
ORDINARY MEETING

OF

ECONOMIC GROWTH AND ARTS COMMITTEE

AGENDA

Time: 9.15am
Date: Tuesday, 2 September 2014
Venue: Committee Room 1
Ground Floor, Council Offices
101 Wakefield Street
Wellington

MEMBERSHIP

Mayor Wade-Brown

Councillor Ahipene-Mercer
Councillor Coughlan (Chair)
Councillor Eagle
Councillor Lester
Councillor Marsh (Deputy Chair)
Councillor Peck
Councillor Young

Have your say!

You can make a short presentation to the Councillors at this meeting. Please let us know by noon the working day before the meeting. You can do this either by phoning 803-8334, emailing public.participation@wcc.govt.nz or writing to Democratic Services, Wellington City Council, PO Box 2199, Wellington, giving your name, phone number and the issue you would like to talk about.

AREA OF FOCUS

The Economic Growth and Arts Committee will focus on delivering sustainable long-term economic growth, increased employment, promote the city's visitor attractions, deliver high-quality events and support the development of smart businesses in the city. The Committee will also work to build Wellington's unique identity, bolster business confidence, raise the city's international profile, and ensure Wellington continues to be New Zealand's arts and culture capital by supporting a range of opportunities for entertainment and expression. There will be a continuing focus on the ICT and Digital sector.

Quorum: 4 members

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1 Meeting Conduct

1.1 Apologies

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

1.2 Conflict of Interest Declarations

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

1.3 Confirmation of Minutes

The Minutes of the meeting held on 10 June 2014 will be put to the Economic Growth and Arts Committee for confirmation.

1.4 Public Participation

A maximum of 60 minutes is set aside for public participation at the commencement of any meeting of the Council or committee that is open to the public. Under Standing Order 3.23.3 a written, oral or electronic application to address the meeting setting forth the subject, is required to be lodged with the Chief Executive by 12.00 noon of the working day prior to the meeting concerned, and subsequently approved by the Chairperson.

1.5 Items not on the Agenda

The Chairperson will give notice of items not on the agenda as follows:

Matters Requiring Urgent Attention as Determined by Resolution of the Economic Growth and Arts Committee.

1. The reason why the item is not on the agenda; and
2. The reason why discussion of the item cannot be delayed until a subsequent meeting.

Minor Matters relating to the General Business of the Economic Growth and Arts Committee.

No resolution, decision, or recommendation may be made in respect of the item except to refer it to a subsequent meeting of the Economic Growth and Arts Committee for further discussion.

2. General Business

DESTINATION WELLINGTON UPDATE PRESENTATION

Purpose

1. The Committee will receive an update on the activities and outcomes of the Destination Wellington programme.

Recommendation

That the Economic Growth and Arts Committee:

1. Receive the information.

Background

2. The Destination Wellington programme is delivered in partnership by Grow Wellington, Positively Wellington Tourism (PWT) and Wellington City Council.

Discussion

3. The presentation will provide the Committee with an update on the activities and outcomes of the programme since the last presentation on 29 April 2014. The presentation will also cover the work plan for the next six months.

Next Actions

4. The next Destination Wellington presentation to the Committee will be scheduled for March 2015.

Attachments

Nil

Author	Nelson Sheridan, Attraction and Retention
Authoriser	Derek Fry, Director City Growth & Partnerships

UPDATE ON DEVELOPMENT OF TECHNOLOGY PRECINCT

Purpose

1. The purpose of this report is to update the Economic Growth and Arts Committee on progress toward the establishment of a technology hub and precinct in Wellington and to advise the Committee on the process we propose to adopt in seeking market input.

Summary

2. Wellington has a significant density of high tech, rapid growth ventures and SMEs in the city - however there is currently no central hub that serves as the “go to” place for new entrepreneurs, investors, international visitors and speakers, nor for established business working on new ideas.
3. The lack of a central hub impacts Wellington’s profile as New Zealand’s high tech / start-up capital, and as Auckland and Christchurch have recently established their own hubs, Wellington needs to move quickly to prevent local talent migrating.
4. We have identified the need to promote the concentration of technology based companies, education providers, funding organisations and entrepreneurs in one building or small geographic area, and support for this has been confirmed through stakeholder engagement.
5. During this engagement, there has been considerable support for strengthening alignment of business growth activities in the city. It has become apparent that we require specific market information to form a decision about development of a technology precinct. We propose to use an EOI / RFP process to assess options for provision of space and the engagement of a Hub Operator.
6. The request for Expressions of Interest (EOI) will include provision of property space of up to 3000 sqm (may transition up to this over time), as well as activation of that space. Activation may include shared space for business accelerators and incubators, start-up businesses and small enterprise, university programmes, corporate and government presence (for projects and collaborations), education and general collaboration spaces, event and function calendar and facilities.

Recommendations

That the Economic Growth and Arts Committee:

1. Receive the information and consider this report in context of our 8 Big Ideas.
2. Note the process proposed in delivering the Wellington Technology Precinct
3. Note that decisions will be requested through the Long Term Plan process

Background

7. The Tech Precinct is one of Wellington City Council's '8 Big Ideas'. It also links directly to Wellington's Economic Development Strategy and Digital Strategy, in particular by helping to create a business environment where innovation can flourish and where 'smart' firms can access the resources they need to grow, and by helping make Wellington the place where talent wants to live.
8. The tech sector is recognised as a key industry sector for Wellington and one of the critical conditions for success in high-tech industries is opportunities for people to connect with each other, sharing knowledge, ideas, innovation, investment, and pathways to national and international markets. A central city tech precinct would offer opportunities to foster growth in high-tech companies, and to encourage connections between start-ups, established businesses, training providers and others in the sector, bringing innovation, skills, jobs and prosperity.
9. This was reiterated by stakeholder feedback on the concept of a Tech Precinct. As part of this work, officers have engaged with a range of stakeholder groups, including researchers, academics, growth businesses, investors and entrepreneurs, around the concept of and potential demand for a Tech Precinct. Stakeholder feedback was positive and start-up and growth companies expressed strong support for the initiative, believing that the precinct would provide opportunities for collaboration and increased collective strength in competitive, market and governmental offerings.
10. Officers have also reviewed the work of comparative examples in New Zealand and overseas in assessing this opportunity.

Discussion

11. Although a number of metrics point to a strong domestic position for the Wellington City economy, there are challenges associated with ensuring that Wellington can maintain momentum and compete on a global stage for talent and capital. The following factors could limit the future growth of Wellington's economy:
 - Innovation needs to happen on a greater scale to improve productivity and economic growth
 - There are weak connections between industry and Wellington's considerable research expertise and between start-up businesses and established corporates
 - Businesses are often unaware of the resources available that could help them transform their innovative performance
 - Wellington can, but has not attracted world class R&D facilities of major international companies in its identified niche areas
12. Internationally, the aggregation of "like minded" parties into Hubs and precincts has shown that the greater density achieved by this co-location achieves better conditions for specialisation and growth. There is strong opportunity for Wellington to create conditions and focus resources to:
 - showcase the cities commitment to innovation
 - contribute to skills development, investment and commercialisation outcomes
 - leverage networks to attract international technology and research entities
 - create greater density and connectivity of innovative people and activities
 - provide an environment for our technology sector to promote and connect internationally

- showcase our talent through support of thought leadership programmes and international knowledge exchange
13. A number of potential benefits can be derived from a technology precinct for different stakeholder groups. Top level benefits are summarised under each respective stakeholder group below:

The City

- Focal points for greater internationalisation / specialisation
- Acting as a symbol of entrepreneurship, regional development
- Global thought leadership
- Stronger business base
- Creates a centre for international investment attraction
- Focal point of political and economic initiatives
- Improved image of City support for business
- Improved success rate of new businesses
- Opportunities to strengthen NZ Inc. approach
- Stronger entrepreneurial capacity and capability
- An attractor of talent
- Acting as a symbol of entrepreneurship, regional development and industrial renewal
- Focal point of political and economic initiatives

Industry

- Single window access to R&D and business development expertise to accelerate growth
- New window on emerging technologies
- Improved reputation and credentials from co-location
- Access to infrastructure to accelerate growth
- Stronger international connections
- Stronger ROI
- Greater research cooperation ideally leading to stronger IP

Universities and research providers

- Improved relevance of research and education through co-location
- Increase levels of technology transfer
- Financial return on research
- Increased cooperation with Industry
- Development of entrepreneurial outlook in research

Entrepreneurs

- Start-up hub services to accelerate growth
- Stronger networking opportunities
- Shortened time for technology commercialisation
- Enhanced recruitment opportunities
- Aggregation of public sector business support services
- Easy access to collaboration opportunities
- Access to services, skills and investment

Options

14. Our first option is to do nothing, which could risk our reputation as best place for technology business, given that both Auckland and Christchurch have developed hubs. Entrepreneurs and the associated start-up businesses may start to migrate to Auckland or Christchurch.
15. The second option is to proceed toward the development of a business case for the establishment of a hub that will in turn be the centre of a precinct, by gathering market information on specific property and operator options.

Next Actions

16. We will proceed by issuing a request for Expression of Interest (EOI) to engage with the possible providers of space and operation services.

Indicative Timeline:

Briefing Sessions	Mid Sept
Release EOI	Late Sept
Deadline for Supplier Questions	Mid Oct
Deadline for submission of proposals	Early Nov
Evaluation of proposals	Mid Nov
Short listed supplier discussion	End of Nov
Targeted RFP (shortlisted suppliers)	December

Attachments

Nil

Author	Philippa Bowron, Head of Innovation
Authoriser	Derek Fry, Director City Growth & Partnerships

SUPPORTING INFORMATION

Consultation and Engagement

Stakeholder engagement has included:

Xero, Movac, Kiwi Landing Pad/Generator, BizDojo, Datacom, Willis Bond, The Wellington Company, CreativeHQ, Grow Wellington, Wellington Employers Chamber of Commerce, Victoria University, Massey University, Weltec, Weta Workshop, Professional Director and Investor, New Zealand Trade & Enterprise, 212 Equity, Callaghan Innovation, MFAT, Angel Investors, Office Suites, Media Sense, Summer of tech, Porirua City Council, GitHub, VicLink, Free Range, Enspiral, Enspiral Dev Academy, SAP, Microsoft, Tertiary Education Commission, Psoda, Story Box, RabidIT, Twingl, Empathy Design, TedX, Tradeintel, Glassjar, Absolute IT, Gibson Group, SparkBox, Powerhouse, Alactel Lucent, NEC, Urban Dream Brokerage, ATEED, GridAKL, Mitch Olson, Deloitte, Telecom Digital Ventures, Vodafone, Fujitsu, Boost New Media, Silverstripe.

Treaty of Waitangi considerations

There are no treaty considerations at this stage but we will be discussing with the Tenth's Trust and also with Te Awe through the process.

Financial implications

Financial implications will be included for consideration in the Long Term Plan.

Policy and legislative implications

There are no policy and legislative implications at this stage

Risks / legal

Risks and legal implications are being mitigated through procurement involvement in the process.

Climate Change impact and considerations

N/A

Communications Plan

Media release is being prepared if required.

A REVIEW OF TOI PŌNEKE

Purpose

1. This paper reports on a review of Toi Pōneke and seeks your agreement to commence negotiations to renew the lease on the premises occupied by Toi Pōneke for a 5 year period. The lease on the premises is due for renewal in November 2015.
2. The paper discusses the feedback provided by users and stakeholders. It also identifies areas for service development aimed at increasing the effectiveness of Toi Pōneke as an enabler of creative enterprise that contributes to the Council's strategic goals for Wellington set out in the Arts and Culture Strategy 2011.

Summary

3. Toi Pōneke was established in 2005 to promote and develop the arts in Wellington by acting as an arts hub. This was to provide facilities for established, emerging and community arts practitioners to develop their skills in a secure and supportive environment. It also sought to progress an incubation environment to enable emerging artists to work towards having a sustainable career in the arts.
4. The first lease renewal for the facilities is due in November 2015.
5. There is strong support for the services provided at Toi Pōneke and good evidence from users that Toi Pōneke is meeting many of the original objectives set for it. However, it is recognised by some users that the buildings that make up Toi Pōneke at Abel Smith Street, are not the best fit for some activities.
6. Officers recommend that the Council agrees to extend the lease for a 5 year term. Officers also recommend that revised objectives, a monitoring and evaluation framework for Toi Pōneke and any options for improving the effectiveness of services, including any operating cost implications, be reported to you in 2015. This report would also consider refurbishing the existing building or relocating services to other sites.

Recommendations

That the Economic Growth and Arts Committee:

1. Receive the information.
2. Agree in principle to continuing the arts development role and services provided at Toi Pōneke.
3. Agree to enter into negotiations with the landlord to renew the lease at Abel Smith Street for a further five year period subject to the receipt of an engineer's report that confirms a satisfactory seismic performance level for the buildings.
4. Agree to further work being undertaken by Council officers on whether there are more effective options for the location of services provided at Toi Pōneke.

5. Agree that officers will report back to the Committee in 2015 on:
 - a) reviewed objectives and a monitoring and evaluation framework for Toi Pōneke
 - b) any options, including any operating cost implications, for:
 - i. changing services to improve their effectiveness to reflect current sector needs
 - ii. refurbishing the existing building to improve service delivery or
 - iii. relocating services to other sites.
6. Note that decisions would have to be made so that they can be implemented within the next lease period.

Background

7. The Council's City Arts team oversees the functions of Toi Pōneke. This team was split out from the policy function and established in 2007 as a separate business unit to provide an increased focus for the delivery and support of the Arts and to build on the Creative Wellington Innovation Capital vision that was current at that time.
8. While Toi Pōneke had been established in 2005, the Arts and Culture Strategy (the Strategy) which was agreed in December 2011 sets the overall framework within which the services provided at Toi Pōneke now sit.
9. The Strategy has three priorities, each with areas of focus.
 - a. Enabling the best and the boldest of arts and culture
 - i. Reinvigorate the Capital City cultural experience
 - ii. The city as a hothouse for local talent
 - iii. A city of ideas providing inspiration to all
 - b. Diverse experiences by diverse communities
 - i. Wellington as a region of confident identities
 - ii. Active and engaged people
 - iii. A centre of creative learning
 - c. Thriving creative enterprises
 - i. Our creative future through technology
 - ii. Enabling creative enterprise
 - iii. An internationally connected creative sector
10. Toi Pōneke aims to achieve a number of these priorities. It seeks to provide accessible space to hothouse local talent. It supports organisations and individuals that feed artistic and creative ideas into the city. It aims to enable creative enterprise, and through its varied exhibition programme it seeks to present work that represents and reflects the diverse communities that make up our city.

The Establishment of Toi Pōneke

11. Prior to the establishment of Toi Pōneke, the Council operated a community Arts Centre in Oriental Parade. This Centre was considered too small to meet the needs of Wellington's artistic sector.
12. A more flexible, diverse and centralised grouping of arts resources was considered to be of more benefit to the city. A number of drivers supported this view:
 - Wellington was experiencing an inner-city property boom and artists, who thrived on the dynamic of living and working in the inner city, were increasingly being forced further afield from the inner city. State Highway One was being extended

through from Taranaki Street to the Terrace Tunnel impacting on a lot of the southern Te Aro area

- Facilities such as rehearsal rooms, band practice rooms, and affordable offices for emerging creative entities were increasingly hard to find
- A need for more opportunities to share ideas and resources
- Easy access to advice for artists on law, financial management, marketing support, tax issues, and career advice
- Support for emerging arts professionals – those who have completed training and who are establishing themselves in their field – to exhibit their work, and stage their plays.

13. In 2003, the Council agreed in principle that there should be an Arts Centre in Wellington. Research in the following two years identified resource gaps in the sector including a lack of:

- Artist studios/workshop spaces, rehearsal spaces for performing artists including actors, musicians and dancers, and recording studios/mastering suites
- Gallery space
- General meeting/seminar/community spaces
- Advice/mentoring
- Café/bar and/or small performance space
- Co-location of professional arts organisations.

14. After considering various locations, a lease was entered into in November 2005 for the property at 61-65 Abel Smith Street (formerly the Wellington Education Board) to establish the Wellington Arts Centre. This was subsequently named Toi Pōneke by the Council in 2006.

The Purpose of Toi Pōneke

15. When Toi Pōneke was established the Council agreed that its purpose was to promote and develop the arts in Wellington across a number of genres by:

- Acting as a hub for arts information, networks, resources and organisations
- Providing facilities for established, emerging and community arts practitioners to develop their skills
- Progressing an incubation capacity to enable emerging artists to be better rewarded for their practice, and support them to develop a sustainable career in the arts.

16. Toi Pōneke's objectives were also to contribute to the Creative Wellington – Innovation Capital Strategy, through the attraction, retention and development of talented people and jobs in the creative sector. This would also enable the Council to meet the objectives of the Cultural Wellbeing Strategy by:

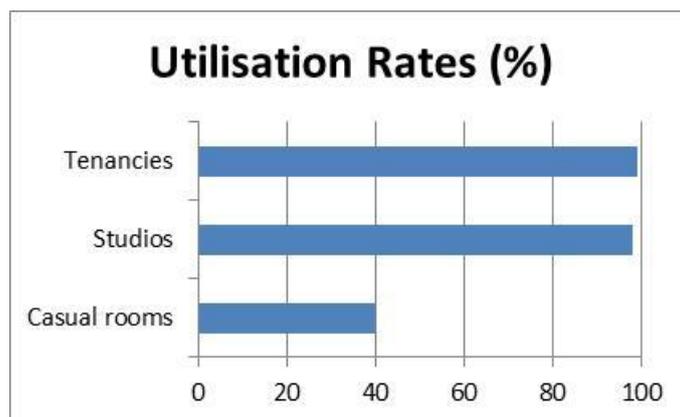
- Placing more focus on community arts development to strengthen the future of the city's arts and cultural sector, assisting in creating a base that will help build breadth and depth in this area
- Stimulating creativity and innovation by providing people with a supportive environment and opportunities to be actively involved through infrastructure, networks and programmes that can be easily accessed for art, music, sport and recreation and other arts and cultural forms
- Providing a strong local identity for Wellington's arts community, celebrating and protecting this community's sense of place

- Providing space, place and resource for Wellington to celebrate its bicultural heritage and growing ethnic, religious and social diversity
- Ensuring greater engagement and participation, strengthening partnerships with arts organisations, and institutions
- Allowing the Council to engage more effectively with grassroots community and youth-oriented arts and cultural activities
- Ensuring that Wellington is recognised as the arts and culture capital
- Fostering a vibrant city.

The Current Position of Toi Pōneke

17. After nine years in its current location and prior to the lease renewal, it is timely that the Council reviews the position of Toi Pōneke within the arts sector, examines how well the Centre has met the objectives set by the Council and considers possible next steps.
18. At a practical level, Toi Pōneke provides facilities for about 85 artists and creative businesses from a wide range of genres. It also provides co-located facilities for arts organisations which are active across a range of genres, and some common facilities – a gallery, a dance studio, meeting spaces, rehearsal spaces and a small performance space. There are approximately 110 residents at Toi Pōneke in any year. The studio and office spaces are in high demand, with an average occupancy rate over the last five years of 99% for tenancies and 98% for studios. Casual rooms have lower utilisation rates but are only generally hired on an hourly basis.
19. Since 2010 more than 18,000 people have attended exhibitions. The focus of the gallery is on artist development so this has been achieved without resources being committed to drive visitation, programming and curating. In 2013/14, more than 450 individuals or groups booked performance spaces or meeting rooms.

Table 1: Room Utilisation in 2014



Financial performance

20. The Council provides a subsidised venue and services to the residents at Toi Pōneke. It has gradually increased its recovery of direct lease and utility costs from 65% to approximately 80% and rentals recover from 35% to 50% of its overall delivery costs; collecting approximately \$500k of the \$1 million operating cost (before allocations).

Table 2: Financial Performance

	Toi Pōneke Operational Expenditure 2004/05 - 2013/14							
	2006.07	2007.08	2008.09	2009.10	2010.11	2011.12	2012.13	2013.14
	\$'s	\$'s	\$'s	\$'s	\$'s	\$'s	\$'s	Final Budget \$'s
<i>Activities Income</i>	25,035	126,545	134,711	137,740	115,158	101,658	106,120	120,270
<i>Investmt Property Lease Income</i>	333,739	285,196	335,800	363,207	349,449	387,279	380,329	415,054
Total Income	358,774	411,741	470,511	500,947	464,608	488,937	486,449	535,324
<i>Personnel</i>	138,756	137,225	85,418	142,895	117,773	113,510	107,599	107,763
<i>Contracts, Services, Materials</i>	30,075	31,546	42,881	108,469	55,433	61,675	58,462	61,693
<i>Professional Costs</i>	1,560	(264)	2,273	0	0	2,525	0	2,000
<i>General Expenses</i>	548,179	581,836	603,618	664,712	680,357	646,368	635,736	656,746
<i>Depreciation & Sale Loss/Gain</i>	60,742	61,023	61,236	61,281	61,667	66,327	68,247	68,247
<i>Recovery Costs</i>	7,326	29,359	119,982	127,473	142,070	153,086	170,956	128,374
Total Expenses	786,639	840,726	915,408	1,104,829	1,057,301	1,043,491	1,041,000	1,024,823
NET SURPLUS / (DEFICIT) BEFORE ALLOCATIONS	(427,865)	(428,985)	(444,897)	(603,883)	(592,693)	(554,554)	(554,551)	(489,499)
TOTAL ALLOCATIONS	101,985	120,201	116,337	147,591	141,659	160,702	185,439	157,734
TOTAL SURPLUS / (DEFICIT)	(529,850)	(549,185)	(561,233)	(751,473)	(734,352)	(715,255)	(739,990)	(647,233)

Item 2.3

21. The current budget in the Long Term Plan forecasts a similar service cost as 2009/10 – 2012/13 assuming that there are no further changes.
22. The Wellington City Arts Centre business case (2004) anticipated that this level of support would be required and noted that *“the tenants and users of the centre will not have the ability to fully fund the operating costs of the Arts Centre. The Council has committed to providing a level of subsidy to enable the operation to meet its goals. This is broadly similar to the funding policies for sports and recreation where certain activities merit Council subsidy”*.
23. It should be noted that where the Council provides community leases for community, sports and arts groups to access land and/or buildings, these groups receive up to an 87% subsidy on land lease costs.

The Terms of the Lease Renewal

24. The original lease was for a 10 year period with three rights of renewal, each for a period of five years. This is the first renewal for a five year period.
25. The lease expires in November 2015 and must be renewed by August 2015 if the Council wishes to continue to lease the buildings for the next five year period. As part of this, the Council will need to receive an engineer’s report that confirms a satisfactory seismic performance level for the buildings.
26. A decision is required now on whether to extend the lease or not so that:
 - Certainty can be provided to those residents at Toi Pōneke.
 - Those who sublease from the Council can find alternative accommodation if the decision was made to end the lease. Note that ending the lease at this point would cause some disruption to those who sublease space from the Council as all residents would have to relocate within the next 12 months.
 - Any options to refurbish the existing buildings to meet the needs of the arts sectors can be developed so that these can be presented for funding approval in the Council’s planning processes.
 - An alternative site can be found if it was decided to continue the services but in a different location. Although a 12 month period would appear to be too short a

time frame to identify new premises, gain approval and funding, design and build or refurbish a new facility. It is perhaps more realistic that the options for this are reviewed so that a decision can be made and implemented within the next lease period. A decision could be taken in the next Long Term Plan process in 2018, which would allow for implementation within the next lease period.

Discussion

27. This section discusses the contribution of Toi Pōneke to the priorities in the Arts and Culture Strategy, our ability to assess the overall value of Toi Pōneke's services and feedback from users and stakeholders.

Arts and Creative Outcomes

28. Toi Pōneke has played a role in delivering the Arts and Culture Strategy. In particular, Toi Pōneke has made a contribution to achieving the following priorities and focus areas:

- a) Enabling the best and the boldest of arts and culture
 - i. Reinvigorate the Capital City cultural experience
 - ii. The city as a hothouse for local talent**
 - iii. A city of ideas providing inspiration to all
- b) Diverse experiences by diverse communities
 - i. Wellington as a region of confident identities
 - ii. Active and engaged people
 - iii. A centre of creative learning**
- c) Thriving creative enterprises
 - i. Our creative future through technology
 - ii. Enabling creative enterprise**
 - iii. An internationally connected creative sector.

29. The following case studies illustrate how Toi Pōneke contributes towards these priorities.

ARTS ORGANISATIONS

SOUNZ Centre for New Zealand Music

Moving to Toi Pōneke four years ago was a very positive change for SOUNZ and we really enjoy being tenants alongside the community of arts practitioners and organisations in the building. We enjoy hosting meetings and other events in our space on the top floor, with its natural light and interesting views around our end of the city.

Shakespeare Globe Centre New Zealand

Shakespeare Globe Centre New Zealand (SGCNZ) was delighted to be an inaugural occupant of Toi Pōneke: Wellington Arts Centre. Having operated from an office in my home since I began the Globe Hangings Project in 1983 and then SGCNZ since I founded it in 1991, there was a physical 'sigh of relief' as car loads of file boxes, costumes, book cases, merchandise, filing cabinets and equipment were moved from our house into first one, and quickly afterwards, two office in the inner city very welcome Wellington Arts Centre. Having volunteers work around our kitchen table, at varying times of day and night 7 days a week was far from ideal. What also became possible was being quickly approached to have Interns from overseas and local tertiary institutes – who were not permitted to be in private homes. As I do much mentoring in the arts (mostly on a voluntary basis), having a central location – which was not a noisy coffee bar or invading privacy of my family, has proved ideal. One of the aims of Toi Pōneke: Wellington Arts Centre was to create a community of like-minded creative people, where,

as I have enjoyed many times, contacts and skills are shared regularly.

I congratulate Wellington City Council for its initiative and receptive response to the arts community for establishing Toi Pōneke: Wellington Arts Centre – it is a great asset to the cultural and creative capital and the envy of other cities! Most of all, the collaboration of the WCC and so many artists and arts organisations provides economies of scale with sharing of core infrastructure of the building and associated facilities, and well as an enriching environment.

Sincerest thanks from SGCNZ and me personally. – Dawn Sanders ONZM, QSM, SGCNZ CEO

Arts Access Aotearoa

From its office at Toi Pōneke, Arts Access Aotearoa is well situated to provide advocacy, training and information services to arts venues, producers and community art studios in Wellington and throughout New Zealand about accessibility to the arts for disabled people. The efficient and professional reception service and availability of conference room facilities has been very helpful to our work and provision of services. Having counterpart arts service organisations in close proximity is convenient. Having the well-priced Upper Chamber has helped Arts Access Aotearoa recently provide:

- Training programme for 23 writers wishing to deliver creative writing programmes for rehabilitation of prisoners
- Sustainable fundraising workshop for community arts studios that work with disabled people and people with limited access to the arts. 20 participants.

ARTS ORGANISATIONS

Blue Room Studios

I set up a small sound production and music studio at the Arts Centre when it was first established 2005. My interest was sound and the goal was to create an environment where I could simply explore and create sound for music and film. In those initial years I spent all my waking hours at the Arts Centre, recording, experimenting and developing my skills as a sound designer. Within a year or two I found myself working as an assistant to Dave Whitehead, a brilliant Sound Designer based at Park Road Post in Miramar.

Over the last nine years I have been very fortunate to see my career in sound extend beyond anything I had first imagined when setting up my studio. One of the most memorable highlights for me working at Arts Centre was the three month period I was employed sound designing for the Marvel film *The Avengers*. I recorded and created a wide range of sounds for the film, including recording the elements for the Hulk Scream. For this I just called all my local Wellington musician friends, who all came in and screamed for me. It is actually Jeremy Taylor from Slow Boat Records who is one of the primary voices you hear in the Hulk scream. I packaged up all the sounds I had made and sent via the internet over to Skywalker Sound in San Francisco. The film went on to be quite successful, and it still makes me smile to know that there are a bunch of sounds, noises and screams in there that were recorded and created in my modest space at the Arts Centre.

Having a studio space in the Arts Centre gave me a stable place to continuously create and develop. It's cosy in the winter and very alive in the summer. The location in the city is perfect, if I get stuck for ideas it's easy to run down the road for coffee or to meet with others in the building and get inspired. I share my space with three other friends, who are often busy recording and producing music there also. It's a really great spot to work in and between us all there are some excellent sounds coming out of there.

Vicky Pope

I'm a Wellington based film producer and have been working from Toi Pōneke for the past 6 years or so. During this time I've produced a number of NZ feature films including *Trouble Is My Business*, *Two Little Boys* and *Gardening with Soul*, using my Toi Pōneke office as the main administration base for all of my projects.

As an arts practitioner, the space has been invaluable to me. I tend to have periods with little or no income while

I'm developing and financing projects, followed by periods where I earn small amounts of money when projects are in production; so the affordable rent has been vital in enabling me to continue to sustain my business. The other option for me would be to work from home but that isolates me from the very community I need to remain connected to in order to generate new projects and keep abreast of emerging talent and opportunities.

It's incredibly useful to be amongst other arts practitioners who are also wrestling with the same creative and financial challenges and there's a natural crossover and level of information sharing that happens when you're around each other. Being based at the Arts Centre also enables me to upscale my room space when I have a larger project on-I've frequently rented other rooms and studio spaces as rehearsal, audition or working space when I've been in production on films. The staff are incredibly supportive and the additional photocopying, reception and building facilities are a fantastic resource for a small business like mine which could never afford these things otherwise.

INDIVIDUAL ARTISTS

Jade Townsend

Jade had an artist's studio at Toi Pōneke, exhibited in the gallery earlier this year and has most recently been selected to participate in this year's WARE Red Gate residency for three months in Beijing, China. She also works at 30 Upstairs Gallery, a contemporary art gallery on Courtenay Place.

"I shared a studio at Toi with two of my favourite NZ artists - Emily Hartley-Skudder and Hamish Coleman. We developed a deep understanding of each other's practice through continual critique over six months which was an invaluable experience - something we hope to replicate in the future".

Johnson Witehira

Johnson exhibited at Toi Pōneke Gallery at the beginning of 2013. He has since gone on to win a commission to show his work alongside 2 other NZ artists at Times Square in NYC, and was selected to show work in the light boxes on Courtenay Place March 2014, to paint a mural as part of the 2014 Matariki festivities, to design work for the windows at the Academy Galleries (2014) and helped design part of the set for a show being held at Circa. 2014 is definitely Johnson's year.

Toi Pōneke provided a springboard for Johnson's creative practice and pushed it into a fine art context. He learned about the exhibition process from marketing and promotion to exhibition design and installation.

"In 2012 I held my first solo exhibition, Ko Aotearoa Tenei, at Toi Pōneke. The team here provided me with guidance and support through the entire process. Prior to this show I had little understanding of the logistics surrounding such an event, from budgeting and promotion through to organising the actual opening night. My experience at Toi Pōneke has been invaluable to me as an artist. Since this first show I've been able to apply my new skills to help write better proposals and organise new shows. I'm thankful that places like Toi Pōneke are there to help emerging artists develop".

Kerry-Ann Lee

Lee was selected as the first WARE artist to visit Asia. She was resident for 3 months at Island6 in Shanghai. On return to NZ she exhibited at Toi Pōneke Gallery and has since exhibited at the Dowse, Alison Bartley Gallery and Enjoy. Her work is also included in the WCC art collection.

"Exhibiting at Toi Pōneke has enabled me to present my art to diverse audiences and communities in Wellington. This space is valuable in supporting artists working in this city."

Gary Peters

Peters shares an artist studio at Toi Pōneke and has exhibited in the gallery. He completed a MFA at Massey in 2012 and his practice has been going from strength to strength. He was artist in resident at Sydney Non-Objective Contemporary Art Projects in 2012 for six months, and his work is held in many public and private

collections including Council's. Next year he will show work in the Courtenay Place light boxes.

- i. *"Toi Pōneke has played a central and varied role in the development of my career to date. While there I have made connections and friendships with other artists, built a body of work prior to my Masters at Massey, had a successful solo show at a key point in my career, and now, today, it continues to give me a secure, warm and dry studio space where I'm currently making works for several upcoming exhibitions".*

Gabby O'Connor

O'Connor, originally from Melbourne, was one of the first resident artists at Toi Pōneke Arts Centre when it opened in 2005. She was also the very first artist to exhibit at Toi Pōneke Gallery and has since gone on to exhibit extensively across the country and internationally. She has been selected to take part in a number of residencies and works at every level of art production from making and facilitating to teaching both primary and tertiary students. O'Connor is also on Toi Pōneke's visual arts panel - providing advice about proposals to exhibit at Toi Pōneke Gallery.

- i. *"I am really fortunate as I have been able to experience Toi Pōneke from a number of perspectives since 2006. I have been a studio artist, an exhibitor - 3 shows to date, I have hired rehearsal spaces while developing Fringe shows, I run workshops during school holidays in one of the tiniest and most strangely shaped studios and I am on the selection panel for the gallery. Toi Pōneke has been home to a wide variety of creative people, friends and colleagues and a real necessity for the creative community of Wellington. It is a resource to be supported, treasured and nurtured."*

Vaune Mason

Mason has been based at Toi Pōneke since 2006 working in a large studio as part of a jewellery collective. Since her time at Toi Pōneke, Mason has consolidated her jewellery business – Workshop Studios – and built a teaching practice and her own creative jewellery practice. She now has a shop, studio and teaching space in one of the largest office studios at Toi Pōneke. She has exhibited twice in the gallery space and has helped to organise markets and open days. She has also worked on reception and as an administrator at Toi Pōneke.

The Overall Value of Toi Pōneke's Services

30. It has been difficult to establish an objective measure to assess the overall value of the outcomes associated with the services provided by Toi Pōneke. This is partly because much of the value is delivered by individuals or groups that use Toi Pōneke rather than in the facility itself. Consequently, the contribution of Toi Pōneke is dispersed over many events, performances and creative works. It is also delivered across a range of economic, cultural and social outcomes.

Stakeholder engagement

31. The Council regularly surveys users of Toi Pōneke to assess satisfaction levels and services provided to users. In addition, the Council has completed a more detailed survey of users and interviews with 27 key stakeholders across the arts sector. This provided insight into their view about:
- Toi Pōneke's role in the arts sector
 - Whether Toi Pōneke has acted as an effective hub for arts information, networks, resources and organisations
 - Whether Toi Pōneke has attracted, retained and developed talented people and jobs.
32. Those surveyed indicated that Toi Pōneke fulfils its role as an artistic incubator, particularly in terms of providing low-cost subsidised space and encouraging the development of emerging artists.

General Feedback

33. Participants thought that Toi Pōneke plays a valuable role in the arts sector; primarily by providing space for artists to create and rehearse art. It is a popular space to work in and the incubation options provided by Toi Pōneke are highly valued. Half of all the participants surveyed felt Toi Pōneke had facilitated collaboration amongst users and it was acknowledged that it provides a variety of information about the arts and physically locates artists and arts organisations together.
34. Some comments from those surveyed were as follows:
- “[Co-location]...helped me facilitate my business, but it’s also helped me facilitate my practice because I have reached out and made connections with people here and made connections with the arts team....I wouldn’t have made those connections without [colocation].”
 - “I think it’s really great to have a whole lot of companies in a condensed space....there’s a whole lot of cross-connections...and all those connections just happen more naturally when we’re in the same space.”
 - “...the theory of co-location is a good one, but...if it’s just two people going into doors and shutting them, then that’s not really going to work...it’s up to the artists and then it’s also up to the spirit and feel and the motivation of the place and actively ensuring that there’s times to meet and to mingle and whatever it is.”
 - “...you don’t always cross paths with your neighbours and often there are different types of people who use the space as well. There’s some that are very social and do a little bit of work and then go and have a cup of tea or play ping pong, and there’s other people who go in there, close the door and just work because time is precious. But then there are exhibition openings and there are gatherings where people meet each other.”
35. The majority of participants felt that Toi Pōneke had not facilitated networking and communication with external organisations, the public, tourists, sponsors, corporates, funders and international contacts. Nor was it where they typically accessed arts information
36. A number of participants stated that Toi Pōneke had not helped them develop or increase their income, although it should be recognised that some are focused on creative endeavours rather than having income as a primary driver.

Areas of Development

37. Participant perspectives suggested that Toi Pōneke could improve its operational effectiveness in a number of ways.
38. On the whole it was thought that more could be done to encourage people to use the Centre’s resources. Suggestions from interviewees included:
- Active marketing of Toi Pōneke (including its virtual presence)
 - Developing a website that included: profiles of residents, a function that allowed you to book spaces, an events calendar, and information about funding rounds
 - Developing a YouTube channel to promote various artists and their work
 - Locating Toi Pōneke more centrally
 - Improving the street frontage for the gallery
 - Incorporating a way for people to witness or be involved in the creative process (e.g. more open days)
 - Developing a sponsorship programme

- Increasing the size of the gallery
- Incorporating more high profile artists' work
- Including a performance space
- Having a café onsite
- Holding a lunchtime art series
- Including retail space, and holding a market in the car park over summer.

Are the Current Facilities a Limiting Factor

Overall Design

39. In general there was a relatively high level of support for the site from those surveyed although there is a range of views expressed on its various aspects.

Table 3: How Toi Pōneke was viewed by Interviewees

	Aspects that attracted or retained interviewees	Aspects that were a barrier to attracting or retaining interviewees
Price	Subsidised space Different sized spaces and associated prices meant you could find a studio within your budget Manager is flexible/willing to negotiate prices e.g. dance residency trial and scaffolded rents	Priced out of some people's budgets e.g. emerging artists and unfunded artists Cheaper alternative spaces
Location	Central city location - part of the 'informal arts precinct' on Cuba St Part of the 'art dealers circuit' Physically removed from the Council Close to the universities Close to public transport stops Availability of parking	Wanted it to be located closer to the waterfront as part of the 'arts and cultural precinct' e.g. in Shed 6, the car park at Frank Kitts, the Michael Fowler Centre or the Town Hall.
Physical space	Variety of sized rooms Private space Access to the meeting room Kitchen and communal spaces on each floor Storage space e.g. in the music rooms	Not purpose built for the arts e.g. not soundproofed Wayfinding can be problematic No space to test and present large-scale works Not open plan which prevents interactions and sharing
Services	Managed Clean Secure Reception e.g. things can be picked up and dropped off by couriers Free Wi-Fi in the hub 24 hour access to studios and offices	Hub closes and the free Wi-Fi gets turned off when the receptionist leaves
Resources	Availability of computers, scanners and photocopiers Access to whiteboards in meeting rooms Availability of items e.g. hammers, screwdrivers, ladders etc.	

Culture	Home/whānau environment – friendly, comfortable, supportive – which fosters exchange and collaboration Professional feel	Silo culture – people go into their offices/studios and close their doors
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40. However, the building has some real limitations. It does not have a street presence and is not in a high foot traffic area. This limits the potential of retail or other foot traffic based functions at that site. The current building does not comfortably accommodate all creative activity, as the spaces were not purpose built. The buildings comprise two linked multi-level office buildings. Many of the existing office spaces were turned into studio spaces. These contained spaces are closed off, which is great for individual creativity but not so good for creating a sense of community and vibrancy. Having two separate entrances (in each building) also breaks down the communal environment within the complex.

Some general comments by interviewees

“...it’s nice to be able to go to one place and have various resources....but...I think it wasn’t purpose-built and there are things that could be done to make it more user-friendly. It’s quite a rabbit warren. It can be confusing to try and get access to.”

“It feels very much like it’s a building that was there and a purpose was put on it, rather than saying, ‘this is what we want to achieve, let’s find the right space to achieve that goal.’ So as a building itself, it’s not inherently user-friendly. I don’t think it’s well-suited to the purpose to which it has been put.”

“Most current collaborative venues are open plan...these small rooms might be good for visual artists or small organisations, but they do not encourage collaboration.”

41. Further to this, as the building is a leasehold property, there are restrictions on what the Council can do and how much it would want to invest in the site.

The Location

42. While the location of Toi Pōneke has been subject to much discussion over time, in general users of the facility strongly support its location. It is accessible and relatively central (i.e. located in the Upper Cuba area). Of those surveyed 82% were satisfied or very satisfied with the current location; 6% were dissatisfied or very dissatisfied and 12% were neutral.
43. Some of those surveyed, considered that it is not central enough and a site which increased its accessibility to the public would be beneficial - “It is really only those who seek it out that benefit”.
44. A number of changes emerging in the near future could provide opportunities to review the location. Weltec and Whitireia are developing a new digital and design campus in Cuba Street which will bring more students into the immediate area and provide additional opportunities to build linkages with design programmes and students.
45. Changes are also expected in the Civic Campus with the Town Hall redevelopment. The Capital E space is currently vacant and the development of the design campus in Cuba will provide opportunities for alternative sites to be considered.

46. Consequently, officers recommend that during the next five years, officers explore alternative options for these services which would improve their effectiveness and increase the accessibility of Toi Pōneke.

The Role of the Gallery

47. A key service provided by Toi Pōneke's is the Gallery space, which delivers 12 exhibitions a year. Artists are selected to exhibit by an external advisory panel. A range of artists' exhibit, ranging from those who are emerging to artists who are more established seeking to experiment. Community groups also exhibit work that represents their story or culture.
48. Feedback from exhibitors on the benefits of exhibiting at Toi Pōneke includes:
- Clean, sophisticated, professional gallery space
 - Professional development through writing press release, designing invitations
 - Meetings and help with exhibition preparation process
 - Press coverage from media release
 - Great exposure of the opening night
 - Help from staff with promotion and installation (including lighting)
 - Equipment/facilities provided (i.e. kitchen, CD player, data projector)
 - Length of exhibitions
 - Flexibility and accessibility (cheap).
 - All exhibitors state that being able to exhibit at Toi Pōneke has had a positive effect on their career through:
 - Increased media coverage
 - Gaining more respect from art community
 - Making contacts in art community
 - Selling work
 - Helping progress artists' work
 - A great addition to CV.
49. The Gallery is a good example of the incubator function at Toi Pōneke and provides a model for how other services could be delivered at the Centre. In the user survey, interviewees commented that the gallery:
- Motivates artists by the possibility of exhibiting their work
 - Gives artists experience writing proposals
 - Exposes artists to professional critique, and
 - Allows selected artists to explore ideas and try out unproven work.

What have we learnt in the last nine years?

50. The arts sector is dynamic. The mix of users and the demand for different services at Toi Pōneke has changed reflecting changes in the local scene.
- Different creative disciplines – dance, drama, film and television, for example – have ebbed and flowed, and move between New Zealand regions depending on opportunities. This affects the demands from those sectors for services and space. Most recently in Wellington the music scene has shifted with changes in the local hospitality and entertainment sector, places closing, others opening, thereby impacting on access to rehearsal and performance space.
 - An obvious conflict is evident between meeting financial targets which requires full utilisation and a conscious strategy of artistic development which might require more flexibility in utilisation rates. There is a potential difficulty where the

subleases are managed by the Council's property team while the arts business unit owns the strategy and operating budget. This can lead to conflicting objectives.

- Toi Pōneke needs a high quality online presence. This requires a budget allocation for development and ongoing operation and it requires the freedom to do this outside of the Council website. Many of the resources to create and manage both an online and social media strategy exist within the Toi Pōneke community already.
- The services should not be limited to the physical site. If there is a need for greater visibility or other ways to deliver some aspects of the services then that should be explored including how the services at Toi Pōneke link with wider Council owned arts spaces.
- Participants raised a number of ideas/issues which should be considered going forward including how we can manage the mix of artists and organisations. This might mean that there are clear expectations developed for those who rent space to ensure that there is an understanding of the collaborative intent of the facility.

51. Participants in the user survey have suggested that Toi Pōneke could enhance its artistic development role by:

- Strategically recruiting certain tenants (e.g. prioritise those wanting to make a career out of their art form versus those who do it as a hobby)
- Strategically recruiting a certain mix of people (e.g. include established professionals to act as a draw card and mentor for emerging artists)
- Developing expectations around tenancies in line with the above two points
- Providing professional development opportunities
- Facilitating further collaboration between residents
- Strengthening links to the wider artistic community to position Toi Pōneke within an artistic development pathway.

52. This requires the Council to consider the nature of the relationship, and move from what is predominantly a sublease relationship towards more of a "subscribing to be a member of a creative community" and a commitment to professional development.

53. This might change the nature of the relationship with individual artists and provide an opportunity to make Toi Pōneke accessible to other artists who do not want or cannot sustain a sublease relationship. It may also open the way for greater artist involvement in the management of the space.

54. The participants in the user survey also made a range of practical suggestions that could be considered:

- Boosting awareness of the Centre's information channels
- Providing information to encourage use of channels (e.g. an events calendar and a function to book space)
- Design considerations and the mix of facilities offered to encourage use, collaboration, visibility and public engagement
- Access to the building and services (e.g. so that artists can access Wi-Fi in the hub after reception closes).

Next Actions

55. It is recommended that the Council enters into negotiations to renew the lease for the next lease period of five years in the lease agreement.
56. The options for the facilities should be fully reviewed so that an informed decision can be made before the next lease review occurs. Some useful international models and concepts that would be considered and reviewed in this process. If it was agreed that a purpose built facility should be explored, there is no doubt that a different design would be employed to provide:
- A more open and flexible environment which allows for greater artist interaction, collaboration and public engagement. This could include both studio workspaces as well as collaborative space. Moving to less of a studio based format might also allow more artists and creators to access Toi Pōneke services and for it to increase its role as a creative hub.
 - Greater space and facilities for digital and other multimedia artists
 - Better resources for exhibitors
 - Different options from short term hot-desking to longer term studio space.
57. The user assessment concluded and it is recommended that the Council should:
- Review the purpose statement and update the objectives for Toi Pōneke to reflect the current needs and available resources. This includes reviewing the original purpose and objectives of Toi Pōneke and determining whether or not they are still relevant. These tended to be all encompassing objectives whereas there is greater clarity now on what the core objectives might be in the next 5-10 year period with a greater focus on arts incubation.
 - Develop a monitoring and evaluation framework, based on the new agreed objectives, so that progress against the revised objectives can be better tracked during the next five year period.

Conclusion

58. Toi Pōneke fills a useful place within the arts community and has strong support for its role. A number of shortcomings with the current building have been identified and there are opportunities to consider how services can be enhanced. Officers recommend that the Council commences negotiations for the lease which is due for renewal in 2015. Officers also recommend that a report back to the committee be prepared on: revised objectives, monitoring frameworks, how services can be enhanced to deliver on the revised outcomes and what the options exist for alternatives sites so that any decisions can be made in advance of the next lease renewal.

Attachments

Nil

Author	Natasha Petkovic-Jeremic, Manager City Arts
Authoriser	Derek Fry, Director City Growth & Partnerships

SUPPORTING INFORMATION

Consultation and Engagement

Research and Evaluation undertook interviews and a survey to obtain feedback from the arts sector and Toi Pōneke users. This included:

- Semi-structured interviews with 27 key arts stakeholders on the role in Wellington's arts sector, the value to artists, the current building and location and wider benefits to society.
- A survey of Toi Pōneke users (past and present) and the general public to obtain a broader view of Toi Pōneke's role in Wellington City. The survey was predominantly qualitative, and covered a similar range of topics.

Treaty of Waitangi considerations

No Treaty of Waitangi considerations are associated with this paper.

Financial implications

No direct financial decisions arise from this report. However;

- The lease for the property in Abel Smith St will need to be renegotiated which may impact on the operating result.
- If there are building changes required, the cost incurred would have to be planned and agreed in either the Long Term Plan or Annual Plan processes.
- If there are any additional resources required to increase the effectiveness of the strategy these also would have to be agreed within operating budgets and any impact included in the Annual Plan processes.

If it is agreed to enter negotiations for the lease for a further five years, officers will report back on the following:

- A revised purpose statement and objectives for Toi Pōneke
- A monitoring and evaluation framework
- Any change in services to improve effectiveness, and
- Any operating cost implications.

Policy and legislative implications

Not applicable

Climate Change impact and considerations

Not applicable

ARTS AND CULTURE FUND - JULY 2014

Purpose

1. Provides recommendations for the distribution of the Council's Arts and Culture Fund

Summary

2. The Council provides grants to assist community groups to undertake projects that meet community needs. Grants are also a mechanism for achieving the Council's objectives and strategic priorities, especially those priorities that rely on community organisations carrying out specific activities.
3. The 2013 review of the grant criteria proposed a move away from generic criteria in favour of specific criteria for each fund. While each pool may share a number of criteria, others would be tailored to suit the particular demands of that community of interest and relevant Council outcomes.

Recommendations

That the Economic Growth and Arts Committee:

1. Receive the information.
2. Agree to fund the applicants as listed in Attachment 2

Background

4. The Arts and Culture Strategy and Events Policy provided the strategic framework to establish criteria for the Arts and Culture Fund. The funds focus areas are- the city as a hothouse for talent, Wellington as a region of confident identities, active and engaged people, and our creative future through technology.
5. The criteria and focus areas for the Arts and Culture Fund are included as Attachment 1.
6. In line with planning and support for commemorations of the First World War (WW100) Council has through public meetings and other promotion encouraged community arts, cultural and heritage groups to discuss projects and seek support through the Arts and Culture and Social and Recreation Funds.

Discussion

7. These funds provide grants to community organisations for projects that meet the criteria for the funds (Attachment 1). This is the first of the three funding rounds for 2014-15. The next funding round for the Arts and Culture and Business Improvements District Development Fund will close on 21 October 2014 with applications considered by the Economic Growth and Arts Committee in November 2014.
8. There are 41 applications to the Arts and Culture Fund requesting a total of \$289,447. Funding available for allocation for the Arts and Culture Fund for the remainder of 2014/15 is \$267,000.

9. Officers are recommending the Economic Growth and Arts Committee support 24 projects with grants totalling \$92,000.
10. These recommendations include projects relating to WW100, Officers anticipate further applications in the next funding round (October 2014) in time for projects timed around Anzac Day 2015 and in subsequent years, in line with significant events and commemorations.
11. These recommendations (Attachment 2) are based on evidence of need, alignment with the Council's strategic goals, the fund criteria (Attachment 1) and the likely effectiveness of funding the project. Officers also take into account the management of previous funding (through accountability reports).
12. Attachment 2 lists the applicant's organisation name, a brief project description, the total project cost, amount requested and general comments from Council Officers.
13. The original information provided through online application has been made available to members of the Committee.
14. The assessment process may include consultation with; the applicant, persons or organisations referred to in the application, Council officers from across the organisation- notably the City Arts, City Growth and Partnerships, Community Events and Community Services teams. Applicants are given two working days where possible to respond to a request for more information, so some recommendations may be subject to change depending on responses received after this report has been written.
15. To ensure funds are used appropriately, conditions may be suggested should funding be approved. This is usually in cases where applicants need to use funds for a specific aspect of their budget, to confirm with Council where activity might take place or if they are awaiting confirmation of sufficient funds from other sources.

Options

16. The Economic Growth and Arts Committee is asked to consider the applications received for the Arts and Culture Fund and decide whether or not it is appropriate to fund applicant organisations, and at what level.

Attachments

- Attachment 1. Arts and Culture Fund Criteria
Attachment 2. Arts and Culture Fund Recommendations

Author	Mark Farrar, Team Leader Funding and Relationships
Authoriser	Greg Orchard, Chief Operating Officer

SUPPORTING INFORMATION

Consultation and Engagement

N/A

Treaty of Waitangi considerations

Any grants application that could have implications for Maori are referred to WCC Treaty Relations Office for recommendations. For the Arts and Culture Fund there are specific criteria and questions relating to Maori- this question focuses on projects that enhance visibility of Maori cultural practice and/or contemporary applications of Maori cultural practice.

Financial implications

The Long Term Plan makes provision for community grants in several places -2.1.6 - Community environmental initiatives, 3.1.4 - Grants and creative workforce, 4.1.4 – (Arts and) Cultural grants, and 5.2.4 - Grants (Social and Recreation). The Arts and Culture Fund come under project C661 and Business Improvement District Development Fund come under project C647.

Policy and legislative implications

Council funds have been created to assist community initiatives in line with Council strategy. Council Officers engage and consult widely with a range of groups and organisations before funding applications are made and throughout the assessment process. Consistent with the Arts and Culture Strategy, Events Policy and long term plan Cultural Well Being strategy.

Risks / legal

No legal implications.

Climate Change impact and considerations

N/A

Communications Plan

N/A

Attachment 1 - Arts and Culture Fund Criteria

This fund has four focus areas that can be supported - the city as a hothouse for talent, Wellington as a region of confident identities, active and engaged people, and our creative future through technology.

Fund objectives

- To support the city as a hothouse for talent
- To reinforce Wellington as a region of confident identities
- To support active and engaged people
- To encourage our creative future through technology.

Criteria

Projects make a positive contribution to achieving the Council's strategic outcomes:

Towards 2040: Smart Capital strategy

- **People Centred City:** Contributes to healthy, vibrant, affordable and resilient communities, with a strong sense of identity and 'place' expressed through urban form, openness and accessibility.
- **Connected City:** Supports a city with easy physical and virtual access to regional, national and global networks.
- **Eco-City:** Allows the city to proactively respond to environmental challenges and seize opportunities to grow the green economy.
- **Dynamic Central City:** Supports a central city of creativity, exploration and innovation, helping Wellington to offer the lifestyle, entertainment and amenity of a much bigger city.

Long Term Plan 2012-22 priorities:

- An inclusive place where talent wants to live
- A resilient city
- A well managed city
- Annual Plan priorities for the relevant year.

The project is Wellington-based and mainly benefits the people of Wellington. (exceptions may be made for projects based elsewhere in the region, but which significantly benefit Wellington City residents).

The applicant is a legally constituted community group or organisation.

The applicant provides evidence of sound financial management, good employment practice, clear and detailed planning, clear performance measures, and reporting processes.

The applicant outlines how physical accessibility has been built into project development.

The applicant outlines how pricing has been set to ensure access by a wide range of people or by the intended users.

The project should show evidence of community support, collaboration, and building partnerships with other organisations (e.g. social media interest, letters of support from other organisations/leaders).

The applicant must show that the project discernibly improves community wellbeing and adds value to the range of similar types of services in the community.

The Council acknowledges the significance of Māori cultural practice. Demonstrate how your project values and increases the visibility of Māori cultural traditions and contemporary applications.

New and developmental arts projects. We can support new and developmental arts projects. Applicants will need to demonstrate the formative nature of the project.

Focus Areas

The city as a hothouse for talent

Priority will be given to projects that:

- Ensure there is an appropriate range of platforms for local talent to present their works
- Value new talent and connect it with support networks

Wellington as a region of confident identities

Priority will be given to projects that:

- Recognise and celebrate the role of mana whenua and Māori history in the city
- Enable all ethnic, demographic and suburban communities to explore, celebrate and share their own cultural identity
- Enable suburban and other geographical communities to undertake projects that explore, celebrate and share their own identity

Active and engaged people

Priority will be given to projects that:

- Support arts practitioners to work with communities to develop work of, by and for that community
- Ensure the sustainability of organisations that facilitate and/or undertake activities within communities
- Maximise the potential of arts and cultural activities to increase community connectedness, resilience and participation in community/city decision-making

Our creative future through technology

Priority will be given to projects that:

- Increase access to technology for use in the creation, distribution and marketing of creative products and services

Wellington City Council Recommendations - Arts and Culture Fund July 2014

Attachment 2

Appl No	Organisation Name	Project Description	Total Cost	Amount Requested	Recommended Amount	Comments
1	2020 Communications Trust	Their Names Shall Live	\$11,000.00	\$5,000.00	\$0.00	Digital project with schools and communities to explore local war memorial history- transfer to Social and Recreation Fund.
2	Asia New Zealand Foundation	Diwali Festival of Lights	\$71,464.00	\$12,000.00	\$0.00	Lower priority given pressure on fund and support in place from City Events and through community access venue subsidy.
3	Dance Aotearoa New Zealand	Inspiring Wellington Youth - Parris Goebel & The Royal Family dance theatre show, workshops and forum		\$4,969.50	\$4,000.00	High profile group, will attract new audiences and community involvement within annual dance festival, includes workshops.
4	digisauce Limited	ART MAPP	\$8,040.00	\$8,040.00	\$0.00	Lower priority given the pressure on available funding and availability of online information on arts.
5	Enterprise Miramar Peninsula	Artists in Action	\$17,412.20	\$5,518.52	\$4,000.00	Support for annual arts trail attracting visitors to the Peninsula and supporting local creative and arts industry.
6	Fling Media Ltd	The Kiwi Diary 2015	\$25,700.00	\$3,500.00	\$0.00	Lower priority given pressure on available funding, project could be funded through sales.
7	Footnote Dance Trust Board	The Status of Being	\$11,659.00	\$5,100.00	\$3,000.00	Contribution to master classes run by leading choreographer, includes public performance.
8	Glory Days Publishing Limited	Wellington Winter Vintage	\$7,300.00	\$1,600.00	\$0.00	Lower priority given pressure on available funding.
9	Holocaust Centre of New Zealand	Educational Film resource for New Zealand Teachers	\$126,800.00	\$5,000.00	\$0.00	Lower priority given pressure on available funding from projects aimed at or involving Wellingtonians, project aims to promote learning and centre to
10	Island Bay Enhancement Trust	Island Bay Festival 2015	\$52,825.00	\$11,000.00	\$8,000.00	Popular community run festival, support alongside events sponsorship at same level as this years event.
11	Kahurangi Friends Inc	Strathmore Park Summer Events	\$15,825.00	\$5,000.00	\$3,000.00	Contribution to support the Strathmore community Kotahi event
12	Khandallah Arts Theatre	The Play in the Park	\$3,860.00	\$2,000.00	\$0.00	Lower priority given pressure on available funding.
13	Lilburn Residence Trust	Lilburn Residence Trust	\$22,100.00	\$4,000.00	\$3,500.00	Contribution to ongoing costs of Lilburn Residence and its work with music sector.
14	Long Cloud Youth Theatre - Whitireia	The Mountebank	\$7,091.50	\$784.00	\$0.00	Lower priority given timing of shows in early September and pressure on available funding.
15	Magdalena Aotearoa Trust	Stedsans - Sense of Place Workshop with Norwegian Theatre Artists Geddy Aniksdal & Lars Vik, Presented by Magdalena Aotearoa	\$6,590.00	\$3,000.00	\$3,000.00	Showcasing high quality community arts practice and engagement, potential to spark new community arts initiatives.
16	MIA Mujeres In Aotearoa Incorporated	MIA Latin Festival	\$4,793.00	\$3,033.00	\$2,000.00	Building on success of previous women's led initiative, contribution to costs.
17	Newtown Carols Trust	Govt House Newtown Carols	\$53,403.00	\$6,500.00	\$0.00	Lower priority given Council commitments to a range of planned seasonal events and activity.
18	New Zealand Federation of Multicultural Councils	Nollywood Film Festival	\$4,172.00	\$2,172.00	\$0.00	Lower priority given pressure on available funding.
19	New Zealand School of Dance	'The Speech' - WW1 Commemoration	\$8,000.00	\$2,000.00	\$0.00	Lower priority given pressure on available funding.
20	Nota Bene	Christmas at Prefab	\$2,196.42	\$2,196.41	\$0.00	Not a priority for Council funding, fundraising.
21	NZ Capoeira Inc	Viva Capoeira! - Ungu International Capoeira Festival New Zealand and 2nd Capoeira Tournament	\$13,200.00	\$1,350.00	\$0.00	Lower priority given pressure on available funding, potential for user pays.
22	NZ Comedy Trust	NZ International Comedy Festival 2015	\$246,050.00	\$7,000.00	\$7,000.00	Supports development and opportunities for local talent to perform in a major festival.

Wellington City Council Recommendations - Arts and Culture Fund July 2014

Attachment 2

Appl No	Organisation Name	Project Description	Total Cost	Amount Requested	Recommended Amount	Comments
23	Out Of Bounds	Conversations	\$8,418.60	\$3,291.60	\$2,000.00	Staging of quality work, developed through the Comedy Festival, explores men's health and other issues.
24	Pablos Art Studios Incorporated	Funding for the continued professional development of Wellington Artists throughout the Gallery aspect of our organisation - ROAR! gallery.	\$61,080.00	\$10,000.00	\$5,000.00	Contribution to gallery space for artists using mental health services.
25	Pirate and Queen	LitCrawl Wellington 2014	\$24,508.63	\$7,000.00	\$6,000.00	Exciting new opportunity to support literary groups and authors with a format new to NZ has been successful overseas.
26	Show Pony-VENERA EUPHEMIA LIMITED t/a	White Elephant	\$73,381.38	\$4,645.38	\$0.00	Lower priority given pressure on available funding.
27	Show Pony-VENERA EUPHEMIA LIMITED t/a	Like There's No Tomorrow	\$24,500.00	\$5,000.00	\$3,000.00	Established practitioners work with youth to create a production that is meaningful to them and engages them in thinking about social issues.
28	Summer Shakespeare Trust Board	Summer Shakespeare 2015 - Timon of Athens	\$47,467.00	\$5,200.00	\$5,000.00	Contribution to well established event supporting young and emerging practitioners to develop skills and work with mentors.
29	Tawata Productions	Putahi Festival 2015	\$24,250.00	\$20,000.00	\$0.00	Great potential to support independent practitioners. Officers will work with group to resubmit an application in the October round.
30	Theatre Awards Trust	The Chapman Tripp Theatre Awards 2014	\$55,800.00	\$5,000.00	\$5,000.00	Established annual event, provides opportunity for theatre community to recognise the best productions and practitioners in the city.
31	The Christmas Carols Charitable Trust	POP UP CAROLS	\$75,000.00	\$10,000.00	\$0.00	Lower priority given Council support already committed to this project.
32	The Playground New Zealand Ltd	The Performance Arcade 2015	\$164,825.00	\$11,000.00	\$6,000.00	Contribution to unique environment where artists can present their ideas alongside international artists
33	The Polish Association in New Zealand Incorporated	Celebrating Everything Polish Festival	\$22,701.90	\$22,701.90	\$3,000.00	Support for festival preceeding 70th celebrations, Council supporting through venue and operational funding.
34	Upstream - Friends of Central Park	Upstream - Central Park Art Trail	\$38,600.00	\$10,000.00	\$6,000.00	interesting works as part of free trail, new opportunity for the public to experience art in a unique setting.
35	Voice Arts Trust	WW1 Exploring the role of Women - Theatre Project	\$7,550.00	\$7,550.00	\$5,000.00	Presenting community performances of this drama work.
36	Wellington Cathedral Society of Bellringers	Purchase of a Mini Ring	\$12,061.00	\$2,200.00	\$1,000.00	Contribution, enabling the group to engage with the community, profile bellringing and attract more people to the artform.
37	Wellington Circus Trust	Youth Circus 2014/15	\$9,495.00	\$7,495.00	\$2,500.00	Contribution to professional development opportunities for young and emerging circus performers.
38	Wellington Museums Trust Inc - Capital E	Capital E National Arts Festival for Children	\$595,000.00	\$45,000.00	\$0.00	Museum Trust directly supported by Council as a CCO, including for this festival. Also supported through Regional Amenities funding.
39	Wellington Potters Association Inc	Ceramicus 14	\$6,280.00	\$3,000.00	\$2,000.00	Showcases local artists, adds to the vibrancy of the city during WOW.
40	Wellington Regional Folk Foundation	Wellington Folk Festival 2014	\$84,780.00	\$5,400.00	\$1,500.00	Contribution to event celebrating 50th anniversary, showcase for emerging artists and groups from Wellington.
41	Wellington Russian Club	Annual Russian Cultural Festival 2014	\$11,300.43	\$4,200.00	\$1,500.00	Contribution to annual community festival bringing together Russian speaking communities.
Total:			\$2,066,480.06	\$289,447.31	\$92,000.00	

Item 2.4 Attachment 2

WELLINGTON ECONOMIC INITIATIVES DEVELOPMENT FUND

Purpose

1. This paper reports on the first year of the Wellington Economic Initiative Development (WEID) fund, ended 30 June 2014.

Recommendation

That the Economic Growth and Arts Committee:

1. Receive the information.

Background

2. The WEID fund was established 1 July 2013, with funding of \$3 million, as a tool to support initiatives that will contribute to the economic growth of the city. A further \$3.6 million was allocated to the fund in the 2014/15 annual plan.
3. The WEID fund was set up to broaden the scope of the Events Development Fund, including initiatives and partnership opportunities in both the public and private sector. The WEID fund enables the Council to respond to these opportunities in a timely and agile manner.
4. The priorities of the WEID fund are to:
 - help generate income and productivity growth at a faster rate than the economy as a whole
 - help facilitate opportunities that contribute to economic growth in Wellington
 - be agile, responsive and engaged through a partnership approach that is tailored to maximise the potential benefits from opportunities as they arise, and
 - maximise potential leverage from both private and public sectors.
5. The WEID fund supports three broad areas: events, initiatives and partnerships. The table below outlines each of the three funding areas.

Events	Initiatives	Partnerships
<p><i>Events that are:</i></p> <ul style="list-style-type: none"> • Maximising the economic contribution that events can make to Wellington • Maximising the diversity and vibrancy of Wellington's arts and culture events • Enhancing a strong events support-structure which draws on Wellington's venues and assets • Encouraging more visitors to Wellington through strengthening the city's profile as a leading events destination • Encouraging the development of events that support the city's key strategic economic objectives. 	<p><i>Initiatives that are:</i></p> <ul style="list-style-type: none"> • Facilitating opportunities for Wellington that enlarges the city's business footprint • Supporting initiatives that build the city's reputation as an easy place to do business • Supporting initiatives that create jobs in Wellington's professional services and innovative high-tech industries • Enhancing Wellington's image as a centre of excellence in innovation and professional services • Encouraging opportunities that contribute to the city's long-term economic growth aspirations. 	<p><i>Partnerships that are:</i></p> <ul style="list-style-type: none"> • Supporting people to commercialise innovative ideas that are Wellington-based or focused • Sharing expertise and resources to maximise potential opportunities for the city that: <ul style="list-style-type: none"> • will lead to improved economic growth opportunities, and/or • will lead to better value for money services for the local government sector • Encouraging a joined-up approach that contributes to the city's long-term economic growth aspirations.

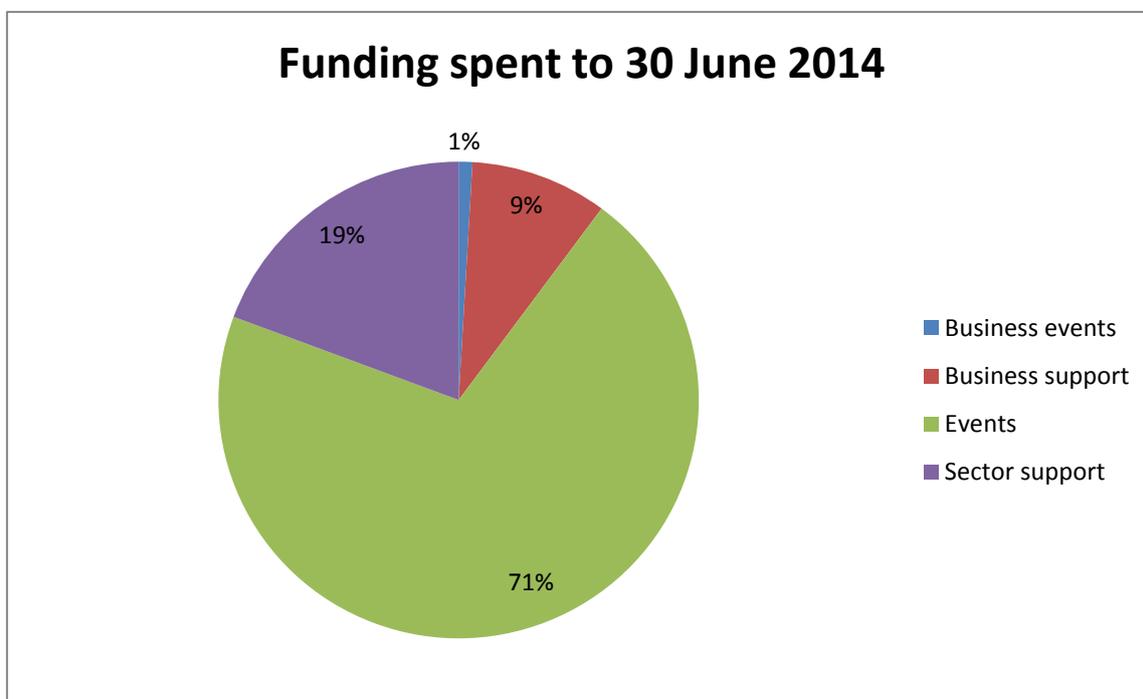
6. Applications are assessed for their strategic fit against criteria which include the ability to deliver.
7. Funding decisions of over \$100,000 are made by the funding panel, comprising the Mayor, Deputy Mayor, Economy Portfolio Leader and Chief Executive. Decisions under \$100,000 are delegated to officers. In the year to 30 June 2014, ninety two percent of funding spent resulted from decisions by the funding panel.

Discussion

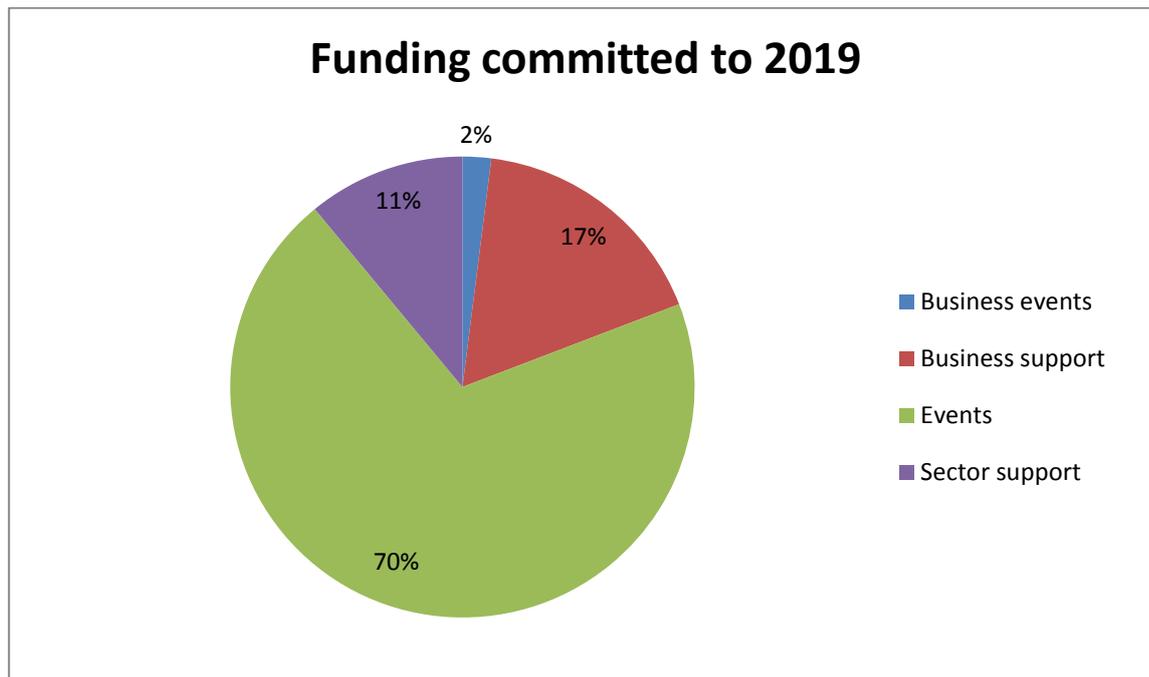
8. In the year ended 30 June 2014 we agreed to fund 20 WEID fund applications.
9. Approximately \$5.5 million has been committed to projects (out to 2019); while so far \$1.6 m has been spent across thirteen different projects. The remaining \$3.9m has been committed to future projects.

Sectors and activities

10. For the purposes of this paper WEID-funded projects have been grouped into six categories:
- Business events – industry or sector specific events in Wellington
 - Business support – support for a business start-ups and attraction of businesses to the city
 - Events – city events
 - Sector support – support for a particular sector with potential economic returns for the city.
11. Of the funds spent in the year to 30 June 2014, 71% was allocated to support events; nineteen percent went to support different business sectors (e.g. tech, IT, sports, creative, R&D); nine percent was allocated to support businesses; and one percent of funding was put towards business events.



12. Of the funding committed to date, overall the majority (70%) of the funding has been committed to events (9 different events); seventeen percent has been committed to business support; eleven percent of funding has been allocated to sector support; and the remaining two percent has been committed to business events.



Expected outcomes of the WEID fund spend to 30 June 2014

13. WEID fund investments will have both economic and non-economic returns for the city. Some of these benefits are outlined below.
14. As many of the WEID-funded activities have not yet taken place or the economic impact data is not yet available, it is too early to measure the actual economic impact.
15. WEID funding will contribute to the diversity of Wellington's events programme. For example, LUX provides Wellington with a major signature winter event and contributes to a significant cultural occasion (Matariki). LUX offers considerable economic benefits through cultural tourism and by supporting the activity of regional academic institutions (Massey University) working in the area of digital media, and particularly interactive technologies and educational connections. Another example is *Cubadupa*, a family-friendly two day street party that will bring the Wellington community to the Cuba precinct, supporting the hospitality and retail sectors.
16. WEID funding is being used to maximize the economic contribution of events. For example, the *Football United Tour* gave an opportunity to almost thirty one thousand people to see English Premier League teams playing in Wellington. Thirty six percent of attendees were from out of the region, filling up hotels, restaurants, bars and shops in the CBD.
17. WEID funding has been used to partner with *Urban Dream Brokerage*, to reduce the level of vacant commercial space in the city, and improve chances of re-tenancy by filling spaces with creative projects.

Future WEID funding commitments

18. The WEID fund will contribute to the long-term economic growth aspirations of the city by supporting initiatives to address Wellington's skills needs. For example, support for the *Summer of Tech* programme will help Wellington businesses source top talent from local tertiary institutions, while giving students valuable real-world industry experience. The *Enspiral Developers Boot Camp* will address short-term ICT skills shortages by replicating a real programming environment.

19. WEID funding will help enhance Wellington's international image in sectors of strength. For example the *Victoria University of Wellington (VUW) Public Sector Conference* will enhance our reputation as a centre of excellence in public sector governance.

20. The WEID fund will also contribute to events expected to have a substantial and high profile impact on the city, for example, Cricket World Cup in February 2015 and the Anzac Day 2015 commemoration.

Attachments

Nil

Author	Nelson Sheridan, Attraction and Retention
Authoriser	Derek Fry, Director City Growth & Partnerships

ECONOMIC DEVELOPMENT STRATEGY UPDATE

Purpose

1. This report provides the Committee with an update on the state of the Wellington economy and the Economic Development Strategy.

Summary

2. Recent economic indicators, including GDP and unemployment, show that the Wellington City economy continues to recover at a moderate pace, following several years of below average growth, due primarily to the effect of the global financial crash.
3. While other parts of New Zealand are experiencing strong growth, due to high commodity prices, strong inward migration and the Canterbury rebuild, Wellington maintains one of the highest standards of living in New Zealand with growth steadily increasing in the high tech sector.
4. However, to maintain our position we cannot stand still. In line with the original intent of the Economic Development Strategy, we need to invest in projects that will maximise the city's opportunities for economic growth.

Recommendation

That the Economic Growth and Arts Committee:

1. Receive the information.

Background

5. The Economic Development Strategy (EDS) was adopted in December 2011 to proactively respond to the issues facing the local economy.
6. The aims of the EDS are to:
 - generate income and productivity growth at a faster rate than the economy as a whole
 - create significant numbers of jobs in smart, innovative companies and attract talent and investment to help take those businesses global
 - generate higher exports of knowledge-intensive goods and services off the back of strengthened international trade and investment connections
 - create an environment where innovation can flourish, with an increasing economic contribution from research and technological development
 - develop 'smart' infrastructure to support Wellington's creative, knowledge-intensive industries and firms.
7. The EDS has four key platforms:
 - Destination Wellington
 - The smart capital
 - The connected capital
 - Open for business.

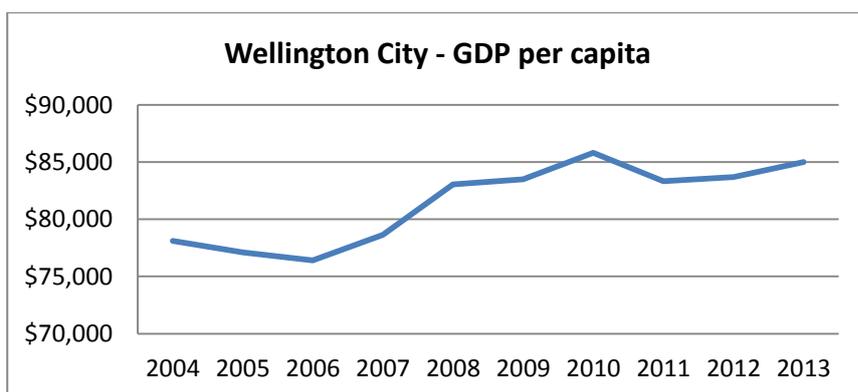
Discussion

Overview of the national economic context

8. The New Zealand gross domestic product (GDP) grew at 2.7% in the year to December 2013. The Canterbury rebuild, strong export prices for commodities, and positive inward migration to Auckland have contributed to overall growth. In comparison Wellington City's GDP grew at 1.8% in the year to December 2013.
9. The New Zealand unemployment rate averaged 6.0% in the year to March 2014.
10. The government pre-election economic and fiscal update has forecast 3.8% GDP growth for the year to 31 March 2015. Weaker commodity prices and an increase in interest rates may dampen the national economy.

Wellington City Economic Development Strategy indicators

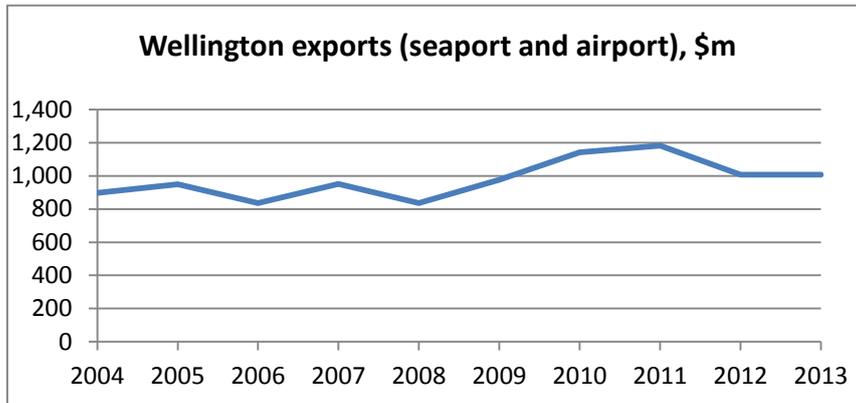
11. There are four targets in the EDS:
 - i. increase GDP per capita by 10% in in the 10 years to 2021
 - ii. creating a net 10,000 new jobs by 2015, with 50% in smart, knowledge intensive businesses
 - iii. increasing the number of new projects involving foreign direct investment in Wellington firms from the current base of 25 to 50 by 2021
 - iv. increasing exports by \$0.5 billion by 2021 (an average annual growth rate of 3.25%).
12. In 2013 GDP per capita for Wellington City increased 1.6% to almost \$85,000 - close to the all-time high. This is nearly double the New Zealand GDP per capita figure of \$45,000. Wellington City's GDP per capita growth has averaged 1% since 2012. If the GDP per capita indicator was tracked on an annual basis the actual figure since 2011 would be on-target to achieve the goal of a 10% increase in GDP per capita by 2021.



Source: Infometrics

13. Nearly 2000 new jobs were created in Wellington City from March 2011 to March 2013. This is below the 2200 new jobs per annum required to reach the EDS target of 10,000 jobs for the period from June 2011 to December 2015 (4.5 years). However, on a positive note, the city met the EDS target of 50% of new jobs being created in smart, knowledge intensive businesses, which are some of the most productive cities in Wellington City.

14. Exports of goods from Wellington’s seaport and airport remain steady (see below). However, this measure arguably has limited relevance for measuring exports generated in Wellington as it includes goods produced in other regions and, more importantly it excludes service exports, such as IT and financial services. These are not recorded at a city level.



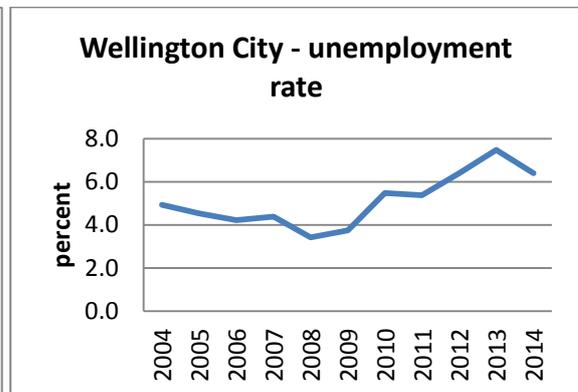
Source: Statistics New Zealand

Additional economic indicators

15. The Council Annual Report will include a number of potentially more relevant economic outcome indicators. The following section includes selected measures from that report.
16. The number of business units in Wellington City has been steady for the past four years. This is not unexpected given that the world has been emerging from a major financial crisis over this time.

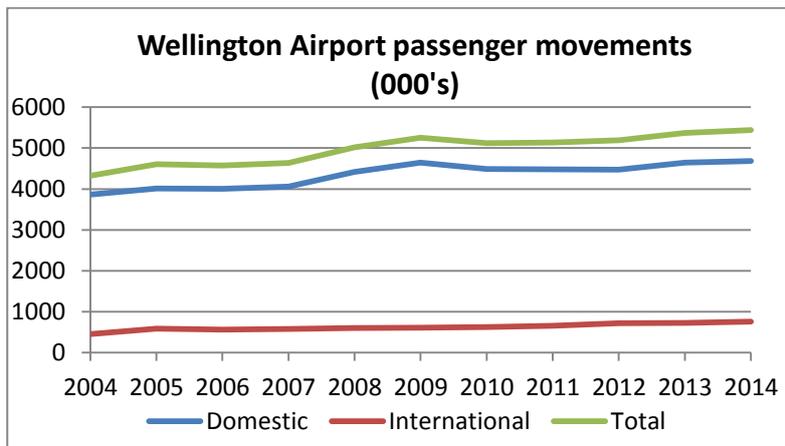


Source: Statistics New Zealand



Source: Statistics New Zealand

17. The Wellington City unemployment rate averaged 6.4% in the year to March 2014 (see above).
18. Wellington Airport passenger numbers continue to grow, with record numbers of both domestic (4,684,000) and international (753,000) passengers in the year ended March 2014.



Source: Wellington International Airport Ltd

Looking back at 2013/14

19. In the 2013/14 financial year the Council made significant progress on a number of economic projects, many of which were foreshadowed in the EDS. These included:
- preparing a business case that could see Wellington City Council partner with the private sector to build a purpose built 'city scale' new Convention Centre
 - establishing the *Wellington Economic Initiatives Development (WEID)* fund to support events, initiatives and growth opportunities
 - progressing with our proposal to merge the region's economic CCOs into one agency – the *Wellington Region Economic Development Agency (WREDA)*
 - agreeing to contribute \$1 million to the resource consent application process to extend the airport runway
 - promoting Wellington internationally as a destination for business, talent and investment through the *Destination Wellington* programme, including the launch of the new WellingtonNZ.com web mortal
 - in conjunction with Enterprise Miramar Peninsula, establishing a Business Improvement District in Miramar; and
 - continuing to support a high profile and varied major events calendar, including WOW, the New Zealand festival and numerous other sporting and cultural events.

Looking forward to 2014/15

20. In 2014/15 the formation of the Wellington Region Economic Development Agency (WREDA) will be a significant economic growth initiative, providing stronger economic leadership for the region, a single voice and contact point for business and government, improved scale and capacity and more efficient use of resources.
21. There will be some great additions to the major events calendar with Cricket World Cup and FIFA Under-20 World Cup matches both taking place in Wellington next year. Both events are expected to draw thousands of new visitors to the capital and provide the city the chance to showcase all that it has to offer.
22. The Council will also continue to progress its Economic Growth Agenda through consideration and implementation of the 'Big 8 Ideas'. The first of these – a convention centre – is progressing, while work on the others has commenced. The coming year will see these progressed through five streams of work:
- *Screen* – developing a proposal for a film precinct and enterprise zone

- *Tech* – developing a proposal for a tech precinct in the CBD
- *Science and Education* – working with the tertiary sector to grow student numbers and improve pathways to commercialising R&D opportunities
- *Tourism* – potentially securing additional attractions such as the film museum, a war and peace museum, a convention centre and/or a new concert venue
- *Infrastructure* –improving the transport network and further investigating the potential airport runway extension, enabling direct flights between Wellington and the United States and Asia.

23. As it is nearly three years since the EDS was adopted it would be an appropriate time for a strategy refresh. However, with the decision on the WREDA imminent it is recommended that the regional economic strategic needs are reviewed after that decision has been made.

Attachments

Nil

Author	Nelson Sheridan, Attraction and Retention
Authoriser	Derek Fry, Director City Growth & Partnerships

UPDATE ON MAJOR PROJECTS

Purpose

1. The Committee will receive an update on the major projects work underway, in particular an update on Innovation Projects and the Events calendar for 2014/15.

Summary

2. The Committee will receive an update on the major projects work underway, in particular an update on Innovation Projects and the Events calendar for 2014/15.

Recommendation

That the Economic Growth and Arts Committee:

1. Receive the information.

Background

3. The Director, City Growth and Partnerships will provide the Committee with an update on the major projects work underway, in particular an update on Innovation Projects and the Events calendar for 2014/15.

Discussion

4. In addition to the Tech Precinct work considered in a separate report to this Committee, there are a number of Innovation Projects currently underway. The Head of Innovation will provide an update to the Committee on this work.
5. There is a busy and varied events calendar planned for 2014/15, with the Council involved in the funding and/or delivery of over 90 events. The Manager, City Events will provide an update to the Committee on this work.

Attachments

Nil

Author	Derek Fry, Director City Growth & Partnerships
Authoriser	Derek Fry, Director City Growth & Partnerships

ELECTED MEMBER REPORT BACK ON MAYORAL TRAVEL TO TOKYO, SAKAI, BEIJING, TIANJIN AND HANGZHOU

Purpose

1. This paper provides a report back to the Economic Growth and Arts Committee on Mayor Celia Wade-Brown's visit to Tokyo, Sakai, Beijing, Tianjin and Hangzhou.

Summary

2. Wellington City Council (WCC) approved a new International Relations policy in August 2013 (<http://wellington.govt.nz/your-council/plans-policies-and-bylaws/policies/international-relations-policy>). The approved work programme identifies strengthening relationships with China as a priority for Wellington City. Regular visits to China are noted as a way to demonstrate our commitment to strengthening this relationship. The work programme also seeks to sustain our relationship with Japan.
3. The visit was a success and resulted in:
 - Agreements with Education agents and clear progress for Wellington education providers
 - An invitation to Mayor Celia Wade-Brown to become an Executive Leader for Peace
 - Strengthened sister city relationships
 - A non-exclusive 'memorandum of collaboration' with NEC
 - A well-attended Wellington Day event in Beijing
 - A well-attended education seminar in Tokyo
4. The Mayor also attended and had a speaking role at the World Cities Summit in Singapore from 1-4 June 2014. This was at the invitation of the organisation.

Recommendations

That the Economic Growth and Arts Committee:

1. Receive the information.
2. Note the contents of the report.
3. Agree that Wellington City Council accept the role of Executive City in the Mayors for Peace organisation.

Background

5. The international visits to Japan, China and Singapore were approved at Governance Finance and Planning Committee 25 March 2014.
6. This report provides details of these visits and measures their success against the four streams used to organise the visit: civic engagement, trade, tourism and education. These areas of engagement were agreed by the Governance, Finance and Planning Committee, 25 March 2014.

Discussion

Strategic Alignment

7. WCC approved the International Relations Policy in August 2013. The policy emphasises economic development and renews our commitment to sister cities. The approved work programme identifies strengthening relationships with China and Japan as a priority for Wellington City.
8. In 2011 WCC adopted an Economic Development Strategy. The strategy sets out a series of actions “to better connect local industry to global markets through strengthening international business and trade connections.”
9. In 2012 central government agreed to the NZ China Strategy, which is an all-of-government approach led by MFAT. The Strategy aims to lift the economic activity between NZ and China.

Civic Engagement

10. In Hiroshima, Mayor Wade-Brown was interviewed by local television news, and met the Mayor Mr Matsui Kazumi. Mayor Wade-Brown was asked to take up the role of Executive Leader for Peace in the Mayors for Peace programme and have Wellington become one of the Lead Cities in the Mayors for Peace programme. These invitations reflect the new structure for the Mayors for Peace from 2015.
11. Wellington has been a member of Mayors for Peace since 1988 (<http://www.mayorsforpeace.org/english/membercity/oceania/newzealand.html>). Mayor Matsui Kazumi of Hiroshima is creating a more effective organisation by engaging a small number of cities (of the over 6000 involved) in information sharing and coordination at a level agreed by each city.
12. Late in 2013, Mayor Wade-Brown was approached by a number of peace groups in New Zealand to take on this role. It was previously filled by Mayor Bob Harvey of Waitakere, and he supports Wellington taking on this role. It does not require significant resource.
13. Mayor Wade-Brown is working with external organisations to create a Peace Calendar for Wellington, noting which events the city supports in what form, including Hiroshima Day in August, Holocaust Remembrance Day in January and Mahatma Gandhi’s birthday, International Day of Non-Violence, in October.
14. At the celebration of the 20th anniversary of the sister city relationship with Sakai, both Mayors announced their intention to continue to strengthen the relationship and develop economic ties by increasing education and rugby exchanges.
15. In China, Mayor Wade-Brown met with Mr Ding Wei, Executive Vice-Minister of China Ministry of Culture and agreed on a memorandum of cooperation. This Memorandum of Cooperation included the Council agreeing to provide information and technical support concerning the establishment of China Cultural Centre in Wellington and pledging to support more major exhibitions that come to Wellington in the future.

Trade

16. Mayor Wade-Brown signed a 'memorandum of collaboration' with NEC that aims to bring cutting-edge technology to the city. The non-exclusive agreement with NEC could enable the company and the Council to test and perfect a range of transport related technologies. The signing fits with Wellington City Council's 'Towards 2040: Smart Capital' economic and technology strategy.
17. Mayor Wade-Brown networked with Mr Shinoda, the Chairman of the Board for Oji Holdings Corporation; Mr Ichikawa, the President of Sumitomo Forestry; and other executive committee members of the Japan Business Federation and Board (JNZBC). Mr Shinoda is also Vice President of the Japan Business Federation and Board Chairman of Oji Holdings Corporation which has a 60% share of Carter Holt Harvey.
18. WCC is an executive committee member of JNZBC, and is looking at hosting the annual conference in 2016.
19. The Mayor also attended networking events with Fujitsu, Mojo, and the Shimano Bicycle Museum.
20. Mayor Wade-Brown visited Tokyo Haneda Airport with representatives from Mitsubishi to inspect the land reclamation and piling technology and methods used by the company on the construction of the airport's fourth runway. This was of interest due to the proposed extension of Wellington Airport's own runway.
21. Testimony from Chris Claridge, Director of Carrickmore, notes that the Mayoral delegation was well organised, presented value for money and increased business connections in China.
22. The Mayoral delegation held a Wellington/ANZ business event at the third China International Fair for Trade in Services. This event promoted Wellington as a destination for doing business, tourism and education and was attended by more than 200 people.

Tourism

23. At the World Tourism Cities Federation (WTCF) headquarters in Beijing, Mayor Wade-Brown met with Mr Song Yu, Director General of the Beijing Municipal Commission of Tourism Development (BMCTD) and Mr Li Baochun, the Deputy Secretary-General of WTCF.
24. A Wellington Day was held on May 28 and was attended by:
 - 100+ government officials, education and tourism agents
 - 20 journalists from local television channels and major newspapers
25. There was extensive and comprehensive coverage of the event in Chinese media.

Education

26. In Tokyo, the Mayoral delegation held an education seminar and networking event at the New Zealand Embassy. More than 100 people attended which included 55 agents and school representatives. Vice Minister of Education, Culture, Sports, Science and Technology, Mr Yamanaka and the Deputy Mayor of Nakano, Mr Hanabusa also attended this event.

27. Education Wellington also had an event in Sakai and signed an MOU with the University Consortium of Southern Osaka.
28. Oshu Corporation is a growing education company based in Hiroshima. It owns and operates Auckland International College and is looking for a business partner to start an early childcare business in Japan and Asia. Council supported Maria Johnson, the Executive Director of Little School, at the meeting with Oshu Corporation. As a result of the visit, Oshu corporation representatives visited Little School in Wellington in July 2014.
29. Shinyway is a leading education, training and career advisory company in China. Mayor Wade-Brown had a business breakfast meeting with Mr Paul Ma, Vice President of Shinyway Education. As a result there will be 50 more Chinese students from Shinyway Education in Wellington next year.
30. J JL is China's largest education consultancy. A MOU was signed between WCC and J JL to ensure a 10% increase in Chinese Students from J JL to Wellington in the next three years. J JL will fund \$20,000 into Chinese social media for the promotion of Wellington.
31. Following the visit Grow Wellington have noted the following positive outcomes
 - Representatives from EIC visited Wellington providers on a familiarisation trip. EIC was a key agency that the Mayoral education delegation interacted with.
 - Visits from representatives of the Association for Nakano Internal Communications (Nakano City in Tokyo) as part of an education tour representing Meiji University. They met with Victoria University to discuss the possibility of an exchange programme. They had attended the NZ Embassy Agent training and Networking function which the Mayoral education delegation attended.
 - A follow up trip has been organised to return to the Japanese market in early September. This will be led by The Campbell Institute's Tim Campbell representing a number of Wellington schools.

World Cities Summit, Singapore

32. The World Cities Summit was held in Singapore from 1 – 4 June 2014. Mayor Wade-Brown was invited to attend and speak on the topic of resilience at the associated Mayors Forum. Summit organisers covered the Mayor's costs in Singapore.
33. Mayor Wade-Brown also hosted a working breakfast with Auckland Mayor, Len Brown, with expat New Zealanders based in Singapore to discuss and explore opportunities for future collaboration and exchanges of information between the cities.
34. The theme of the World Cities Summit was 'Liveable and Sustainable Cities: Common Challenges, Shared Solutions', and the summit looked at the state of urban challenges today and identified principles of shared solutions applicable to cities spanning the range of development, socio-economic and political contexts. The objective of the Summit was to stimulate ideas and discussions that will create practical and implementable solutions. Over 3000 delegates attended, with over 130 mayors and 40 government ministers present.
35. The summit demonstrated that all growing cities, whatever their size or level of development, have similar challenges:

- Infrastructure needing to keep pace with population growth
- Increasing vehicle congestion
- Combatting pollution
- Maintaining natural systems
- Loss of identity for individuals
- Growing inequality
- An increasing frequency of extreme climatic events.

Conclusion

36. The Mayoral delegation to Tokyo, Sakai, Beijing, Tianjin, Shanghai and Hangzhou was approved by this committee 25 March 2014. The Council agreed that the trip's success measures would be measured by economic gains, feedback from businesses, and the general profile rise for Wellington.
37. The agreements signed, initial feedback from businesses and extensive media coverage mark this trip as a success. The International Relations team are responsible for carrying out actions resulting from the trip.

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Attachments

Nil

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SUPPORTING INFORMATION

Consultation and Engagement

There are no significant consultation and engagement considerations associated with accepting the recommendations in the report.

Treaty of Waitangi considerations

There are no significant Treaty of Waitangi considerations associated with accepting the recommendations in the report.

Financial implications

There are no significant financial implications associated with accepting the recommendations in the report.

Policy and legislative implications

There are no significant policy and legislative implications associated with accepting the recommendations in the report.

Risks / legal

There are no significant risks / legal considerations associated with accepting the recommendations in the report.

Climate Change impact and considerations

There are no significant climate change impact considerations associated with accepting the recommendations in the report.

Communications Plan

A communications plan is not required.