

Cultural Well-being – Oranga ahurea

The arts draw people to Wellington

This chapter will be introduced with a double page graphic, including the following information:

Insurance of artworks is based on a 'nail to nail policy' – the Gallery is responsible for the work from the moment it is collected until it is returned.

We need to assure artwork owners that damage or degradation will not occur. City Gallery has equipment to control lighting, temperature and humidity to protect fragile artworks.

We consider the possibility of an earthquake when displaying artworks. Sculptures are secured to the ceiling using invisible traces. Quake wax is used to stick down ceramics, and paintings are secured.

Interior spaces can be completely reconfigured depending on the work being exhibited. Walls can be placed to block out natural light or re-skinned and painted to create the required ambience.

The gallery works in partnership with others to organise tours of works, helping share the costs of bringing works in from overseas.

Touring exhibitions are organised years in advance. Our exhibition of Kusama was planned over four years in advance.

These 'did you know' facts will be used in the body of the chapter:

- 95% of residents and 77% of New Zealanders think that Wellington has a culturally rich and diverse arts scene and 79% of residents and 61% of New Zealanders believe that Wellington is the arts capital of New Zealand.
- Over 600,000 people went to exhibitions in our galleries and museums this year.
- Looking across the wider region, Wellington city accounts for 80% of all employment in the arts and culture sector, and the city hosts the majority of the region's arts events.
- In 2009, the direct value added to the Wellington city economy by arts activities was estimated at between \$284 million and \$292 million. When flow-on effects are accounted for, the total estimated value added was over \$495 million.

4.1 GALLERIES AND MUSEUMS

Showcasing our culture and arts.

What we do:

- We fund the Wellington Museums Trust which operates the Museum of Wellington City and Sea, the City Gallery, Capital E, the Wellington Cable Car Museum, the Colonial Cottage Museum, the New Zealand Cricket Museum, the Carter Observatory and the Plimmer's Ark conservation project. These facilities stage exhibitions and events that showcase our arts and culture to residents and visitors. Our support to the Trust includes funding for the Capital E National Arts Festival, the largest cultural event for children in New Zealand.

This activity contributes towards us:

Having a stronger sense of place: Galleries and museums preserve the city's heritage, are a source of civic pride and form a vital part of Wellington's image as a creative city.

Being more eventful: The exhibitions and educational programmes provided help make the city vibrant and interesting and attract visitors to Wellington.

Being more inclusive: They also allow for reflection and consideration of different views and stories.

Being more actively engaged: Residents and visitors alike are challenged and participation and engagement in the arts is encouraged.

Key projects

During the year:

- The Wellington Museums Trust put on a full Rugby World Cup programme for families, art lovers and rugby fans. The Museum of Wellington City and Sea exhibit *Photographs Hard on the Heels*, featuring Peter Bush's rugby photography, was the most successful of the four projects offered by Trust institutions, attracting 18,305 visitors.
- The 'score a try' interactive display at Capital E: *Give It a Try* offered an interactive green-screen experience as part of the REAL New Zealand Festival during the Rugby World Cup. Over 1,300 videos were uploaded to the website, delivering Capital E's most geographically diverse audience ever, as participants and media shared their experience with family and friends around the world.
- A Capital E National Theatre for Children production, *Hear to See*, won three awards in the 2011 Chapman Tripp Theatre Awards. This included the Absolutely Positively Wellington Award for most original production and awards to composer Richard Nunns and audiovisual designer Johann Notje.

Capital E was also voted 'best fun for kids' in the Capital Times Best of Wellington Poll 2011.

- City Gallery, in conjunction with Te Papa, presented the *Oceania* exhibition. Timed to coincide with the Rugby World Cup, attendance numbers were much lower than expected. The two complementary Oceania exhibitions were: *Imagining the Pacific* (modern and contemporary art at City Gallery) and *Early Encounters* (ancient Māori and Pacific taonga) at Te Papa. An open day was held, granting the public free access to these exhibits.
- City Gallery Wellington was voted best gallery for the third year running in Capital Times Best of Wellington Poll 2011. It was also voted best venue.
- Carter Observatory celebrated its 70th anniversary, having opened on 20 December 1941. They also welcomed their 100,000th visitor since re-opening just over two years ago. Visitation continues to build with an almost 10% increase on the previous year.
- The new interactive exhibition at the Carter Observatory was completed. The exhibition includes the Pickering Gallery and Tuhura Space Module, an interactive space for young people.
- Carter Observatory's 'From Here to There: 1000 years of Navigation' was held over three evenings. These evenings featured a range of speakers who talked about the cultural significance of navigation, focussing on migration of Rugby World Cup participating countries. Paul Curnow talked about indigenous Australian star lore, Dr Julie Teetsov brought European navigation to life and Papa Tipua (Anaru Reedy) spoke about Māori navigation.
- Museum of Wellington City and Sea's exhibition Death and Diversity was a finalist in the Museums Aotearoa 2012 Achievement Award for Exhibition Excellence.
- Educators from Capital E, City Gallery, Museum of Wellington City and Sea and Carter Observatory have trialled and refined the education programme Capital Connections, which will involve visitors undertaking a day-long journey through the four institutions.
- The Cable Car Museum's partial refurbishment was completed in June 2012 and allows more space for visitors in the top floor gallery.

What it cost

Operating Expenditure (\$000)	Actual 2012	Budget 2012	Variance 2012	Actual 2011
4.1.1 City Galleries and Museums ¹				
Expenditure	8,243	8,343	100	7,769
Revenue	0	0	0	0
Net Expenditure	8,243	8,343	100	7,769

¹ Under budget due to lower interest costs.

How we performed

We support the Wellington Museums Trust to deliver high quality gallery and museum experiences and events. We measure performance through visitor numbers, awareness of and experience at the various galleries and museums, and the average subsidy per customer. For results, see 'Wellington Museums Trust' on page XXX in the Council-controlled organisations section of this report.

4.2 HERITAGE

By acknowledging our history, we can interpret the present and look to the future.

What we do:

- We operate the Wellington City Archives which is the primary information resource for the city's history. The archives hold a vast amount of information about how the city has been shaped from the 1840s to the present. They are open to the public and their catalogue can be searched online.
- We also contribute to heritage through other activities including:
 - The Māori heritage trail** – Te Ara O Nga Tupuna (see 1.2 Māori Engagement),
 - Truby King Gardens** maintenance,
 - Bolton Street Cemetery** maintenance,
 - Our museums** (see 4.1 Museums and Galleries),
 - Our libraries** (see 5.1 Libraries), and
 - Protection of heritage buildings** (see 6.1 Urban Planning and Policy).

This activity contributes towards us:

Having a stronger sense of place: Understanding the past contributes to residents' sense of shared heritage and identity and our sense that we all have a stake in the city's future.

Key projects

During the year:

- The Archives introduced a new service where customers have the option to purchase digital copies of building plans as well as photocopies of plans.
- The Archives gave a number of talks to family history and student groups about the records we hold and how to access our reference services.
- A heavily used set of 1892 Wellington Survey Maps were digitised and added to Webmap, to provide easier and better access for customers.
- The Archives added another 65,000 items to its online database. There are now just under 600,000 searchable records on our website.
- The Archives carried out an audit of material that is not fully accessible to the public. This will allow for better planning of on-going work to process and make this material more available.

What it cost

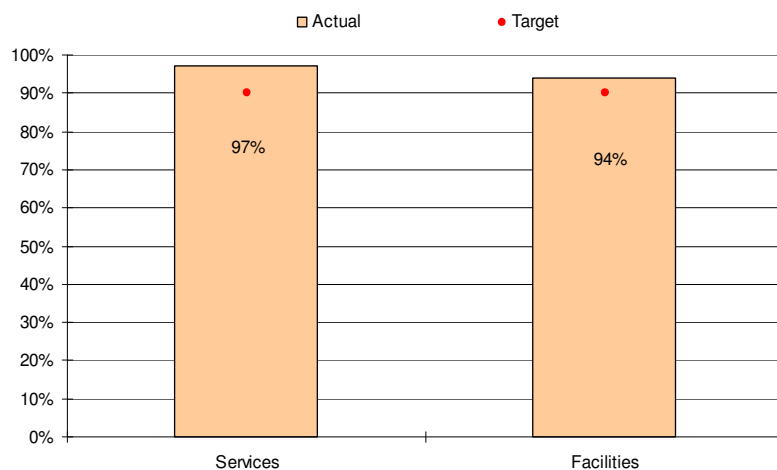
Operating Expenditure (\$000)	Actual 2012	Budget 2012	Variance 2012	Actual 2011
4.2.1 City Archives ¹				
Expenditure	1,179	1,337	158	1,160
Revenue	(180)	(153)	27	(138)
Net Expenditure	999	1,184	185	1,022
Capital Expenditure (\$000)	Actual 2012	Budget 2012	Variance 2012	Actual 2011
4.2.2 Promotion of Heritage Landmarks				
Expenditure	144	164	20	10

¹ Note that this is the total budget for City Archives. Approximately two thirds of expenditure relates to Heritage and the rest relates to records management costs such as providing information for LIMs. Under budget due to savings arising from staff vacancies and associated organisational overheads.

How we performed

Wellington City Archives aims to preserve and provide access to an extensive collection of historical material about the city. To measure our effectiveness we monitor the volume of users, their levels of satisfaction, and the number of items added to the online collection, and compliance with Archives New Zealand standards.

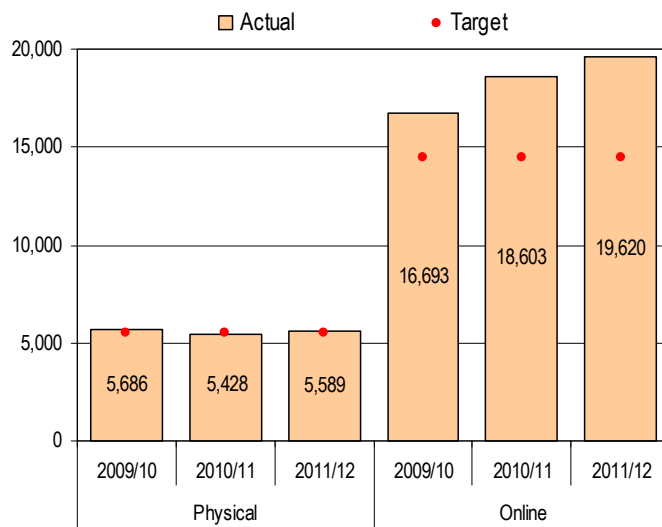
Users' (%) satisfaction with City Archives' services and facilities



2010/11 results: services = 97%, facilities = 93%.

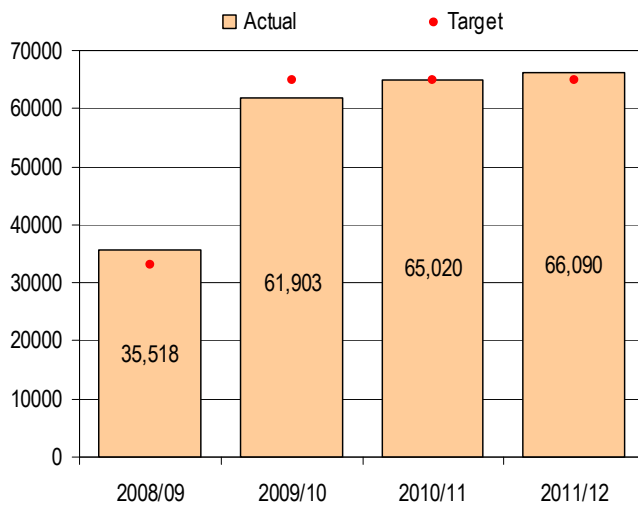
Source: *City Archives' Customer Satisfaction Survey 2012*

City Archives – users accessing archives resources



Source: WCC City Archives

Items added to the City Archives' online database



Source: WCC City Archives

Compliance with national archives standards (Archives New Zealand)

Result: Compliance achieved under mandatory standard S2 (storage) and discretionary standard S4 (access).
 Target: comply with standards (2010/11: compliant).

Source: WCC City Archives

4.3 COMMUNITY ARTS AND CULTURAL SUPPORT

By enabling thriving creative communities we encourage inclusive, tolerant and strong communities.

What we do:

- We provide and fund a range of arts and cultural festivals.
- We support community-based arts initiatives through cultural grants.
- We give community groups subsidised access to performance spaces.

This activity contributes towards us being:

More eventful: A strong local arts and festival scene helps keep the city atmosphere vibrant and eventful and ensures there is always something to see and do.

More inclusive: Arts provide a chance to celebrate Wellington's many cultures. By sharing experiences through art and performance, we build stronger and more cohesive communities.

More actively engaged: Our efforts stimulate interest in professional art and performance. Community festivals and events also offer low- or zero-cost opportunities for people to come together and enjoy themselves and ensure access to the arts in tough economic times.

Key projects

- Council adopted a new Arts and Cultural Strategy (in December 2011) and a new Public Art Policy (in June 2012). These focus on Wellington's key strengths and opportunities as an arts capital.
- We supported the establishment of the Creative Capital Arts Trust in August 2011, with contract funding of \$85,000 per year to run Wellington's Fringe Festival.
- The Wellington Association of City Housing Artists won the Australasian Housing Institute (AHI) Housing Excellence Award for the best Tenant-led Initiative in New Zealand in May 2012. We gave arts advice and supported the art exhibition *Everyone has a Story*, created by tenants living in our City Housing complexes.
- Thirteen new murals were completed on walls and bus shelters around Wellington. These artworks are part of a city-wide initiative to improve the quality of street art, give residents and visitors a sense of safety and reduce tagging to graffiti-prone areas. Funding came from various agencies including the Ministry of Justice.

- We supported Chinese New Year in celebrating the Year of the Dragon, attracting over 35,000 people to a Chinese inspired street parade, fashion show and market day in February 2012. The event was complemented by a dazzling fireworks display, supported by the People’s Republic of China, to mark 40 years of diplomatic relations between China and New Zealand.
- The Positively Pasifika Festival moved to Wellington Anniversary weekend to launch the summer events programme and attracted over 10,000 people. This day celebrates Pacific Island culture in Wellington and showcases this through dance, drumming, music, arts, craft and food.
- Wellington’s biggest fireworks display, Pelorus Trust Sky Show, continues to be a popular event attracting over 100,000 Wellingtonians to vantage points around the city on 5 November 2011.
- We ran Artplash, Wellington’s Young People’s Arts Festival, in September. This involved around 10,000 children actively participated in arts experiences including dance, drama, choir, orchestra, visual and wearable arts in our cities premier venues.

What it cost

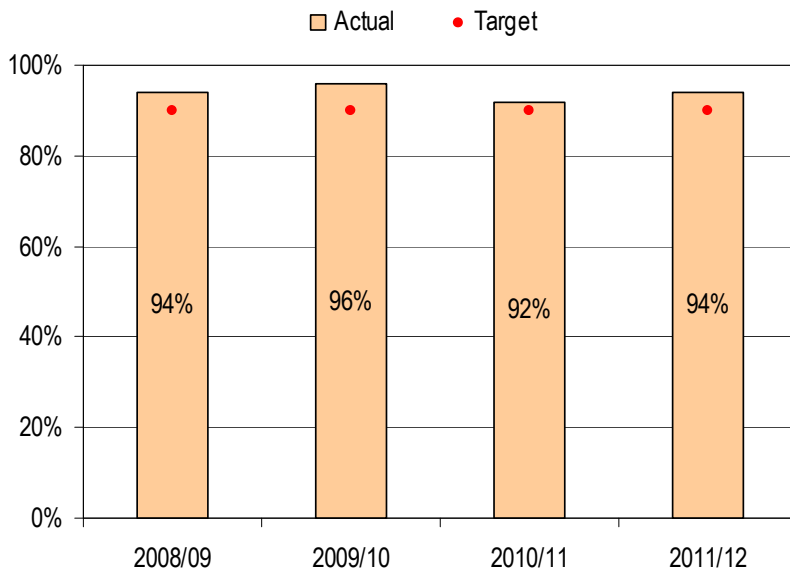
	Actual 2012	Budget 2012	Variance 2012	Actual 2011
Operating Expenditure (\$000)				
4.3.1 Arts and Cultural Festivals ¹				
Expenditure	2,288	2,257	(31)	2,038
Revenue	(306)	(398)	(92)	(285)
Net Expenditure	1,982	1,859	(123)	1,753
4.3.2 Cultural Grants				
Expenditure	829	738	(91)	745
Revenue	(1)	0	1	(8)
Net Expenditure	828	738	(90)	737
4.3.3 Access and Support for Community Arts				
Expenditure	649	682	33	600
Revenue	(127)	(127)	0	(47)
Net Expenditure	522	555	33	553
	Actual 2012	Budget 2012	Variance 2012	Actual 2011
Capital Expenditure (\$000)				
4.3.3 Access and Support for Community Arts				
Expenditure	117	111	(6)	345

¹ Revenue under budget due to lower sponsorship income as a result of economic conditions.

How we performed

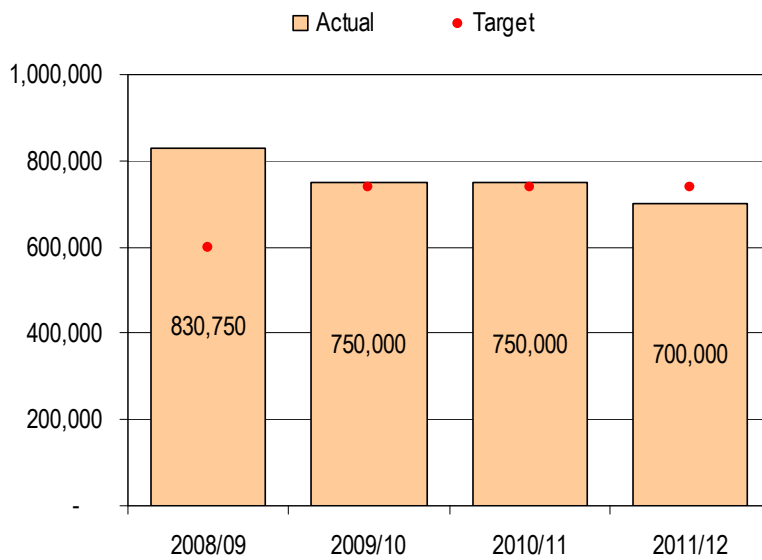
We aim to support a wide range of arts and cultural festivals adding to a sense of inclusiveness. To assess our contribution we monitor the number of events and groups supported and measure attendance and satisfaction with events and festivals.

Attendees' satisfaction with Wellington City Council supported events and festivals



Source: WCC Residents' Monitoring Survey 2012

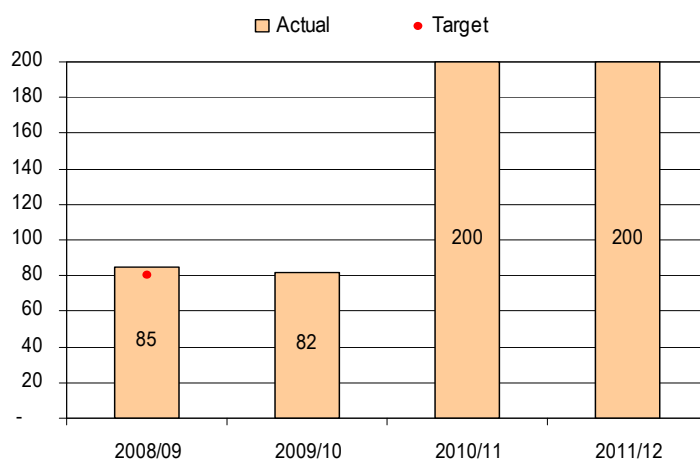
Estimated attendance of Wellington City Council supported arts and cultural festivals



Some events were not held this year, or were put on hold, due to the Rugby World Cup Festival of Carnivale. ASB Gardens Magic had reduced numbers due to bad weather.

Source: WCC City Events

Number of Wellington City Council supported arts and cultural events



Since 2009/10 there has been no target for this performance measure. We aim to support as many worthwhile festivals as possible within budget constraints.

Source: WCC City Events

Venues subsidies

Result: 25 groups (target: 25 groups; 2010/11: 13 groups/13 events). The budget for this activity was \$245,000, compared to \$45,000 in 2010/11. With the formation of Wellington Venues Limited, \$200,000 of venue access funding was transferred from the former Conventions Centre to the Venues Access grant. Budget is allocated according to the needs of each group and the number of groups that can be assisted varies from year to year.

Source: Wellington Venues Limited

Cultural grants

There are no performance targets for this measure. We aim to support initiatives that contribute to cultural well-being in line with eligibility criteria.

CULTURAL GRANTS	2008/09	2009/10	2010/11	2011/12
Total number of grant applicants	106	108	153	112
Total number of applicants receiving grants	73	68	75	75
Total budget available to applicants	\$361,349	\$321,473	\$318,014	\$275,709
Total budget distributed to applicants	\$357,997	\$318,995	\$318,014	\$275,709

Successful applicants during the year included the Matariki Development Festival 2012 and local community festivals like the Chinese New Year Festival and the Kilbirnie Festival.

We also supported a host of initiatives for young people including kapa haka delivery at schools and in the community, three new plays (written for, acted, designed and operated by young people) and the Big Sing, an annual secondary schools choral festival.

Source: WCC City Communities and Grants

4.4 ARTS PARTNERSHIPS

Supporting professional artists and arts organisations adds vibrancy to the city.

What we do:

- We operate Toi Pōneke Arts Centre, which provides spaces for artists and arts organisations.
- We support the New Zealand Symphony Orchestra.
- We support Wellington Venues Limited.
- We distribute funds through the Public Art Fund, which supports public art activities in the city.
- We provide advice and support to arts and culture groups and practitioners.
- We facilitate street closures, permits and other requirements for art and performance activities.

This activity contributes towards us:

Having a stronger sense of place: Our arts partnerships ensure Wellington continues to be home to top-class arts organisations and retains its reputation as New Zealand's arts and culture capital.

Being more eventful: The range of arts activities we support provides entertainment and contributes to the local economy.

Being more actively engaged: We encourage people to get involved as audiences and arts practitioners.

Key projects

During the year:

- The 2012 New Zealand International Arts Festival was enjoyed by over 275,000 people from across New Zealand and the world, with over 30% travelling in from outside the region to enjoy the Festival in Wellington (see 'how we performed' for more results). We partnered with City Gallery and the New Zealand International Arts Festival to deliver *The Active City*, a guide and map of sculpture related projects during the Festival.
- The Wellington Sculpture Trust, with assistance from Council, opened the new Four Plinth Temporary Sculpture Project, *Out of the Dusk*, by New Zealand sculptor Joanna Langford between the Te Papa forecourt and the waterfront. This is the third sculpture in the series. Work also progressed on *Nga Kina*, a Michael Tuffery sculpture and a Katherine Mansfield memorial sculpture by Virginia King.
- In March, we launched a new permanent public sculpture in Glover Park: *Everything is for the best, in this best of all possible worlds* by local artist Shane McGrath. This work was commissioned alongside the City Gallery exhibition *The Obstinate Object: Contemporary New Zealand Sculpture*. The sculpture was funded through Wellington City Council's Lewis Glover Bequest, with support from the Public Art Panel, Massey University and Alison Bartley.

- We refurbished the Whale Sculpture on the City to Sea Bridge, as well as the fixings on the Fern Sculpture in Civic Square and upgraded the lighting in the Courtenay Place light boxes. We have also taken over responsibility for maintenance of the Chews Lane sculpture, *Shangri La*.
- We completed the installation of three light boxes at Cobblestone Park and signed a Memorandum of Understanding with Victoria University of Wellington for three years of curated art exhibitions in the light boxes. The first exhibition in the light boxes: *First Light IN4MS*, by Victoria University Architecture Lecturer Tobias Danielmeier, was opened in March.
- We partnered with Wellington International Airport Limited and worked with Studio Pacific Architecture, the Port Nicholson Block Settlement Trust, Te Rūnanga o Toa Rangatira Incorporated and the Wellington City Council Public Art Panel to commission artist Nathan Pohio to create an artwork in the International Arrivals Entrance at the Airport.
- We partnered with Asia NZ to provide Wellington artist Erica van Zon with the opportunity to take up a two month residency at Red Gate Gallery in Beijing as part of the Wellington Asia Residency Exchange.
- Toi Pōneke continued to be well used by artists and arts organisations. Toi Pōneke Gallery presented a programme of 15 exhibitions and 20 public programmes supporting a wide range of contemporary artists and curators with a focus on emerging practitioners. Toi Pōneke also partnered with The Fringe Festival to use the Hub as a base.

What it cost

Operating Expenditure (\$000)	Actual	Budget	Variance	Actual
	2012	2012	2012	2011
4.4.2 Art Partnerships				
Expenditure	1,751	1,769	18	2,063
Revenue	(491)	(517)	(26)	(465)
Net Expenditure	1,260	1,252	(8)	1,598

How we performed

We are committed to working in partnership with, and securing the long-term future of, the arts sector in Wellington. We demonstrate this through our commitment to Toi Pōneke, the installation of public artworks, and our efforts to increase dialogue with and collaboration within the arts community. To assess our contribution, we monitor completion of public art projects, which are available to all residents to view, and measure use and user satisfaction with Toi Pōneke.

New Zealand International Arts Festival – customer satisfaction

Result: 87% of customers were satisfied with the Festival (target: 90%; 2010: 77%). Another 8% were neutral and 5% expressed dissatisfaction.

Source: Nielsen – 2012 New Zealand International Arts Festival Review

New Zealand International Arts Festival – tickets sold

Result: 110,000 tickets sold (target: 130,000; 2010: 103,000 tickets sold); 30% of tickets were sold outside Wellington region (target: 30%). In 2010, 17% of ticket sales came from outside the region.

A number of free events were held as part of the Festival, including First Contact 2012, Arcane, The Māori Troilus and Cressida, gallery exhibitions, and Art Talks. 165,000 people attended these free events.

Source: New Zealand International Arts Festival

New Zealand International Arts Festival – economic contribution

Result: overall economic impact for the 2012 Festival was \$56 million of new spend (target: \$20m new spend).

Source: New Zealand International Arts Festival

Public Art Fund – projects delivered

Result: 5 projects were delivered (target: 3; 2010/11: 4).

The Public Art Fund supported five public art projects including Wellington Sculpture Trust's Four Plinths project, *Out of the Dusk*, by Joanna Langford; *The Active City* guide; and three Courtenay Place Park light box exhibitions: *Pilgrimage* by Andy Palmer and David Boyce, *Ever Green* by Jenny Gillam and Dienneke Jansen, and *Imaginary Geographies* curated by Claudia Arozqueta featuring both local and international artists.

Source: WCC City Arts

Toi Pōneke – user satisfaction

Result: 86% of users were satisfied with Toi Pōneke facilities and services (target: 85%; 2010/11: 90%).

Source: Toi Pōneke Customer Satisfaction Survey 2012

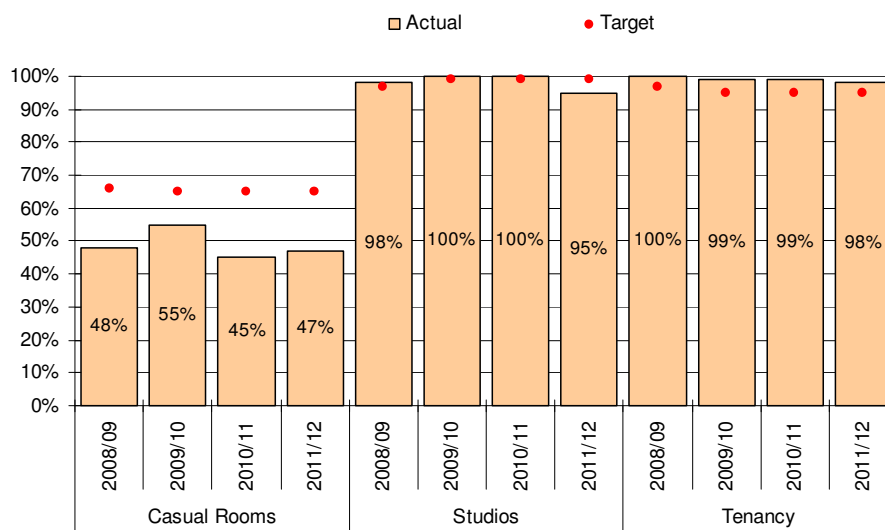
Toi Pōneke – usage

Results: 53 artists in studios (target: 40; 2010/11: 61); 33 organisations/businesses at Toi Pōneke (target: 20; 2010/11: 33).

Toi Pōneke continues to be a key resource and seminar space. This year we hosted a wide variety of meetings and workshops including ones on Social Media, Creative Industry Marketing and Business, draft Long-term Plan feedback, theatre practitioner forums, Pacific Arts networking and Screenwriters workshops.

Source: WCC City Arts

Toi Pōneke occupancy rates



Studio occupancy is slightly down due to financial pressures on artists during the June quarter.

Source: WCC City Arts