

Cultural Well-being

At a glance

OUR AIM To shape Wellington's unique cultural identity.

LEGAL REQUIREMENTS Local Government Act 2002 – support cultural well-being now and into the future.

OUTCOMES Stronger sense of place. More eventful. More inclusive. More actively engaged.

CHALLENGES

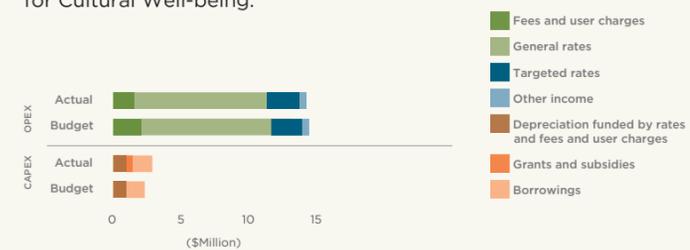
- Maintain and strengthen Wellington's 'edge' as arts and culture capital in the face of increasing competition.
- Monitor and respond to changes in attitudes towards ethnic diversity.

STRATEGIC APPROACH

- Provide a supportive environment in which arts and cultural activities can flourish.
- Build on the city's status as New Zealand's 'arts and culture capital' and 'events capital'.
- Provide a welcoming environment for the city's diverse population.
- Foster and celebrate 'sense of place' – the combination of landscape, buildings, public art and other features that give the city a unique look and feel.

See 'progress against strategic priorities' for the key initiatives we are taking to meet these goals.

COST 2009/10 Expenditure and funding (actual and budget) for Cultural Well-being.



IN THIS SECTION

- 4.1 Galleries and museums
- 4.2 Heritage
- 4.3 Community arts and cultural support
- 4.4 Arts partnerships

Shaping Wellington's unique cultural identity.

Holding mirrors up to the city

In September, hundreds of mirrored polka dots heralded the opening of a revitalised City Gallery.

When Yayoi Kusama was about 10 years old, she began making small works of 'art' by lining up pebbles from the dry riverbed behind her home in Nagano, Japan. Years later, she was still using the same forms – seemingly eternal repetitions of spheres, circles and mirrors, brought together to create what she calls “beauty-generating hallucinations” – as she rose to global fame in the art world.

In the 1960s, she vied with Andy Warhol as the planet's most publicised artist. In the decades since, she has continued to amaze audiences while influencing art movements as diverse as minimalism, pop art and the 'happenings' movement which seeks to involve audiences in creating works of art.

Mirrored Years, a retrospective exhibition covering Kusama's five-decade career, was the perfect vehicle for the reopening of the City Gallery in September 2009. In a series of room-sized installations, the exhibition amazed its 90,000 visitors with its overwhelming repetition of colours and forms – including the artist's iconic polka dot shapes and the dazzling, eternally mirrored Infinity Room.

In keeping with the 'infinity' theme, the polka dots spread out from the exhibition spaces to also adorn the gallery's Civic Square façade.

Also opening the redeveloped gallery was local artist Regan Gentry, with *Make Way*, a sculptural work almost 12 metres in length. Taking the form of a highway flyover made entirely from cane basketwork, it too brought together local and global concerns – representing the artist's view of the proposed Basin Reserve flyover as an example of the crucial relationship between urban planning and ecology.

These two exhibitions highlighted the gallery's pivotal role at the heart of Wellington's visual arts scene: as a home for the best of local art, and a showcase for best of global art in the city.

State of the city

'Cultural well-being' is about a sense of belonging.

It is about people feeling 'at home' in the city, and seeing themselves reflected in their surroundings. It is achieved when people and communities are able to express themselves through art, music, dance, stories, language and other creative activities, and when they can share their history and traditions. It is also about the city having a built environment that reflects and reinforces our shared identity – for example through high quality art and a protected natural environment.

Wellingtonians value heritage and cultural diversity.

Wellingtonians have traditionally been tolerant and inclusive, and that has continued during this year. In our 2010 Residents' Satisfaction Survey, 76% of residents agreed that cultural diversity makes the city a better place to live (compared with 77% in 2009 and 73% in 2008).

In the same survey, 81% said the city's local identity is appropriately valued and protected.

The city is New Zealand's events capital, and capital of arts and cultural expression.

In surveys carried out in February, 81% of Wellingtonians and 68% of New Zealanders agreed Wellington is New Zealand's arts capital. Both results have improved in the last three years.

In the same surveys, 70% of Wellingtonians and 53% of people nationwide recognised the city as New Zealand's events capital. Both results have improved significantly in the last three years (the national result improving from 40% in 2008).

This status is supported by the hundreds of festivals and events held in the city each year.

These range from community festivals to iconic events such as the New Zealand International Arts Festival. Wellington's position as home to many of the nation's key cultural institutions, such as Te Papa and the New Zealand Symphony Orchestra, also helps to cement our 'arts and culture capital' status.

The arts and culture sector is a relatively minor employer but plays a significant role in bringing visitors to the city and making Wellington a great place to live and work.

Our main role is to provide a supportive environment that builds shared identity and allows cultural expression to flourish.

This includes a supportive physical environment – one with venues, a thriving central city that attracts audiences for arts and culture events, and public art and architecture that celebrate the city's heritage and shared identity.

It also means playing a facilitation role in which we bring people from the arts and culture sector together and ensure they have the knowledge, skills and support they need to organise events and exhibitions. The establishment of an arts 'hub' at Toi Pōneke Arts Centre, and our support for the Creative Capital Trust, are tangible examples of this.

We protect and conserve Wellington's history and heritage by operating museums and the City Archives, and by celebrating heritage in the built environment through initiatives ranging from the construction of a wharewaka on the waterfront to the development of heritage trails and walks.

Our work helps to maintain Wellington's edge as a centre of arts, culture and entertainment.

Through grants and funding arrangements, we support a huge range of events and festivals all year round – from amateur dramatics in community halls to AC/DC at the stadium; from licensed buskers in Cuba Mall to Regina Spektor at the Opera House; from new migrants playing football at the Culture Kicks! Soccer tournament to the world unicycle championships; from Mahler live in Civic Square to Pacific Island Carols.

Art and culture are celebrated in the city's galleries and built environment – from Henry Moore in the Botanic Gardens to temporary lightbox installations along Courtenay Place, from Yayoi Kusama at the City Gallery to Para Matchitt's whale on the City-to-Sea Bridge.

Most of this work involves Council support for community organisations. This work fosters inclusiveness, and helps to underpin Wellington's reputation as the national capital for arts, culture and events.

While this strategy focuses directly on cultural well-being, other Council strategies (covering urban development and social well-being) also make crucial contributions in this area.

Progress against strategic priorities

Our 2009-19 long-term plan identified the following strategic priorities for the period to 2012.

Maintaining Wellington's inclusive culture.

Year by year, Wellington is becoming more diverse. Migration brings a wider range of cultures and ethnic groups, while other social trends lead to more diversity of views and interests. More than a quarter of Wellingtonians were born overseas, and almost a quarter speak at least one language other than English.

As the national capital, Wellington has always been a city that welcomes and celebrates a wide range of cultures, recognising that diversity makes life richer and more interesting. This inclusive culture is a point of difference for our city and one we are determined to maintain.

This means that all Wellingtonians should feel welcome in the city and feel able to celebrate their lives and identities – whether that means celebrating Matariki, or watching Ravi Shankar perform at the Michael Fowler Centre, or people of Greek, Somali and Iraqi heritage finding common ground on the city's football fields.

As a Council, we support tolerance and inclusiveness in many ways – including funding the community festivals and recreation opportunities referred to above. Key developments during the year include the opening of the City Gallery's first exhibition space dedicated to Māori and Pacific art; and beginning construction of the wharewaka on the waterfront (see 1.2 Māori Engagement, page 11).

Facilitation of a supportive environment for artistic and cultural expression.

A 'supportive environment' is one in which artists, writers, actors, dancers, musicians and other practitioners have access to venues, audiences, management and marketing support, and opportunities to learn and develop their craft. It provides opportunities for people at all stages, from amateurs to those who are training to those who make a living from their art.

This priority has been supported by establishing an arts hub at Toi Pōneke Arts Centre, providing a 'one stop shop' for information on arts activity in the city (see 4.4 Arts Partnerships); work towards establishing the Creative Capital Trust to manage the Wellington Fringe Festival, Cuba Street Carnival and other arts events; redevelopment of the City Gallery; increased support for New Zealand International Arts Festival; and work to bring management of the St James Theatre, Opera House and Wellington Convention Centre under a single organisation.

Outcomes

Our 2009-19 long-term identified the following outcomes (i.e. aspirations) for the city's cultural well-being.

- **STRONGER SENSE OF PLACE:** Wellington will have a strong local identity that celebrates and protects its sense of place, capital city status, distinctive landforms and landmarks, defining features, history, heritage buildings, places and spaces.
- **MORE EVENTFUL:** Wellington will be recognised as the arts and culture capital, and known for its exciting entertainment scene and full calendar of events, festivals, exhibitions and concerts.
- **MORE INCLUSIVE:** Wellington will celebrate its bicultural heritage and growing ethnic, religious and social diversity, and be tolerant, welcoming and inclusive of people's differences to create a sense of belonging, shared understanding and identity.
- **MORE ACTIVELY ENGAGED:** Wellington will encourage greater involvement and participation by offering an exceptional range of arts and cultural amenities that cater to all tastes as well as a high quality natural environment that fosters a vibrant city life.



4.1 GALLERIES AND MUSEUMS

Through this activity we fund the Wellington Museums Trust, which operates the Museum of Wellington City to Sea, the City Gallery, Capital E, the Wellington Cable Car Museum, the Colonial Cottage Museum, and the New Zealand Cricket Museum. From 1 June 2010, the Trust also manages Carter Observatory.

These facilities stage displays and events that showcase our culture and arts to residents and visitors. We also provide funding to Te Papa (see 3.1 City Promotions, Events and Attractions).

KEY PROJECTS

During the year:

- The City Gallery extension was completed and the gallery was reopened in September 2009. The extension featured a new two-storey tower block and three new gallery spaces – the Gillian and Roderick Deane Gallery dedicated to Māori and Pacific art, an expanded Michael Hirschfeld Gallery dedicated to Wellington artists, and the Russell Hancock Gallery showcasing the civic art collection. The Council contributed \$3.3m including earthquake strengthening work, with remaining funding from the City Gallery Foundation, Lottery Grants Board, Adam Foundation, and the Hancock, Hirshfeld and Deane families. The gallery reopened with *Mirrored Years*, an exhibition by celebrated Japanese artist Yayoi Kusama, *Make Way*, a major installation by local artist Regan Gentry, and works by Parihaka artist Ngaarina Hohaia (see case study, page 67).
- The refurbished Carter Observatory opened on 27 March 2010, adding to the city's range of science-based visitor attractions. The observatory, which features interactive exhibits and an audiovisual presentation of the night sky from Wellington, became part of Wellington Museums Trust from 1 June 2010.
- The Museum of Wellington City and Sea celebrated its 10th birthday with a *10 Years in Wonderland* exhibition, attracting 60,000 visitors.
- Total visitor numbers excluding the Carter Observatory reached 629,697, an increase of 16.8% from 2008/09.

OUTCOMES

This activity contributes to the following outcome: more actively engaged. In this context, the outcome refers to the city offering an exceptional range of cultural amenities that cater to all tastes. For measures of progress towards this outcome, see 4.4 Arts Partnerships.

WHAT IT COST

	ACTUAL 2010	BUDGET 2010	VARIANCE 2010	ACTUAL 2009
OPERATING EXPENDITURE (\$000)				
5.4.1 City Galleries and Museums				
Expenditure	7,066	7,143	77	6,376
Revenue	-	-	-	-
Net Expenditure	7,066	7,143	77	6,376
CAPITAL EXPENDITURE (\$000)				
5.4.1 City Galleries and Museums¹				
Expenditure	1,629	1,100	(529)	4,370

¹ The City Art upgrade exceeded budget due to increased earthquake strengthening costs and increased professional fees. In October 2008, the Council approved additional funding for this project due to cost escalation.

Funding note: This activity is funded from a combination of general rates and targeted rates on downtown businesses.

HOW WE PERFORMED

We support the Trust to deliver high quality gallery and museum experiences and events. We measure performance through visitor numbers, number of events and exhibitions held, and average subsidy per customer. For results, see 'Wellington Museums Trust' on page 227 in the Council-controlled organisations section of this report.

4.2 HERITAGE

Through this activity we operate the Wellington City Archives, the primary information resource for the history of Wellington.

The archives hold hundreds of thousands of documents, including maps and photographs, relating to the city and the organisations that have played key roles in shaping it from the 1840s to the present.

The archives are open to the public and their catalogue can be searched online.

We also contribute to preservation of the city's history and heritage through many other activities including the Māori heritage trail (see 1.2 Māori Engagement, page 11), maintenance of Truby King Gardens and the Bolton Street Cemetery, our museums and libraries, and protection of heritage buildings (see Urban Development).

KEY PROJECTS

We aim to improve access to our collection by making records available online. To date, more than 467,000 records have been made available on our website www.Wellington.govt.nz/services/archives. This included more than 50,000 items from the City Engineer's Department which were added during the year.

OUTCOMES

This activity contributes to the following outcome: sense of place. Under this outcome, we aim to ensure that the city has a strong local identity and protect its history and heritage.

In our 2010 Residents' Satisfaction Survey, 81% said the city's local identity (sense of place) is appropriately valued and protected. This compared with 80% in 2009 and 77% the year before.

WHAT IT COST

	ACTUAL 2010	BUDGET 2010	VARIANCE 2010	ACTUAL 2009
OPERATING EXPENDITURE (\$000)				
5.1.1 City Archives¹				
Expenditure	1,310	1,623	313	1,226
Revenue	(140)	(233)	(93)	(121)
Net Expenditure	1,170	1,390	220	1,105
CAPITAL EXPENDITURE (\$000)				
5.1.2 Production of Heritage Landmarks				
Expenditure	-	-	-	24
Unspent portion of budget to be carried forward	N/A	68	-	N/A

¹ City Archives operating revenue was under budget to lower search and copying fee revenue. This led the Archives to take steps to reduce operating expenditure.

Funding note: This activity is funded mainly from general rates, with some contribution from user charges (the archives are free to view but there are charges for some services such as photocopying and research requests).

The city's galleries and museums received more than 400,000 visitors during the year.

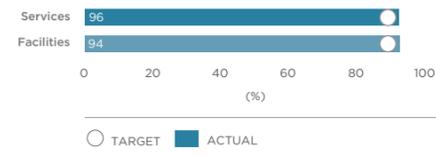


4.3 COMMUNITY ARTS AND CULTURAL SUPPORT

HOW WE PERFORMED

City Archives aims to preserve and provide access to an extensive collection of historical material about the city. To assess success, we monitor the number of users and survey them to determine their levels of satisfaction. We also measure the number of items added to the online collection (which makes the archives more accessible), and compliance with National Archives Standards.

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



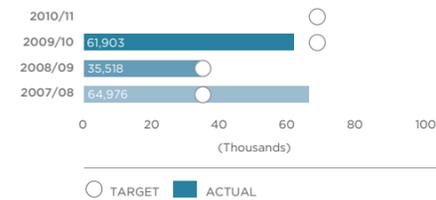
Source: WCC City Archives' Customer Satisfaction Survey 2010.

City Archives - users accessing archives resources

Result: 5,686 physical visitors (target: 5,500); 16,693 online users (target: 14,500).

Source: WCC City Archives.

Items added to the City Archives online database



A temporary staff/resourcing shortage meant not all planned work could be completed. This has now been resolved.

Source: WCC City Archives.

Compliance with national archives standards (Archives New Zealand)

Result: Compliance achieved under mandatory standard S2 (Storage), and discretionary standards S1 (Appraisal) and S4 (Access). Target: comply with Standards.

Source: WCC City Archives.

A strong local arts scene helps keep the city vibrant, and stimulates interest in professional art and performance. By sharing experiences through art and performance, we build stronger and more cohesive communities.

This activity includes:

- **Arts and cultural festivals** - We provide a range of arts and culture events/festivals.
- **Cultural grants** - We provide grants to support community-based arts and cultural organisations and initiatives.
- **Access and support for community arts** - We support community arts by providing community groups with subsidised access to performance spaces. We also provide access to rehearsal, meeting and exhibition spaces at Toi Pōneke Arts Centre (see 4.4 Arts partnerships).

Grants are provided in two ways: through three-year contracts with organisations that contribute strongly to our strategic objectives (for example, those working with disadvantaged people or supporting youth programmes) and through one-off grants from a contestable funding pool.

KEY PROJECTS

During the year, the annual Summer City festival celebrated its 30th year with a wide range of outdoor concerts and other events, including a New Year's Eve concert in Civic Square, the Southeast Asian Night Market, the Round the Bays Fun Run, the Culture Kicks football tournament, and the Festival of Circus at Waitangi Park.

See 'how we performed' for details of other events supported.

OUTCOMES

This activity contributes to the following outcomes: more eventful; more inclusive. Being 'eventful' means offering a full range of events, festivals, exhibitions and concerts year-round, and retaining our reputation as New Zealand's arts and culture capital. Being 'inclusive' means celebrating diversity in ways that create a sense of belonging and shared identity - for example, through supporting events such as Diwali, Matariki and Chinese New Year celebrations.

During the year, 1,514 events were held at key venues (Te Papa 335 events; Wellington Regional Stadium 50 events; St James 325 events; Opera House 136 events; Wellington Convention Centre 668 events). This compared with 1,361 events in 2008/09 and 1,176 the previous year. Also see 3.1 City Promotions, Events and Attractions (page 56) for information about major events.

In our 2010 Residents' Satisfaction Survey, 81% said they regard Wellington as the arts capital of New Zealand - compared with 80% in 2009 and 77% the previous year. In a nationwide Nielsen survey during the same month, 68% of New Zealanders recognised Wellington as the nation's arts capital, up from 64% in 2009 and 63% the previous year.

In the same surveys: 70% of Wellingtonians regarded Wellington as the events capital of New Zealand, up from 65% in each of the previous two years; and 53% of New Zealanders regarded Wellington as the nation's events capital, up from 42% in 2009 and 40% the previous year.

Wellington is home to 23 national arts and cultural organisations, four professional theatre groups and five amateur theatre groups.





WHAT IT COST

	ACTUAL 2010	BUDGET 2010	VARIANCE 2010	ACTUAL 2009
OPERATING EXPENDITURE (\$000)				
4.3.1 Arts and Cultural Festivals¹				
Expenditure	2,188	2,070	(118)	2,471
Revenue	(315)	(398)	(83)	(401)
Net Expenditure	1,873	1,672	(201)	2,070
4.3.2 Cultural Grants				
Expenditure	739	738	(1)	738
Revenue	(1)	-	1	(1)
Net Expenditure	738	738	-	737
4.3.3 Access and Support for Community Arts				
Expenditure	557	572	15	532
Revenue	(27)	-	27	(32)
Net Expenditure	530	572	42	500
CAPITAL EXPENDITURE (\$000)				
4.3.3 Access and Support for Community Arts				
Expenditure	61	63	2	43

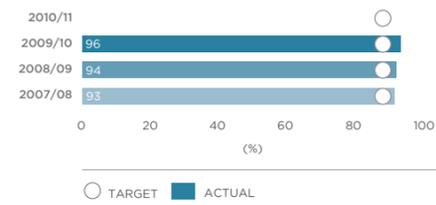
¹ Arts and cultural events received less sponsorship than budgeted, while the cost of delivering events increased.

Funding note: Community events and festivals are funded mainly from general rates, with some other income such as sponsorships and support from charitable trusts. Cultural grants are funded from residential sector rates, while other projects in this activity are funded from general rates.

HOW WE PERFORMED

We aim to support a wide range of arts and cultural festivals, and to support the city's inclusive culture. To assess success, 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' Satisfaction Survey 2010.

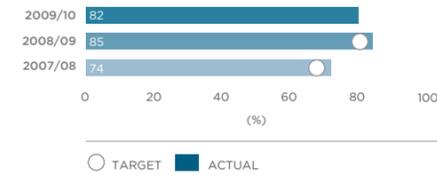
Estimated attendance of Wellington City Council supported arts and cultural festivals



Attendance was down as Cuba Carnival did not occur this year and because summer weather conditions were unfavourable.

Source: WCC City Events.

Number of Wellington City Council supported arts and cultural events



There is no target for this performance measure in 2009/10. We aim to support as many worthwhile festivals as possible within budget constraints.

Source: WCC City Events.

Venues subsidies

Result: 32 groups/32 events (target: 35 groups). The entire budget for this activity was spent. The number of groups that can be assisted varies from year to year. Budget is allocated according to the needs of each group.

Source: Wellington Convention Centre.

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 (available at www.Wellington.govt.nz/services/grants).

CULTURAL GRANTS	2007/08	2008/09	2009/10
Total number of grant applicants	107	106	108
Total number of applicants receiving grants	73	73	68
Total budgets available to applicants	\$328,000	\$361,349	\$321,473
Total budget distributed to applicants	\$328,000	\$357,997	\$318,995

Groups supported included Asia New Zealand (for the Diwali Festival of Lights), DANZ Dance Aotearoa (for the Global Dance Celebration - a workshop and performance project), and Tawata productions (for a Matariki festival).

Funding through contracts included support for Fringe Arts Trust, Katherine Mansfield Birthplace Society, Randell Cottage Writers Trust, and Royal New Zealand Ballet.

Source: WCC City communities and grants.

750,000 people went to Council supported festivals and events.



4.4 ARTS PARTNERSHIPS

Through this activity, we provide support for professional artists and arts organisations to ensure that we continue to be recognised as New Zealand’s arts and culture capital.

This includes:

- Funding for the **New Zealand International Arts Festival** – The festival is New Zealand’s premier arts and cultural event. Held every two years, it attracts a world class lineup of performers and brings many thousands of visitors to the city. While most performances are ticketed the festival also offers free events throughout the city.
- Operation of **Toi Pōneke Arts Centre** – which provides offices, studios, meeting, rehearsal and exhibition spaces for artists and arts organisations.
- Provision of a home for the **New Zealand Symphony Orchestra** at the Wellington Convention Centre.
- Support for the **St James Theatre Charitable Trust**.
- Funding for **public art** through the Wellington Sculpture Trust.
- A **facilitation role** that includes advice and support for arts and culture groups and practitioners; and facilitation of street closures, permits and other requirements for art and performance activities.

KEY PROJECTS

During the year:

- The Council worked with the Cuba Street Carnival Collective and the Fringe Arts Trust towards establishing a Creative Capital Trust. This included provision of \$75,000 to establish the new trust and get it up and running. The Carnival Collective made a decision to not go ahead with the carnival in 2011, as it was not considered feasible for the new trust to run such a major event in its first year of operation. Work towards the establishment of a trust will continue in 2010/11.
- We considered options for management of the St James Theatre, Opera House, and Wellington Convention Centre and proposed the establishment of a new Council-controlled Trading Organisation to manage these venues (see 3.1 City Promotions, Events and Attractions).
- The New Zealand International Arts Festival was held – see ‘how we performed’ for results.
- The Council decided not to go ahead with the proposed *Hook of Maui* and *Receding Waters* sculptures for the northern entrance to the city. This was because aviation entities decided that a laser incorporated in the sculpture project would have been an aircraft hazard. A competition was announced to find a replacement sculpture.
- An arts hub was established at Toi Pōneke Arts Centre, providing a ‘one stop shop’ for information on arts activity in the city. The hub includes meeting space, information and reference material, computers to access online resources, a programme of activities such as art talks and skill sharing, and its own website (toiponekehub.wcc.govt.nz). Toi Pōneke also established a 10-month DEBLYN artist in residency programme providing a visual artist with a free ten-month studio lease as well as a solo show. The first recipient was Wellington artist Shane McGrath.
- The Public Art Panel supported eight projects, including: *Akau Tangi* by Phil Dadson, the final work in the Meridian Energy Wind Sculpture series on Cobham Drive; a mural by Michael Tuffery at the Newlands Community Centre; new sculptural elements by Para Matchitt for the City-to-Sea Bridge; a brochure for Art Explorer, a sculpture trail developed by the City Gallery; and installations at the Te Papa forecourt, on Willis Street, and in the Courtenay Place Park light boxes.

OUTCOMES

This activity contributes to the following outcome: more actively engaged. Under this outcome, we aim to encourage greater involvement and participation in arts and culture.

In our 2010 Residents’ Satisfaction Survey, 94% of Wellingtonians said the city has a culturally rich and diverse arts scene (the same result as in the previous two years). In a nationwide Nielsen survey during the same month, 85% of New Zealanders said the city has a culturally rich and diverse arts scene (up from 84% in 2009 and 82% in 2008).

In our 2010 survey, we asked residents how often they engaged in arts or culture activity. The results were: at least once a week 11%; at least once a month 41%; at least once every six months 31%; at least once a year 8%; less often 6%.

The number of businesses engaged in the arts and culture sector has remained fairly stable over the last three years. In 2009, 1.99% of Wellington’s businesses and 1.51% of Wellington’s employees were engaged in the arts and culture sector, compared with 1.96% of businesses and 1.66% of employees in 2008, and 2.03% of businesses and 1.54% of employees in 2007.

The New Zealand International Arts Festival attracted thousands of people to the city and contributed almost \$40m to the economy.



WHAT IT COST

	ACTUAL 2010	BUDGET 2010	VARIANCE 2010	ACTUAL 2009
OPERATING EXPENDITURE (\$000)				
4.4.2 Arts partnerships				
Expenditure	1,947	1,879	(68)	1,870
Revenue	(501)	(502)	(1)	(473)
Net Expenditure	1,446	1,377	(69)	1,397

Funding note: This activity is funded mainly from general rates, with some other income including rents from Toi Pōneke office and studio space.

HOW WE PERFORMED

We aim to support arts projects that contribute to the city's status as arts and culture capital, by encouraging people to get involved as audiences and arts practitioners. To assess success, we monitor completion of public art projects, which are available to all residents to view, and measure use, impact and resident satisfaction with two key projects - Toi Pōneke and the NZ International Arts Festival.

NZ International Arts Festival - Customer satisfaction

Result: 77% of customers were satisfied with the Festival (target: 90%). Another 14% were neutral and only 9% expressed dissatisfaction.

Source: Nielsen - 2010 New Zealand International Arts Festival Review.

NZ International Arts Festival - Tickets sold

Result: 103,000 tickets sold (target: 130,000); 17% of tickets sold outside Wellington region (target: 30%). In 2008, 19% of tickets came from outside the region.

Fewer tickets were available for sale in 2010. Due to the recession, the Festival chose to increase its focus on free events - including Mahler Symphony No. 8 Live Relay, Transportes Exceptionnels, Revolt of the Mannequins, gallery exhibitions, and Art Talks. More than 185,000 people attended 64 free events.

Source: NZ International Arts Festival.

NZ International Arts Festival - Economic contribution

Result: overall economic impact for the 2010 Festival was \$39.2 million (new spend) and \$20 million GDP for Wellington (target: \$20m new spend).

Source: NZ International Arts Festival.

Public Art Fund - Projects delivered

Result: eight projects were delivered (target: 6). See 'key projects' for details. Some of the projects were funded from 2008/09 budgets but delivered in 2009/10. These projects were not reported in 2008/09.

Source: WCC City Arts.

Toi Pōneke - User satisfaction

Result: 73% of users were satisfied with Toi Pōneke facilities and services (target: 85%). No users were dissatisfied - in addition to the 73% satisfied, 26% were neutral. Users made suggestions for improvements, including opening at weekends and displaying more public art; these suggestions will be addressed in future.

Source: Toi Pōneke Customer Satisfaction Survey 2010.

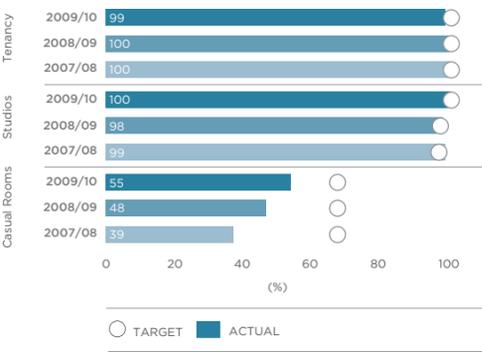
Toi Pōneke - Usage

Results: 60 artists in studios (target: 40); 32 organisations/businesses at Toi Pōneke (target: 20).

There was less turnover of artists during the year, partly because of a focus on placing full-time artists in studios. A number of businesses/organisations shared office space. Artists at the centre held a successful group exhibition of their work called *Head Rush*.

Source: WCC City Arts.

Toi Pōneke occupancy rates



Establishment of the arts hub meant that some casual rooms were unavailable. Increased utilisation rates reflected marketing of the hub. More than 150 musicians/bands used the music studio space, and the Royal School of Music held their quarterly examinations at the centre.

Source: WCC City Arts.

