiences, from those enjoying events like Poetry Slam to others taking part in light painting and cooking demonstrations.” (Arapata Hakiwai, Kaihautū, Te Papa).

4.5 NATURE CONNECTIONS

31. Nature Connections is led jointly by Wellington Zoo and Zealandia. The project involves Staglands Wildlife Reserve, Pukaha Mount Bruce National Wildlife Centre, DOC & the Harbour Islands Kaitiaki Board representing Matiu/Somes Island, Kaitoke Regional Park, Battle Hill Farm Forest Park and Nga Manu Nature Reserve.

Funds received: \$100,000

32. The aim of the project is to create a seamless, high quality visitor experience across the region’s eco-assets by forging stronger relationships and interpretive connections between participating organisations: turning competitors into colleagues.

Highlights:

- Comparative research conducted at all partner sites to follow up on baseline work.
- Nature Connections Train the Trainer manual reviewed, reprinted and reissued.

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- Four x 2 day POWER workshops for partners led by international interpretation expert John Pastorelli at Wellington Zoo resulting in 40+ new trainers, plus follow up 1 day partner workshop at Otari-Wilton's Bush, including presentations to the group by invited speakers.
 - Mentoring from John at each partner site.
 - New trainers have cascaded their new knowledge, training staff and volunteers back at their places.
 - Nature Connections website, Facebook page, bi-monthly e- newsletter and blog posts thriving.
 - Living storybank and matrix of connecting stories created and updated.
 - 28 videos of connecting stories filmed and available online at www.natureconnections.org.nz.
 - 'Natural Wellington' time lapse video created and launched by the Dominion Post: <http://www.stuff.co.nz/environment/72088473/Video-Wellington-nature-for-the-impatient>
 - Custom-made screens (for videos) and signage at each partner site.
 - Community launch and celebration.
 - Partner Marketing workshops and annual CE/GM workshop held to set future direction for the project.
 - Marketing brief to agencies for summer marketing campaign 2015/2016 issued
 - Presentation at the national interpretation INNZ.
 - Invited to speak at the international interpretation NAI conferences – both held in Wellington.
 - Staff access to all partner sites including an overnight stay on Matiu/Somes Island.
 - Partner presence at World Environment Day at Wellington Zoo and Spring Festival at Wellington Botanic Garden.
 - Staff and volunteers working together on sharing knowledge and resources independently of Nature Connections team.
 - Finalist Wellington Gold Awards 2015 – Team Gold.
33. At the CE/GM workshop, partners made it clear that they saw Nature Connections as an opportunity to jointly market the region, drawing upon the spirit of collaboration that now exists to achieve things together that they couldn't do on their own.

4.6 NZ FESTIVAL WRAF REPORT 2014/15

34. The Wellington Regional Amenities Fund contributed funding to a period of research and development that the NZ Festival undertook, to assess the viability of a new multi-event model for the New Zealand Festival, known as the NEW New Zealand Festival model.

Funds received: \$132,200

35. The model incorporates a new format where the multi-arts New Zealand Festival remains in February and March every two years, and in addition, the Festival supports a number of new events in Wellington to attract audiences throughout a 24 month cycle, bringing cultural and economic benefits to Wellington.

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36. The initial proposal was for the Festival to produce six events or mini-festivals over a two year period. The research and development process revealed that an annual investment of \$2,550,000 in the Festival would be required to fully realise this model.
 37. As per the (Wellington City Council) Long Term Plan the New Zealand Festival was allocated \$1,450,000 per annum, making the fully realised NEW New Zealand Festival model unsustainable in the immediate term. Therefore, instead of pursuing a fully realised model, at this stage the Festival is undertaking a phased approach to its development. The process has identified two distinct ways of adding value through this method, through either producing or incubating events.
 38. This “organic” approach is well risk-managed and allows sufficient time for development of new event concepts and the required audience and organisational development. It also encourages flexibility, allowing the Festival to be continuously responsive and current, and for significant changes in the environment to be taken into account.
 39. The journey under the new phased model has begun with the incubation of the Ahi Kaa, AK Festival (9 June – 11 July 2015) and a proposed Festival of Writers and Ideas in 2016.

4.7 NZSO WRAF REPORT 2014/15

40. Spirit of Anzac - Letters from the Front performed on 22 April, Michael Fowler Centre, Wellington. The concert was conducted by Benjamin Northey with soloist Madeleine Pierard (soprano), narrator George Henare and the New Zealand Youth Choir.

Funds received \$30,000

41. The NZSO’s Spirit of Anzac: Letters from the Front concert was the third year in which the NZSO honoured Anzac Day in Wellington – the national capital and home of the National War Memorial. The 2015 concert took on even greater significance as it was part of a major Programme of official WW100 commemorations being held in Wellington to mark the centenary of the Gallipoli landings.
42. The NZSO commissioned a new work by Waikato-based composer Michael Williams especially for this occasion. Deeply personal and emotional, his Symphony No.1 featured letters that Williams’ great-grandfather wrote and was very evocatively narrated by New Zealand actor George Henare. Napier-born soprano Madeleine Pierard returned from London to feature in the work which the composer had written with her in mind.
43. In total, 1,713 people attended the Wellington concert - an increase from the 2014 concert attendance of 933. This is an increase of 32% from 2014 and exceeds the target set by WRAF (1500 attendees) by 10%.
44. The NZSO would be unable to mount a concert of such scope, scale and quality without financial assistance from non-government sources. The financial support given to the NZSO by the Wellington Regional Amenities Fund for the 2015 Spirit of Anzac concert was crucial to its success.
45. 90% of the audience was from the Greater Wellington region. A breakdown of the location of concert attendees is as follows: Wellington 60%, Kapiti 12%, Lower Hutt 10%, Lower North Island 6%, Porirua 5%, Wairarapa 2%, Upper Hutt 2%, South Island 2%, Bay of Plenty 0.5%, Auckland 0.5%.

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46. The NZSO's ability to impact the region is enhanced by its collaboration with a wide variety of partners. A number of relationships were strengthened as a result of this particular concert, including with the following; Positively Wellington Venues, central government agencies, the Ministry for Foreign Affairs and Trade, Returned Services Association, WW100 Centenary Panel and Local Councils.
 47. The support of the Wellington Regional Amenities Fund was critical in the success of what proved to be an excellent concert and a significant event for the Wellington region.

4.8 ORCHESTRA WELLINGTON WRAF REPORT 2014/15

Funds received: \$100,000

48. Orchestra Wellington exceeded the attendance/participation targets for our funded activities in 2015. In total, more than 15,500 children and their families benefitted from the outreach and community development programmes which Orchestra Wellington implemented in 2015. Particularly notable is the Music to Schools programme where the numbers of children in low-decile schools who benefitted from this programme vastly exceeded the target (the programme reached a total of 1,400 children in low decile schools).
49. The events which saw a lower audience number than anticipated were the Baby Pops ticketed events. Audience numbers have been declining for these events for the past few years, and Orchestra Wellington is now conducting a review of the programme's format, content and venue, with a view to re-launching a refreshed programme which will have renewed appeal and relevance for our target audience.
50. The funded concerts and programmes were:
 - **Summer City (Baby Pops Abracadabra):** a free outdoor performance in the Wellington Botanic Gardens as part of the Summer City programme of events.
 - **NZ Fringe Festival (Baby Pops Abracadabra):** show repeated at Sacred Heart College, Lower Hutt and Southward Theatre in Paraparaumu as part of the NZ Fringe Festival.
 - **Baby Pops on Tour (Baby Pops Mystery and Mayhem):** a musical whodunit which explored 'Who killed the composer? Was it the bassoonist in the library? The concert featured classic spy and detective theme music and was performed at the St Patrick's College auditorium in Kilbirnie.
 - **Cuba Dupa:** an ensemble of 10 brass players performed in several different locations up and down Cuba Street.
 - **Music to Schools:** a specially devised in-school education programme called 'Beat It Blast It' which visited 11 lower-decile schools in Porirua, Masterton, Naenae, Lower Hutt and Wainuiomata.
 - **Arohanui Strings Partnership:** Orchestra Wellington musicians taught at Arohanui Strings' afterschool programme and played a central role in their school holiday programme. Children from Arohanui Strings also performed onstage with Orchestra Wellington at the Michael Fowler Centre.
 - **Family concert:** a family performance at the Opera House which presented well-known stories and poems, including Maui's Fishhook and Roald Dahl's 'Dirty Beasts'.
51. Orchestra Wellington has seen many positive developments as a result of these outreach and community development programmes. First and foremost, these programmes help the orchestra to fulfil our mission to engage with ever-greater

sections of the community, to be Wellington's orchestra, and to achieve our objective of being the most accessible orchestra in the country.

52. Another positive outcome for the orchestra is that these activities are extremely rewarding for our players. These programmes help players to become better teachers and performers; they contribute to positive morale in the orchestra and to feelings of pride and a strong identity with the orchestra and with our communal vision and mission.
53. In 2015, Orchestra Wellington contributed to the vibrant programming of our arts partners, particularly Wellington City Council's Summer City events programme, Cuba Dupa and the New Zealand Fringe Festival. Orchestra Wellington believes that the arts are not inherently competitive: what is good for one arts organisation is good for the sector as well. We delight in collaborating with as many arts partners as possible, with the common goal of contributing to the quality of life in our region.
54. Orchestra Wellington's partnership with Arohanui Strings is the jewel in our educational crown. Children of disparate cultures and socio-economic groups come together, learning the joy of music and performing together. The benefits to these children are that they work together for a common good, studying, learning and communicating in a positive manner together.
55. For the Arohanui Strings programme, the support of Orchestra Wellington is a huge boost to their holiday programme and in-school programme. The in-school programme provides an introduction to violin for 75 children in four low-decile schools in Taita, Pomare, Tui Glen and Koraunui.
56. On 7 November 2015, at the start of an Orchestra Wellington performance before a packed Michael Fowler Centre, a group of children from Arohanui Strings took to the stage. They played a short programme with members of the orchestra, to the delight of the audience. Orchestra Wellington provided concert tickets for the children's families, and paid for their bus transport into the city (without which they would not have been able to attend).

4.9 TOI MĀORI WRAF REPORT 2014/15

Funds received \$125,000

57. Toi Māori Art Market 2014 was held at TSB Arena, Wellington from 13-16 November, 2014.
58. The Event is held every two years in Central Wellington, but is part of an annual Toi Māori programme of Māori arts in the Region. The network of Māori visual artists, writers and performing artists is an integral part of Toi Māori's network, and these strands are drawn together during Toi Māori Art Market. The invitation to international and indigenous artists provides the necessary engagement to keep contemporary Māori art constantly interacting with world art.
59. The numbers for Toi Māori Art Market 2014 were steady with an estimate of 5,000 people attending the Market and accompanying programme.
60. The Event included partnerships with Porirua City Pataka, Upper Hutt Expressions, Te Papa, Toi Poneke Arts Centre, Capital E and City Gallery Wellington. In addition, staff from Auckland War Museum and Nelson Suter Art Gallery assisted with the tours of the galleries and presentation on stage during the public programmes within the TSB Arena.

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61. The partnership with waka community based at Wharewaka alongside the waka community based at Waiwhetu Marae at Lower Hutt was a significant development.
 62. All participating partners have expressed support for the event and its potential to strengthen the visual arts network within the Region. The Māori communities of the Region particularly Ngati Toa in Porirua and Taranaki Whanui in the Hutt Valley in Wellington are now engaged in this event.
 63. The support of Atiawa Toa FM and Te Upoko o Te Ika radio stations provided live broadcast to listeners within the Region and in the case of Te Upoko o Te Ika, this broadcast was linked to the national network of Māori Radio providing access to 20 other stations.
 64. Finally, the bringing together of the waka communities of Lower Hutt and Central Wellington was achieved. This aspiration would not have eventuated without Toi Māori Art Market. Each waka community felt encouraged by being a part of the wider contemporary Māori arts community.
 65. Wellington is ideally positioned as a key region for hosting exchanges of native artists to the cities and Māori communities. The Toi Māori Art Market event offers a pinnacle occasion where the indigenous network of artists can be hosted. We believe that this element will grow in importance as the project develops.
 66. Toi Māori Art Market provides a unique platform for our artists to be promoted and to help them create a sustainable future. By having the Market in Wellington, we can leverage off and ensure the future of Wellington as the arts capital of New Zealand.

5.0 WELLINGTON MUSEUMS TRUST – 150 YEARS: 150 BUSES

Funds received: \$100,000

67. Wellington Museums Trust leads a consortium of thirteen nationally-significant institutions: Archives New Zealand; New Zealand Portrait Gallery; Nga Taonga Sound and Vision; Parliament; Government House; Te Papa; National Library of New Zealand; Pukeahu National War Memorial Park; Reserve Bank Museum; Great War Exhibition; Supreme Court; Holocaust Centre of New Zealand and Wellington Museum to develop and deliver a connected citizenship and commemoration visit experience across the capital for schools.
68. As part of this project, we also work with Positively Wellington Tourism to promote Wellington as a great place to visit to schools across New Zealand, and develop resources about the capital for teachers and students to use before, during and after a visit to enhance and enrich their learning from a trip to the capital.
69. **150 Years: 150 Buses** funded 109 free buses for 4,597 students from 56 decile 1-7 schools across the Wellington region to visit the heart of the capital during 2015 – the capital's 150th anniversary and the 100th anniversary of Gallipoli. Students learned about citizenship and identity or conflict and commemoration through visits to two or more of the city's nationally-significant institutions.

Highlights 2014/15:

- 109 free buses brought 4,597 students from 56 decile 1-7 schools across the Wellington region to visit the capital during 2015;
- The consortium met regularly and initiated shared planning and programming;

- **ChangeAgents**, a learning resource to help teachers deliver lessons about citizenship and commemoration before and after their visit to the city, was produced: <http://www.wmt.org.nz/resourcesEducation.html>;
- www.wellington.com/schools now provides assistance with school visit planning, suggested itineraries, editorial and a trip-planning tool for teachers on PWT's flagship website;
- Three trail sheets to help schools dig deeper into Wellington's stories as they walk across the city were launched: <http://www.wmt.org.nz/resourcesEducation.html>
- Two teacher professional development sessions for 55 teachers from lower decile schools highlighting Wellington as an education destination were delivered with excellent feedback;
- A research project involving 15 schools from **150 Years: 150 Buses** are taking part in work led by Victoria University's School of Education. This will help the project team refine ChangeAgents, propose itineraries and funding mechanisms for a wider initiative in the future. The research will help us to address questions about learning outcomes linked to educational school visits. This work has been featured at national and international conferences and has attracted funding support from the Ministry for Culture & Heritage.

Who participated in 150 Years: 150 Buses?

Council District	Schools	Students
Hutt City Council	11	1155
Upper Hutt City Council	5	359
Porirua City Council	11	1001
Wellington City Council	10	509
Masterton, Carterton and South	11	769
Wairarapa District Councils		
Kapiti Coast District Council	6	589
Other	2	215
TOTAL	56	4,597

Conclusion

70. To date most projects funded in the 2014/15 round are in progress or have been completed. Note that the Wairarapa Arts Festival Trust 2014/15 grant for Kokomai is on hold until June this year.
71. Full copies of reports from organisations are available on request.
72. Projects funded at the 2015/16 round are well underway and/or coming up and will be reported back to the Joint Committee at future meetings.
73. WRAF will be calling for funding applications from arts and environmental organisations during May this year. The application round will be open until the end of July 2016.
74. The next Joint Committee meeting to review funding applications is scheduled for 28 August 2016.

Author	Katie Taylor-Duke, Wellington Regional Amenities Fund Manager
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PROPOSAL TO REVIEW THE WELLINGTON AMENITIES FUND

Purpose

1. This paper outlines a two-stage approach to reviewing WRAF to ensure clarity of purpose, and to work towards gaining evidence about how the fund benefits the Greater Wellington region both economically and socially. The following review process is being proposed in response to feedback from recommendations made at the August 2015 Joint Committee meeting.

Recommendation

That the Joint Committee:

1. Receive the information.
2. Agree to the review process with stage one to begin immediately and stage two to begin in the new financial year 2016/17.

Background

2. The Fund is now well established, heading into its fifth year of operation and demand on it continues to grow. At the last funding round 23 applications were submitted and only 10 received funding.
3. The WRAF Guidelines (attached at Appendix One) outline why the fund was established, what it should deliver to (priorities for the region) and criteria that give applying organisations guidance.
4. These guidelines were drafted in 2010/11 and the two fund objectives, five priorities and more than ten criteria were deliberately broad to ensure that the fund would be accessible to a wide range of cultural and environmental organisations.
5. The current funding climate, particularly for cultural organisations, is relatively static across the country thereby increasing pressure on WRAF. It is therefore timely to review the fund to better define its purpose and refine and hone the fund objectives, priorities and criteria for ease of application and assessment.
6. A review will ensure that the Fund continues to benefit the region, is managed in a transparent and fair way and that eligible organisations have a clear understanding of what is funded and why.

Discussion

7. The review process outlined below has been broken down into two stages. It is recommended that stage one take place immediately (from April 2016) so that the results can be implemented in time for the upcoming funding round in July 2016.

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8. Stage two will take longer and is not time critical but should continue with the momentum of stage one. It is therefore recommended that work begin on this early in the new financial year 2016/17.

9. Stage one:

Review and refine the WRAF purpose, including objectives, priorities and criteria. This will involve working with Wellington City Councils Research and Evaluation team and with the WRAF Council Officers Group to:

- clarify the purpose and objectives of the fund
- define the term regional significance, either:
 - list what organisations are deemed significant in the region, or
 - wrap a definition around the term, for example, *'regionally significant organisations are those which have an established reputation for delivering high quality cultural/environmental events and/or activities that reach across the region and draw people to it – making Wellington the best place to live and to visit'*
- refine the priorities from five (5) down to two (2), for example the priorities that are clear and concise and fit with each Council's strategic objectives are:
 - Increase the entity's long-term contribution to the economy of the Wellington region.
 - Build, maintain and retain organisations that contribute to Wellington's status as an internationally competitive region.

10. Stage two:

Engage an independent researcher to carry out an economic and social impact study of WRAF that may include evaluation of:

- its reach across the region
- benefit to contributing councils (economic return on investment)
- benefit to funded organisations (economic and social return on investment)
- benefit to the population of the Wellington region (social return on investment)

Conclusion

11. The Wellington Regional Amenities Fund was established in 2011, and has now been supporting organisations to produce new work and strengthen and sustain their operations for four years.
12. It timely to review the role, purpose, effectiveness and relevance of WRAF after almost five years of funding decisions to cement the fund and to ensure it can grow in the future.
13. The review will give WRAF representatives and applying organisations clarity around the purpose of the fund and eligibility. It will also provide evidence based research that can be used by each council to validate their WRAF contribution.
14. The Wellington Regional Amenities Fund is a great opportunity for the environmental and cultural sectors to advance the well-being of the Wellington region and to sustain their organisations and develop innovative projects.
15. WRAF's strength and point of difference, from other Council grants, is that six of the region's territorial authorities have come together to support and strengthen Wellington's cultural and environmental infrastructure.

Attachments

Attachment 1 Wellington Amenities Fund Guidelines for Expressions of Interest

Author	Katie Taylor-Duke, Wellington Regional Amenities Fund Manager
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Guidelines for submitting an Expression of Interest Wellington Amenities Fund 2015/2016

Introduction

The Wellington Amenities Fund aims to ensure that regionally significant events and attractions that add to the attractiveness and vitality of the Wellington Region can be supported and sustained. Wellington City, Upper Hutt, Hutt City, Masterton District Council, Kāpiti Coast District Council and Porirua City have contributed to a combined fund of just over one million dollars to allocate to the region's top cultural and environmental assets.

The natural environment, visitor attractions, cultural festivals and arts organisations make Wellington a region where talent wants to live. Thanks to all the professionals and volunteers who make them thrive. The Wellington Amenities Fund demonstrates the regions commitment to our environment and to the arts.

Before completing your Expression of Interest please read the Fund Criteria at the end of these guidelines, on page 4. It is anticipated that Expressions of Interest will be between 5-8 pages long.

Process

Expressions of Interest (EOI) in the Wellington Amenities Fund (the Fund) are being sought by the Joint Committee. For details on the Joint Committee please see:

<http://wellington.govt.nz/services/community-and-culture/funding/wellington-regional-amenities-fund>

From 2015/16 the option for eligible organisations to apply for up to three years' funding in Year One of each Long Term Plan (LTP) period will be initiated. Therefore we will consider applications in this year's round and again in 2018/19, which marks the first round of the next LTP period. Please refer to the Fund Criteria, page 4 for information about *eligible* organisations. The fund will continue to be available for one-off projects on an annual basis.

EOI for the 2015/2016 round of the Fund need to be submitted to the Fund Manager from **Wednesday 1 July to midday on Friday 24 July 2015**. A group comprising Officers from the contributing Councils and the Fund Manager will review the EOIs and make recommendations to the Fund Joint Committee on **28 August 2015**.

The Joint Committee will decide which EOIs best deliver to the priorities of the Fund. On receipt of a satisfactory full application and budget, a contract will be signed before funding is released.

The contract will include detailed targets specific to the project and organisation(s) which will be reported on at the end of the funded period and at specified dates during the project period if appropriate.

Please provide the following information about your organisation (if more than one organisation is applying please provide this information for each organisation):

Organisation information

Organisation name:

Type of Organisation (e.g. charity/company):

Please include your incorporated Society No., Charitable Trust No. or Limited Liability Company No. if appropriate.

Website:

Postal Address:

Street Address (if different to above):

Key Contact Information (if more than one organisation is applying please nominate one person as the key contact)

Name:

Position:

Mobile Number:

Phone Number:

Email Address:

Postal Address:

Delivery to the Fund's Priorities and Criteria

Please explain how your activity, project or event will deliver to the priorities of the Fund. (Please note that it is not expected that all activities, projects or events will deliver to all of the five priorities)

The five priorities are:

1. Demonstrate a need for financial assistance to maintain its current operations or extend the reach of its operations across the Wellington region.
2. Increase the entity's long-term contribution to the economy of the Wellington region.
3. Address gaps in, extend or develop the arts, culture or environmental ecosystems, calendar of activities and events in the Wellington Region.
4. Display regional partnerships with Councils and other organisations in order to leverage mutual benefits.
5. Build, maintain and retain organisations that contribute to Wellington's status as an internationally competitive region.

Please explain how your organisation and activity, project or event fit with the criteria of the Fund. The Fund criteria are on page 4 of these guidelines.

Proposed Activity, Project or Event Description:

Please describe your proposed activity, project or event and include information on the following:

- An overview of the key people involved in its delivery
- A brief description of the organisation(s) involved which may include links to websites
- A proposed timeline for key aspects of the activity, project or event
- Explain how your activity, project or event will benefit and connect with the wider Wellington Region

If funding is approved in principle you will be asked to provide more details about the activity, project or event and your organisation.

Proposed Budget

Please provide a budget overview including summary income and expenditure

- Income should include any anticipated income from ticket sales or merchandising, sponsorship or other local or government funding or grants and value-in-kind support.

If funding is approved in principle you will be asked to provide a more detailed budget.

Information or advice on your Expression of Interest

If you have questions or would like to discuss your proposed activity, project or event(s), please contact the Fund Manager:

Katie Taylor-Duke
Ph: 04 803 8021
Mob: 021 227 8021
Email: Katie.Taylor-Duke@wcc.govt.nz

Submitting your Expression of Interest

Please email your Expression of Interest by 12pm on Friday 24 July 2015 (as a pdf) to Katie Taylor-Duke, Wellington Amenities Fund Manager at email: Katie.Taylor-Duke@wcc.govt.nz.

Wellington Amenities Fund – Priorities and Criteria

Purpose of scheme

The Fund has been established to support:

- a. eligible entities of regional significance with day to day operational expenses and
- b. new innovative projects that will achieve identified priorities for the region.

The Fund is focused on arts¹, cultural² and environmental attractions and events to support and add to the attractiveness and vitality of the Wellington region.

It has been agreed that this means that the Fund is focused *only* on 'arts, cultural and environmental attractions' and 'arts, cultural and environmental events' rather than '*any event*' that meets subsequent criteria.

Regional Priorities

Applications will be assessed on how strongly they deliver to these priorities. The application should strongly deliver to at least one regional priority and applications that can show how they deliver to more than one will have a stronger case for funding.

The organisation or project will:

1. Demonstrate a need for financial assistance to maintain its current operations or extend the reach of its operations across the Wellington region.
2. Increase the entity's long-term contribution to the economy of the Wellington region.
3. Address gaps in, extend or develop the arts, culture or environmental ecosystems, calendar of activities and events in the Wellington Region.
4. Display regional partnerships with Councils and other organisations in order to leverage mutual benefits
5. Build, maintain and retain organisations that contribute to Wellington's status as an internationally competitive region.

Who is eligible for funding?

Arts, Cultural and Environmental organisations of regional significance are eligible for either Operational Funding or Project Funding for projects, activities or events of regional significance and benefit.

It is anticipated that most eligible organisations will be based in the Wellington Region but organisations from outside the region that can show how their project will bring significant benefit to the region, will be considered for funding.

From 2015/16 applicants will be able to apply for funding for up to three years in Year One of each LTP for Operational Funding or for Project Funding for projects, activities or events that span or develop over this time; or for the already established one year period for a single project, activity or event.

Individuals cannot apply to the Fund.

Funding Criteria

General Criteria

- Your project makes a positive contribution to achieving the objectives of the Wellington Amenities Fund. Namely to support entities of regional significance with **day to day operational expenses** or **new innovative projects**.
- The Fund is focused on arts, cultural and environmental attractions and events to support and add to the attractiveness and vitality of the Wellington Region for residents and visitors to the region.

¹ Arts attractions and events can include the following artforms: *performing arts* (such as dance, theatre, music); *visual arts* (ceramics, drawing, painting, sculpture, architecture, printmaking, photography, film, video, design and crafts); *literature* (fiction, non-fiction, essays, poetry); *inter-arts* (such as new-media and digital work); and *pan art-form festivals*.

² Cultural attractions and events can include the following groups: ethnic, community and specific interest groups.

- The project or organisation is based in, or delivering significant benefits to the Wellington region. Benefits should be focused on one or more of the regional authorities contributing to the Fund (Wellington City, Hutt City, Upper Hutt City, Kāpiti Coast, Masterton District and Porirua City).
- The applicant is a legally constituted group or organisation, not an individual or individuals.
- The applicant provides evidence of: sound financial management, good employment practice, clear and detailed planning, clear performance measures, and demonstrated ability to report back on past funding as appropriate.
- Organisations with existing funding agreements for operational expenses with one or more of the six Councils contributing to the Fund are eligible to apply for additional operational expenses. They will need to demonstrate what additional benefit to the wider region funding from the Fund will achieve.
- Failure to report adequately on past funding will result in a group not being eligible to apply for future funding until they have satisfactorily reported back on their past funding.
- The organisation or project should show evidence of community support, collaboration and building partnerships with other organisations (e.g. letters of support from other organisations / leaders).
- The principal intent of the organisation or project is not for private or commercial financial gain, though such gains may occur as a side effect of the project.
- Funding for Capital Projects will be considered by the Fund.

Operational Funding for Organisations of Regional Significance

1. The organisation will provide economic benefit to the region, and/or
2. The organisation will increase audiences and/or visitors across the Wellington region, and/or
3. The organisation will increase regional participation and collaboration in projects.

In addition organisations will:

- Be recognised as providing an existing regionally significant facility or service that contributes to the wellbeing and attractiveness of the Wellington Region as a place to live and visit.
- Provide evidence of the regional benefit of their project, service or facility to residents of and visitors to the Wellington region.
- Demonstrate that the facilities and services they provide are not otherwise generally available to residents and visitors to the region.
- Demonstrate good financial and administrative management and have good governance and an excellent track record. A copy of the organisation's strategic or business plan should be attached to the application.
- Provide evidence of structures to ensure that all regional funding provided will be used for facilities and services benefitting Wellington Region residents and visitors.
- Have audited financial accounts covering the previous three financial years.
- Show that the funding will be used for core business expenses and improve the applicant's ability to maintain its current operations or extend the reach of its operations across the Wellington region.

Project Funding - for Projects of Regional Significance and Benefit

1. The project will provide economic benefit to the region, and/or
2. The project will increase audiences and/or visitors across the Wellington region, and/or
3. The project will increase regional participation and collaboration in projects.

In addition the project:

- Must show innovation.³
- Must show economic and / or other benefits to the community.

³ Innovation involves the creation of value out of new ideas, products, experiences, services, or ways of doing things.

The project may not rely on established ideas, forms or ways of working, and may investigate new ways of working.

Actual innovation will depend on context (when and where the project is to happen). It may exist in the form of the project, the process of creation, the way the project is presented, and the ways the project engages with its audience.

Innovation may also be found through the refining of an existing project or the scaling up of a project.

-
- Must show reach across the Wellington region.
 - Must explain how it will highlight or enhance the uniqueness of the Wellington region.
 - Will expand the capacity, range or level of similar types of services in the community.
 - Will have involved users in identifying the need for the project.