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**REPORT 2**  
*(1215/52/IM)*

## **ARTS AND CULTURE STRATEGY – FEEDBACK ON CONSULTATION**

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### **1. Purpose of Report**

This report presents the results of consultation on the draft Arts and Culture Strategy. It seeks Committee agreement to recommend to Council that it adopt the Arts and Culture Strategy.

### **2. Executive Summary**

Arts and cultural activities are essential contributors to Wellington’s identity, distinctiveness, and position as a sophisticated, tolerant and exciting location for residents and visitors. In order to respond to a number of new challenges and opportunities in the sector (and to ensure alignment with the Wellington Towards 2040: Smart Capital strategy), a draft Arts and Culture Strategy was developed and released for consultation on 19 September 2011.

Overall the strategy has been well received with 80% of those who completed submission forms ‘strongly supporting’ or ‘supporting’ the strategy’s vision. In response to feedback, the strategy has, however, been updated with a revised vision, increased recognition of mana whenua artistic and cultural values and to respond to and to broaden the requirements around ‘access’ to incorporate both physical and sensory forms of impairment (See Appendix 3).

It is proposed to implement the initiatives identified in the draft strategy. Prioritisation of the initiatives for implementation will be determined both by the strategic priorities in the Council’s Long Term Plan and feedback received through submissions to this draft strategy. Furthermore, following feedback on the three catalyst projects, officers will investigate whether their aims can be achieved through existing activities undertaken by others, before attempting to pursue them as outlined in the draft strategy.

Following analysis of the submissions, officers recommend that the Arts and Culture Strategy be adopted, and the report seeks Committee agreement to recommend the updated Strategy to Council for adoption.

### **3. Recommendations**

Officers recommend that the Committee:

1. *Receive the report.*

2. *Note that a total of 139 written submissions on the Art and Culture Strategy were received. 17 oral submissions were heard on 3 and 17 November 2011.*
3. *Note that of the 139 written submissions, 118 submission forms were completed, and of those responding to 'Q1: Do you support or oppose the draft vision', the results were:*
  - *49 strongly supported and 45 supported the draft vision (80% of total forms completed)*
  - *15 were neutral on the draft vision (12% of total forms completed)*
  - *6 opposed and 3 strongly opposed the draft vision (8% of total forms completed)*
4. *Note that the analysis of submissions identified a number of issues raised by submitters. These (and officers' responses) are attached as Appendix 1.*
5. *Note that a summary of responses from submitters to the catalyst projects and some initiatives in the draft strategy is attached as Appendix 2.*
6. *Note that, following analysis of submissions, a revised Strategy has been developed in Appendix 3.*
7. *Note that initiatives identified in the draft strategy will be presented for consideration as part of the 2012/22 draft Long Term Plan deliberations, which will include prioritisation of existing funding.*
8. *Recommend to Council that it adopt the Arts and Culture Strategy.*
9. *Agree to delegate to the Portfolio Leader for Arts and Culture and the Chief Executive the authority to amend the Arts and Culture strategy to include any amendments agreed by the Committee and any associated minor consequential edits.*

## **4. Background**

### **4.1 Wellington City Council and the Art and Culture Sector**

As the capital of New Zealand, Wellington is home to national and regional organisations that care for the nation's heritage and present high quality contemporary art and cultural experiences.

Arts and cultural activities are essential contributors to Wellington's identity, distinctiveness, and position as a sophisticated, tolerant and exciting location for residents and visitors. The Council currently invests over \$22 million per annum to support and develop the city's arts and cultural sector, city identity and brand. The Council also performs a number of other roles such as facilitating relationships, supporting groups and individuals actively involved in the arts, promoting arts to the community and visitors to Wellington.

## 4.2 Responding to Threats and Opportunities in the Art and Culture Sector

The environment for arts and cultural activity in Wellington has changed over the last decade and the city is facing a number of challenges and opportunities that it has to respond to. In order to address the challenges and to ensure alignment with the *Towards Wellington 2040: Smart Capital* strategy, a draft Arts and Culture Strategy was developed which identified three strategic priorities (each with three strategic focus areas and a catalyst project) as follows:

<b>Strategic priority</b>	<b>Focus Areas</b>	<b>Catalyst project</b>
<b>Enabling the best and boldest of arts and contemporary culture</b>	<ul style="list-style-type: none"> <li>• Reinvigorate the capital city cultural experience</li> <li>• The city as a hothouse for talent</li> <li>• A city of ideas providing inspiration to all</li> </ul>	Channel Wellington
<b>Diverse experiences by diverse communities</b>	<ul style="list-style-type: none"> <li>• Wellington as a region of confident identities</li> <li>• Active and engaged people</li> <li>• A centre for creative learning</li> </ul>	An 'Arts in Community and Education' Trust
<b>Thriving Creative Enterprises</b>	<ul style="list-style-type: none"> <li>• Our creative future through technology</li> <li>• Enabling creative enterprise</li> <li>• An internationally connected creative sector</li> </ul>	Festival of Creative Learning

The Strategy also outlined a schedule of potential initiatives that could be implemented over the next three years (2012-2015).

Following feedback from the submissions, further work will be required to examine the feasibility of and options for the three catalyst projects. Some of the catalyst projects and other initiatives overlap with other Council strategies (in particular, the Digital, Economic Development and Events strategies). Other initiatives will be delivered through, or in partnership with, other entities

It is proposed that initiatives identified in the draft strategy will be presented for consideration as part of the 2012/22 draft Long Term Plan deliberations. It will involve prioritisation of existing funding, from the 2012-13 financial year onwards, as set out in the 2009-19 Long Term Council Community Plan.

## 5. Discussion

### 5.1: Consultation on the Strategy

Significant consultation on the draft strategy has taken place.

Initially, arts organisations and individuals were given the opportunity to inform the development of the draft strategy. Council officers met with individual arts groups, presented at networking sessions (for example the Community Arts Network and the Pacific Arts Forum) and hosted two

workshops (2 and 5 August 2011) to introduce and receive feedback on the proposed draft.

Once the draft had been finalised by Council at its Strategy and Policy Committee meeting of 8 September 2011, the draft was released for formal consultation. The draft strategy was accompanied by a Council generated feedback form which submitters could use as the basis for their feedback.

Submissions on the draft strategy were accepted between Monday 19 September 2011 and Friday 14 October 2011. One advertisement was placed in the 'Our Wellington' page of the Dominion Post. Hard copies of the discussion document were mailed out to key stakeholders including tertiary education institutions and *mana whenua* partner organisations. Copies were available online on the Council website and also distributed through community centres, libraries and the service centre. The Council also hosted two question and answer sessions on the draft strategy on 4 October 2011.

### 5.1.1 Feedback from consultation

A total of 139 written submissions on the draft Art and Culture Strategy were received. 40 of the written submissions were submitted by a group of young people as part of their social studies course.

17 oral submissions were also heard on 3 and 14 November 2011. A full summary of responses to the catalyst projects and initiatives is included as appendix 2 to this paper. Copies of submissions were also provided for the Councillors Lounge.

Of the 139 written submissions, 118 responded to Q1: Do you support or oppose the draft vision as follows.

- 49 strongly supported and 45 supported the draft vision (80% of total forms completed)
- 15 were neutral on the draft vision (12% of total forms completed)
- 6 opposed and 3 strongly opposed the draft vision (8% of total forms completed)

With respect to the three strategic priorities outlined in the draft Arts and Culture Strategy, the following responses were received:

Strategic priority	Response
<b>Enabling the best and boldest</b>	<ul style="list-style-type: none"> <li>• 98 strongly supported or supported</li> <li>• 14 were neutral</li> <li>• 3 opposed or strongly opposed</li> </ul>
<b>Diverse experiences by diverse communities</b>	<ul style="list-style-type: none"> <li>• 98 strongly supported or supported</li> <li>• 15 were neutral</li> <li>• 2 opposed or strongly opposed</li> </ul>
<b>Thriving Creative Enterprises</b>	<ul style="list-style-type: none"> <li>• 99 strongly supported or supported</li> <li>• 15 were neutral</li> <li>• 2 opposed or strongly opposed</li> </ul>

With respect to feedback on the potential catalyst projects and initiatives contained within the strategy, the following percentage of submitters indicated that they either strongly supported, or supported them, as follows:

<b>Catalyst project/initiative</b>	<b>Support from submitters</b>
Increase the Cultural Grants Pool	69.8%
Provide funding to give creative people access to under-used commercial spaces	66.9%
Investigate ways to increase children/young people's access to new technology for creative purposes	63.3%
Partner with Wellington based education institutions to stage <i>Festival of Creative Learning</i>	61.8%
Progress a new event that will showcase creative experience and groups using technology	60.4%
Fund annual forum where creative sector present and learn from activities of previous year	59.7%
Support establishment of <i>Arts in Community and Education Trust</i> or another means to facilitate training and arts projects in education and community setting	58.3%
Reinstate Public Art Fund to its 2009 level	56.9%
Increase funding for Toi Pōneke Arts Centre	51.8%
Provide funding to look at establishing <i>Channel Wellington</i>	49.6%

### **5.1.2 Issues Identified from the Consultation Process**

A number of recurring issues were identified from analysis of the submissions received. Officers have responded to each of these below.

- *Submitters questioned the focus on “contemporary” in the vision statement*

Use of the word ‘contemporary’ in the vision statement was an attempt to give the strategy a clear focus, which would enable Council to target its efforts and resources in response. While the majority of respondents supported the vision (as above), some key stakeholders identified valid issues with the use of this term. These included confusion around its meaning, and the importance of cultural traditions as well as contemporary culture. Therefore, it is recommended that the word ‘contemporary’ is removed from the vision. The vision will therefore read:

***“Wellington is the place for all people to experiment with, learn about and experience New Zealand’s arts and culture”.***

- *The issue of access to venues was raised*

A number of submitters indicated they did not feel that Council venues are accessible in terms of cost and consideration of their needs as users. This included an oral submitter (Pati Umaga) who described how Council venues are not accessible to performers with physical disabilities. In terms of the range of venues available in the city, there is not a consensus in the submissions on

where the need is in terms of a venue of specific capacity. The greater identified need is to increase access to existing spaces

It is, therefore, proposed to use the strategy as a basis to enter into negotiation with Wellington Venues Ltd to develop an appropriate service level agreement to enable arts and cultural organisations with appropriate access to Council venues.

Also, as proposed in the draft strategy, Council will consider how it can facilitate access to unused or under-used spaces for creative purposes.

- *Some submitters felt the strategy should prioritise established and or professional entities*

It is not the intention of the strategy to prioritise new initiatives or community arts activity ahead of the professional entities based in the city. The strategy recognises and reinforces the importance of Wellington's national and regional cultural entities. It proposes a number of actions to maintain the resilience and sustainability of these entities in response to the challenges they face. These include:

- Actively advocating to central government and other funders on the importance of Wellington based national and regional cultural organisations.
- Advocating for a regional mechanism to fund cultural entities that deliver regional benefit.
- Facilitating relationships, and if appropriate operate programmes, that increase private sector (including businesses and individual arts supporters) support for Wellington based cultural entities.

The Council's role as an advocate has been more explicitly described on page 4 of the revised strategy.

In addition to this, Council will:

- Review its funding agreements with entities to ensure alignment with priorities in the final Arts & Culture Strategy and the Wellington Towards 2040: Smart Capital Strategy.
- Review funding levels for these organisations based on the strength of alignment.

However, there is also a need for Council to place an emphasis on the needs of the public in terms of their direct participation in arts experiences. Consequently the strategy proposes a programme of activities for community arts projects involving professional artists.

- *Submitters wanted Council to be clearer about its priorities and the role it will play in regards to the initiatives in the strategy.*

Officers will prioritise and identify appropriate Council roles in relation to the initiatives in the strategy based both, on Council's priorities in the 2012-22 Long Term Plan and in response to feedback from submissions on this draft strategy.

Council will approve these through the usual business processes (e.g. Grants Subcommittee etc.).

- *The strategy does not reflect mana whenua artistic or cultural values*

In response, officers agree that the strategy could more clearly reflect the importance of mana whenua artistic and cultural values. The introduction on page 1, the commentary on page 6 and actions on page 8 of the attached draft have been changed to reflect this.

- *The strategy focuses on physical accessibility but not other forms of impairment*

The Council's Accessibility Advisory Group commended the strategy's commitment to require organisations and events that receive recurring Council funding to enact an accessibility policy. However, it felt that this only included physical accessibility and so asked that this to be extended to include sensory access for the hearing and visually impaired. Officers had not intended the strategy to have this narrow focus so changes have been made on page 10 of the attached draft to reflect the Group's recommendation.

## **5.2 Proposed Next Steps**

Once the Arts and Culture Strategy is approved, a range of ongoing actions to implement it will be carried out through Council's normal processes. These will include (but not be limited to):

- a review of Council's cultural grants criteria and areas of focus to reflect the new priorities and intent of the arts and culture strategy
- reviewing funding agreements with cultural institutions so they reflect the new priorities and intent of the arts and culture strategy
- using the strategy to inform its Letter of Expectation and Statement of Intent with the relevant Council Controlled Organisations
- the development of an appropriate service level agreement with Wellington Venues Ltd that enable appropriate access for arts and culture groups to Council venues
- the development of a performance framework to measure the impact of the strategy on its outcomes.

These will be reported to Council through the usual business processes (e.g. Grants Subcommittee etc.)

Further work will also be carried out by the City Arts unit on the catalyst projects. It will investigate whether the aims of these projects can best be delivered through existing programmes operated by external entities or through the more active involvement of Council.

### **5.3 Financial**

There are no immediate financial impacts proposed in the new Arts and Cultural Strategy.

### **5.4 Climate Change**

There are no climate change impacts or considerations in this paper.

## **6 Conclusion**

Consultation on a draft Arts and Culture Strategy resulted in 139 written submissions and 17 oral submissions. After analysis of the submissions, Officers recommend that the updated Arts and Culture Strategy be adopted.

This report seeks Committee agreement to refer the updated Strategy to Council for consideration and adoption.

## **7 Appendices**

Appendix 1: Analysis of issues

Appendix 2: Summary of responses catalyst projects and some initiatives

Appendix 3: Arts and Culture Strategy

Contact Officer: *Martin Rodgers, Senior Strategic Planner*

## **Supporting Information**

### **1) Strategic Fit / Strategic Outcome**

*The strategy has been developed in response to the goals of the Towards Wellington 2040: Smart Capital Strategy. Consequently, its implementation will contribute to achieving the community outcomes in Council's 2012-22 Long Term Plan.*

### **2) LTCCP/Annual Plan reference and long term financial impact**

*The strategy relates to each of the activity areas contained within the Cultural Well-being section of the current LTCCP plus some of the activity areas under the Economic section. There are no financial impacts at this stage.*

### **3) Treaty of Waitangi considerations**

*Submissions from mana whenua were considered and changes made to the draft strategy as a result.*

### **4) Decision-Making**

*This is not a significant decision.*

### **5) Consultation**

#### **a) General Consultation**

*Submissions on the draft strategy were accepted between Tuesday 18 July 2011 and Friday 9 September, 2011. One advertisement was placed in the 'Our Wellington' page of the Dominion Post. Hard copies of the draft strategy were mailed out to key stakeholders including tertiary education institutions and partner organisations. Copies were available online on the Council website and also distributed through all community centres, libraries and the service centre. The Council also hosted two question and answer sessions on the draft strategy in October 2011.*

#### **b) Consultation with Maori**

*Mana whenua were provided with a copy of the draft strategy and provided with an opportunity to make both written and oral submission.*

### **6) Legal Implications**

*There are no specific legal implications in this report.*

### **7) Consistency with existing policy**

*This report concerns the adoption of a new Arts and Culture Strategy which will supersede the existing Cultural Well-being Strategy.*

## Appendix 1: Analysis of Issues Raised in Submissions

It is unclear what is meant by ‘contemporary’/ The WCC Strategy should not prioritise contemporary art and culture	Officers’ Response
<p>We challenge the inclusion of the word contemporary. This word has the potential to confuse and polarise artists, audiences, funders and communities. We would strongly support this visions without this one word (<b>Chamber Music NZ</b>)</p> <p>I think the council should stop using contemporary as an example as it give people the feeling that all they want to do is bring in more modern arts (<b>Freya Drawbridge</b>)</p> <p>Why the word ‘contemporary’ and there is no mention of opportunities to perform (<b>RNZB</b>)</p> <p>An emphasis on contemporary culture is well and good, but we need to acknowledge the important role the established cultural artists and organisations have had in promoting Wellington to the position it enjoys at the moment. The NZSO, the Royal NZ Ballet as examples have international reputations as does NBR NZ Opera and our theatre and choral entities. (<b>Orpheus Choir</b>)</p> <p>The vision immediately says what the city wants people to do but perhaps they should think not only of the contemporary style as there are many different tastes of art people have. (<b>Ngaere Jemnkins</b>)</p> <p>For improved ease of understanding with regard to the City Council’s vision, funding role and priorities, the strategy could explain more clearly how the City Council distinguishes between, and defines “heritage”, “traditional” and “contemporary” arts and culture. Otherwise the Council’s strategic vision can be interpreted to mean something that was not originally intended (<b>Creative NZ</b>)</p> <p>We also agreed with others at the forum that ‘access for all’ is an important concept to include within the vision. – Wellington is the place to access, experiment with, learn about and showcase New Zealand’s contemporary culture (<b>NZ School of Dance</b>)</p> <p>Also we would appreciate greater clarity around the word “contemporary” in the vision. Does this indicate that Council sees support of “contemporary” arts as a priority? If so, how does Council define “contemporary” in this context? (<b>Vector Wellington Orchestra</b>)</p>	<p><i>It is recommended that the word ‘contemporary’ is removed from the vision.</i></p>

<b>It is unclear what is meant by ‘contemporary’/ The WCC Strategy should not prioritise contemporary art and culture</b>	<b>Officers’ Response</b>
<p>We have reservations about focusing the vision so specifically on the contemporary. We put a strong emphasis in our own exhibition programme on contemporary and innovative work, but not to the exclusion of other works. We note that much innovative work springs from an environment which cherishes and displays arts and culture in all its forms- traditional as well as contemporary – and it is important that the WCC strategy recognises and reflects that. For that reason we would like to see the vision expressed in rather more general terms, perhaps through omitting the word “contemporary” in the vision statement (<b>NZ Portrait Gallery</b>)</p> <p>I do not want old styles of art to be less encouraged and displayed. Old art styles are interesting in a different way to newer styles and are just as bold and entertaining as new styles (<b>Risa Takahashi</b>)</p> <p>We are strongly opposed to the focus on the word ‘contemporary’ in the vision statement. This is a very limiting term, and council staff, arts presenters and practitioners will spend a great deal of time trying to work out what it means. (<b>Wellington Chamber Music Trust</b>)</p> <p>By limiting its focus to ‘contemporary’ art forms, the draft strategy fails to reflect the importance of heritage arts, culture and traditions on which the contemporary is built, and on which Wellington’s reputation as the ‘arts capital’ of New Zealand is justly founded (<b>Wellington Chamber Music Trust</b>)</p> <p>Whilst we strongly support this vision, we have interpreted the words ‘contemporary’ and ‘New Zealand’ liberally to include traditional art forms and non-New Zealand works. To use this vision to slavishly prioritise ‘contemporary’ works over ‘traditional’ ones, or to undervalue the artistic contribution of non-New Zealanders would be doing the community a massive disservice. (<b>Te Koki, NZ School of Music</b>)</p> <p>The MHF also supports increased visibility of traditional and contemporary Pasifika, Asian Arts and culture. (<b>MHF</b>)</p> <p>The vision of the strategy recognizes the value of heritage and cultural art forms in forming contemporary arts but fails to consider customary Maori art as a developing art form resulting from continued long-term revitalization efforts. Continuing impacts of Maori artistic revitalization to development of modern Wellington arts culture; contemporary Maori, and New Zealand artworks are not considered. Contemporary Arts &amp; Culture Strategy would be a more correct reflection of the scope and intended outcomes of this draft. (<b>Te Runanga o Toa Rangatira Inc</b>)</p>	

<p><b><i>The Strategy needs to address the issue of reduced access to city Venues/ Spaces and the overall shortage of appropriate venues</i></b></p>	<p><b>Officers' Response</b></p>
<p>Providing cheap studio spaces for young artists, performance rooms and stages will actually make growing creative artists want to stay in the city and not move cities to find cheaper and better options. <b>(Wellington Youth Council)</b></p> <p>Increasing community access to venues and empty buildings should be a priority, as it would be easy to administer and have high, positive impact on the community. Letting Space have been a successful contemporary art example of this, and the Council could provide a service here of facilitating and maintaining relationships between artists and property owners (effectively match-making relationships) <b>(Enjoy Public Art Gallery)</b></p> <p>Funding arts space rentals (unused commercial buildings, Toi Poneke etc) needs further thought and investigation. Unused space is becoming more affordable and sponsorships may be available. However, access to Council funded venues needs to be affordable. <b>(NZ international Festival)</b></p> <p>I think the annual forum, assisting artists to access underutilised commercial space and Channel Wellington ideas are excellent new and bold ideas. <b>(Patrick Geddes/Nota Bene Inc.)</b></p> <p>Venue hire and service charges have increased by a cumulative 117.9%, significantly more than CPI increases of 23.7% over that period. These venue hire and services charges are often higher than the fees we pay our artists to perform. <b>(Wellington Chamber Music Trust)</b></p> <p>In 6.1 it states “arts practitioners are telling us that changes to the way the Council operates are reducing access to its venues and the ease with which cultural activities can take place.” We agree with this assessment. We think careful consideration needs to be given to the financial expectations placed upon such a private company (even if controlled by WCC) and how this may impact on the pricing and resulting accessibility to Council controlled venues such as theatres and concert halls. <b>(Nota Bene Inc)</b></p> <p>There is a lack of small/medium size performance space. The Ilott theatre isn't great acoustically and is far too expensive for small groups unless they have significant funding. <b>(Matthew Allison)</b></p> <p>I support most of these strategies, especially funding artists to present their work in under used commercial spaces. <b>(Savanna Ferrel)</b></p>	<p><i>It is, therefore, proposed to use the strategy as a basis to enter into negotiation with Wellington Venues Ltd to develop an appropriate service level agreement to enable arts and cultural organisations with appropriate access to Council venues.</i></p> <p><i>In addition to this, Council will consider how it can facilitate access to available and/or under-used spaces for creative purposes.</i></p>

We expect the Council to provide affordable access to world-class and fit for purpose venues, and to stay abreast of new technologies. (**Chamber Music NZ**)

We propose an increase in the Venues Subsidy funding to make access to Council venues more affordable for arts presenters. The current funding allocations are coming under increasing pressure as more arts presenters are being forced to apply for funding support to enable them to continue presenting arts and cultural experiences for their audiences. (**Wellington Chamber Music Trust**)

There is opportunity to improve and develop showcasing local talent. Improving empty unutilised spaces by getting local artists to do murals on them are a good way to expose the artists and talent as well as rejuvenate the spots (**Lyric Dixon**)

There is no mention of the new venues structure - surely a huge opportunity for all those involved in performing - local, national and international. (**RNZB**)

Try to arrange art and other displays in vacant shop spaces and windows while owners are waiting to re-let the premises. (**David Underwood**)

There is a lack of small/medium sized performance space. The Ilot theatre isn't great acoustically, and is far too expensive for small groups unless they have significant funding (**Matthew Alison**)

Affordable performance venues/rehearsal spaces. Centres for community classes in music that are well resourced. Development of primary school music across the city (**Community Music Junction**)

Affordable, well - appointed, accessible rehearsal and performance spaces. A register of locations would be a good starting point.

The management of Wellington Venues (Town Hall etc.) has become very 'clinical' and management driven. They are beyond the reach of community groups (not just financially) who feel unwelcome in these venues. (**Carol Shortis**)

Providing artists with funding to revitalise unused spaces is a great idea for us it will make Wellington area vibrant and very now instead of boring and deserted. We can show off what makes Wellington, Wellington and make every part of Wellington exciting and attractive for tourists. (**Jessica Ford**)

Giving Artists under used space is a great idea. It will encourage artists to give to their community and will improve Wellingtons arts and culture environment (**Phoebe Lockwood**)

I would like to echo the sentiments of my colleague, Jian Liu, in regards to the lack of quality performance spaces and opportunities in Wellington. (***Inbal Megiddo - NZSM***)

There is a need for an affordable mid size performance venue in the city - like the new Q theatre in Auckland. The Council needs to look at the assets it has and what more widely exists (e.g. Soundings Theatre) and lead the way to find the right balance of appropriately sized and resourced performance venues. (***DANZ***)

Affordable real estate and accessible, efficient infrastructure are the primary magnets for creative enterprises. (***NZ Film Festival Trust***)

The city needs a 600 to 800 flexible theatre (black box) space for presentation of contemporary performing arts productions. (***NZIAF***)

Affordable performance venues/rehearsal spaces. Centres for community classes in music that are well resourced. (***Community Music Junction***)

Provide community education and opportunities for get involved in our chosen art form. Provide spaces in the city at affordable costs for h rehearsal and performances. Provide funding to encourage public participation and provide outreach.()

The management of Wellington venues (i.e. Town Hall) has become very 'clinical' and management driven. They are beyond the reach of community groups (not just financially) who feel unwelcome in these venues. (***Carol Shortis***)

Not less of but venues deals for local artists - needs a relook. (***Footnote Dance***)

The Council must ensure the affordability and appropriateness of venues and public spaces to take into account the needs of the creative sector when developing new public spaces (***Mental Health Foundation***)

It would be good to allocate more days, and more support around other rooms that organisations have available for use by artists looking for practice rooms (***Suzanne Tamaki***)

<b>The strategy needs to address the different needs of established professional entities/events and new and community entities/events</b>	<b>Officers' Response</b>
<p>There seems to be a focus on increasing participation or, perhaps, a community focus to many of these initiatives. This is, of course, important. To most artists of any notable ability, however, discriminating activities that are innovative and of a high calibre takes priority. There is a tendency to diffuse support and attention beyond those who could be considered "professional arts practitioners" to amateurs, in order to boost statistical (rather than aesthetic) responses to the arts (<b>Chris Gendall</b>)</p> <p>The draft strategy does not acknowledge that the historic basis of Wellington's competitive advantage in the arts has been an uncompromising approach to excellence in 'high arts' (i.e. classical music, dance, theatre). (<b>Vector Wellington Orchestra</b>)</p> <p>The Council needs to develop these initiatives in consultation with Wellingtons 'senior' institutions to ensure they are workable and deliver results to the arts community as well as the community more generally. (<b>Vector Wellington Orchestra</b>).</p> <p>The Council needs to prioritise and protect professionalism and quality in the arts and cultural sector as in other similar sized capital cities, e.g. Dublin, Edinburgh. Investment in quality professional infrastructure brings extraordinary economic, social and cultural benefits to the city. (<b>NZ international Festival</b>)</p> <p>The presence of clusters of excellence above also drives excellence in other clusters, for example the strength in the Theatre and Performance cluster in Wellington is strongly driven by the presence of the education institutions and the abundance of highly-skilled film, music, literary and performance craft industries. Much of the high quality standards of excellence fro these clusters are driven by Wellington's status as Capital City and the strategy for Wellington's Arts and Culture should champion this status very strongly. (<b>Arts Wellington</b>)</p> <p>No mention of leading national organisations playing a leadership role to help deliver some of the community activity. (<b>Amanda Skoog, RNZB</b>)</p> <p>A strong emphasis on community – this is a good thing but not as the key focus for a strategy (which it appears to be) especially of Wellington wishes to remain the cultural capital. (<b>Amanda Skoog, RNZB</b>)</p> <p>Wherever possible the Council should work with established cultural organisations to achieve its goals. Likewise, cultural organisations need to work more collaboratively as a sector to create a healthy, vibrant, creative capital.</p>	<p><i>It is not the intention of the strategy to prioritise new initiatives or community arts activity ahead of the professional entities based in the city. The strategy recognises and reinforces the importance of Wellington's national and regional cultural entities. It proposes a number of actions to maintain the resilience and sustainability of these entities in response to the challenges they face.</i></p>

**(NZIAF)**

I believe a lot of these proposals need t leverage from existing organisations and activity. So while I agree with the ideas I would be opposed to the Council funding parallel or competing activity. The Council needs to take a longer term view of how they fund events, many events are short-term in nature yet get far more of the funding that longer more permanent infrastructure that provides economic impact throughout the year not just in specific time frame (**Stephen Blackburn**)

A lot of these proposals need to leverage from existing organisation and activity, so while I agree with the ideas, I oppose the council funding parallel or competing activity.  
(**Stephen Blackburn**)

I think funding for new projects such as the Wellington channel and new events should be a lower priority. It is more important to further develop and extend existing projects (**Lucy Prestridge**)

We should keep existing arts / culture organisations but if they have a lack of interest from the public then think about canning the ones which have a lack of support from the public (**Bella Cleary**)

The emphasis on new initiatives does not seem to acknowledge the challenges facing several of city's existing cultural institutions, or capitalise on the success of established committed players (**NZ Festival Trust**)

Council should make the art experiences we already have better before moving on to creating new art experiences. This is because; starting something new takes a lot of time, whereas improving something that we already have doesn't take as much time. If the existing art experiences are enhanced, the public would have something to rediscover and enjoy while the new art experiences are being established (**Rita Takahashi**)

Wellington is home for a number of educational institutions which have creative and cultural endeavour at the heart of their missions. Collectively they attract large numbers of students to the city to study subjects such as theatre, creative writing, film and digital design. Many of the staff who teach these students are recognised practitioners in their own right. In the current draft the contribution of these institutions and the potential to more actively engage them in the creative and cultural life of the city is recognised in the vision statement but not fully developed. (**Deborah Willis**)

The great arts institutions of a country should be found in a capital city – we need to continue to make more of our capital city status and take pride and have strategy that supports these capital city institutions both the traditional

and contemporary institutions in both their bricks and mortar and in their creative head space. **(PWT)**

I would advocate for more consultation with expertise in order to discriminate quality – in planning and evaluation alike. Further, I would suggest that this kind of expertise could be found with those artists who occupy the grey area between "emerging" and "established".

These individuals can be interested and passionate advocates for their artform and their community. They often balance high energy and enthusiasm with being well read and knowledgeable; they take risks, but with a strong sense of technical fluency; they tend to avoid apathy and complacency (especially in terms of the quality of their work).

Potentially, this could stimulate a richer and more focused professional arts community, and minimise arts “failures” – pieces that demonstrate tacky pastiche, poor rendering, or low innovation. (This could also go some way to address a systemic chasm in arts leadership. **(Chris Gendall)**)

Encouragement of the Training and support of arts leaders who are committed to high quality experiences that are inclusive and participating rather than elitist. **(Music Therapy Dept – School of Music)**

Wellington needs more Artist Run Initiatives **(Enjoy Public Art Gallery)**

Many performing arts have representative organisations that offer their own development opportunities. E.g. the New Zealand Choral Federation is very active in the training of up and coming choral conductors, which has a direct flow-on effect into the local choral music scene. It would be great if the Council, as part of this strategy, could identify and support such initiatives. **(Nota Bene Inc.)**

Look at events that are under funded or stopped and ask why they have and should they not be supported more to develop them or do we only get huge events from Auckland because they can get commercial sponsorship easier **(Radioactive)**

As a resident national arts leadership organisation, we bring a unique perspective and this extends well beyond NZ to an international network. We are already recognised for innovative initiatives and a willingness to work outside the square to make a difference. Gaining access to regional funding to support our work through the Council would enable us to work more closely on the implementation of agreed strategies and to mentor and support local artists and organisations **(Chamber Music NZ)**

I am very interested in building the professionalism of my industry – namely community arts (or as is relevant in the UK & USA Public Art).

. I agree that Key challenges are: Developing practitioner skills/experience, Exploring, and testing and development of processes, Developing effective models for documentation and evaluation, Identifying and documenting best practice, Developing other resources and information. (**Tape Art NZ**)

Think less about being the best and the boldest because this has implications that the arts are elitist or only for those with 'proper training' (**Community Music Junction**)

Ensure the sustainability of organisations that facilitate and /or undertake activities within communities." They provide an exceptional specialised environment for the development of self taught artists to receive further training substantially adding value to the quality and diversity Wellington's contemporary community art capacity. These organisations struggle financially as their stakeholders are usually people on low incomes or are on disability related benefits. It is strongly recommended that Wellington City Council increases its support of these organisations who all struggle with meeting their rent costs and staff wages. (**Arts Access Aotearoa**)

If the Arts & Culture strategy is going to support the community and be beneficial to Wellington and is going to give out more jobs to the community I strongly support the strategy (**Hannah Yee**)

There are those in the community whose activities do not generate a profit *a la* Not For Profit community groups, that struggle to survive yet meet a need in the community and provide a wider spectrum of art (music) (**Steve Currington**)

Some organisations are struggling to keep going and carry on what they're doing because of lack of funding and others are quite comfortable. We think that the ones that are already well advertised, have nice facilities and have plenty of funding should be put more towards the bottom of the list per say and the ones that are truly struggling to keep going and are willing to work hard and deserve it should receive more funding. (**Lucy Egan/Emily Gare**)

The MHF supports the Council in working to maximise the potential of arts and culture activities to increase community connectedness, resilience and participation in community and decision making. The Wellington City Council must provide opportunities for community involvement in the arts and culture through outreach programmes and the availability of local centres. The Council must focus on working with communities to develop work of, by and for communities and support professional development programmes for creative professional working with communities. The Council must also encourage and facilitate arts projects that provide opportunities to take notice. (**Mental Health Foundation**)

<p>Many volunteer organisations are stretched to their limits. Successful projects may founder if they cannot get help <b>(Randall Cottage Writers Trust)</b></p>	
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<p><b>There is a need for WCC’s strategic priorities and strategic responses to be clarified in the Arts and Culture Strategy</b></p>	<p><b>Officers’ Response</b></p>
<p>If we are to build the quality of delivery of community arts I think it is necessary to priorities the development of the improved strategy, resources and support. Increased funding to projects without this key part risks an increased volume of projects could be undermined by the lack of quality projects. It is key that projects that are supported would demonstrate and encourage audience/ and partners etc to experience the value of community arts at its fullest. <b>(Tape Art NZ)</b></p> <p>We look forward to agreement of the Council’s future funding priorities including how the Council perceives its funding responsibilities and the levels and duration of funding for arts and culture organisations. Clarity around the rationale and direction for the Councils investment, asset management and staff resources will assist arts and cultural organisations to plan for the long term. It will also assist Creative New Zealand to know how the Council plans to invest in organisations which deliver services to the region. <b>(Creative NZ)</b></p> <p>While the introduction to the draft acknowledges the arts sector calling for a clearer sense of direction and greater leadership from Council, I do not see these things manifest as strongly as they could be at the moment. There are a number of very positive ideas and the detail with which you have analysed the arts and cultural landscape of Wellington is impressive but a close reading of the proposed areas of focus could be taken as a contentment to carry on with things the way they are. Part of the problem here is the language in the draft. Words such as “continue”, “celebrate”, “investigate” and “maintain” whilst in essence seeming to be very positive are actually quite static and run the risk of leading to a lack of real, productive action on behalf of Council and other stakeholders <b>(Toi Whakaari/NZ School of Drama)</b></p> <p>All the proposed activities and events are of value and we anticipate that the final strategy will indicate the criteria, process and timeframes that the Council will use to make future decisions about any redirection of arts and culture resources. We suggest that the Arts and Culture Strategy could be clearer about the Council’s proposed advocacy, facilitation and funding roles. <b>(Creative NZ)</b></p> <p>The draft strategy does not go into much detail in regard to how the problems outlined in its introduction (p. 2)</p>	<p><i>Initiatives identified in the draft strategy will be presented for consideration as part of the 2012/22 draft Long Term Plan deliberations, which will include prioritisation of existing funding. Officers will prioritise and identify appropriate Council roles in relation to the initiatives in the strategy based on Council’s priorities in the 2012-22 Long Term Plan and in response to feedback from submissions on this draft strategy. Council will approve these through the usual business processes (e.g. Grants Subcommittee etc.). Officers will also identify a performance framework to identify the outcomes achieved from the strategy.</i></p>

could be solved or at least mitigated e.g. “many arts and cultural organisations are struggling to attract funding and maintain levels of service” This document frames the aspirations of the Council at a very high level and such difficult issues as ‘which criteria or process would be used to assess the level of Council funding for certain arts initiatives?’, or ‘how certain initiatives are prioritised over others?’, have been largely avoided. There needs to be greater communication of this type of information, or the strategy expanded to a greater level of detail, in order for it to be truly transparent and useful (**Nota Bene Inc**)

This is a very high level document which only provides scant detail of concrete measures. There needs to be considerable work done in creating an action plan with real activities that are costed and this plan needs to go out again for public consultation. Such a plan would communicate the trade-offs that are necessary. This is really only the start of the process (**Patrick Geddes**)

It is easy to support all of these (initiatives), but they all involved ratepayers money and I don't think they can all be done. (**Neil Plimmer**)

All of the above initiatives are great, however it doesn't say how initiatives will be prioritised over each other, or how much funding is available for each initiative. (**Patrick Geddes/Nota Bene Inc.**)

I think that the draft is very broad and undefined at the moment but I think as long as Wellington moves with the time and with the technologies we should be fine (**Lyric Dixon**).

Wellington City Arts strategy should also jigsaw together with: Events Strategy, Visitor Strategy, Wellington Regional Strategy, Shared Amenities Strategy, Sports Facilities Development, Convention Facilities development. We would like to see a specific programme that facilitates coordination between these strategies and provides or a more strategic-thinking” arts sector at the professional level leading to a 2040 Capital City. (**Arts Wellington**)

In the current draft the contribution of these (educational) institutions and the potential to more actively engage them in the creative and cultural life of the city is recognised in the vision statement but not fully developed. (**Deborah Willis - Victoria University**)

The emphasis on new initiatives does not seem to acknowledge the challenges facing several of the city's existing cultural institutions or capitalise on the success of established committed players (**NZ Film Festival Trust**)

I'd like to pass some thoughts on about the catalyst projects. It is unclear what outcomes would be targeted by the Festival of Creative Learning.’ Getting events that attract visitors is a sizeable and challenging task as the city well knows. The IFA and WoW provide significant platforms for PWT to promote ‘Arts Tourism’ and the city is well recognised for these events. Would the city see this new festival as one to invest significantly in or is this a project to create an environment for the tertiary providers to drive the project?

# APPENDIX 1

<p>The idea of a Channel Wellington is interesting but first we need to be assure that the audience exists for such a channel is identified and that there is a need for such a provision. The BigIdea website provides much of what is suggested for Channel Wellington. Similarly, WCC though PWT has invested in a website that receives 1.74 million visitors a year if we wan to tall the world our story the lets work out how we leverage the investment already made. <b>(PWT)</b></p> <p>Evidence of economic constraints to continued maintenance and development of Wellington Arts &amp; Culture communities is given in the introduction and provides rationale for increased support for contemporary arts. The corresponding impacts of these constraints to the maintenance and development of customary Maori art communities in Wellington are included in the reports evidenced but not acknowledged or addressed by this strategy.<b>(Te Runanga o Toa Rangatira Inc)</b></p>	
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<b>The strategy does not reflect mana whenua artistic or cultural values</b>	<b>Officers' Response</b>
<p>The current Arts and Culture Strategy document proposed does not reflect fundamental artistic or cultural values of mana whenua. <b>(Te Runanga o Toa Rangatira Inc)</b></p> <p>The vision of the strategy recognizes the value of heritage and cultural art forms in forming contemporary arts but fails to consider customary Maori art as a developing art form resulting from continued long-term revitalization efforts. Continuing impacts of Maori artistic revitalization to the development of modern Wellington arts culture; contemporary Maori, and New Zealand artworks are not considered.</p> <p>The corresponding impacts of these constraints to the maintenance and development of customary Maori art communities in Wellington are included in the reports evidenced but not acknowledged or addressed by this strategy.<b>(Te Runanga o Toa Rangatira Inc)</b></p> <p>I have no problem with the emphasis on contemporary work once again, but we need to acknowledge the importance of Maori , Pacifica and Asian traditional art forms – all contemporary works flow on from traditional artforms <b>(Orpheus Choir)</b></p> <p>The Maori history can be developed into a big opportunity for the city. <b>(Rowena Ford)</b></p> <p>I should like to encourage the strategy to go further in describing the features of partnership with Tangata Whenua and endorsing this where appropriate throughout the document <b>(Jan Hinde)</b></p>	<p><i>Officers agree that the strategy could more clearly reflect the importance of mana whenua artistic and cultural values. The commentary on page 6 and actions on page 8 of the attached draft have been changed to reflect this.</i></p>

<b>The Strategy should seek to improve accessibility of art and culture events for people with disabilities</b>	<b>Officers' Response</b>
<p>The AAG recommends that the Arts and Culture Strategy sets but to make Art accessible to the physically disabled and provide visual and audio description so that we can improve the experience for all Arts enthusiast            We commend the commitment to require organisations and events that receive council funding to enact an accessibility policy that considers physical accessibility, but would like this to be extended to include sensory access for the hearing &amp; visually impaired. We acknowledge the cost involved, but encourage council to look at the benefits for the city of targeting specific Arts exhibitions for visual and audio description to maximise return on investment. <b>(WCC Accessibility Advisory Group)</b>.</p> <p>As a disabled performer I've had experience of dealing with WCC venues. I don't believe that the strategy could encapsulate or wrap around the disability perspective. It's more to do with consumers coming into a venue - which is a different perspective. <b>(Pati Umaga Oral submitter)</b></p> <p>Youth Council believe that the three aims are right on target. We strongly advocate for a sphere where arts and culture is shared between creative groups and communities, especially between young performers and creative artists and their local communities. We also believe as part of the diverse experiences aim, there should be increased access to the Arts for young people with disabilities - both as practitioners and performers, and as audience/consumers. We also strongly promote the idea to give young people access to leading-edge technologies to experiment with or learn from, fuelling growing talent in the city.<b>(Wellington City Youth Council)</b></p>	<p><i>Officers had not intended the strategy to have the narrow focus identified by the Council's Accessibility Advisory Group. Therefore changes have been made on page 10 of the attached draft to reflect the Group's recommendation.</i></p>

## APPENDIX 2

### Appendix 2: Summary of responses to Council's role in catalyst projects and some other initiatives in the draft strategy

<b>Increase the Cultural Grants Pool</b>		
	Submissions	% of total
Strongly Oppose	2	1.4
Oppose	5	3.6
Neutral	13	9.4
Support	50	36
Strongly Support	47	33.8

<b>Reinstate Public Art Fund to its 2009 level</b>		
	Submissions	% of total
Strongly Oppose	1	0.7
Oppose	7	5
Neutral	27	19.4
Support	43	31
Strongly Support	36	25.9

<b>Increase funding for Toi Poneke Arts Centre</b>		
	Submissions	% of total
Strongly Oppose	1	0.7
Oppose	5	3.6
Neutral	38	27.3
Support	46	33.1
Strongly Support	26	18.7

<b>Partner with Wellington based education institutions to stage <i>Festival of Creative Learning</i></b>		
	Submissions	% of total
Strongly Oppose	1	0.7
Oppose	2	1.4
Neutral	27	19.4
Support	53	38.1
Strongly Support	33	23.7

<b>Provide funding to give creative people access to under-used commercial spaces</b>		
	Submissions	% of total
Strongly Oppose	3	2.16
Oppose	2	1.4
Neutral	17	12.2
Support	36	25.9

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Strongly Support	57	41.01
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<b>Provide funding to look at establishing Channel Wellington</b>		
	Submissions	% of total
Strongly Oppose	1	0.7
Oppose	10	7.2
Neutral	34	24.46
Support	37	26.6
Strongly Support	32	23.02

<b>Support establishment of Arts in Community &amp; Education Trust</b>		
	Submissions	% of total
Strongly Oppose	1	0.7
Oppose	4	2.9
Neutral	32	23.02
Support	37	26.6
Strongly Support	44	31.65

<b>Increase children/young people access to new technology for creative purposes</b>		
	Submissions	% of total
Strongly Oppose	2	1.4
Oppose	2	1.4
Neutral	24	17.2
Support	42	30.2
Strongly Support	46	33.09

<b>New event in Wellington that will showcase creative experiences and groups using new technology</b>		
	Submissions	% of total
Strongly Oppose	1	0.7
Oppose	4	2.9
Neutral	24	17.2
Support	49	35.25
Strongly Support	35	25.18

<b>Fund annual forum where creative sector presents and learns from activities of previous year</b>		
	Submissions	% of total
Strongly Oppose	1	0.7
Oppose	1	0.7
Neutral	32	23.02
Support	48	34.53
Strongly Support	35	25.18

# UPDATED ARTS AND CULTURE STRATEGY

## WELLINGTON CITY COUNCIL ARTS AND CULTURE STRATEGY

December 2011

***Te toi whakairo, ka ihiihi, ka wehiwehi, ka aweawe te ao katoa.***

*Artistic excellence makes the world sit up in wonder.*

### 1. Introduction

Wellington is a creative city that welcomes and promotes participation, experimentation and collaboration in the arts. It has a tolerant population that is passionate and inquisitive.

We acknowledge the unique position of Māori as tāngata whenua and the Council values the relationship it has with its mana whenua partners. Much of what makes New Zealand art unique lies in what makes New Zealand unique – our indigenous culture.

As the capital of New Zealand, we are the seat of government and home to an international diplomatic community that connects us to the world. Wellington provides tertiary training opportunities in all art forms; has the highest rate of attendance in cultural activities<sup>1</sup>.

Wellington's arts and cultural environment is a strongly interconnected weave of: arts organisations (of many sizes); individual arts practitioners; volunteers; audience members; the general public; funders/supporters; and industries such as film and media.

Wellington is fortunate to be home to many leading arts organisations and businesses that deliver world class experiences, products and services; attract and retain talented people; and provide essential development and career pathways for arts practitioners in the city.

However, the current financial environment and other factors are damaging our arts infrastructure as organisations face reduced income from sponsorship, community trusts, and in some cases, public funding. This is constraining their ability to develop and deliver to their full capability, and some organisations may struggle to survive long term.

We need to strengthen elements in our environment that support experimentation and innovation and ensure that key arts organisations, venues and events, which support the retention of talent and deliver on the City's

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<sup>1</sup> Creative New Zealand (2008) *New Zealanders and the arts: Attitudes, attendance and participation in 2008* – Wellington focus questions. 91% of Wellingtonians (versus 83% nationally) had attended at least one arts event in the previous 12 months.

## APPENDIX 3

priorities, are sustainable. We also need to make provision for the future by responding to our changing population and the increasing role that technology plays in all facets of our lives.

The Arts and Culture Strategy aims to address these issues and opportunities by:

- focusing on Wellington's key strengths and opportunities to provide the best and boldest arts experiences; opportunities for all people to actively participate in the arts; as well as arts learning experiences at all stages of life.
- charging the Council with an advocacy role to clearly promote the value of, and encourage ongoing investment in, key arts organisations (and the sector as a whole) to central government, other local authorities in the region, community trusts, the business community and other supporters.
- identifying key roles we want arts entities to perform in the city and consequently providing a clear basis on which organisations should approach the Council for support.
- promoting the Council's role as a facilitator of contact and collaboration between arts organisations, training organisations and creative industries to develop new strategies to retain and grow talent.
- facilitating greater collaboration between arts organisations in the areas of arts marketing, education and management to reduce the costs to individual organisations and build overall capacity.
- providing greater access to new technology so talented people in the city can develop, promote and commercialise their ideas through direct access to markets.
- encouraging the arts community to develop and present experiences in partnership with, and of relevance to, our changing population.
- reinforcing the need to maintain existing and support new events and venues that enable talented people to develop and present their work. A new area for focus here is creative experiences using new technology.
- recognising the value of international connections and collaborations, with the Council facilitating these where possible.
- promoting the development of new opportunities in arts in education and communities that will support community well-being as well as providing employment opportunities for practitioners.

### 2. Scope of the strategy

The scope of the Arts and Cultural Strategy includes community and professional: *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*.

### 3. Reasons for a strategy

Arts and cultural activities are essential contributors to Wellington's identity, distinctiveness, and position as a sophisticated, tolerant and exciting location for residents and visitors.

The Council has been a strong supporter of arts and culture over the last two decades, but it is time to review the city's Arts and Culture Strategy considering:

- the changing demographic make-up of the city's residents and visitors
- the impacts and opportunities of new technology;
- changes in the Council's capacity and role in relation to arts and cultural activity – for example the establishment of Toi Pōneke Arts Centre (2005); the Public Art Fund and Panel (2006); City Arts Team (2007); and Wellington Venues Ltd to manage the city's venues (2010).

Wellington City Council has recently adopted a 30-year city strategy named *Towards Wellington 2040: Smart Capital*, a vision for the city that recognises that our people are the city's greatest asset.

The Arts and Culture Strategy provides direction for Wellington to:

- build on the goals of *Smart Capital* and our success as New Zealand's creative capital
- maintain the arts and culture sectors' contribution to a strong, diverse economy; healthy and connected communities; and a high quality of life now and in the future
- respond to urgent needs and pressures that existing arts organisations are currently experiencing; and
- strongly support the development of new creative enterprises in the city.

The strategy provides a clear direction for the Council's investment, asset management and staff resources that support arts and cultural activity. The strategy also identifies areas where the Council could advocate for, or partner with, others to achieve its goals.

### 4. Vision

***Wellington is the place for all people to experiment with, learn about and experience New Zealand's arts and culture.***

This is a people-centred vision. We want Wellington to be a place where both Wellingtonians and visitors are able to actively explore our culture and experiment with their own creativity. We will continue to value heritage arts, culture and traditions. We also want to focus on new ways of expressing what is

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happening now and experiences that result from collaboration, both within the professional arts sector, and with communities.

When we achieve this vision, Wellington will attract talent from around the world because they want to live in the city's thriving communities, experience our dynamic central city and work within a truly innovative creative economy.

### 5. Council's roles

The Council will:

- **maintain its role as funder** (of galleries, museums, community arts, arts and cultural organisations, major and community events and public art); **and provider** of access to venues but evaluate its investment to ensure it contributes to the Council's priorities.
- **be more active as an advocate** on behalf of our cultural entities with central government, funding partners and other stakeholders
- **extend its role as a facilitator to build and strengthen connections** between the arts and cultural sector, creative education providers, communities and business.
- **give greater consideration to the impact of regulation** and how the Council might be more flexible with some compliance activity to ensure we maintain our business and arts friendliness.

### 6. Strategic priorities and areas of focus

The strategy focuses on three priorities:

- **Enabling the best and the boldest of arts and culture**
- **Diverse experiences by diverse communities**
- **Thriving creative enterprises**

Each priority has particular areas of focus and a draft set of actions that the Council could pursue to achieve its ambition. A schedule of initiatives is attached in **Appendix One**.

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PRIORITIES	FOCUS AREAS		
<p><b>ENABLING THE BEST AND THE BOLDEST OF ARTS &amp; CULTURE</b></p>	<p><b>Reinvigorate the capital city cultural experience</b></p>	<p><b>The city as a hothouse for talent</b></p>	<p><b>A city of ideas providing inspiration to all</b></p>
<p><b>DIVERSE EXPERIENCES BY DIVERSE COMMUNITIES</b></p>	<p><b>Wellington as a region of confident identities</b></p>	<p><b>Active and engaged People</b></p>	<p><b>A centre of creative learning</b></p>
<p><b>THRIVING CREATIVE ENTERPRISES</b></p>	<p><b>Our creative future through technology</b></p>	<p><b>Enabling creative enterprise</b></p>	<p><b>An internationally connected creative sector</b></p>

## 6.1 Enabling the best and the boldest of arts and culture

*Arts and cultural experiences are at the heart of the ‘dynamic central city’ goal of Smart Capital Strategy. The Arts and Culture Strategy will reinvigorate Wellington as an inspiring Capital City, both for those experiencing it (residents and visitors) and those generating the experiences.*

Wellington has many strengths in this area, but they are under threat. As home to national and high-quality regional institutions, we have built our enviable reputation as a creative capital. We have many clusters of talented creative people and excellent arts and cultural organisations that readily work together within and across art forms. We are also home to international diplomatic and cultural entities that want to see their country’s culture showcased in the Capital City.

However, many cultural entities tell us they are financially vulnerable and are consequently not in a position to grow and take risks. The creative sector and the public highly value distinctive Wellington events such as the *Cuba Street Carnival* and have expressed concern that they have not taken place as planned. Also, arts practitioners are telling us that changes to the way the Council operates are reducing access to city venues and the ease with which cultural activities can take place in the city.

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This strategic priority has three areas of focus:

### ***a) Reinvigorate the Capital City cultural experience***

The Council will strongly advocate the value of Wellington's cultural institutions and try to work with others to develop sustainable funding models. We want our cultural institutions to have the capacity to innovate, collaborate internationally and meet the needs of the changing demographic of our region and New Zealand. This includes increasing the visibility of contemporary Māori, Pasifika and Asian arts as well as, encouraging greater cross-cultural exploration. We want to increase city and regional collaboration in the areas of marketing and education programmes. We also want to see organisations show leadership within the creative sector by providing opportunities for emerging talent to learn and develop.

### ***b) The city as a hothouse for local talent***

Wellingtonians support creative risk-taking and love to be surprised by creative activity taking place in public spaces. We need to maintain an environment where this activity can readily take place. This means ensuring our local creative talent can access the city's venues and public spaces to develop and present their work. It also means valuing events and venues that provide opportunities for creative people to experiment, and be messy and boisterous. As well as this, when creative people show they have talent, we need to ensure their development is supported and profiled. This includes doing what we can to facilitate their access to new technology, financial resources and opportunities to learn.

### ***c) A city of ideas providing inspiration to all***

Every day, the thinking, discussions and decisions made in Wellington impact on New Zealand and our place in the world. This unique characteristic of Wellington should be profiled and celebrated. We want to maximise the potential of this environment by seeing a greater flow of ideas, information and talent between those involved, including public and private sector organisations, education institutions, and communities in Wellington.

## **6.2 Diverse experiences by diverse communities**

*A 'people-centred city' is another key goal of the Smart Capital Strategy. We want Wellington to reflect the diversity of cultures and communities that are both part of our city's past and also its future. We want to realise the city's untapped potential – ensuring our programmes and activities excite children, young people and diverse communities as well as grow the unique identities of our suburbs to complement the vibrancy of the central city.*

New Zealanders growing up today have a new level of understanding, exposure and appreciation of 'New Zealand culture'. *Te reo Māori* is heard on mainstream media and in our schools; our place in Asia-Pacific is relevant to our lives, and we have a growing pride in our unique aesthetic, style and talent. This environment has stimulated interest in exploring our creative talents and expressing our unique identities.

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We need to recognise and value the cultural traditions of mana whenua. These traditions are the earliest expressions of culture in this country. They set us apart as a nation and they are increasingly embraced by all New Zealanders as a unique expression of our cultural identity. As well as being valued in their own right, these traditions are increasingly having an impact on contemporary arts practice. As a city, we need to embrace opportunities to work with mana whenua to increase the visibility, understanding and potential of these traditions and their contemporary expression

In addition, we should enable and celebrate the creativity and culture of our diverse communities. We think the best way to do this is to enable communities to connect with talented creative people living in our city. We want to support them to work together to create and share experiences that are relevant to, and actively involve, communities in our city. These experiences will add to the feel of Wellington as a tolerant city while also building connections between, and resilience within, the city's communities.

This strategic priority has three areas of focus:

### ***a) Wellington as a region of confident identities***

We will work with mana whenua to increase the visibility of the city's Māori heritage, and with the wider Māori arts community to showcase and celebrate our contemporary indigenous culture.

We will support activities that reinforce Wellington as a welcoming and interesting place for all ethnic, demographic and suburban communities to share and display their own cultures. We want to also support the development of more cross-cultural work.

### ***b) Active and engaged people***

We will lead by example and ensure Council-funded organisations and activities are accessible and relevant to diverse audiences. We want to support art practitioners to work with communities to develop work of, by and for those groups. We also value, and want to enable the public to actively participate in, recreational cultural activity.

### ***c) A centre of creative learning***

Wellington is already home to outstanding arts education experiences developed by skilled creative people, innovative arts organisations and tertiary institutions across the city. By valuing, developing and promoting the expertise we have in the city, we believe Wellington will become the 'place of choice' to learn about the arts at any age.

### 6.3 Thriving creative enterprise

*The Smart Capital Strategy also has the goal of Wellington as a ‘connected city’. This will see us connected regionally, nationally and internationally through our infrastructure and relationships. Wellington’s concentrated central city already enables people to readily connect and collaborate. We want to build on this strength and maintain an arts and business-friendly environment to support the development of new ideas and creative enterprises.*

*The creative sector also has a role to play in Wellington’s future as an eco-city – finding new ways to create and develop products and services so we can reduce our impact on the planet and contribute ideas, services and products to develop the city’s ‘weightless’ economy.*

Technological changes are providing new opportunities for people to create, promote and distribute cultural experiences. As a city, and region, we need to embrace the opportunities this change presents by enabling particularly our young people and creative communities to readily access new technology and knowledge.

This strategic priority has three areas of focus:

#### ***a) Our creative future through technology***

To create and take advantage of future opportunities, we want to give young people and those working in the creative sector access to leading-edge technology, the knowledge of leading people working in these fields and opportunities to explore the interaction between digital and physical worlds. We also want to showcase their creative achievements so that Wellington’s strength and profile as a digital city grows.

#### ***b) Enabling creative enterprise***

Wellington has an international reputation based on creative people’s ideas and their willingness to collaborate and take risks. We want to work with enterprise development agencies to reduce barriers and provide support programmes that enable more creative enterprises to succeed. We also want to facilitate closer relationships between the creative and business sectors in our city to ensure the expertise and resources within each are maximised for the benefit of the Wellington economy as a whole.

#### ***c) An internationally connected creative sector***

Wellington individuals and organisations already have strong connections internationally and our profile as a place of innovation is growing. We want to focus on this area by leveraging this activity to build our brand as a creative region and by increasing international connections that benefit the creative sector.

## 7. Areas of focus and actions

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The tables below provide greater detail on each area of focus by identifying activities we propose to implement and possible ways to measure the success of these activities. These tables will form the basis of an action plan to be developed in partnership with the arts sector to implement this strategy.

### 7.1 Enabling the best and the boldest of contemporary arts and culture

<b>Reinvigorate the capital city cultural experience</b>	
AREAS OF FOCUS	HOW
Ensure national and regional cultural organisations have the resources to adapt to a changing environment	<ul style="list-style-type: none"> <li>▪ Promote the value of national and regional cultural organisations and advocate for appropriate investment where required</li> <li>▪ Work with other local authorities and funders to develop sustainable funding models for regional cultural amenities</li> </ul>
Ensure Wellington is the place where the best of New Zealand and international cultural experiences can be seen	<ul style="list-style-type: none"> <li>▪ Work with the sector to strategically support activities and events that achieve this goal</li> <li>▪ Where necessary, facilitate stronger links between the diplomatic community and our creative sector</li> <li>▪ Progress Channel Wellington or work with existing entities to promote, give access to and enable interaction with, arts and cultural experiences taking place in Wellington</li> </ul>
Value and increase the visibility of Māori cultural traditions and their contemporary expression	<ul style="list-style-type: none"> <li>▪ Value and advocate for the skills and entities currently based within the region</li> <li>▪ Encourage other cultural organisations to actively work with the Māori organisations, artists, curators and programmers to develop, programme and showcase more Māori cultural experiences in Wellington</li> <li>▪ Investigate new opportunities with Māori arts communities to increase activity across the city and region</li> <li>▪ Encourage greater cross-cultural collaborative work</li> </ul>
Increase activity related to and the visibility of Pasifika and Asian arts and culture	<ul style="list-style-type: none"> <li>▪ Value and advocate for the skills and activities currently based within the region</li> <li>▪ Encourage cultural organisations to actively work with the Pasifika and Asian organisations, artists, curators and programmers to develop, programme and showcase more diverse work in Wellington</li> <li>▪ Investigate new opportunities with Pasifika and Asian arts communities to increase activity across the city and region</li> <li>▪ Encourage greater cross-cultural collaborative work</li> </ul>
Attract and embrace the best and boldest creative people from across New Zealand and the world to present their ideas and collaborate in Wellington	<ul style="list-style-type: none"> <li>▪ Clearly define and promote Wellington's competitive advantages as a 'creative city'</li> <li>▪ Increase the visibility - both nationally and internationally - of training and development opportunities available in the Wellington</li> <li>▪ Facilitate stronger links between training institutions and creative industry sectors to better retain talent</li> <li>▪ Build and maintain connections with Wellington 'alumni' to support the development of the creative sector here</li> <li>▪ Strategically support residencies and exchanges and other programmes that contribute to this goal</li> <li>▪ Provide access to Council facilities such as the Bolton Street Cottage and Toi Pōneke Arts Centre and work with Wellington Venues to host inspiring talent and activities</li> </ul>

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<b>The city as a hothouse for local talent</b>	
Ensure access to affordable spaces for the development of creative talent and experiences	<ul style="list-style-type: none"> <li>Facilitate access to underused Council and private spaces across the city that can be used by creative talent</li> <li>Take into account the needs of the creative sector when considering the future development of public spaces and Wellington's urban design</li> </ul>
Encourage and facilitate the use of venues and public spaces for creative activities	<ul style="list-style-type: none"> <li>Provide a single point of contact within the Council that supports groups to undertake creative activity in venues and public spaces</li> <li>Actively assist groups to address insurance, regulation and health and safety issues in undertaking activity in public spaces</li> </ul>
Ensure there is an appropriate range of platforms for local talent to present their works	<ul style="list-style-type: none"> <li>Ensure existing venues and festivals that support emerging talent are valued and supported</li> <li>Investigate the need for new platforms such as one for creative experiences using new media</li> </ul>
Value new talent and connect it with support networks	<ul style="list-style-type: none"> <li>Advocate for a one-stop shop for advice on progressing a creative career</li> <li>Support mentoring and other programmes that enable creative talent to develop</li> <li>Support initiatives that develop marketing and management talent working in the creative sector</li> </ul>
<b>A city of ideas providing inspiration to all</b>	
Encourage greater visible connections and the sharing of ideas between the public and private sector, creative business, educational institutions and communities in Wellington	<ul style="list-style-type: none"> <li>Facilitate regular meetings for local authorities, creative enterprises and tertiary institutions to discuss shared issues and opportunities</li> <li>Support initiatives that strengthen the links between the tertiary sector and creative enterprises where necessary</li> </ul>
Encourage and profile activities that promote debate on contemporary issues, and stimulate new thinking and ideas	<ul style="list-style-type: none"> <li>Progress Channel Wellington or work with existing entities to promote, give access to and enable interaction with, these types of activities taking place in Wellington</li> </ul>
Encourage the expression of traditional knowledge, skills and heritage arts generated by diverse cultural communities and people living in New Zealand	<ul style="list-style-type: none"> <li>Highlight and promote traditional knowledge, expertise and heritage arts in partnership with local communities, and regional and national institutions</li> </ul>

### 7.2 Diverse experiences by diverse communities

<b>Wellington as a region of confident identities</b>	
Recognise and celebrate the role of mana whenua and Māori history in the city	<ul style="list-style-type: none"> <li>Partner with mana whenua to deliver their arts and cultural aspiration in the city</li> <li>Partner with mana whenua on the development and promotion of events and activities that profile mana whenua and Māori history in the region</li> <li>Support public artworks that highlight the relationship of mana whenua to the city</li> </ul>
Enable all ethnic, demographic and suburban communities to explore, celebrate and share their own cultural identity	<ul style="list-style-type: none"> <li>Continue to fund projects that contribute to this goal</li> <li>Support public artworks that reflect and celebrate the diverse communities based here</li> <li>Encourage cultural organisations to develop, programme and showcase experiences of and for diverse communities</li> </ul>
Enable suburban and other	<ul style="list-style-type: none"> <li>Continue to fund projects that contribute to a 'love of the</li> </ul>

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<p>geographical communities to undertake projects that explore, celebrate and share their own identity</p>	<p>local’ and sense of place for suburban communities</p> <ul style="list-style-type: none"> <li>▪ Support public artworks that reflect and involve local communities</li> <li>▪ Encourage and support community centres and other facilities to develop and deliver quality arts and cultural experiences</li> </ul>
<h3>Active and engaged people</h3>	
<p>Support arts practitioners to work with communities to develop work of, by and for that community</p>	<ul style="list-style-type: none"> <li>▪ Advocate the value of such activity to all stakeholders</li> <li>▪ Encourage the establishment of a regional ‘community arts &amp; education’ entity or programmes that meet the training and facilitation needs of those working in these areas.</li> <li>▪ Support professional development initiatives for artists working in this area</li> <li>▪ Develop a ‘toolkit’ that helps third parties (including local authorities) that want to partner with arts practitioners and communities, to undertake such projects</li> </ul>
<p>Ensure the sustainability of organisations that facilitate and/or undertake activities within communities</p>	<ul style="list-style-type: none"> <li>▪ Advocate the value of such activity to all stakeholders</li> <li>▪ Facilitate access to people and resources that enable these organisations to be sustainable and develop</li> </ul>
<p>Ensure Council-funded organisations and activities are accessible</p>	<ul style="list-style-type: none"> <li>▪ Require organisations and events that receive Council funding on a recurring basis to maintain and enact an accessibility policy (that considers both physical <b>and sensory impairments</b> as well as attitudes and affordability)</li> <li>▪ Develop a mechanism that identifies people who require the assistance of a companion when they participate in cultural activities so that arts entities can provide free access to the support person as part of their accessibility plan</li> </ul>
<p>Enable the public to actively participate in recreational cultural activity</p>	<ul style="list-style-type: none"> <li>▪ Continue to value and appropriately support activities that enable the public to actively participate in arts and cultural experiences for leisure and wellbeing purposes</li> </ul>
<p>Maximise the potential of arts and cultural activities to increase community connectedness, resilience and participation in community/city decision-making</p>	<ul style="list-style-type: none"> <li>▪ Maximise the potential of arts and cultural activity to increase a community’s resilience</li> <li>▪ Use arts and cultural practitioners and groups to engage the communities in city-level decision-making</li> </ul>
<h3>A centre of creative learning</h3>	
<p>Support children and young peoples’ exposure to the arts</p>	<ul style="list-style-type: none"> <li>▪ Advocate the benefits of children and young peoples’ exposure to and participation in arts experiences</li> <li>▪ Support, profile and celebrate opportunities for children and young people to create and present their own creative experiences</li> </ul>
<p>Make Wellington the destination of choice for arts education experiences for people of all ages</p>	<ul style="list-style-type: none"> <li>▪ Profile and promote opportunities for people to participate in arts and cultural learning experiences in Wellington</li> <li>▪ Support arts practitioners to develop their skills in delivering quality arts-based learning experiences for people of all ages</li> <li>▪ Facilitate the sharing of expertise and opportunities between organisations that develop and deliver arts and cultural learning experiences in Wellington</li> </ul>

### 7.3 Thriving Creative Enterprises

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<b>Our creative future through technology</b>	
Increase access to technology for use in the creation, distribution and marketing of creative products and services	<ul style="list-style-type: none"> <li>▪ Facilitate children and young peoples' access to, and training in, the use of new technology</li> <li>▪ Facilitate the creative sector's access to, and training in, the use of new technology</li> <li>▪ Ensure Council venues and facilities meet the needs of those wanting to create, present and showcase creative experiences using new technology</li> </ul>
Profile, celebrate and provide access to digital activity in Wellington	<ul style="list-style-type: none"> <li>▪ Facilitate and support platforms that showcase digital activity in Wellington</li> </ul>
<b>Enabling creative enterprise</b>	
Enable access to enterprise training and support	<ul style="list-style-type: none"> <li>▪ Facilitate access to business mentoring and other business support programmes</li> <li>▪ Facilitate and support networking opportunities for creative entrepreneurs and people that can support them</li> <li>▪ Work with Grow Wellington to enable access to appropriate training and support for export-focused creative enterprises</li> </ul>
Increase financial support for arts and creative enterprises	<ul style="list-style-type: none"> <li>▪ Investigate micro-funding and angel-investment programmes for the creative sector</li> <li>▪ Facilitate relationships between arts and creative enterprises and potential financial supporters</li> </ul>
Profile and celebrate our creative enterprises	<ul style="list-style-type: none"> <li>▪ Continue to support and award programmes that celebrate our creative entrepreneurs</li> <li>▪ Profile and showcase our creative entrepreneurs and their work</li> </ul>
<b>An internationally connected creative sector</b>	
Ensure our talent is exposed to and learns from international talent	<ul style="list-style-type: none"> <li>▪ Continue to facilitate and support residency programmes</li> <li>▪ Facilitate exchanges between our creative sector/institutions and our international contemporaries</li> </ul>
Increase access to offshore creative technology, investment and skills	<ul style="list-style-type: none"> <li>▪ Through the Council's international activities, facilitate greater access to offshore creative technology, investment and skills</li> <li>▪ Support other initiatives that increase access to offshore creative technology, investment and skills</li> </ul>

### 8. Monitoring and Evaluation

Performance measures will be finalised for each area of focus in the strategy. These will use data that is drawn from existing surveys so that we can chart our progress.

Potential sources include:

- The Residents' Satisfaction Surveys undertaken by Wellington City Council
- The *New Zealanders and the arts: Attitudes, attendance and participation* research undertaken by Creative New Zealand every three years
- The *Get Smart* survey tool developed by Angus and Associated used by cultural institutions and events
- The *Cultural Indicators for New Zealand* research undertaken by the Ministry for Culture and Heritage
- The *Economic Impact Survey: Understanding the Economic Impact of Arts and Culture Organisations in the Wellington region* research undertaken by Arts Wellington

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- The methodology used in the *Economy of the Arts of Wellington* research undertaken by MartinJenkins & Associates for Wellington City Council
- Economic impact reports from individual events such as the New Zealand International Arts Festival and other major exhibitions.

To enable better evaluation of the Council's investment in cultural activities, it is proposed that organisations and events receiving regular Council funding be required to use the *Get Smart* survey tool (or another means of collecting robust information) to report on who is attending their activities and what impact they are having on the Council's goals.

It is also proposed that an annual gathering of stakeholders be held to look at progress against this strategy. It will be an opportunity to:

- profile and learn from activities undertaken that relate to the strategy
- report on progress against the strategy
- revisit the strategy and its goals on a continuing basis
- celebrate and learn from achievements within the sector.