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## **‘CAPITALISING ON CULTURE’ ARTS AND CULTURE STRATEGY SCOPING PAPER**

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

This paper outlines the rationale and proposed direction for a new Arts and Culture Strategy. The Council currently undertakes arts and cultural related activity under its Cultural Wellbeing Strategy 2006. However, there is an urgent need for a more detailed and focussed strategy to address current issues and propel Wellington’s ‘Cultural Capital’ status to the next stage of its development.

Wellington is viewed as New Zealand’s ‘Cultural Capital’. However, recognising the economic and community value of cultural experiences, other centres around New Zealand have also heavily invested in cultural activities, diminishing Wellington’s clear leadership in this area. This strategy will focus on how Wellington can build on its current strengths and capture emerging opportunities to take a significant step forward as an international centre of arts and cultural activity.

The purpose of the Arts and Culture Strategy is to clarify the Council’s:

- a) **rationale** for its investment and support of arts and culture
- b) **priorities** for its involvement in arts and culture activity, aligned to the Wellington 2040 City Strategy
- c) **role** in arts and culture in Wellington.

This scoping paper describes the evolution of Wellington as the ‘Cultural Capital’, discusses the current status of the sector and, proposes areas of focus for Council’s new Arts and Culture Strategy.

This paper has been informed by Council’s research programme and engagement with the arts sector including discussions with a small group of stakeholders in recent weeks.

Feedback on this paper will inform the drafting of a new Arts and Culture Strategy which will be presented to the Committee in September 2011.

## 2. Executive Summary

Wellington has successfully achieved its aspiration to be the ‘Cultural Capital’ of New Zealand. This has been built on Wellington’s national cultural entities, iconic events, culture of innovation, the efforts of arts practitioners and supporters and sustained by Council and central government investment. The sector is now a vital contributor to the community and economic well-being of the City. The ‘Cultural Capital’ is highly valued by Wellingtonians and widely recognised beyond the City.

However, given the challenges facing the City and the cultural sector itself, now is the time to take stock of progress to date and develop a new strategy for Wellington’s future as a centre for arts and cultural activity and a place where talented people want to live, work, visit, study, invest and play.

The scope of the new Arts and Cultural Strategy will include 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-artform festivals*.

The strategy will align with the proposed Wellington 2040 vision and city themes; a city for people, smart and connected city, eco-city and dynamic central city.

This scoping paper recommends the investigation of some key priority focus areas in the development of the new Arts and Culture Strategy including how the City: uses its current strengths to realise new opportunities; becomes the place where the best is showcased; facilitates more opportunities for community based arts activity and works with mana whenua to reflect the Māori heritage of Te Whanganui ā Tara and reveal exceptional contemporary Māori arts practice in Wellington.

## 3. Recommendations

Officers recommend that the Committee:

1. *Receive the information.*
2. *Agree to investigate the following areas identified as priorities for the new Arts and Culture Strategy:*
  - a) *Review Council’s roles: review whether the Council should continue to perform its current roles and/or start performing new ones in light of the Council’s future priorities under Wellington 2040*
  - b) *Our Strong Foundations: appropriately maintain, and maximise the benefits of, Wellington’s leading cultural institutions and events*

- c) *Showcase the best and boldest: build on our international relationships, culture of innovation and suite of international-quality arts experiences and events*
  - d) *Arts and Community: advocate for and increase the capacity of community focussed arts practitioners and cultural organisations*
  - e) *Arts and technology: work in partnership to increase the concentration of activity and creation of creative content for digital media*
  - f) *Mana whenua: work with mana whenua (Taranaki Whānui and Te Rūnanga o Toa Rangatira Incorporated) to better reflect the Māori heritage of Wellington and develop and promote local talent across the range of traditional and contemporary Māori arts practice in Wellington*
  - g) *City of Ideas: consider how Wellington could better position itself as the centre learning and debate on issues of significance to New Zealand and the world*
  - h) *Art in Public Places: build on the City's strong public art foundation by broadening the range of public art activity delivered in the central business district and suburbs.*
3. *Note that more information on public art will be provided in the review of the Council's Public Art Policy due to Committee in September this year.*
  4. *Agree to identify any other priority issues the Committee would like investigated as part of the development of the new Arts and Culture Strategy.*
  5. *Agree to receive a draft Arts and Culture Strategy on 8 September 2011.*

## **4. Background**

### **4.1 The context for change**

A review of the City's strategy for arts and cultural activity is essential considering:

- the changing demographic make-up of the City's residents and visitors (an aging population as well as larger numbers of Māori, Pacific and Asian people)
- new and changing city/region relationships (regional, national and international)
- the impacts and opportunities of new technology
- the financial and other challenges facing Council and cultural organisations
- a new strategic vision and focus for the Council and Wellington City in *Wellington 2040*
- changes in the approach and priorities of other funding bodies.

In addition to this, Council's capacity and role in relation to arts and cultural activity has changed in recent years. For example, the Council has:

- established and operated the Toi Pōneke Arts Centre (est. 2005 and developed over the last five years)
- provided a Public Art Fund and engaged a Public Art Panel of contemporary arts advocates to realise the aims of the Public Art Policy (March 2006)
- established the City Arts Team (September 2007)
- developed Wellington Venues Ltd to manage the city's venues - St James Theatre, Opera House, Town Hall, Michael Fowler Centre, TSB Bank Arena and Shed 6 (2010).

A new Arts and Culture Strategy will ensure that Council's involvement in this area responds to change so the City continues to be relevant and engaging to diverse resident and visitor populations, who have high expectations of the place they live, work, play and invest in.

#### **4.2 Wellington's journey to date**

Wellington has long been a centre of arts and cultural activity. The foundations of this are found in the City's status as the nation's capital and therefore a base for many nationally important arts and cultural institutions. These have been complemented by the early development of significant regional institutions, which supported the new emerging and risk-taking talent of the time, and have now developed into established organisations of national significance in their own right.

Wellington has also benefited from the (often voluntary) efforts of passionate arts advocates and supporters. These people have initiated, led and often financed significant developments in the City, particularly through the establishment of new entities, the refurbishment of venues and taking active roles in the governance of organisations.

As well as being fine source material for ground breaking cultural milestones such as the *Gliding On* television series, Wellington as the capital city has influenced the development of arts and culture in many ways. Job security and flexible working hours enabled arts practitioners employed within the civil service to exercise their talents and passion. Wellington's above average incomes and educational achievement levels, as characterised by those working in the public sector today, have underpinned the high level of interest and participation in cultural activities by Wellingtonians.

The willingness of Wellingtonians to support risk-taking cultural activity has also been a key component of the City's success to date. Receptive audiences, the increasingly diverse range of arts training opportunities offered by tertiary institutions and the growing concentration of arts venues within the central city, supported the development of an innovative and risk-taking culture within the arts community.

Wellington is also a tolerant city that welcomes and embraces newcomers. This has enabled cultural activity from a diverse range of communities to develop and flourish in the city and across the suburbs of Wellington.

Recognising the strength of Wellington's creative offerings, the Wellington City Council has branded and promoted Wellington as the leading cultural city in the country. This position has consistently been reinforced by the incredible achievements of the talent that has developed within this environment. Oscar winning film makers, Grammy nominated musicians and international award winning practitioners across all disciplines. Wellington companies and practitioners now tour the world constantly, presenting their work, being feted as leaders in their field and winning commercial contracts.

Some of the many key milestones in the development of Wellington's arts and cultural sector are identified in Appendix One of this report.

The Council has been a constant and strong supporter of arts and cultural activity throughout. It is thanks to bold decision making, and a willingness to take risks and back talented people, that Wellington has an enviable range of venues, iconic events, diverse activities and a built environment that is so conducive to cultural activity.

### **4.3 Public perceptions and participation**

The Wellington public's valuing of and engagement with arts and culture activity continues to be strong and ahead of the rest of New Zealand. In 2008, Creative New Zealand undertook a national survey of attitudes, attendance and participation in the arts. The Wellington City Council partnered with Creative New Zealand to get additional data of particular relevance to Wellington City<sup>1</sup>.

The survey shows that:

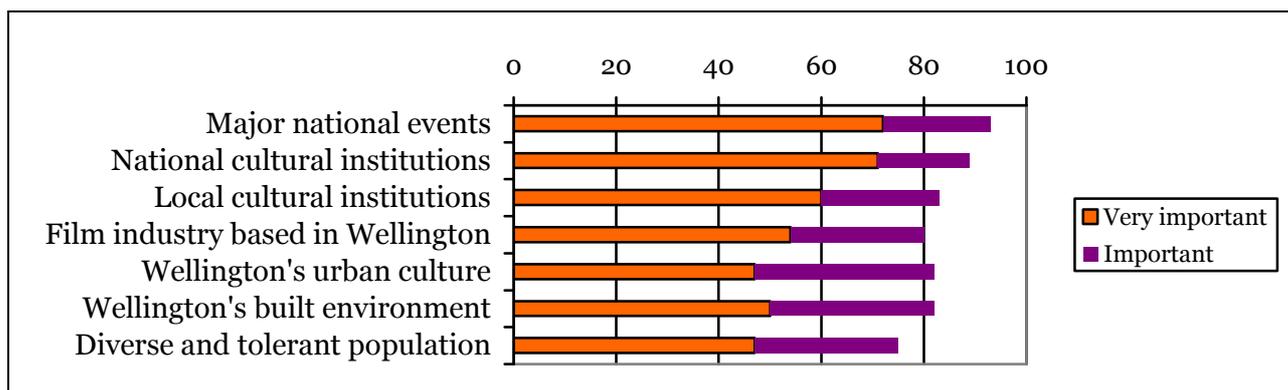
- 85% of Wellingtonians feel that Wellington's Cultural Capital status is important to the city
- 91% of Wellingtonians (versus 83% nationally) had attended at least one arts event in the previous 12 months
- 84% (versus 72% nationally) believe their community would be poorer without the arts
- 82 % of Wellingtonians (versus 72% nationally) agree that the 'arts are for people like me'
- 81% of Wellingtonians (versus 73% nationally) agree that their local Council should give money to support the arts
- 67% (versus 49% nationally) feel the availability of arts events and activities is an important reason why they like living where they do.

Council was also interested in which components of the environment were most important to the city's status as the 'Cultural Capital'. The results are presented in Table 1. A full copy of this report is available on request. Creative New Zealand is proposing to repeat the survey this year.

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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

**Table 1: Importance to Wellington’s ‘Cultural Capital’ status**



#### 4.4 Economic benefits

A 2011 report by MartinJenkins and Associates reviewing the economic impact of arts and cultural organisations to the Wellington City and region provided the following findings:

- In 2009 **the arts and culture sector employed between 4,304 and 5,381 people** (depending on the industry classification used) in Wellington City. The sector accounted for 3.1% of total employment in Wellington City and 2.3% for the Wellington region. In employment terms, the sector is similar in size to the transport and storage industry
- The **direct value added to the Wellington city economy in 2009 was between \$284 and \$292 million**. This rose to a total estimated value of between \$495 and \$583 million when flow-on effects were accounted for
- **Cultural experiences are a decision-making factor for at least one-third of international visitors to Wellington**. Major arts events play a key role in attracting out-of-town visitors to the region<sup>2</sup>.

Another economic impact survey conducted in 2010 by *Arts Wellington* (the Wellington Regional Art and Cultural Development Trust) provided the following findings for the forty arts and cultural organisations (listed in Appendix Three) included in their study:

- The forty organisations included in Arts Wellington’s study **collectively generated \$141.5 million of expenditure** within the Wellington region over a 12 month period. This spending supported paid employment to 2,041 individuals (1,114 full-time equivalents), provided \$58.4 million in direct household income and a further \$83 million in operating, marketing and facilities expenditure (largely expended within local business)<sup>3</sup>
- **65% of arts activities by organisations included in the Arts Wellington study were undertaken in Wellington City, 9% across**

<sup>2</sup> MartinJenkins and Associates. (2011). *Economy of the Arts in Wellington*.

<sup>3</sup> Arts Wellington. (2010). *Economic Impact Survey 2010: Understanding the economic impact of arts and cultural organisations in the Wellington region*. Angus & Associates.

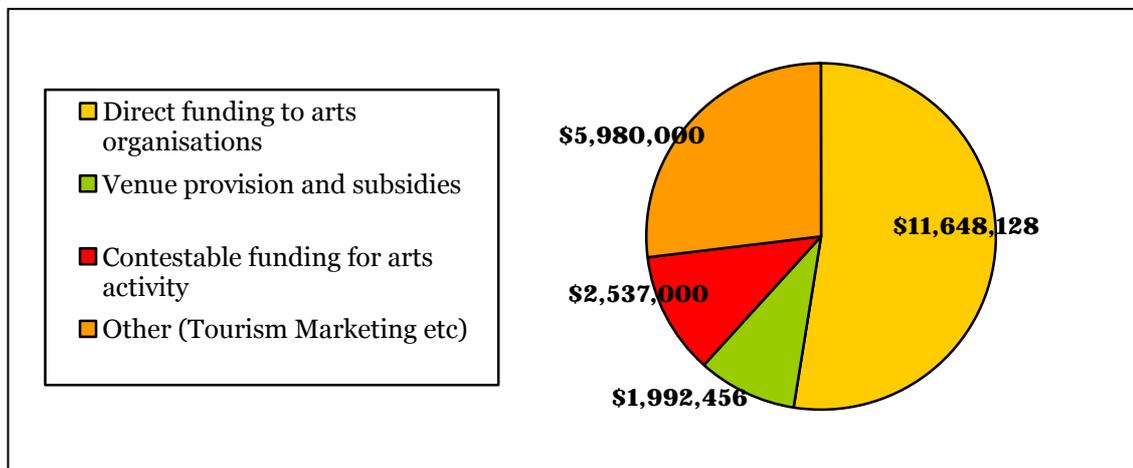
**the Wellington region, 24% elsewhere in New Zealand and 2% overseas.** It is important to note that while the majority of activity may have taken place within Wellington City, it is most likely that audiences also included residents and visitors from across the Wellington Region, elsewhere in New Zealand and overseas (domestic and international visitors). Arts Wellington is currently developing a new initiative to better understand the profile of arts audiences across the region

- Collectively, the forty **organisations included in the study delivered a total of 5,272 performances and events in the last financial year** – reaching an audience of more than 2.7 million people.

#### 4.6 Council's current investment and role

The Council currently invests **over \$22 million per annum** to support and develop the city's arts and cultural sector, city identity and brand (see Table 2).

**Table 2: Wellington City Council's annual support of arts infrastructure and activities** <sup>4</sup>



Under the current Cultural Wellbeing Strategy 2006 the Council is a:

#### a) Funder of:

- **galleries and museums:** Te Papa and the Wellington Museums Trust (City Gallery Wellington, Capital E, Museum of Wellington City & Sea, Wellington Cable Car Museum, Carter Observatory and Colonial Cottage Museum, and the New Zealand Cricket Museum)
- **community arts** through cultural festivals, cultural grants and venue subsidies
- **arts partnerships:** such as New Zealand International Arts Festival
- **arts and cultural organisations** through contract grants funding of organisations such as Vector Wellington Orchestra, Taki Rua Productions, Circa, Downstage and BATS theatres

<sup>4</sup> This table does not include funding provided for major commercial arts events such as World of Wearable Arts due to commercial sensitivity; funding for Council business units and staff and initial capital costs to develop arts venues.

- **major events** such as World of Wearable Arts, NZ International Arts Festival
- **public art** – through the Public Art Fund with curatorial support provided by the Public Art Panel to develop and facilitate public art.

**b) Provider of:**

- **access to heritage** through the City Archives
- **venues** through Wellington Venues Limited (manages the St James Theatre, Opera House, Wellington Town Hall, Michael Fowler Centre, TSB Bank Arena and Shed 6 on the waterfront) and Toi Pōneke Arts Centre **and venue subsidies** to organisations such as Downstage, Circa and the NZSO.

In addition to the above, the Council performs a number of other roles including:

- **A facilitator** of relationships both within the arts sector and between the arts and other sectors
- **A supporter** of the many groups and individuals actively involved in the arts
- **A promoter** of arts to the community, including residents, business and visitors and of Wellington as an arts destination
- **An enabler** by providing access to public spaces for the creation and presentation of cultural activity
- **An advocate** for the arts and for the City's artistic talents
- **A designer** of the built environment that environment that sustains, and provides opportunities for, diverse artistic activity
- **A provider** of information and resources that promote the arts, arts opportunities, experiences and facilities.

The strategy will consider whether, in light of the Council's future priorities, it should continue to perform its current roles and/or start performing new ones.

One suggestion has been that the Council take a greater role in attracting financial resources to this sector. Ideas include the Council facilitating a micro-finance programme for the arts or an angel investment programme targeted for this sector. New opportunities have also arisen with changes in the tax treatment of donations to not for profit entities. Officers would welcome feedback from Council on whether the draft strategy should consider a role for Council in this or other new areas of activity.

## **5. Discussion**

### **5.1 A Healthy Arts City:**

In August 2008, the City Arts team hosted an engagement initiative called *Mapping the Future of the Arts in Wellington*. During the sessions participants were asked to build a shared vision of a 'healthy arts city'. A summary of the results of this discussion are presented in Appendix Three of this report. These components of a healthy arts city have been used to analyse the current health of Wellington's arts and cultural sector and propose potential areas of focus for Council's new strategy

### **5.2 Council existing rationale and priorities:**

To date, the Council's rationale for supporting cultural activity has been largely focussed on achieving cultural and economic outcomes. These have included:

#### **Cultural:**

- Providing a welcoming environment for the City's diverse population and supporting them to practice and share their own cultural experiences
- Fostering and celebrating 'sense of place'
- Working in partnership to ensure mana whenua are recognised, valued and visible in the City

#### **Economic:**

- Maintaining the City's status as New Zealand's arts, culture and events capital
- Being an internationally competitive city by offering a high quality of life
- Promoting tourism and a vibrant retail sector

The proposed new strategy will consider and look to build on these rationale for supporting arts and cultural activity. It will also consider new rationale and priorities related to social, recreational, urban design and environmental outcomes.

### **5.3 Wellington 2040**

The draft *Wellington 2040 City Strategy* proposes a long-term vision of the City. Its vision and city themes of a city for people, smart and connected city, eco-city and dynamic central city have been taken into account in the development of this paper.

The Arts and Culture Strategy will support the agreed Wellington 2040 vision, once confirmed, and be built around the confirmed themes and direction.

### **5.4 Proposed priority areas to investigate in the development of the Arts and Cultural Strategy**

Drawing on the above sources of information, the following sections highlight the strengths and challenges within the Wellington environment. In response the opportunities for the sector and proposed priorities for the strategy are identified.

### **5.4.1 Our Strong Foundations:**

Wellington is currently home to 23 national arts and cultural organisations and 12 national education institutions offering training across the full range of artforms (listed at Appendix Two). It hosts iconic national cultural events such as the New Zealand International Arts Festival, the Montana World of WearableArts. It is also home to internationally recognised companies and individuals producing outstanding creative products and experiences.

These are the foundations of our ‘Cultural Capital’ status. Many are long established and stable entities but do face their own challenges. It is proposed that Council’s strategy will have a focus on retaining these entities within the city. It will identify appropriate roles for the Council to play in advocating and providing support for these entities.

Wellington entities are considered leaders in the arts by others in New Zealand and internationally. They are already contacted for advice and assistance. The strategy will focus on how to build on and leverage off the value and strengths of Wellington’s leading organisations. Areas of enquiry include:

- How talent and career development can be better supported through partnerships with these organisations
- How the knowledge and experience within these leadership organisations be accessed by others within the cultural and wider Wellington community for the greater benefit of the City
- How can centres of excellence in areas such as arts education, governance, management, audience development and marketing be leveraged for the benefit of the wider cultural community

This intention here is not to add to the already broad and taxing responsibilities of these leadership organisations. Any developments in this area will have to be supported and entered into willingly by all involved.

In addition to this, the **Economy of the Arts in Wellington** research reports that there is a need for greater sectorial leadership and vision, a lack of coordination of programming and other activities, the opportunity for better coordinated marketing and promotion and a lack of media coverage and critical review of arts activity. Some of these issues have been raised within the sector for some time. These issues must be addressed if the City is to maximise its potential as an international centre for arts and cultural activity. The draft strategy will propose ways in which the Council can act to address these long standing issues.

### **5.4.2 Showcase the Best and Boldest:**

As noted above, Wellington is home to established and leading entities and events. They are presenting the best cultural experiences and talent from Wellington, New Zealand and overseas in our city. Such activity is often supported by international diplomatic and cultural entities. This stems from a belief that capital cities are the where the best cultural experiences should be showcased. In this area, one proposed focus of the strategy will be on how

international cultural exchanges occurring in the City can be strengthened and extended.

Interestingly though, many of these entities and events were started by passionate, talented and risk-taking people who were prepared to invest themselves in achieving a bold vision. The Wellington environment enabled them to succeed and become the established leaders they are today. However, currently there are concerns that Wellington is losing its 'creative edge'. Students from our training institutions are leaving Wellington and basing themselves in Auckland. Some key entities that support experimentation and risk-taking such as *The Fringe Festival* and *Cuba Street Carnival* are struggling to remain viable. Also, in a constrained financial environment, funders and audiences may be less willing to support experimental work.

It is proposed that the strategy will focus on Wellington's strengths as a city that showcases the best but also enables risk-taking and experimentation. Potential areas of focus include how emerging talent can be better identified and supported, how emerging talent across the artforms can be showcased, how the people and entities that foster talent can be better supported.

Another potential area of focus could be on the opportunities to build on our suite of international quality events by supporting new and emerging events particularly in the areas of Māori and Pasifika contemporary arts. It is noted that this may be addressed in the Council's review of its Events Strategy which is also currently underway.

#### **5.4.3 Arts and Communities:**

Wellington is known as a tolerant city where people from different communities are welcomed and cultural diversity is celebrated. This dynamic has led to the development of a wide range of cultural entities and events some of which have significant profile and are highly valued by Wellingtonians. Many of the activities are accessible to the public in terms of being low cost or free.

Arts activity taking place within communities has many reported benefits including building individual skills and capacity, building social cohesion and tolerance, building community empowerment and self-determination (including civic participation) and enhancing local image and identity<sup>5</sup>.

While some of our leadership organisations are undertaking excellent activity in this area, much of the activity comes from small not-for-profit groups. These are often poorly resourced and reliant to a degree on volunteers. Currently, these organisations are not attracting funding to the same levels that they were and are suffering from volunteer fatigue. In addition to this, the high degree of interest in and demand for some of these activities further stretched the resources of the groups. In particular, the size of some, particularly the free, community events has grown beyond the resources and organisational capacity of the groups running them. The requirements associated with traffic management and health & safety have also been a challenge for these groups.

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<sup>5</sup> pARTicipation, Community arts practice and development in Wellington, 2010

The proposed strategy will also focus on this important area of Wellington's arts and culture environment. In particular, it will focus on how the capacity of community focussed arts practitioners and cultural organisations can be strengthened. It will also focus on issues around how accessible arts events in the City are both in terms of cost and access to information and venues.

#### **5.4.4 Arts and Technology:**

Wellington is already a leading creative industries hub particularly in the areas of film production, gaming and other digital media industries.

Wellingtonians also readily adapt to and adopt new technology. Creative New Zealand's research report identified that

- Wellington residents are much more likely to have used the internet to book a ticket to a performance or other arts event in the previous 12 months (50% versus 29% nationally)
- Wellingtonians are much more likely to have watched artforms online; with 51% saying they had done so in the previous 12 months versus 38% nationally
- 27% of Wellingtonians (versus 23% nationally) have created an original artwork or animation using a computer in the previous 12 months

Wellington is well-positioned to become New Zealand's leading centre for the development and creation of creative content for the digital age. Advances in technology have had a significant impact on the creation and distribution of arts experiences in recent years. While television and film production companies, along with record companies and publishing houses, still dominate the production and distribution of popular culture, the environment is changing rapidly.

The proposed strategy will consider how Wellington can connect and increase the concentration of activity within the creative industries by fostering more effective partnerships, upskilling opportunities and creative industry events. It will also consider how to increase access to technology throughout the city's venues.

#### **5.4.5 Mana whenua**

The Council has close relationships with its mana whenua partners. Council has a current priority to work in partnership to ensure mana whenua are recognised, valued and visible in the city.

It is proposed that in the process of developing this strategy, Council work with Taranaki Whānui ki Te Upoko o Te Ika through Port Nicholson Block Settlement Trust and Wellington Tenths Trust; and Te Rūnanga o Toa Rangatira Incorporated to identify how they would like to work in partnership to better reflect the Māori heritage of Wellington and develop local talent across the range of traditional and contemporary Māori arts practice.

#### **5.4.6 City of Ideas**

Wellington is the seat of government, host to the nation's repositories of information (e.g. the National Library and Archives) and home to high quality education institutions. Consequently, and more than any other centre in New Zealand, Wellington is the place where issues are debated and decisions are made. The city has a unique opportunity to position itself the place to learn about and debate issues related to our heritage, contemporary life and politics.

Currently activities that accentuate this position are undertaken by some institutions and are marketed to potential visitors to Wellington including schools. The proposed strategy will also investigate the potential for the city to initiate and host more events that draw people to the city to learn and debate issues of significance to New Zealanders and the world.

#### **5.4.7 Art in Public Places**

Wellington has an enviable reputation as a city with high quality visible public art. This is thanks to sustained investment and effort from organisations (particularly the Wellington Sculpture Trust) working in partnership with the Council. There is an opportunity to build on this strong foundation by broadening the range of public art activity to achieve Council's priorities under the Wellington 2040 Strategy. The opportunities in this area will be expanded on in the review of Council's Public Art Policy which is due for presentation to Council in September this year.

### **5.5 Consultation and Engagement**

The core documents used to develop this paper have been informed by wide consultation with key stakeholders including:

**Mapping the Future of the Arts in Wellington – August 2008** - an engagement initiative involving over 400 members of Wellington's arts community organised by the City Arts Team. During the sessions participants were asked to build a shared vision of a 'healthy arts city'. Their vision for the city has been considered in the development of this scoping paper.

**Arts Wellington Economic Impact Survey 2010 – December 2010** - prepared by Angus & Associates for Arts Wellington – the Wellington Regional Art and Cultural Development Trust in December 2010. The survey reviewed the economic impact of forty arts organisations in the Wellington region.

**Economy of the Arts in Wellington- January 2011** - prepared by MartinJenkins and Associates for Wellington City Council, this research considered the economic value and contribution of the arts and cultural sector to the Wellington city and region through employment, tourism, 'quality of life', attractiveness of the city for residents and businesses. It also aimed to develop a better understanding of the key relationships, networks and dependencies in Wellington's arts and cultural 'eco-system' and identify and describe critical elements for the sector's ongoing success.

As there has been a great deal of early engagement across the arts and cultural sector on the development of the new Arts and Cultural Strategy, it is proposed that consultation on the draft strategy be targeted with key stakeholders only, and that wider community consultation on the new strategy be undertaken as part of consultation around the Long Term Plan.

### **5.6 Financial Considerations**

The financial impact of any changes proposed in the new Arts and Cultural Strategy will be highlighted in the cover report that accompanies the strategy in September 2011.

### **5.7 Climate Change Impacts and Considerations**

Arts activity, especially community arts projects and community events provide an opportunity for people to be involved, consider and participate in conversations about a range of issues facing their community, including climate change. There are no climate change impacts or considerations in this scoping paper but the new Arts and Culture Strategy will look at ways the Council arts and culture investment and supported activity can promote greater sustainability and environmental consciousness.

### **5.8 Long Term Plan Considerations**

It is proposed that wider community consultation on the draft Arts and Culture Strategy be undertaken as part of consultation around the Long Term Plan.

## **6. Conclusion**

We are recommending the new Arts and Culture Strategy focus on:

- Wellington's distinctive environment and the strengths across its cultural sector;
- Opportunities to propel Wellington's status as the 'Cultural Capital' to the next stage of its development; and
- Facilitating stronger networks and collaboration, both within the cultural sector and with other sectors across New Zealand and internationally.

This scoping paper provides an overview of the current context, challenges and opportunities facing Wellington's arts and cultural sector. It proposes potential priority areas of focus for the Council in its new Arts and Culture Strategy. Feedback on this paper will inform the drafting of a new strategy which will be presented to the Committee in September this year.

### **Contact Officers:**

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## Appendix One: Key recent milestones in the development of Wellington's arts and cultural sector

<b>1912</b>	St James Theatre opened
<b>1950</b>	Wellington Regional Orchestra Foundation Inc established – now operating as the Vector Wellington Orchestra
<b>1964</b>	Downstage Theatre established – moving into the Hannah Playhouse in 1973
<b>1976</b>	Circa Theatre established – moving to its current location in 1994
<b>1980</b>	City Gallery Wellington established – moving to Civic Square in 1993
<b>1986</b>	First New Zealand International Arts Festival - NZ Herald declares Wellington to be a ' <i>sophisticated centre for culture, entertainment and dining</i> ' from the Festival's success
<b>1988</b>	New Zealand's first internet provider starts
<b>1989</b>	BATS Theatre established
<b>1990</b>	First NZ Fringe Festival opens (developed from BATS Theatre)
<b>1990s</b>	Public space improvements emphasise central city as a destination – opening of Civic Square, new Central Library, regeneration of the Golden Mile, Waterfront Development, City to Sea bridge opened in 1993
<b>1991</b>	Wellington City Council first council to go online
<b>1993</b>	Council launches <i>Absolutely Positively Wellington</i> campaign
<b>1994</b>	District Plan introduces mixed-use design and flexible use of redundant space enabling growth of inner city apartments and café scene
<b>1995</b>	Wellington Museums Trust established to manage: City Gallery Wellington (with new spaces added for Māori and Pacific art in 2009), Capital E, Museum of Wellington City & Sea (including the Plimmer's Ark Gallery), Wellington Cable Car Museum (included in 2000), Colonial Cottage Museum and New Zealand Cricket Museum (added in 2003 to manage jointly with the New Zealand Cricket Museum Trust)
<b>1996</b>	Film Wellington established to promote regional film making
<b>1997</b>	St James Theatre is restored and made home to the Royal New Zealand Ballet
<b>1998</b>	Te Papa Tongarewa opens – boosts Wellington's tourism credentials
<b>1999</b>	Principal photography begins on the Lord of the Rings trilogy. Directed by Peter Jackson and distributed by New Line Cinema the films: <i>The Fellowship of the Ring</i> (2001), <i>The Two Towers</i> (2002) and <i>The Return of the King</i> (2003) were critically acclaimed and heavily awarded. The films won 17 out of 30 Academy Awards nominated in total and were considered to be one of the biggest and most ambitious movie projects ever undertaken, with an overall budget of \$285 million, the entire project took 8 years.
<b>2000</b>	Westpac Stadium opens
<b>2003</b>	<i>Creative Wellington Innovation Capital</i> brand adopted World Premiere screening of <i>Lord of the Rings: The Return of the King</i> in Wellington
<b>2005</b>	Toi Pōneke Arts Centre opens World of WearableArt (WOW) secured in Wellington – First shown in 1987, WOW began as a promotion for a rural art gallery in Nelson, it has now developed into a live theatrical show and receives international acclaim, with the annual event held in Wellington in September every year. WOW attracts designers, artists, costume makers and media every year from countries all over the world including the U.S, U.K, Australia, India, Japan, Thailand, Germany, The Netherlands, Israel, Fiji, Canada and NZ. Selected artists, along with 400 cast and crew, collaborate to create a fresh WOW experience every year.
<b>2006</b>	Provided a Public Art Fund and engaged a Public Art Panel of contemporary arts advocates to realise the aims of the Public Art Policy
<b>2007</b>	Established the City Arts Team (September 2007)
<b>2010</b>	Developed Wellington Venues Ltd to manage the city's venues - St James Theatre, Opera House, Town Hall, Michael Fowler Centre, TSB Bank Arena and Shed 6

## Appendix Two: National Cultural Organisations and Education Institutions

National arts and cultural organisations	National education institutions
<ol style="list-style-type: none"> <li>1. Museum of New Zealand Te Papa Tongarewa</li> <li>2. National Library of New Zealand</li> <li>3. Toi Māori Aotearoa</li> <li>4. Archives New Zealand</li> <li>5. New Zealand Symphony Orchestra</li> <li>6. Centre for New Zealand Music</li> <li>7. Chamber Music New Zealand</li> <li>8. New Zealand String Quartet</li> <li>9. National Theatre for Children</li> <li>10. Taki Rua Productions</li> <li>11. New Zealand Film Commission</li> <li>12. Film New Zealand</li> <li>13. The New Zealand Film Archive</li> <li>14. Arts Access Aotearoa</li> <li>15. Playmarket: New Zealand Playwrights</li> <li>16. New Zealand Book Council</li> <li>17. Booksellers New Zealand</li> <li>18. Royal New Zealand Ballet</li> <li>19. Te Matatini (Traditional Māori Performing Arts)</li> <li>20. Dance Aotearoa New Zealand (DANZ)</li> <li>21. Footnote Dance Company</li> <li>22. Choirs New Zealand</li> <li>23. New Zealand Portrait Gallery</li> </ol>	<ol style="list-style-type: none"> <li>1. Toi Whakaari – New Zealand School of Drama</li> <li>2. New Zealand School of Dance</li> <li>3. New Zealand School of Music (joint venture between Massey and Victoria Universities)</li> <li>4. Whitireia New Zealand</li> <li>5. Wellington Institute of Technology</li> <li>6. New Zealand Film and Television School</li> <li>7. Victoria University International Instituted for Modern Letters</li> <li>8. Victoria University School of Architecture</li> <li>9. Victoria University School of Theatre and Film</li> <li>10. Victoria University Museum and Heritage Studies</li> <li>11. Massey University School of Fine Arts</li> <li>12. Massey University School of Design</li> </ol>

## Appendix Three: A Healthy Arts and Cultural City

In August 2008, the City Arts team hosted an engagement initiative called *Mapping the Future of the Arts in Wellington*. Over 400 members of the arts community attended one of seven sessions that were held. During the sessions participants were asked to build a shared vision of a 'healthy arts city'. They identified that this vision consisted of Wellington as a city where:

- art is part of the fabric of everyone's lives and people are aware of the value the arts bring to society
- sense of public pride and ownership of arts activity
- there are accessible and diverse community-based opportunities for people to engage in the making and appreciation of the arts
- there is a vibrant, connected, and ambitious art sector creating high quality and innovative work
- the arts sector is more engaged with communities as leaders and facilitators.
- the sector is connected across art forms and organisations, across communities, cities, regions and countries
- there is a strong network of hard and soft infrastructure, that is, access to a variety of creation and presentation spaces, resources, skills and wisdom
- there is a supportive council and government
- there are effective mechanisms for linking arts experiences with audiences
- arts education is part of people's lifelong journey

Overall, they spoke of Wellington as being a showcase for New Zealand arts and confident in its ability to lead the country.

## **Appendix Four: Wellington based arts organisations that contributed to Arts Wellington's survey**

Adam Art Gallery	NZ Portrait Gallery
BATS Theatre	NZ School of Dance
Capital E	NZ School of Music
Centre for New Zealand Music – SOUNZ	NZ Symphony Orchestra
Chamber Music NZ	Pataka Museum of Arts and Cultures
Circa Theatre	Playmarket Inc.
City Gallery Wellington	Royal NZ Ballet
DANZ Dance Aotearoa NZ	St James Theatre and Opera House
Downstage Theatre	Shakespeare Globe Centre NZ
Enjoy Public Art Gallery	Stage Left
Expressions Arts and Entertainment Centre, Upper Hutt City	Taki Rua Productions
Footnote Dance	Te Papa
Museum of Wellington City and Sea	The Film School
Museums Aotearoa	The NewDowse
NBR NZ Opera	Toi Pōneke Arts Centre
NZ Academy of Fine Arts	Toi Whakaari: NZ Drama School
NZ Book Council	Wellington Convention Centre
NZ Cricket Museum	Wellington Improvisation Troupe (WIT)
NZ Film Archive	Wellington Regional Orchestra Foundation Inc.
NZ International Arts Festival	Wellington Regional Stadium Trust