



ORDINARY MEETING

OF

WELLINGTON REGIONAL AMENITIES FUND JOINT COMMITTEE

AGENDA

Time: 1.00pm
Date: Friday, 27 March 2015
Venue: Upper Hutt Council Chambers
Upper Hutt City Offices
Level 3, Civic Administration Building
838-842 Fergusson Drive
Upper Hutt

MEMBERSHIP

Mayor Celia Wade-Brown Wellington City Council (Chairperson)

Mayor Ross Church	Kāpiti Coast District Council
Mayor Wayne Guppy	Upper Hutt City Council
Mayor Nick Leggett	Porirua City Council
Mayor Lyn Patterson	Masterton District Council
Mayor Ray Wallace	Hutt City Council

AREA OF FOCUS

The Wellington Regional Amenities Fund has been established to support eligible entities of regional significance with day to day operational expenses and new innovative projects that will achieve identified priorities for the region. The Joint Committee is focused on arts, cultural and environmental attractions and events to support and add to the attractiveness and vitality of the Wellington region.

Quorum: 3 members

BUSINESS

1. Meeting Conduct
 - 1.1. Apologies
 - 1.2. Conflict of Interest Declarations
 - 1.3. Confirmations of Minutes
 - 1.4. Public Participation
 - 1.5. Items not on the Agenda

2. General Business
 - 2.1. Summary of Reports from Organisations Funded by the WRA Fund in the 2013/2014 Round

Presentations from:

 - Tracy Puklowski and Helen Kedgley on Matariki 2014
 - Hilary Beaton and Karen Fifield on Nature Connections
 - 2.2. Long-term Plan Contributions and Distribution of the Wellington Regional Amenities Fund
 - 2.3. Oral Presentation from the WRA Fund Manager – Acknowledgement of WRAF

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 03 October 2014 will be put to the Wellington Regional Amenities Fund Joint Committee.

SUMMARY OF REPORTS FROM ORGANISATIONS FUNDED BY THE WELLINGTON REGIONAL AMENITIES FUND IN THE 2013/2014 ROUND

Purpose

1. This paper provides the Joint Committee with a summary report from all organisations funded in the 2013/14 round. The reports outline how the fund was spent and what it enabled organisations to achieve.

Recommendation

That the Joint Committee:

1. Receives the information.

Background

2. The Wellington Regional Amenities Fund provides support for arts, cultural and environmental attractions and events. The Joint Committee have set five priorities for funding which are:
 - i. Demonstrate a need for financial assistance to maintain its current operations or extend the reach of its operations across the Wellington region.
 - ii. Increase the entity's long-term contribution to the economy of the Wellington region.
 - iii. Address gaps in, extend or develop the arts, culture or environmental ecosystems, calendar of activities and events in the Wellington Region.
 - iv. Display regional partnerships with Councils and other organisations in order to leverage mutual benefits
 - v. Build, maintain and retain organisations that contribute to Wellington's status as an internationally competitive region.

Reports

3. Below is a one-page report summary from seven of the ten organisations funded from last year's Wellington Regional Amenities Fund outlining the amount received, how it was allocated and what the general outcomes of receiving this fund were.
4. The three organisations not represented below are NZ Festival, Wellington Museums Trust - Capital E and the Wellington Zoo and Zealandia for Nature Connections.
5. The New Zealand Festival submitted the feasibility study that they received funding from WRAF to produce last year. They are using the findings of this study to guide the development of future New Zealand Festivals.
6. Capital E's full report is not due until July 2015, as the Children's Festival that the fund contributed to is currently underway (March 2015).

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7. The Wellington Zoo and Zealandia's Nature Connections project report is not due until August 2015. Zealandia CEO, Hilary Beaton and Wellington Zoo CEO, Karen Fifield will present to the Joint Committee on the project to date.

ORCHESTRA WELLINGTON

Executive Summary

8. The Wellington Regional Amenities Fund (WRAF) in 2014 enabled Orchestra Wellington to further extend its reach in the Region, with particular emphasis on growing what is strategically framed as 'Outreach and Community Development' activity. It would be no understatement to call this the most important fund to the future development of the sector in the Wellington Region.
9. The primary objectives of Outreach and Community Development activity for the Orchestra are to:
- Increase access to the art form;
 - Inspire children and young people to pursue excellence through music;
 - Unite communities through music;
 - Highlight the breadth and depth of young talent in local communities;
 - Build future audiences.
10. 2014 was the first year in which this sort of targeted activity could be explicitly focused and planned with very particular outcomes in mind. As much of this was new ground for the Orchestra, this was guided, by and large, by advocates and participants within the communities in which the Orchestra was active.
11. Orchestra Wellington is pleased to report that expectations were met in all related areas and, in particular, audience and participant numbers were exceeded with both self-presented and partnered performance programmes.
12. Likewise, outreach activity specifically targeting areas of the Region with demographic groups currently underrepresented in the sector were successfully delivered and efficiencies were found that should allow 2015 and out-year activity to reach significantly more numbers than initially anticipated during conceptual development of the programmes.
13. Significant highlights for 2014 WRAF funded activity include:
- Opening the Orchestra's 2014 Season at the Wellington Botanic Garden in front of an estimated audience of 2,200 as part of the closing festivities for the Summer City – Gardens Magic programming;
 - Two near-capacity performances of Baby Pops Back to the Farm as part of the 2014 New Zealand Fringe Festival, in Lower Hutt and Strathmore;
 - A sold-out Opera House Family Concert performance of a David Armstrong pasifika-themed adaptation of Prokofiev's Peter and the Wolf (Pita and the Wolf), featuring David Fane from bro'Town fame as presenter and special guest, Flight of the Conchord's Bret McKenzie, as Dr. Seuss character, Gerald McBoingBoing;
 - Overwhelming positive response to the newly devised Music-to-Schools small ensemble programme, Beat it! Blast it!, written by Education Composer-in-Residence Thomas Goss and delivered by an Orchestra Wellington brass and percussion ensemble to nearly 500 school kids in Strathmore, Upper Hutt and Kapiti District;

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- A touching performance by the young students of Arohanui Strings – Sistema Hutt Valley to a full Michael Fowler Centre as part of Orchestra Wellington’s Gala closing concert, Carmina Burana.
14. As much of this activity carries with it little-to-no box office opportunity, 2014 budget figures were devised conservatively, particularly with regard to the newly devised programmes. While a couple of the programmes resulted in negative project-level variances (Baby Pops concert in Masterton & Family Concert), significant efficiencies in other areas resulted in a Year End positive variance of greater than 10% for WRAF funded activity. Refer to Table 1 at Appendix one.

TE PAPA MATARIKI

Executive Summary

15. Matariki Wellington

1 June – 26 July 2014

A partnership between Te Papa, City Gallery Wellington, Museum of Wellington City and Sea, Carter Observatory, Pataka, The Dowse Art Museum, Expressions and Mahara Gallery.

16. Funds received:

\$150,000 towards the marketing of ‘Matariki Wellington 2014’ activities at the regional consortium of galleries and museums.

17. How it was allocated:

The funds were used to implement an integrated, multi-channel marketing campaign, which included:

- MatarikiWellington.org website, that can be used in future years
- Radio and TV media partnerships (with Mediaworks and Māori TV)
- A comprehensive brochure
- Large scale digital and physical advertising campaigns
- The first Matariki Art Night | Pō Whakaatu Toi Event

The campaign was aimed at both Wellingtonians and those within a 3–5 hour drive time, plus New Zealand ex-pats in Australia. Institutions from throughout the region, such as theatres and libraries, were also given the opportunity to use the Matariki Wellington brand and promote their events in our brochure and website.

18. Partnerships and regional outreach:

The consortium worked together extremely well, and all of our partners felt that our collaborative approach gave a sense of occasion to Matariki, attracted new and different audiences, and allowed us to share ideas and strengthen our relationships.

“The Matariki Wellington Marketing campaign has been a great opportunity to build relationships with the other regional galleries and institutions. By working together on this project and Art Night we have been able to identify future ways of working together and built a collaborative network.” (Dowse Art Museum)

The consortium’s events encouraged visitation between museums and galleries throughout the region – in City Gallery’s Art Night survey, 43% of visitors had attended other Matariki Wellington events.

In particular, the first Art Night | Pō Whakaatu Toi event encouraged visitors to travel to multiple venues on one night, with many visitors reporting that they had visited institutions for the first time because of the ease of access.

Visitor comments were extremely positive, with 99% of visitors being ‘satisfied to extremely satisfied’ in a Te Papa survey. 51% of visitors gave their event a 10 out of 10 which is a fantastic result.

The consortium is pleased to be working together on another engaging marketing campaign and programme for Matariki Wellington 2015, thanks to a 2014/15 WRAF grant of \$130,000.

MAHARA GALLERY

Executive Summary

19. This report outlines the key activities of Mahara Gallery progressing fundraising for the Mahara Gallery Upgrade Project.
20. The Mahara Gallery Upgrade is a capital expenditure construction project in partnership with Kāpiti Coast District Council and the Field Collection Trust. This project will see a new bespoke building constructed for Mahara Gallery, one fit to support the Field Collection.
21. Currently Mahara Gallery is located in a building without museum standard facilities, and is unable to house this rare and valuable collection of artworks that has been offered, 24 of which are by pre-eminent New Zealand painter Frances Hodgkins.
22. Funding of \$50,000 was provided by Wellington Regional Amenities Fund (WRAF) towards supporting the contract position of Project Manager for Mahara Gallery Trust Fundraising at Mahara Gallery.
23. The support of the WRAF grant in 2014 enabled Mahara Gallery to have a dedicated staff member focused on raising funds for the proposed redevelopment project. As a result a further \$308,000 has been raised, with more funding in progress.
24. A number of significant impediments to the fundraising have also been successfully overcome, core relationships strengthened, and firm foundations have been made for the fundraising to progress through 2015.
25. Most notably, as a result of the mid 2014 renewal of Mahara Gallery’s agreement with Kāpiti Coast District Council (KCDC) the project has been independently reviewed. KCDC was advised to adjust the total budget for the project to \$5.2 million. KCDC has increased its commitment of one third accordingly, and Mahara Gallery Trust’s

fundraising target is now \$3,470,000. As a result of this increased amount, the timeline for the fundraising to be completed by has been extended to mid-2016.

26. Note that the full report from Mahara Gallery to WRAF outlines the Activities, Indicators and Performance Targets outlined in the funding contract pertaining to the Project Manager's position. As per WRAF requirements also attached to the full report is a year-to-date summary of expenditure of the funding, proof of funds raised, as well as audited annual financial accounts for Mahara Gallery.

BATS

Executive Summary

27. When BATS Theatre at 1 Kent Terrace was purchased in 2011 it became clear that significant structural strengthening and refurbishment needed to be undertaken.
28. This presented BATS with the unique opportunity to realise the potential of the building, and expand into the upper floors. The mission was to fit-out all three levels of the building, developing two new performance spaces, with the technical gear and furnishings required to operate a fully-equipped, properly resourced version of the 1989 theatre that BATS' founders Simon Bennett and Simon Elson had only been able to dream of.
29. The goal was to create a Wellington performance hub; a space where artists and audiences from across the Wellington region and up and down the country could meet to create and share New Zealand stories and performance experiences.
30. As BATS' busy programme for 2015 continues we're building a clearer picture of the success bought about by realising that goal.

WRAF: Flying BATS Home

31. In 2013 while in a temporary 'Out of Site' venue, BATS started the largest fundraising drive in the theatre's 25-year history, successfully raising more than \$600,000 with the generous assistance of many organisations and individuals all responding to the call to "Fly BATS Home". This brilliant result included \$32,000 crowd-funded from the public and \$102,500 from the Wellington Regional Amenities Fund.
32. With the awesome support of the Wellington Regional Amenities Fund BATS was able to purchase vital theatre infrastructure and furnishings that are now a central part of the operation of the expanded theatre, and are a key part of the success of the refitted building. Specifics on what the WRAF fund contributed to is outlined below.

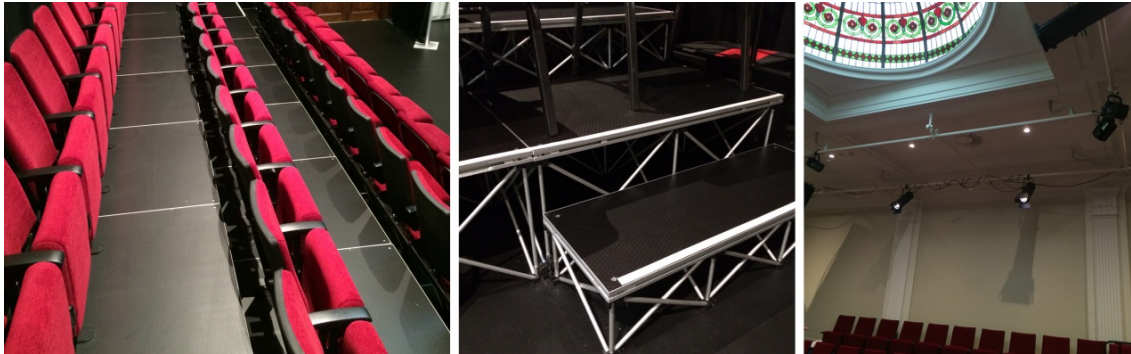
Retractable seating block for *The Studio*



The new BATS' Studio is an intimate space for rehearsals, readings and showings of smaller scale work. The retractable seating block is central to the success of the space, allowing full use of the floor space when folded against the wall, or space to seat an audience of forty when unfolded. Already this year The Studio has been used for

private hires, podcast recording, and three seasons of public ticketed events, including a recent season of Loose: A private History of Booze and Iggy Pop by Jonny Potts, which was awarded Best Stand-Up and Best Writing awards at the 2015 NZ Fringe Awards.

Reconfigurable staging for *The Dome Theatre*



The former Lodge Room of the Royal Antediluvian Society of Buffaloes is now a performance space housing reconfigurable staging, which allows artists to reconfigure the space to stage their work in ways previously not possible at BATS. This feature has been put to good use and the space has seen three different configurations already: traverse staging, end-on staging for the NZ Fringe Festival and Shakespeare in the round in The Bacchanals' Richard III.

Furniture for the new BATS' bar, foyer and green room



One of the most noticeable changes at the refreshed BATS is the new furniture throughout the building. The Wellington Regional Amenities Fund has allowed us to purchase furniture to match the class and craftsmanship of the interior refurbishment undertaken by the owners of 1 Kent Terrace. The comfortable green room space has been a hit with theatre artists, and show-goers and the wider theatre community have warmly welcomed the swish new bar area. These areas will remain an incredible asset in supporting artists and hosting audiences from the region in the years to come.

Other vital infrastructure

33. WRAF also contributed to other vital theatre infrastructure including:

- Fire extinguishers throughout the building
- Outdoor seating to maximise available public space
- Computer network equipment to support operation of Box Office, Bar, and back-office systems

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- BATS office furnishings and fit-out, including ergonomic 'standing desks' for BATS staff

Public Reception

34. The rejuvenated BATS' theatre opened on 22 November 2014 and has been met with universal acclaim; the reopening was covered by both major television news networks, in multiple Wellington newspaper and magazine articles and generated an incredible positive buzz across social media. We're continuing to receive positive feedback about the new BATS, which has been a hive of activity throughout the recent NZ Fringe Festival, in which we presented 24 shows.

Conclusion

35. We're incredibly grateful to have had the support of the Wellington Regional Amenities Fund, which is acknowledged publicly on an honours board in the refurbished foyer. The support of WRAF was vital to the success of creating what we believe is a truly astonishing Wellington performance hub. We look forward to more clearly demonstrating the full effect of the fund on this project and the ongoing success and impact of BATS' in the region in our full report, to follow in April.

CIRCA

Executive Summary

36. Circa Theatre received funding from the Wellington Regional Amenities Fund towards the development of a new, full-time position at Circa Theatre – the Administrator & Business Development Manager. Clare Creely was contracted to the position and started in January 2014. Clare has over fifteen years' experience working for professional arts organisations, specifically in theatre, dance and film.
37. This complex and varied role has over the last 12 months included tasks such as developing and streamlining the administrative processes for the Theatre Artists Charitable Trust (TACT) and Circa Theatre. It has also included the development and implementation of a wide range of new and existing projects and events. Clare has worked with the TACT Trustees and Circa Council, and in particular Carolyn Henwood, to strengthen the relationships with key corporate and individual sponsors. She has also worked directly with the Circa Council and Marketing & Audience Development Manager to create the 2015 programme, including managing the scheduling process.
38. The funding received from the Wellington Regional Amenities Fund towards this new, full-time position, was crucial in the creation of this new role. The Administrator & Business Development Manager position has offered Circa Theatre multiple beneficial outcomes and as a result the initial one-year contract has been extended.

Selected Projects / Outcomes:

TACT Forum and Marketing Workshops

- Clare worked with the TACT Trustees to organise three events in 2014, the first annual TACT Forum on Risk in the Arts and two marketing workshops. Over 130 theatre practitioners attended all three events.

Capital Projects

- The Circa Theatre building upgrade project has been moved forward with funding (\$150,000) allocated to the first stage of the project through the WRAF. It has also been identified in Wellington City Council's draft Long Term Plan.

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- The Millionth Bum fundraising campaign, for the purchase of a new, state-of-the-art seating block for Circa One, is nearing completion. The new seating block will be installed in July 2015.
 - Funding of \$15,000 has been secured for new radio microphones and a sound desk for Circa.

Programming

- Circa Theatre continues to diversify and develop the programme. Clare has worked closely with the Circa Council to develop new partnerships (e.g. Capital E National Arts Festival; Wake Up Tomorrow with Everybody Cool Lives Here in association with Active).

Sponsorship

- Clare has worked to seek out new opportunities to support a variety of initiatives at the theatre. She has to date raised over \$340,000 in in-kind and cash support for Circa Theatre and the practitioners working at Circa.
- Clare worked directly with Council member Carolyn Henwood to develop and host a number of sponsor's events to help strengthen the relationship with individual sponsors and the theatre practitioners involved in the shows.
- Work is ongoing to ensure the needs of the Circa Theatre and TACT sponsors are being met and new opportunities are being investigated.

Relationships with Funders and Arts Organisations

- Clare has supported the Council in developing further the theatre's relationship with a host of funders and sponsors.
- Circa has created new alliances with organisations such as Capital E, through the National Children's Festival, as well as supporting independent companies such as Show Pony, Everybody Cool Lives Here and A Slightly Isolated Dog.
- Circa Theatre supported Wake Up Tomorrow in February 2015 which has gone on to win numerous awards at the NZ Fringe Awards including Best Ensemble, Best Director and Best in Fringe. Circa also received a special mention for the Risky Business Award.

NZ OPERA

Executive Summary

39. New Zealand Opera was able to deliver the following programmes as a result of the \$50,000 granted by the Wellington Regional Amenities Fund, with sincere thanks to Hutt City Council, Upper Hutt City Council, Masterton District Council, Kāpiti District Council and Wellington City Council.

	Planned student attendance	Actual student attendance	Percentage of actual student attendance from each council area	Actual attendance above / below planned	Wellington practitioners
1. Opera in Schools tour	1,500 students	1,945 students from 9 schools	Hutt City: Upper Hutt: Masterton: Kāpiti: Wellington: Other (Porirua):	Above – exceeded by 445 students	Oliver Sewell Kieran Rayner Matthew Landreth Morag McDowell
2. Design Creative Workshop	At least 20 students	20 students from 1 school not included above	Masterton:	As planned	Elizabeth Whiting
3. Vocal Creative Workshop*	At least 20 students	74 students from 7 schools, 5 of which not included above	Hutt City: Upper Hutt: Masterton: Kāpiti: Wellington:	Above – exceeded by 54 students	Jacqueline Coats Mark Dorrell Fred Jones Christian Thurston
4. Schools' attendance at final dress rehearsals	400	342 students – <i>La traviata:</i> 186 students from 17 institutions <i>Don Giovanni:</i> 156 students from 11 institutions	Hutt City: Upper Hutt: Masterton: Kāpiti: Wellington: Other:	Below – by 58 students	<i>La traviata:</i> 10 principal roles, 7 performed by NZers, incl Oliver Sewell & Wendy Doyle (studied in Wellington), Jared Holt (Wellington resident), Kieran Rayner & Laurence Walls (Wellington born and bred) And Wellington chorus and orchestra <i>Don Giovanni:</i> 8 principal roles, 5 performed by NZers, incl Lisa Harper-Brown (Wellington based), Amelia Berry (Wellington born and bred) And Wellington chorus and orchestra
* reworked as 'Explore Opera' half-day workshops, in preparation for attendance at <i>La traviata</i> dress rehearsal					

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40. Please note: the number of students are supplied by the individual school, and may include students from outside the council area. For example, students living in the Hutt City area who travel to Wellington City for their schooling. Attendance total figures also include those attending programmes such as the Young Musicians Programme (run by the New Zealand School of Music), Young and Hungry, Greater Wellington vocal students, and those who come to Greater Wellington from elsewhere in order to pursue their studies.

Contribution to New Zealand Opera's work

- Prior to Wellington Regional Amenities Fund's grant, New Zealand Opera delivered educational initiatives in Wellington on an ad hoc basis subject to funding. Our only regular 'offerings' were school-students' attendance at our main-stage dress rehearsals (two per year) and free to the public pre-performance talks. The grant of \$50,000 from the Wellington Regional Amenities Fund allowed us to greatly expand our education work with students in Greater Wellington and enabled us to introduce communities to the concept of opera for the first time, and build on existing relationships and prior learning.
- We found that personal connections yielded the greatest success; although sometimes that connection was developed through third-, fourth- and fifth-hand connections. While some initiatives, such as the Explore Opera and Design Creative Workshop projects, were highly successful and rewarding in themselves; it was a challenge for a few of those schools to take the next planned step of bringing the students to a main-stage dress rehearsal. This may have been due to staff sickness on the day, or distance and total time away from home. (Masterton Intermediate Students were not able to attend the 7.30pm dress rehearsal as they would not have reached home until midnight.) We acknowledge also that schools are less willing to sign up for opera dress rehearsals during the school holidays; we are looking at ways in which we can help overcome this issue.

PUKAHA MT BRUCE

Summary to date

41. Pukaha Mt Bruce received \$50,000 for the feasibility study and the development of design drawings for a walk-through aviary. They are yet to submit the full report but have provided a summary report of where they are currently at.
- The Feasibility study and concept drawings were completed last year.
 - They contributed towards identifying the project cost of \$1,095,000 – including the pre-feasibility and concept drawings.
 - This detailed documentation enabled the Pukaha Mount Bruce Board to make funding applications.
 - To date more than \$500,000 of funding is confirmed. Major donors include, Trust House Foundation, \$250,000, Eastern & Central Community Trust \$120,000, Central Energy Trust \$30,000. The Board will be contributing \$100,000 to the project.
 - In January/February 2015 the feasibility study was further updated to focus more on the species to be housed in the aviary.
 - At the same time the project has been rebranded to: Project Pukaha – conservation habitat and free flight aviary.
 - An application was submitted in February 2015 to the NZ lottery Grants Board – Lottery Environment & Heritage Committee. The outcome is expected in May.

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- Detailed planning continues with the intent that the project will be underway by mid-year subject to funding being in place.

Conclusion

42. To date most of the projects funded in last year's round have been completed, two continue and one ends on 21 March that is the Capital E National Arts Festival.
43. Projects from the 2014/15 round are well underway and will be reported back to the Joint Committee at future meetings.
44. The Wellington Regional Amenities Fund will be calling for Expressions of Interest from arts and environmental organisations on 1 July 2015.
45. The next Joint Committee meeting to review Expressions of Interest is scheduled for 27 August 2015.

Attachments

Appendix one – Orchestra Wellington Finance Performance of WRAF activity

Author	Katie Taylor-Duke, Wellington Regional Amenities Fund Manager
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Appendix One – Orchestra Wellington Financial Performance of WRA Fund activity

Table 1: Financial Performance of WRAF activity

2014 Approved Budget - Regional Amenities Fund activity				
Self presented activity	Income	Expenditure	Net RAF allocation	
Summer City - Gardens Magic	\$10,000.00	\$17,182.00	-\$7,182.00	\$10,000
NZ Fringe Fest (Baby Pops)	\$32,000.00	\$34,350.00	-\$2,350.00	\$20,000
Baby Pops to Masterlon	\$18,000.00	\$17,450.00	\$550.00	\$10,000
Music to Schools	\$20,000.00	\$16,290.00	\$3,710.00	\$20,000
Arohanui Strings partnership	\$26,000.00	\$29,042.56	-\$3,042.56	\$20,000
Family Concert	\$37,000.00	\$52,300.00	-\$15,300.00	\$20,000
TOTAL - SELF PRESENTED	\$143,000.00	\$166,614.56	-\$23,614.56	\$100,000
2014 YE Actuals - Regional Amenities Fund activity				
Self presented activity	Income (inc RAF)	Expenditure	Net RAF allocation	Notes
Summer City - Gardens Magic	\$17,500.00	\$19,200.00	-\$1,700.00	\$10,000 <i>PosVar: Despite higher production expenses than budgeted, WCC Events made a contribution to help offset these (\$500) and grant funding was received from both Nikau Foundation (\$4000) & Four Winds Foundation (\$3000).</i>
NZ Fringe Fest (Baby Pops)	\$36,447.00	\$35,087.00	\$1,360.00	\$20,000 <i>PosVar: Despite higher production expenses than budgeted, strong Box Office performance as well grant funding from Nikau Foundation (\$4000) & Four Winds Foundation (\$3000) resulted in positive variance in Revenue.</i>
Baby Pops to Masterlon	\$15,000.00	\$26,058.00	-\$11,058.00	\$10,000 <i>NegVar: Higher production expenses and players fees than budgeted and lower grant and sponsorship income (-\$3000) resulted in significant negative variance for this event.</i>
Music to Schools	\$20,000.00	\$9,256.00	\$10,744.00	\$20,000 <i>PosVar: Although player, presenter & operational labour expenses were relatively in-line wbudget, significant efficiencies were found across the board in cartage, equipment hire, transportation, arrangement & rehearsal venue expenses.</i>
Arohanui Strings partnership	\$20,000.00	\$22,262.00	-\$2,262.00	\$20,000 <i>PosVar: Programming was altered to mitigate risk(s) associated with negative variance in grant funding (-\$6000), resulting in overall positive variance of >25% (+\$780).</i>
Family Concert	\$42,252.00	\$60,615.00	-\$18,363.00	\$20,000 <i>NegVar: Although Box Office revenue resulted in significant positive Income variance (+\$5252), significantly higher production expenses in areas of Venue Hire (+\$2000), Concert Promotion (+\$4000) & Artist Fees (+\$2300) resulted in overall negative variance for this new event.</i>
TOTAL - SELF PRESENTED	\$151,199.00	\$172,478.00	-\$21,279.00	\$100,000 <i>YE PosVar: positive Income variance exceeded that of Expenditure, resulting in a Year-End Positive Variance of <10% (+\$2336).</i>

LONG-TERM PLAN CONTRIBUTIONS AND DISTRIBUTION OF THE WELLINGTON REGIONAL AMENITIES FUND

Purpose

1. The purpose of this report is to acknowledge Long-term Plan contributions to Wellington Regional Amenities Fund from each of the six contributing Councils, and to discuss distribution of the 2015/16 fund.

Recommendation

That the Joint Committee:

1. Receives the information.
2. Agree to call for annual Expressions of Interest allowing applications for up to three years' funding in Year One of each LTP, deciding the mix between one-off and multi-year funding once expressions are received.

Background

2. The WRAF Terms of Reference state that the Fund Manager and the Council Officers Group are required to report back to the joint committee on the operation and sustainability of the fund each year. It is timely this year, in view of the publication of each contributing Council's Draft LTP, and after reporting back about the distribution of the 2013/14 fund, to do this now.
3. The six contributing Councils, Wellington City, Masterton District, Upper Hutt, Hutt City, Kāpiti Coast and Porirua City have committed to WRAF, contributing at or above this financial year's (2014/15) amount, as outlined in each of the Council's Draft LTPs.
4. Due to significant budget pressures WRAF amounts in all except one of the contributing Council's Draft LTPs have not increased. Upper Hutt City Council has however, increased their contribution.
5. The consultation process for all Council's Draft LTPs is currently underway. Final LTPs may be subject to change following this process.
6. Please refer to the chart at Appendix One for LTP contributions, beginning 2015/16, to the Wellington Regional Amenities Fund.

Discussion

7. The inclusion of WRAF in each Council's LTP ensures a stable level of funding for the next ten years thereby enabling the Joint Committee to make longer term commitments to organisations that have a significant impact on the Wellington Region's arts, cultural and environmental sectors.
8. Currently, Expressions of Interest for WRAF are called for annually at the beginning of each financial year on 1 July and the fund is distributed on a year by year basis. Organisations can request funding for operational expenses and for new innovative projects that support and add to the attractiveness and vitality of the Wellington region.

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9. With more certainty around the fund there may be the opportunity for organisations to apply for the fund over multi-year periods, for example for substantial operational management costs, infrastructure projects or new projects/events that span two-three years.
 10. While the year-by-year arrangement enables the fund to be flexible and responsive to the changing needs of the arts and environmental sectors, having a multi-year option provides organisations with more financial security and the ability to build and develop projects and events over a longer period.

Conclusion

11. It is encouraging that the Wellington Regional Amenities Fund has been included in the six contributing Council's LTPs, especially noting the increase to Upper Hutt's contribution.
12. As a next step the Joint Committee should consider what the best way to distribute the fund is, whether to allow some organisations to apply for the fund over multi-years, or to continue with year-by-year distribution.

Attachments

Appendix one – Contributions from Regional Councils in the 2015-25 Draft Long-term Plans

Author	Katie Taylor-Duke, Wellington Regional Amenities Fund Manager
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Appendix One

Contributions from Wellington Regional Councils in the 2015-25 Draft Long-term Plan

2015/16 WRAF TOTAL: \$1,053,200

Contributions to 2015/16 WRAF

