

ORDINARY MEETING

OF

**WELLINGTON REGIONAL AMENITIES FUND JOINT
COMMITTEE**

AGENDA

Time: 12:30pm
Date: Friday, 12 April 2019
Venue: Upper Hutt Council Chambers
Upper Hutt City Council
Level 3, Civic Administration Building
838 - 842 Ferguson Drive
Upper Hutt

MEMBERSHIP

Mayor Justin Lester	Wellington City Council
Mayor K Gurunathan (Deputy Chair)	Kāpiti Coast District Council
Mayor Wayne Guppy (Chair)	Upper Hutt City Council
Mayor Mike Tana	Porirua City Council
Mayor Ray Wallace	Hutt City Council

AREA OF FOCUS

The Wellington Regional Amenities Fund was established to demonstrate the region's commitment to arts and cultural activity and to our unique natural environment. Many important cultural and environmental organisations are based in Wellington and provide significant benefit to the region. These organisations support the development and production of high quality experiences, make it possible for all to participate in these experiences and ensure the region has a robust arts infrastructure and thriving network of cultural and environmental attractions.

Quorum: 3 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 21 September 2018 will be put to the Wellington Regional Amenities Fund Joint Committee for confirmation.

1.4 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 Wellington Regional Amenities Fund Joint Committee.

The Chairperson shall state to the meeting:

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.

The item may be allowed onto the agenda by resolution of the Wellington Regional Amenities Fund Joint Committee.

Minor Matters relating to the General Business of the Wellington Regional Amenities Fund Joint Committee.

The Chairperson shall state to the meeting that the item will be discussed, but no resolution, decision, or recommendation may be made in respect of the item except to refer it to a subsequent meeting of the Wellington Regional Amenities Fund Joint Committee for further discussion.

1.5 Deputations

A maximum of 60 minutes is set aside for deputations 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.

Requests for deputations can be sent by email to public.participation@wcc.govt.nz or by phone at 027 803 0391.

2. General Business

WELLINGTON REGIONAL AMENITIES FUND: 2017/18 PROJECTS AND 2018-2021 ALLOCATIONS

Purpose

1. The purpose of this report is to give the Joint Committee an update on projects supported in 2017/18 and on Wellington Regional Amenities Fund (WRAF) allocations for 2018-2021.

Summary

2. WRAF was established to support projects which deliver on fund priorities. WRAF has a focus on arts, cultural and environmental attractions and events to support and add to the attractiveness and vitality of the Wellington region.
3. In March 2016 the Joint Committee agreed to retain the original focus of the fund to support events and projects with national and regional significance. In April 2018 the Joint Committee agreed to support projects over multiple years and aligned the fund with a longer term regional 'Decade of Culture' approach.
4. Funding decisions were made in September 2018 to commit funding over multiple years to 2020/21.

Recommendation

That the Wellington Regional Amenities Fund Joint Committee:

1. Receives the information.

Background

5. Each Member agreed through the Terms of Reference to provide funding to WRAF to the level agreed in their respective 2012-22 Long Term Plans.

Contributions 2018/19	
Hutt City Council	\$200,000
Kāpiti Coast District Council	\$48,000
Porirua City Council	\$50,000
Upper Hutt City Council	\$106,000
Wellington City Council	\$609,200
Total	\$1,013,200

6. Wellington Regional Amenities Fund was established to support regionally significant events and organisations, providing Councils with a mechanism to invest in key projects and programmes which would have regional, national and international impact.
7. In 2016 new funding priorities were approved by the Joint Committee; these were guided by the results of an economic and social impact study completed in August 2016. The key findings of the 2016 review emphasised the importance of the fund in supporting organisations making a significant contribution to 'Priority 1; increasing the long-term contribution to the region's economy.'
8. The original criteria for the fund and current TOR were adopted in 2014, these were reviewed and updated in 2016 alongside the external review by Market Economics (ME). The key findings of this 2016 review emphasised the importance of the fund in supporting organisations that are 'regionally significant' and who can make a significant contribution to Priority 1; increasing the long-term contribution to the regions economy.
9. In April 2018 the Joint Committee confirmed commitment to existing criteria and support for projects over multiple years and aligning the fund with a longer term regional 'Decade of Culture' approach. Investment from WRAF of \$4.4m (from Hutt City, Upper Hutt City, Porirua and Kāpiti Coast District Councils) over ten years of the long term plan complements Wellington City Councils investment of \$6.09m through the fund over the same period, part of the Wellington City Council commitment of over \$400m across arts, culture, events and museums through its long term plan.
10. This alignment with the regional 'Decade of Culture' programme helps the region build on the success of significant regional cultural events and organisations and provides opportunities for our Councils to invest in a regional and long term approaches to supporting key events and projects.

WRAF allocations 2017/18

11. Seven organisations/projects were funded in 2017/18. A list of these projects is included as Table 1.

Table 1 – WRAF Funding 2017/18

Organisation	Project	2017/18
New Zealand Festival	'A Waka Odyssey' New Zealand Festival	\$400,000
Creative Capital Arts Trust	CubaDupa Festival	\$200,000
Wellington LUX Festival Trust	LUX Light Festival	\$150,000
Porirua City Council	Measina Festival of Contemporary Pacific Dance and Theatre	\$50,000
Tawata Productions	Kia Mau Festival	\$100,000
Wellington Regional Orchestra Foundation Inc	Orchestra Wellington- Three concerts and two education programmes (Wellington- Moana, Porirua, Hutt City & Upper Hutt)	\$135,000

Expressions Arts and Entertainment Centre	Expressions Whirinaki Arts and Entertainment Centre blockbuster exhibition support; Secrets of The Mona Lisa	\$40,000
Total		\$1,000,000

2017/18 Reports

12. A summary from the seven organisations funded from 2017/18 Wellington Regional Amenities Fund outlining the amount received and general outcomes achieved are listed below.

'A Waka Odyssey' – New Zealand Festival: \$100,000 in 16/17 and \$400,000 in 2017/18

13. Kupe: festival opening night, large-scale spectacle event (estimated audience 35,000) featured the arrival of four Waka Hourua from Aotearoa, Gaulofa from Samoa and waka crews from the Cook Islands and Tonga. Waka Taua and Waka Ama accompanied the Waka Hourua in a processional display. Actors, choirs, musicians, kapa haka groups and Pacific Island cultural performers performed a welcome based on a pōwhiri paying homage to the ancestors who had made the first voyages before turning into a celebration of contemporary Waka arts and the people who have revived these practices. Kura Moeahu composed a new haka for Wellington which was learnt by school groups and kapa haka clubs and groups from across the region.
14. Kupe Landing: Petone Family Day, (estimated audience 15,000). For Te Ati Āwa/Taranaki Whānui, the landing of the waka onto the shore in the place where Kupe originally landed was a highly significant event. A Kōhatu ceremony was hosted by Waiwhetu Marae acknowledging the journey made by Gaulofa. Crews were formally welcomed, alongside this a relaxed family occasion allowed people to get up close to the waka, go on board, meet the crews and enjoy live performances.
15. Kupe Dreaming was a programme of smaller events over the week that gave audiences (3,919 people) a chance to explore aspects of the project more deeply and included a commissioned a theatre work by poet and writer Apirana Taylor about Kupe's legendary journey to Aotearoa – Ka Tito Au. Artist talks covered the history of voyaging in the Pacific, Celestial Navigation and Environmental issues. Te Papa offered tours and pointers to items in their exhibition that gave more background on the Pacific Navigation. Exhibitions were held at the Adam Art Gallery and Mahara Gallery with Pasifika artists responding to issues faced by ocean nations.
16. Support from Ngāti Toa and Porirua City Council (outside WRAF funding) saw two of the waka go to Mana for Pasifika Porirua, where they remained for part of the schools programme.
17. Waka Odyssey was designed to appeal to a broad audience, both live and digitally, and to present a distinctive voice in the global context using a bi-cultural framework. The event was livestreamed and has had 198,000 views, 32% from overseas. 200,000 people engaged with A Waka Odyssey digital journey in the lead up to Kupe. 2,640 international visitors attended A Waka Odyssey, with estimated average spend of

\$3,700 each, the NZ Festival estimate an \$11m economic impact in the region. 31% of A Waka Odyssey attendees were from outside the region.

CubaDupa Festival – Creative Capital Arts Trust (CCAT): \$200,000

18. In 2018, CubaDupa had 250 individual events over 19 hours with 150 acts on 6 stages. Organisers placed a strong focus on diversity, presenting a variety of entertainment and festival activities. These included:
- Brazil Rhythm and Voice brought together over 300 samba performers from around the country, with the Wellington Community Choir and featured guest singer Alda Rezende.
 - Mass Cuba Street Balkan Wedding Orchestra – this international exchange project was led by musical director Linsey Pollak, a Balkan music expert from Australia worked with 40 Wellington musicians. With 40 musicians Kanister and Niko Ne Zna alongside The Unusual Suspects from Queensland.
 - The Eagle Has Landed was presented six times over the weekend, New Zealand Opera worked with Capital! Steampunk.
 - Snap Crackle Pop – Wellington community dance group Le Dance worked with the Wellington City Concert Band and choreographer Sacha Copland, to create a work with 50 performers.
 - Wellington-based company A Slightly Isolated Dog performed The Odyssey, exploring the CubaDupa site.
 - 60 resident businesses and 50 Night market stalls worked with Cuba Dupa.
19. CCAT estimate that the 2018 event attracted between 80,000-100,000 people over the two days, mostly from within the Wellington region. The number of people coming from around New Zealand and internationally rose in 2018, with an increase in out of Wellington City visitors from 20% in 2017 to 34% in 2018, marketing focus was on attracting 'out of towners' with promotion in the bigger cities like Auckland and Christchurch, their post event surveys showed 24% of the audience were from outside the Wellington region.

LUX Light Festival, May 2018: \$150,000

20. LUX was held in May 2018 and featured 19 artist installations, installed at Frank Kitts Park and the Waterfront. The estimated audience numbers were 70,000 in 2018, a reduction on the 105,000 estimated in the previous festival. Based on survey results, 83% of audiences live in Wellington region, and 17% outside Wellington region (central North Island).
21. In 2018 the LUX Festival Trust focussed on getting the festival back to a financially sustainable level and a decision was made by the board in early 2018 to decrease the footprint to Frank Kitts Park and the Waterfront. Spend was scaled back on artworks, marketing, and staffing, with reduced festival opening hours. The reduced scale was reflected in feedback from those completing audience surveys.

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22. Strong partnerships continued in 2018 and included The Massey Moshpit with emerging designers, musicians and media makers, and featured a VJ, a DJ, a VR experience with Singapore Airlines and with Capital E who activated Frank Kitts Playground into an interactive space.

Measina Festival of Contemporary Pacific Dance and Theatre (Porirua City Council): \$50,000

23. Measina Festival showcased new generations of Pacific theatre talent, providing high-quality Pacific theatre experiences for audiences presented at venues including Pātaka.
24. Free matinee shows were presented to 657 children and families from lower decile schools in Porirua City for a show based on Patricia Grace's book 'Watercress and Tuna'. Over 70 children from local schools in Porirua performing at multiple sold out showings.
25. The festival included a range of performances: 'Mixtape' by choreographers Perri Exeter and Joash Fahitua. 'Tama'ita'i' by Sophia Uele. 'Lavelua' by Selina Alefosio. 'Le Mau – Not Stuck' by Jasmine Leota. 'Color of Love' by Charles Masina. 'Coconut' by Mila Fati and 'Watercress and Tuna' by Tupe Lualua and Le Moana.
26. The festival team, combined with each of the independent production teams totalled nearly 40 paid actors, stage managers and stage hands. Many of these people are early in their careers and this project provided valuable experience working within a high-quality and high-profile professional stage production.
27. Le Moana were invited to tour their productions to the USA and Samoa, performing in Los Angeles, San Francisco and Savai'i and staged the 2018 festival in Wellington at Te Auaha.

Kia Mau Festival – Tawata Productions: \$100,000

28. Presented 13 theatre and dance works by Maori, Pacific Island and International Indigenous companies in Wellington, Hutt City and Porirua from 1 -16 June, 2018 with a total audience of over 8,000.
29. Kia Mau mentored and supported three Māori and two Pacific Island Wellington based emerging companies and producers. Talofa Papa (producer Vanessa Imminik) subsequently toured to Perth and Adelaide. Four of the companies mentored are Wellington based and have toured work nationally.
30. Local companies; Tawata Productions, Taki Rua Productions, The Co-Lab, Inano Dance and Huhu Dance were joined by companies from Whāngarei, Tāmaki Makaurau, Ōtautahi, Ōtepoti and Turtle Island, Canada.
31. Kia Mau Festival helped create new companies working out of Wellington and the increase of resources nationally and internationally directly linked to the presentation of work in the region. Kia Mau Festival is serving as a launch pad for work touring nationally and internationally.
32. Kia Mau Festival created Huihuingā as part of the festival which brought together local, national and international major arts organisation and arts agencies. In 2019 Kia Mau

Festival is implementing its own 'Arts Market' to lead and create a global indigenous market place to provide a platform for works like "Deer Woman" which premiered at the Kia Mau Festival 2018 now has an extensive tour throughout Australia reaching beyond to include Canada.

Orchestra Wellington – three concerts and two education programmes (Wellington, Porirua, Hutt City & Upper Hutt): \$135,000

33. Symphony at the Park (Porirua, March 2018) with opera trio Sol3 Mio was a major cultural event attracting an audience from across the region, while making it accessible to all sections of the community (tickets were \$15 and \$20). Audience of 7,000. The concert was opened with local drummers and Virtuoso Strings orchestra.
34. Symphony in the Hutt (May 2018) was a large-scale free concert for the Hutt community which made use of the staging, lighting and sound set-up in the Walter Nash Centre from the previous evening. Audience (1,500) were from local communities. The evening featured local singers – many from the Hutt Valley - as well as a performance by the students from Arohanui Strings. Young Wellington composer, Simon Eastwood, was commissioned to write a new work Infinity Mirror which was premiered. The concert created an accessible, exciting and memorable evening of entertainment for local Hutt families who may never have heard an orchestra perform live before, and to showcase talented young local performers, creating a sense of pride and strengthening local organisations like Arohanui Strings.
35. Songs of Moana- audience 4,158, across two shows. Prior to each show, the Renouf Foyer at the Michael Fowler Centre was transformed into a beach party with activities. 300 free tickets and bus transport for children and families from low income communities in Wellington City, Porirua, Taita and Masterton were also provided with support from WREDA.
36. Music to Schools, in 2018, 4,465 children from schools across the region (Wellington city, Hutt City, Porirua and Upper Hutt) participated in the Music to Schools programme, 'A Brief History of Music', performed by the schools ensemble of brass and percussion.

Expressions Whirinaki Arts and Entertainment Centre blockbuster exhibition support – Secrets of The Mona Lisa: \$40,000

37. 'The Secrets of Mona Lisa' explored the findings of French scientific engineer and examiner of fine art, Pascal Cotte, retelling and presenting his scientific analysis of Mona Lisa. Over the duration of exhibition (February to April 2018) Expressions Whirinaki had 19,964 visitors. Entry to the exhibition was by donation, ensuring access to all communities
38. Economic data from Upper Hutt City Council showed spending in businesses in Upper Hutt increased 10.7% during the period of the exhibition, compared to the same months in 2015. Applying the average spend data (\$40 per shopper in the retail precinct of Upper Hutt) to additional (out of Upper Hutt visitors) it is estimated that additional associated spend was \$286,000.

39. The exhibition was presented in conjunction and in collaboration with five organisations, including Te Papa, The French Embassy, Alliance Francoise, French Film Festival, The NZ Festival and Hello World.

WRAF allocations 2018/19 to 2020/21

40. Since 2016 Chief Executives and Mayors have supported a more strategic and proactive approach to this fund. In 2017 the process was changed for the 2017/18 financial year, moving from an open call for applications to a commissioning model. Organisations identified through Chief Executives via their Officer representatives shortlisted ten organisations each submitting proposals for support.
41. On 21 September 2018 the Joint Committee committed three years of funding, based on existing criteria and in line with the current terms of reference and 'Decade of Culture' approach.

Table 2 – WRAF allocations 2018-21.

Organisation	Project	2018/19	2019/20	2020/21
Te Matatini Society Incorporated	Te Matatini 2019	\$600,000	\$0	\$0
Creative Capital Arts Trust	Cuba Dupa	\$180,000	\$200,000	\$200,000
Hutt City Council	HighLight: Carnival of Lights	\$30,000	\$100,000	\$100,000
New Zealand Festival	New Zealand Festival	\$0	\$350,000	\$200,000
Tawata Productions	Kia Mau Festival	\$90,000	\$0	\$100,000
Wellington City Council	Ahi Kā Festival (Matariki event) 2020 + 2021	\$0	\$200,000	\$200,000
Wellington Museums Trust T/A Experience Wellington	2019 Capital E National Arts Festival	\$0	\$0	\$90,000
Wellington Regional Orchestra Foundation Inc	Orchestra Wellington	\$70,000	\$100,000	\$100,000
	Total	\$970,000	\$950,000	\$990,000

42. Funding for the five organisations supported in 2019/20 and the seven organisations in 2020/21 are subject to member Councils contributing to the Wellington Regional Amenities Fund through their respective Annual and Long Term Plans.

Attachments

Nil

Author	Mark Farrar, WRAF Fund Manager
Authoriser	Mark Farrar, WRAF Fund Manager

SUPPORTING INFORMATION

Engagement and Consultation

NA

Treaty of Waitangi considerations

Strong partnerships demonstrated through key significant projects and events supported through WRAF, these are referenced in the report.

Financial implications

Current contributions 2018/19, subject to confirmation through respective Long-Term Plans.

- Hutt City Council: \$200,000
- Kapiti Coast District Council: \$48,000
- Porirua City Council: \$50,000
- Upper Hutt City Council: \$106,000
- Wellington City Council: \$609,200

Policy and legislative implications

NA

Risks / legal

Governance; decisions for WRAF are delegated to 'Joint Committee' of Mayors of participating Councils, as set out in Terms of Reference. Advice from Wellington City Council Legal is that entering into Multi-year commitments are consistent with the existing terms of reference. Contracting would require annual reporting against KPIs and be subject to availability of funding annually through each Council's LTP and continued membership of the Wellington Regional Amenities Fund.

Climate Change impact and considerations

NA

Communications Plan

NA

Health and Safety Impact considered

NA