
ORDINARY MEETING

OF

ECONOMIC GROWTH AND ARTS COMMITTEE

MINUTE ITEM ATTACHMENTS

Time: 9.15am
Date: Tuesday, 21 April 2015
Venue: Committee Room 1
Ground Floor, Council Offices
101 Wakefield Street
Wellington

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NZ OPERA

Supporting Letter to Wellington City Council from New Zealand Opera 21st April 2015.

"...one of my ambitions as Mayor is to advance the Capital's reputation as a place where talent wants to be..."
Mayor Celia Wade Brown, Mayor of Wellington

Opera, with its tradition of story-telling, bringing stories to life through drama and music, has been performed here for more than 150 years. It is an important contributor to the liveable, creative heart of the City and is also part of what makes Wellington a memorable place to live and visit.

As Wellington's own opera company, New Zealand Opera is a major part of Wellington's arts scene and creative life: it is a highly regarded producer of bold, dynamic and innovative work that combines the talents of top Wellington, New Zealand and international artists, in order to present world-class opera to Wellington and its audiences.

In its soon to be released Strategic Plan for 2016-18, New Zealand Opera has committed to providing more opportunities for Wellington residents to experience the power of opera in the heart of the city. It does this through its major partnerships with Orchestra Wellington and the NZSO. The company's formidable raft of Education and Outreach work will continue to grow, generating knowledge, interest and involvement in the artform. The aim of NZO is to provide a sustainable base for the performance of opera in Wellington for the benefit of the community, both audiences and its talented practitioners.

Our main-stage operas are significant events on Wellington's cultural calendar, offering exciting, highly visual theatrical experiences that invigorate people's cultural experience of the City. NZO is a national company with major local involvement, NZO remains a community based organisation, with a permanent office in Willis Street, a full-time Wellington Development Manager, and the Wellington arm of the Freemasons New Zealand Opera Chorus. There is a strong sense of ownership by Wellington and its people.

In addition, the company harnesses other Wellington talent by providing meaningful work for local performers, designers and technicians, particularly the company's respected locally-based practitioners, the City's two professional orchestras, and students and graduates of local tertiary institutions. It also engages talented Wellingtonians for NZ Opera productions in other New Zealand cities, and creates pathways within the company to nurture up-and-coming Wellington performers, creative designers and technicians, giving them opportunities to learn new skills, flex their creative muscles and to work alongside established practitioners.

AUCKLAND | Level 3, 100 Mayoral Drive, Auckland 1010 | PO Box 6476, Wellesley Street, Auckland 1141
CHRISTCHURCH | Isaac Theatre Royal, 145 Gloucester Street, Christchurch 8011 | PO Box 36579, Merivale, Christchurch 8148
WELLINGTON | Ground Floor, Freemason House, 195-201 Willis Street, Wellington 6011 | PO Box 6588, Wellington 6141

Wellington people of diverse backgrounds and ages have the opportunity to explore and actively engage with opera through our public talks, creative workshops and accessible performances, enabling them to learn about the creative processes associated with opera and to understand the technical challenges of bringing this complex artform to life. Thousands of Wellingtonians so far have engaged with our more participatory and accessible initiatives and through their feedback we know that that engagement has contributed strongly to their sense of identity.

In Wellington during the three years from 2016 to 2018, NZO expects to demonstrate its contribution to the cultural life of the city by engaging more than 500 singers, musicians and art-workers to present more than 45 performances of opera and opera music to audiences exceeding 40,000, and to engage more than 10,000 participants in education and outreach programs.

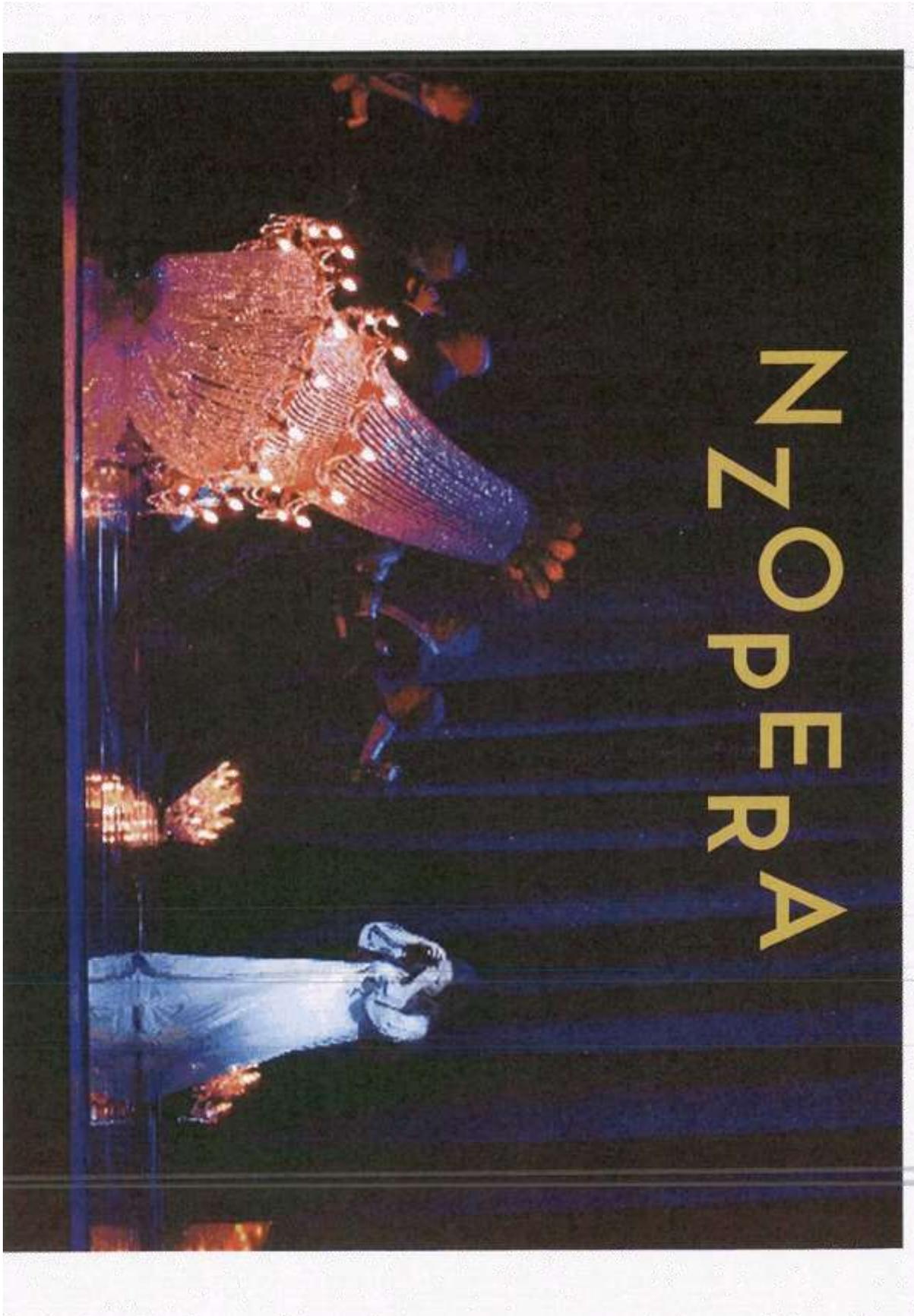
The economic benefits of a healthy presence for opera in Wellington are demonstrable. Wellington benefits from visiting artists, who spend money on accommodation, food, other living expenses and personal purchases while staying in Wellington. 10,000 people attended the Wellington performances of *Don Giovanni* and *La Traviata* in 2015, we expect this figure to grow further in future years.

Harder to quantify is the 'feel good' factor delivered by engagement with the power of opera. In experiencing the great stories of humanity, told by the best in their field, in some of the greatest music ever written audiences have a stronger awareness of what might be possible in their own lives. A presence of opera therefore can add to the quality of lifestyle available in a world class city. Business leaders have recognised the value of opera in the City by continuing their sponsorship of the company. They attest to the value of the arts, and specifically opera as being a contributor to their ability to attract and retain a workforce in the city.

There is no doubt that the investment made in NZ Opera by Wellington City Council attracts audiences not only from the local community but also from outside the city environs and beyond. The economic impact on the city is such that each dollar invested by Wellington City Council to grow the volume and scale of work produced by the company delivers exponentially increased returns; audiences spend, visiting artists spend.

Ultimately the ability of opera to make people feel something deeply and strongly within themselves is the reason New Zealand Opera does what it does. The company's presence serves to enhance Wellington as a liveable, vibrant, sophisticated city. We thank Wellington City Council for their continued support and advocate that NZO is funded at a level that allows our programming to be strengthened and diversified; our ability to employ local talent and use local venues to be sustained and increased, all in turn contributing to maintaining our consistently high standard of opera production.

Stuart Maunder AM
General Director



NZ Opera's Ask

\$152,000

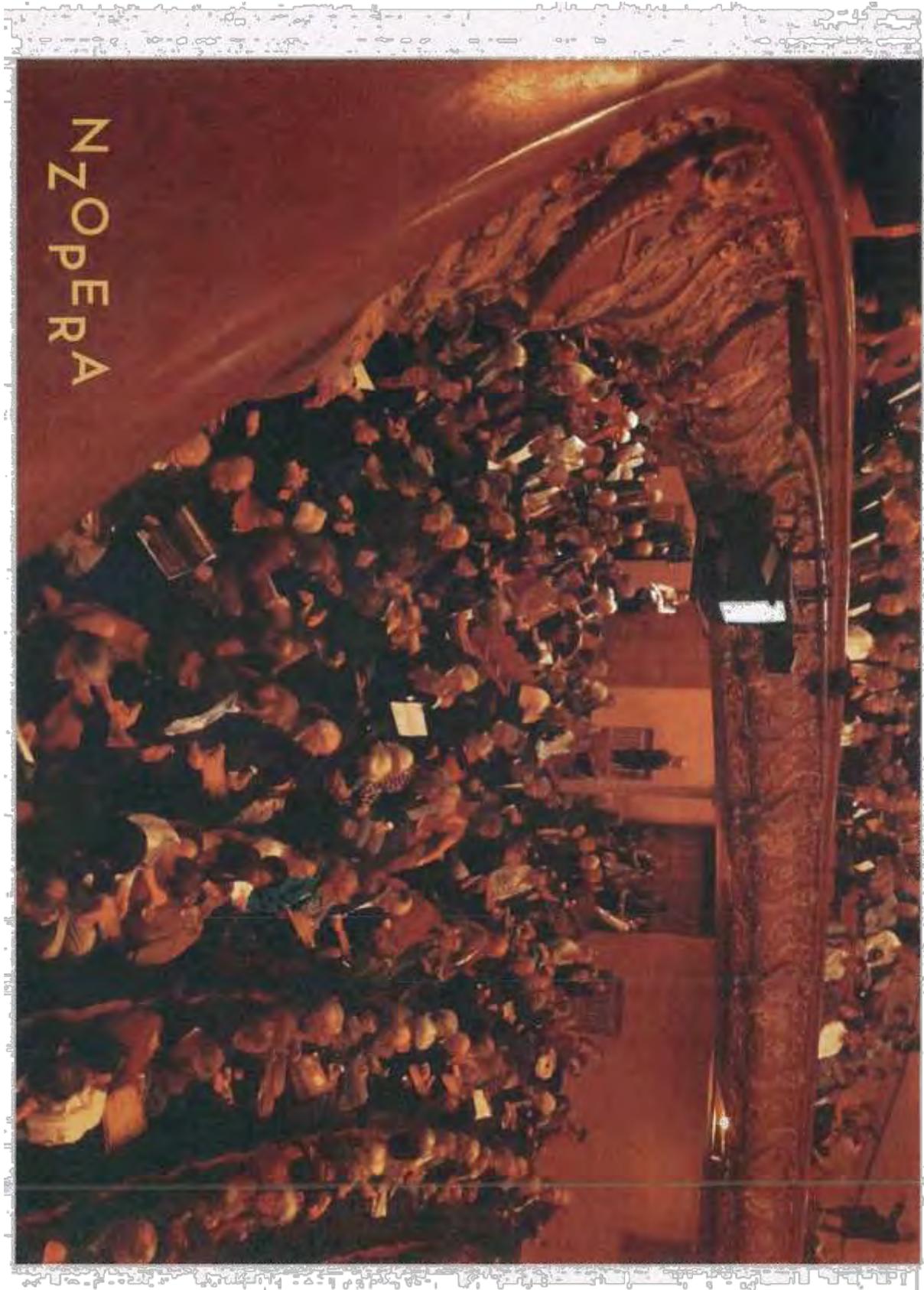
- To build on the presence of New Zealand Opera in Wellington: More opera for more audiences
- To increase our ability of provide access for hearing- and vision-impaired
- To capitalise on our Education and Outreach projects for the people of Wellington
- To maximise NZO's physical presence in the city

NZ OPERA

New Zealand Opera in Wellington

- An important contributor to the liveable, creative heart of the City
- The presence of opera makes Wellington a memorable place to live and visit.
- Engagement of Wellington artists by NZO is an important part of Wellington's arts scene and creative life of the city.
- A strong presence leads to strong audience/donor loyalty

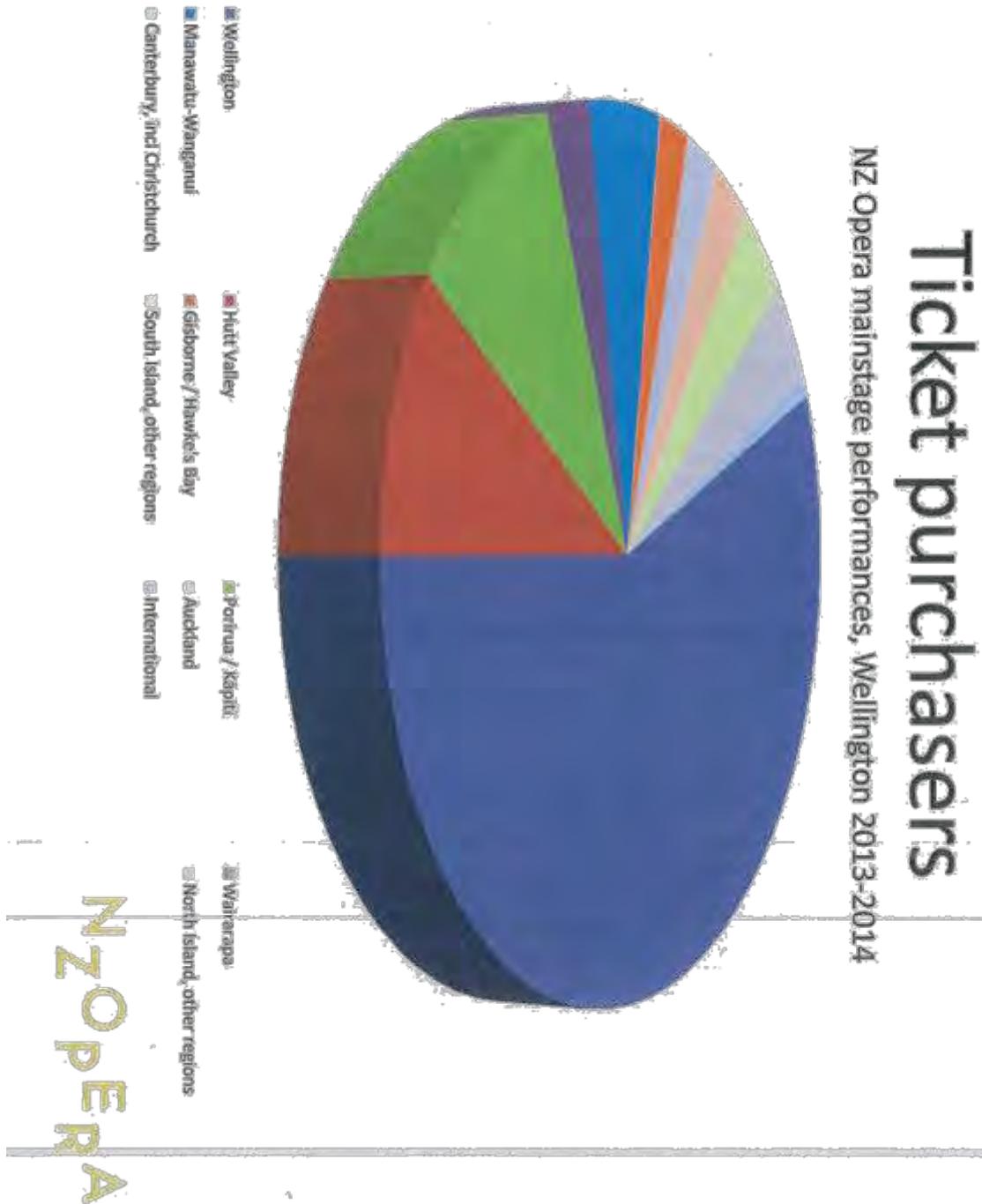
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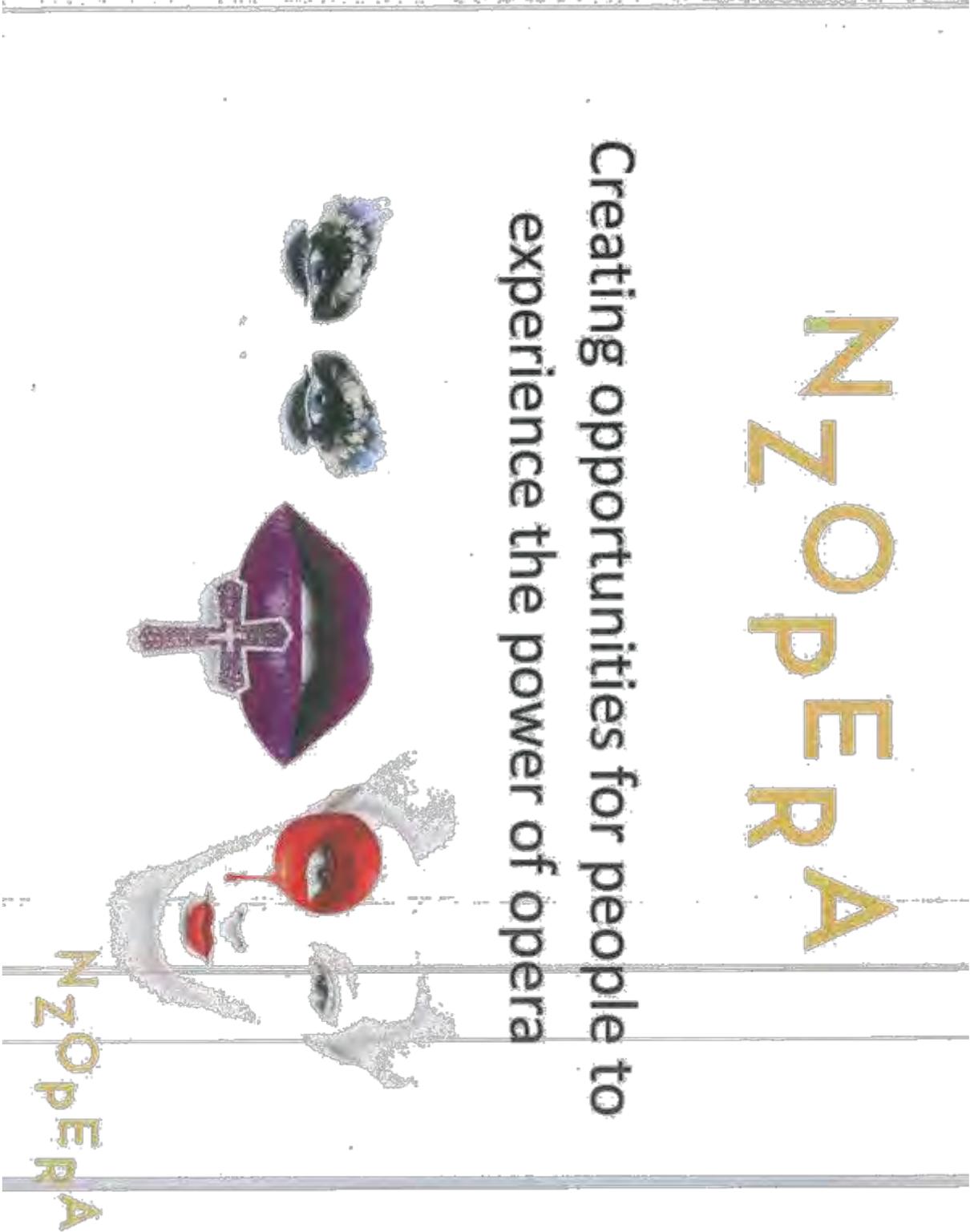


NZO Presence in the City

- Presentation of at least two main stage operas per annum utilising Wellington-based orchestras and singers
- Participation in other performances and concerts such as Orchestra Wellington, NZSO & NZF presentations
- Permanent Wellington office
- Hire of major Wellington venues
- Engaging communities through Education and Outreach
- Friends of the Opera

NZOPERA





NZO Income 2015

Creative New Zealand	\$2,475,000
Auckland Regional Amenities Fund	\$875,000
Wellington City Council	\$52,000
Christchurch City Council	\$130,000
Donations/Sponsorship/Other Income	\$2,135,000
Box Office	\$2,085,000

NZOPERA

A Sustainable Future for NZO

Maximise Revenue – Now/Ongoing

- Repertoire choice
- Staff restructure
- Cost controls

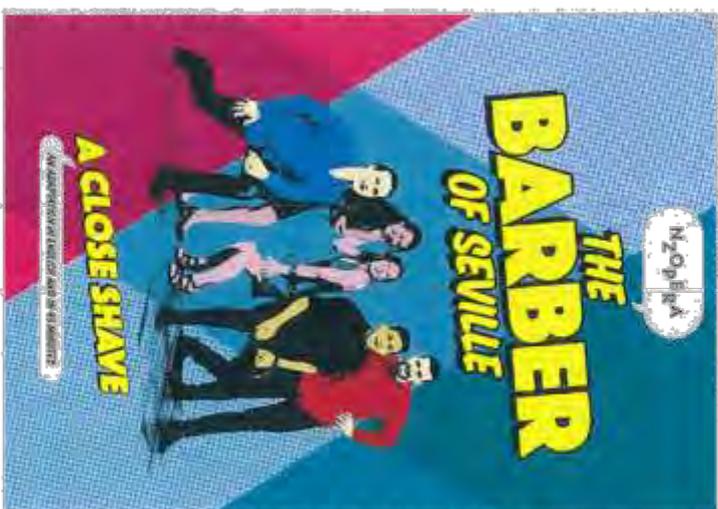
Maximise Revenue – Slow Burn

- Community Outreach activity
- Audience development
- Education

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Education & Outreach

- Attendance at Dress Rehearsals
- Design Creative Workshops
- Community Opera 2016
- Opera in Schools tour 2017/18
- Explore Opera



NZ OPERA

Challenges for Wellington Outreach work

- Need for adequate resources to provide full raft of NZO outreach programmes to Wellington



NZ OPERA

Dress Rehearsal Attendance

To NZ Opera



THANK YOU!

Thank you, thank you, thank you for organising for some of us to attend the Madame Butterfly Dress Rehearsal. It was an absolute treat and a rare experience that we enjoyed very much.

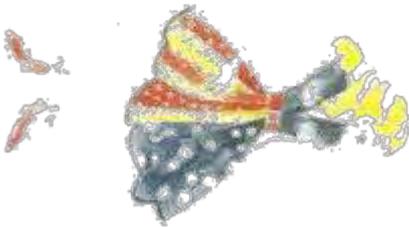
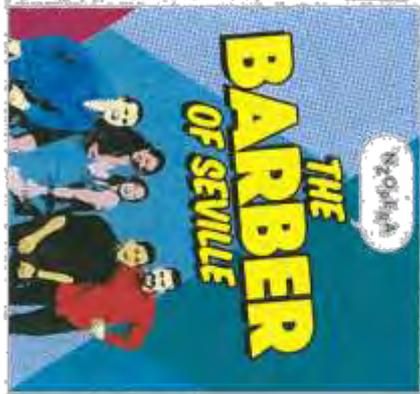


We would like to send you 141 warm wishes
From the students and staff at Kahurangi School!

NZ OPERA



Community Opera



NZ OPERA



Opera in Schools

Design Creative Workshops



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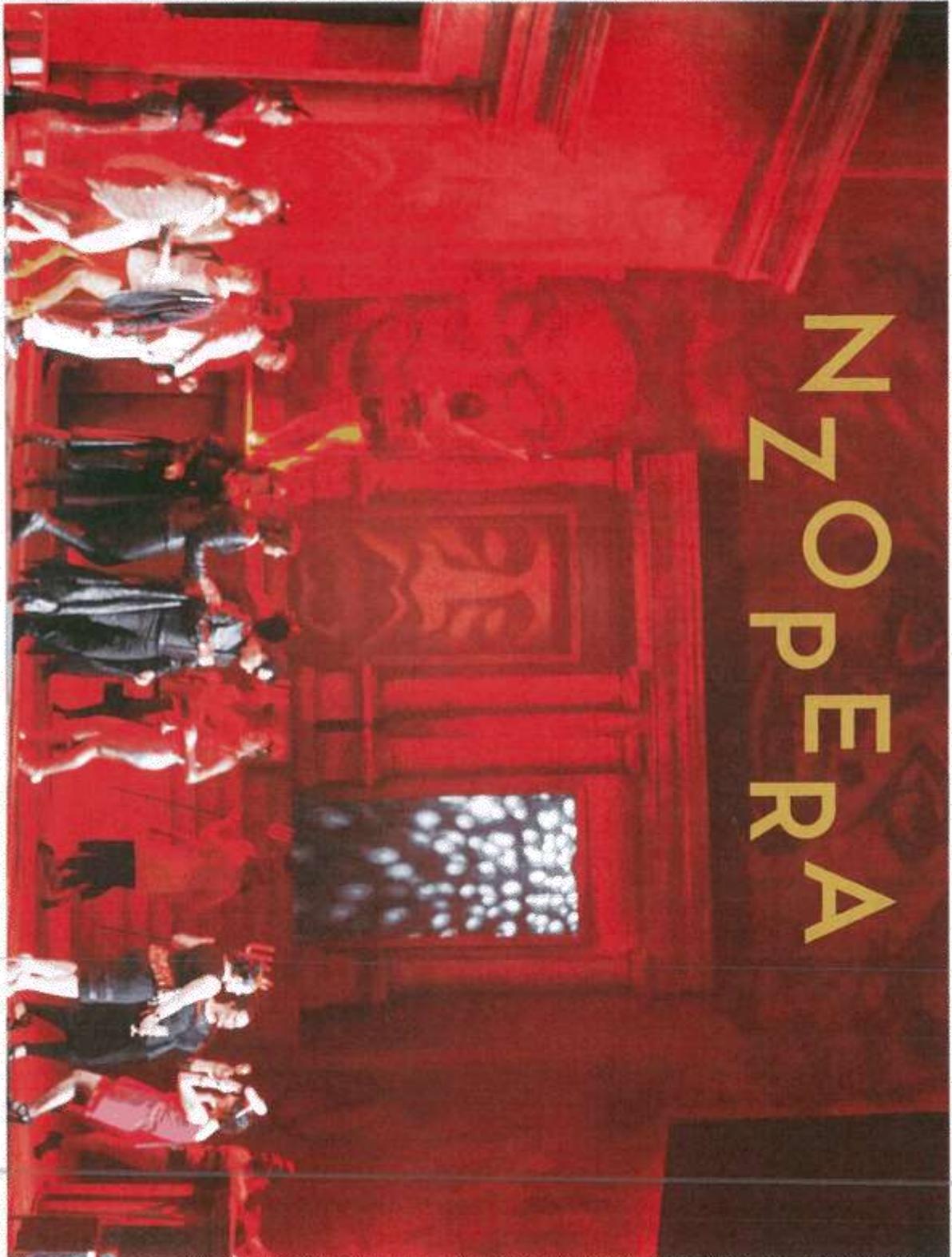


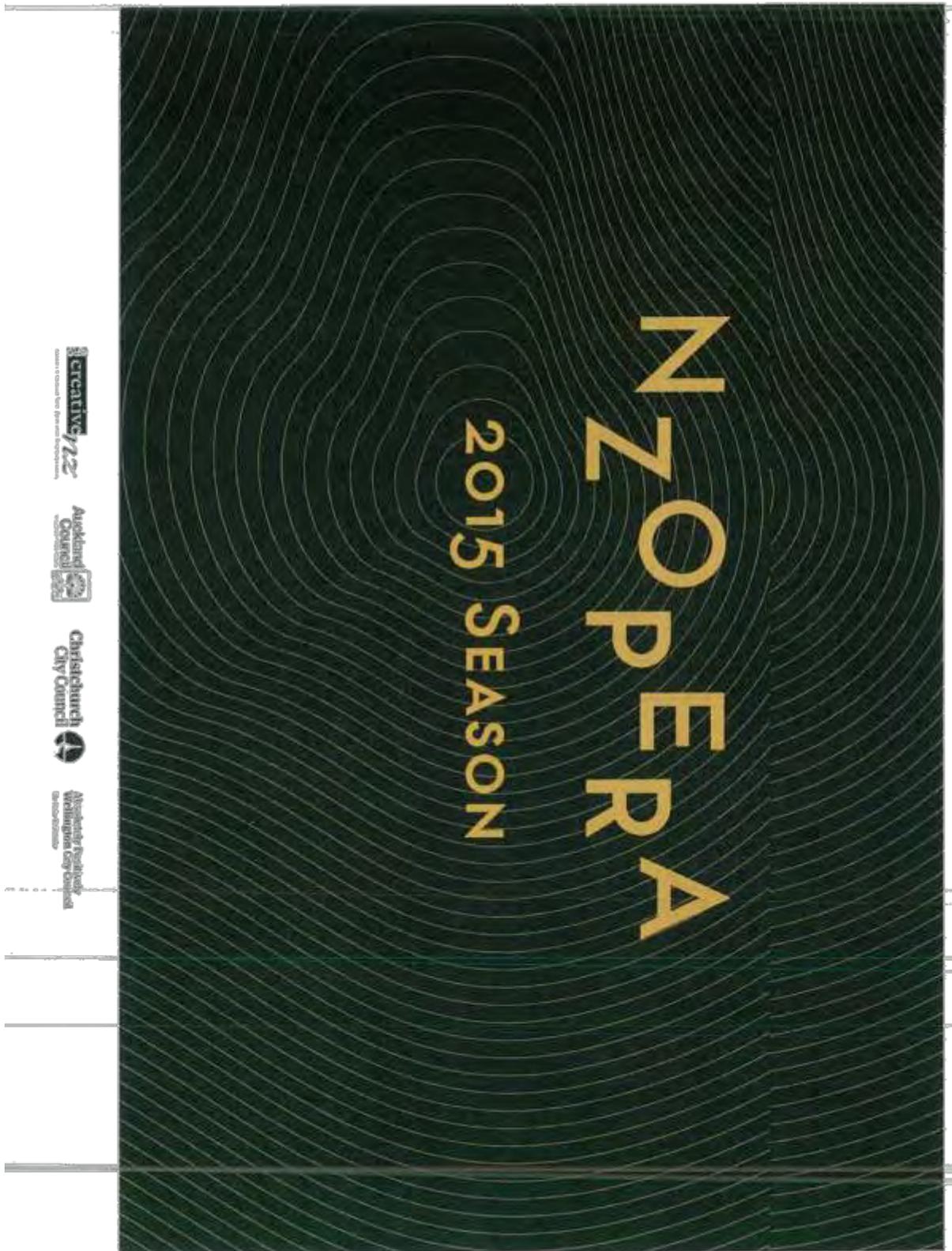
Accessibility

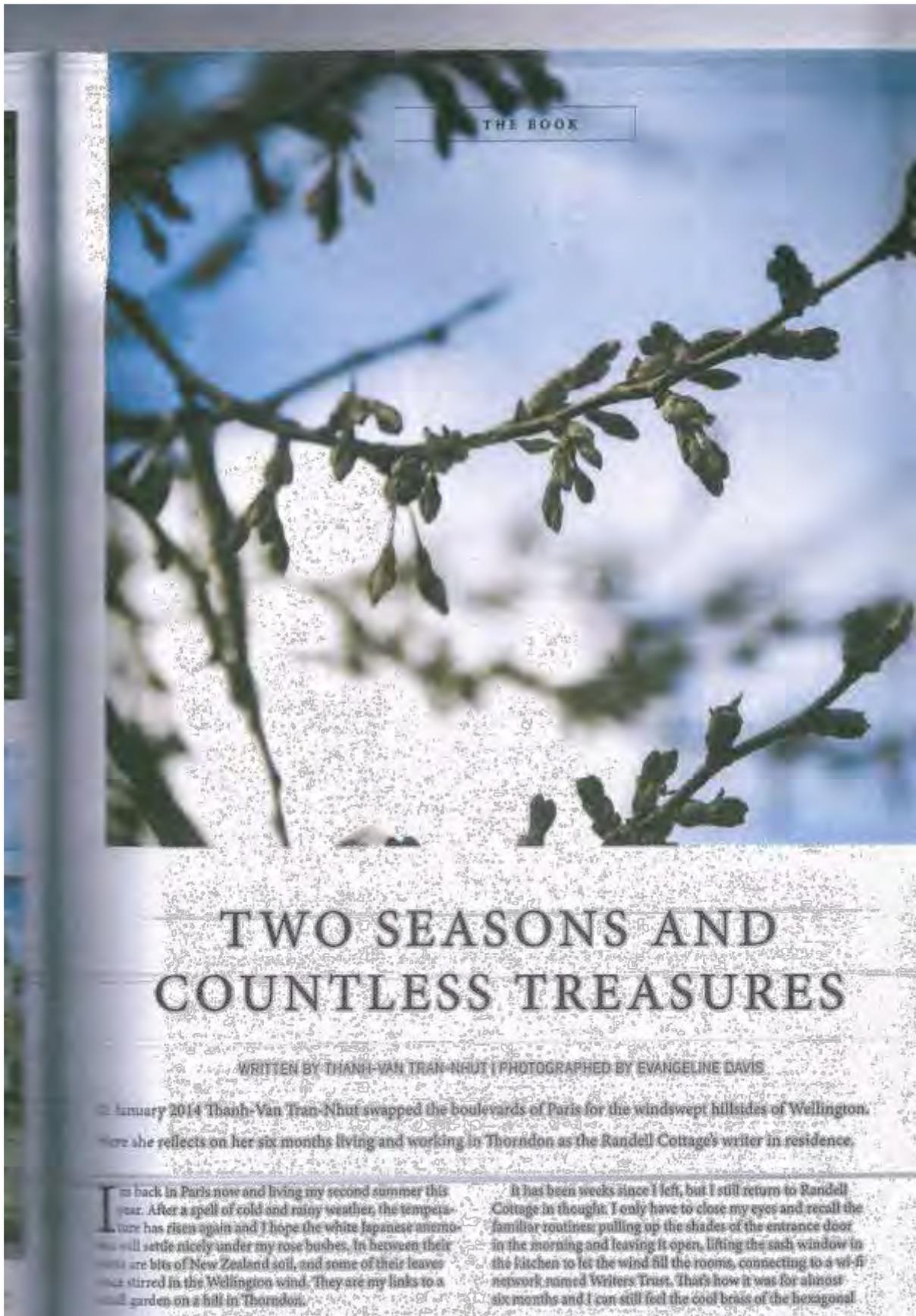
- NZO proposes performances with:
- Audio description
 - NZ Sign Language

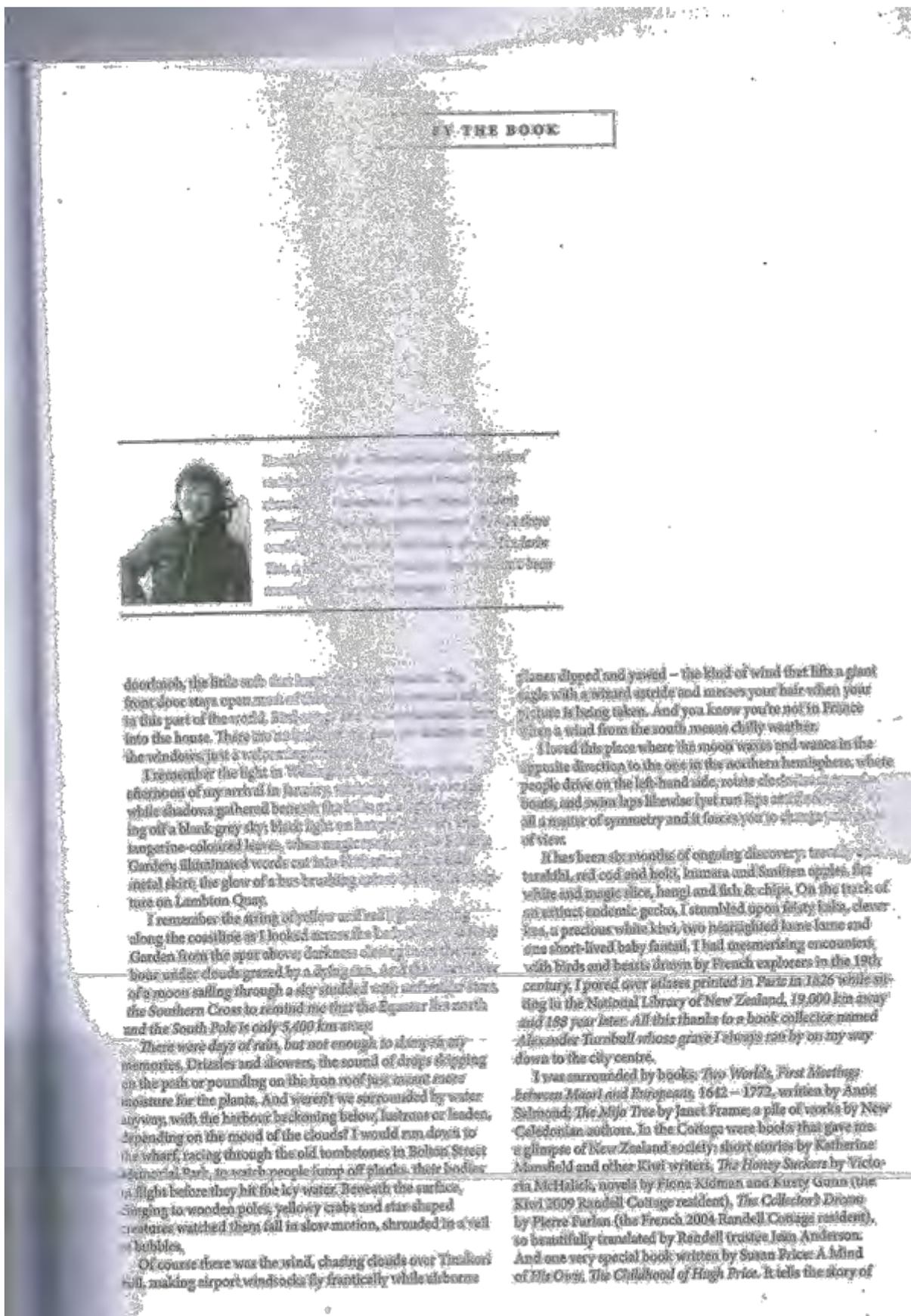


NZ OPERA









BY THE BOOK



[Faded text, likely a title or author information, mostly illegible due to bleed-through]

doorstep, the little sofa that has
front door stays open much of the
to this part of the world. But
into the house. There are no
the windows, just a welcoming
I remember the light in Wellington
afternoon of my arrival in January, watching
while shadows gathered beneath the hills, green
ing off a blank grey sky; black light on hazy
impermeable leaves, when magic took hold
Gardner illuminated words cut into Wellington
metal skirt, the glow of a bus-trudging motor
time on Lambton Quay.

I remember the string of yellow willow
along the coastlines as I looked across the Bay of
Garden from the spur above; darkness clearing
hour under clouds grazed by a dying sun. And
of moon sailing through a sky studded with
the Southern Cross to remind me that the Equator lies north
and the South Pole is only 5,400 km away.

There were days of rain, but not enough to
memories. Drizzles and showers, the sound of drops
on the path or pounding on the iron roof just
moisture for the plants. And weren't we surrounded by water
anyway, with the harbour beckoning below, lustrous or leaden,
depending on the mood of the clouds? I would run down to
the wharf, racing through the old tombstones in Bolton Street
Memorial Park, to watch people jump off planks, their bodies
in flight before they hit the icy water. Beneath the surface,
singing to wooden poles, yellow crabs and star-shaped
creatures watched them fall in slow motion, shrouded in a veil
of bubbles.

Of course there was the wind, chasing clouds over Tinakori
hill, making airport windsacks fly frantically white airborne

planes clipped and yowled – the kind of wind that lifts a giant
eagle with a wizard's stride and messes your hair when your
picture is being taken. And you know you're not in France
when a wind from the south means chilly weather.

I loved this place where the moon waxes and wanes in the
opposite direction to the one in the northern hemisphere, where
people drive on the left-hand side, rotate electric
vents, and swim laps likewise (yet run laps clockwise).
all a matter of symmetry and it forces you to change
of view.

It has been six months of ongoing discovery: treacherous
turn-of-mind, red cod and hoki, kamara and smitten apples, fat
white and magic slices, hange and fish & chips. On the track of
an extinct endemic gecko, I stumbled upon fifty bats, clever
fish, a precious white kiwi, two near-extinct hane hane and
one short-lived baby fantail, I had my mesmerising encounter
with birds and beasts drawn by French explorers in the 19th
century, I pored over witness printed in Paris in 1826 while sit-
ting in the National Library of New Zealand, 19,000 km away
and 165 years later. All this thanks to a book collector named
Alexander Turnbull whose grave I always see by on my way
down to the city centre.

I was surrounded by books: *Two Worlds, First Meetings:
Between Māori and Europeans, 1642 – 1772*, written by Anōhī
Salmon; *The Mito Tree* by Janet Frame; a pile of works by New
Caledonian authors. In the Cottage were books that gave me
a glimpse of New Zealand society, short stories by Katherine
Mansfield and other Kiwi writers, *The Honey Suckers* by Victo-
ria McHale, novels by Fiona Kidman and Keryn Gunn (the
Kiwi 2009 Randall Cottage resident), *The Collector's Dream*
by Pierre Furlan (the French 2004 Randall Cottage resident),
so beautifully translated by Randall trustee Jan Anderson.
And one very special book written by Susan Price: *A Mind
of His Own: The Childhood of Hugh Price*. It tells the story of

the young boy's... Inter gift Randall... writers... houses, chairs and... and certificates... his daughter for her...

Every time I spend... Randall Cottage... metal plaques... of Sarah & William... ten children... signed group... Behind walls... wred roof... nice to be...

On my first... the World of... from past... were on display... the designer's... wood, a chair... each... under a... of white... directly lifted... Once again, Randall... wove itself into...

Even at the... Relaxing in a... the Light House... a periodic... in Wellington, I followed... on their night... they were keen on any... good taste when they... my predecessor at Randall Cottage.

During my... I went to the South Island... to hike with my husband... to Christchurch, Auckland and Palmerston North, on my tour of the Alliances Françaises in New Zealand; to New Caledonia where I was warmly welcomed by Nicolas Kuratovich (the French 2007 Randall Cottage resident); to Australia to give talks at universities in Melbourne, Canberra and Adelaide.

I left many times. But always I left lighthearted because I know I'll return.

I roamed endlessly around the Botanic Garden where blue and purple hydrangeas grow in a labyrinthic hollow. I watched the seasons pass as roses bloomed and withered, their petals scattered by the wind. I felt the temperature plummet and saw the light fall, when the summer song of the cicada ceased sometime overnight. Time was catching up on me.

So I tried to outrun it by doing more, consuming my days with new experiences, stretching them till three in the morning. I hopped on bus 10 to the zoo, bus 11 to Sefton to do the Eastern Walkway, took the East by West Ferry to Esplanade, I committed to memory the route of traffic lights signalling it was safe to cross the tug needed to open the letter box by the gate, the shimmer of the silver fern globe floating above Civic Square.

The last moments I spent with my friends in best-loved places: dining out and drinking ginger beer at Sprig & Fern; having tea at the Cottage; indulging in an afternoon flat white at French Concess; returning to my favourite haunt, the hole in the wall on Bond Street called Fisherman's Plate, with superb Vietnamese soups and delectable decoration.

All my travels and experiences fuelled a blog I kept over these two seasons in which I sought to capture the moments and encounters that made this residency so special. It tells of the lectures I gave at the Alliances Françaises in Wellington and Palmerston North; the reception at the Residence de France where I was officially greeted by Ambassador Laurent Contoli; the annual general meeting of the Friends of the Randall Cottage; the presentation I gave at the National Library, just a week before my departure...

In the end, at five in the morning on 26 June, Golden watched Fiona Kilmartin and her husband Ian give me my last Kōwhiri bag.

And yet, half a world away and ten time zones behind, I haven't lost my bearings. Just as explorers of old, hoping to return, buried bottles in the sand to mark their passage, so I've left a part of my heart under long white clouds - right here: 41°16'42.88"S, 174°46'06.37"E. ■

Join us!

As a friend of Randell Cottage you will contribute to the success of this important creative residency by supporting the running and maintenance of the cottage. We will add your name to our database and:

- invite you to the Randell Cottage Open Days and other events involving the Randell Cottage Writers, Lifurna House, Rin Angus Cottage, the Katherine Mansfield birthplace, and the J. H. Massey Frigate.
- offer you a membership discount at The Nation's Mill bread-bakery bookshop and at other selected venues and cultural events as they come available.
- invite you to join in the activities of the writers of the Trust.

First Name	Surname	
Company Name		
Address		
Phone Number		
Email Address		
Website		

Annual Membership - tick one

<input type="checkbox"/> Business	\$ 100
<input type="checkbox"/> Family	\$ 50
<input type="checkbox"/> Individual	\$ 25
<input type="checkbox"/> Student/Seafarer	\$ 15
<input type="checkbox"/> Donation	\$ —

Friends of the Randell Cottage Writers Trust
A/C 06 0545 0329586 00
Reference: (if any) (name)
Particulars: (if any)

Notes:
Randell Cottage Writers Trust is registered with the Charities Commission so all donations are tax deductible.

Payment:
 Cheque attached Internet deposit (no of payment)

Signature: _____ Date: _____

More information please visit: www.randellcottage.co.nz
or email: info@randellcottage.co.nz

Please send this form and cheque if appropriate to:
Randell Cottage Writers Trust, PO Box 252031

Become a Friend of
Devenez Ami du

Randell Cottage








The Writers

- 2014 Thanh-Yan Tran-Nhut (Fr) Tina Maketeli (NZ)
- 2013 Estelle Nollet (Fr) Denis Welch (NZ)
- 2012 Vivienne Plumbe (NZ)
- 2011 Peter Walker (NZ) Florence Cadler (Fr)
- 2010 Pat White (NZ) Yann Appery (Fr)
- 2009 Kirsty Gunn (NZ) Fariba Hachrouh (Fr)
- 2008 Jennifer Compton (NZ) Olivier Blyss (Fr)
- 2007 Whit Hareaka (NZ) Nicolas Kurtovitch (Fr)
- 2006 Beryl Fletcher (NZ) Annie Saumont (Fr)
- 2005 Renée (NZ) Dominique Mairaud (Fr)
- 2004 Michael Harlow (NZ) Pierre Fukan (Fr)
- 2003 Tim Corballis (NZ) Charles Juliet (Fr)
- 2002 Peter Wells (NZ) Nadine Ribault (Fr)

Randell Cottage Writers Trust

Sarah Dennis (Chair),
David Underwood, Fiona Kidman,
Vincent O'Sullivan, Beverley Randell, Susan Price,
Aulia Woods, Gordon Stewart, Jo Thorpe,
Jean Anderson, Sian Robyns.

Friends of the Randell Cottage Committee

Sian Robyns (Chair), Nicole Sharp (Treasurer),
Robyn Skrzynska (Secretary), Tim Gruar (Publicity),
Mary McCallum, Maggie Rabney-Smith.

Patrons:

Their Excellencies the Governor-General of New Zealand and the Ambassador of France.

www.randellcottage.co.nz



A. J. Lombard's Poem for Kirsty
by Pierre Riveton

There's a sudden swift turn in the light / dusk coming over / Trunkoof Hill / of the end of the road / We leave / We hold / each other at the door / We leave / We hold

"From the moment I stopped / inside the door at Randell / Cottage, 18 Saint Mary's St / Wellington, I felt like I was / coming home. Everything / about the place was familiar / from the New Zealand / timber floorboards to the / very positioning of the sash / windows that looked / out to a garden of native / trees and hydrangeas."

Kirsty Gunn, NZ Writer in Residence 2009



Pierre Riveton, French Writer in Residence 2004

"I felt a new energy here. / Perhaps this came from my / being away from my usual / surroundings, but I believe / I had something to do with / a particular kind of joie de / vivre, a coming together of / the strongly modern and / the charmingly old world. / The Randell Cottage is both / a place to stay and place / from which to move forward, / long may it continue."

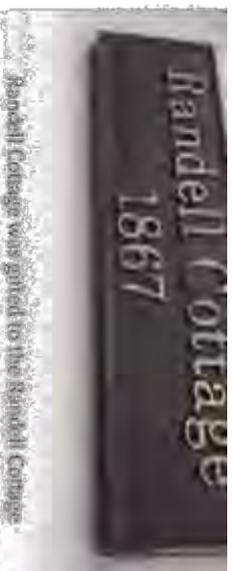
A Residence for Writers

Historic Randell Cottage in Thorndon, Wellington, welcomes NZ and French writers and supports their writing projects. A reciprocal residency to the NZ Post Maunsted Prize in Meritot, France, it adds an exciting perspective to the cultural and literary life of Wellington.

A French writer works in the cottage for six months and a NZ writer for six months. There is a monthly stipend and the cottage is rent-free.

Administered by the Randell Cottage Writers Trust, the residency is funded in partnership with Creative NZ, the NZ-France Friendship Fund and the Embassy of France. It is also supported by the Wellington City Council and the Friends of Randell Cottage.

Randell Cottage is located in inner-city Thorndon close to Lilburn House composer's residency, the Angus artists' residency and the Katherine Mansfield birthplace. Known informally as Art Residences Thorndon, collaboration and mutual support are encouraged. The French Ambassador's residence, the Botanic Gardens, the National and Turnbull Libraries, and Archives New Zealand are all close at hand.



Randell Cottage was gifted to the Randell Cottage Writers Trust in 2001 by writer-reverend Randell's husband, publisher Hugh Price, and their daughter

Susan Price, who

was a writer and

collector. Bertha

and Susan are

descendants of the

original owners,

William and Sarah

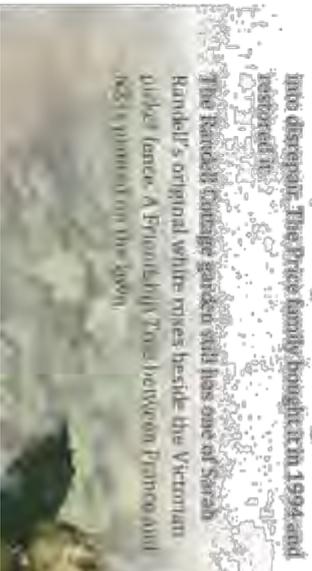
Randell, who built the cottage in 1867.



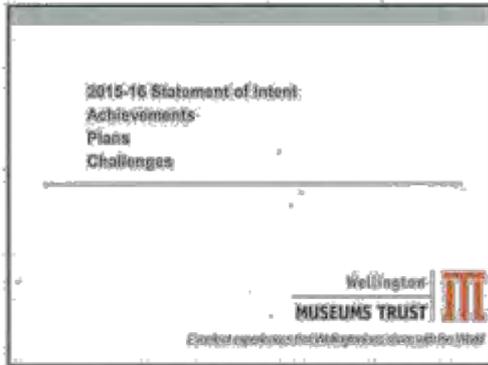
Stonemason and bricklayer, William Randell, and his wife Sarah, arrived in Wellington from Dorset in 1854. Almost immediately, William found work rebuilding the many chimneys damaged that year by severe earthquakes. Ten years later, William bought land in St Mary's Street and began work on a cottage in the symmetrical colonial Georgian style.

The family grew to ten children and two rooms were added in 1874 to accommodate them. After Sarah's death in 1921, the family sold the cottage and it fell into disrepair. The Price family bought it in 1994 and restored it.

The Randell Cottage garden will have one of Sarah Randell's original white roses beside the Victorian Jubilee fence. A Bridgethill Tree by Gordon Brown will also be planted on the lawn.



21/04/2015







21/04/2015

SQI Plans

- Museum development
- City Gallery entrance and interface with Civic Square
- Implementing new operating model at Carter Observatory branded as Space Place
- Children and Young People Strategy

Challenges:

- Year-on-year "inking lid" budgets
- Fewer nominal dollars for core business today than in 2009
- Falling materially short of our own remuneration policy - High staff turnover
- No further options to make savings or increase trading revenue without changing the scope of the offer
