



Arts Activity Management Plan 2015 – 2025

Adopted by Council 15 October 2015

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Executive Summary

This plan updates the 2015-2025 Arts Activity Management Plan. It covers the performing and visual arts either produced¹ by Council, or significantly supported by Council.

A change of direction for management of The Nelson Arts Festival, including the Masked Parade and Readers & Writers programme, was adopted in the Long Term Plan. From 2017 these events will be overseen by an independent governance structure. Council will continue to manage Summer in Nelson, Opera in the Park and other community events.

The commissioning of public art by local bodies is often controversial; the Council has identified priority sites for public art in the city and uses the Arts Policy 2010 guidelines. Of the 64 artworks owned by Council listed in Appendix 1, 55 were by artists of the Nelson Region, 4 were overseas artists and the rest of them were from other parts of New Zealand.

Participation in the arts is stimulated by promotional activity and information. The Council provides information through, for example, signage and arts mapping. In 2014/15 a closer working relationship has been established with the Arts Council Nelson to support community involvement, administer the allocation of the Council Arts fund and manage the Refinery arts space. Other significant arts partnerships are listed in this plan as they provide opportunities for leverage for Council, which has limited resources for arts activity.

One of the most successful Nelson events is the Adam Chamber Music Festival, presented by the Nelson Music Festival Trust every two years. Through the Economic Development Agency the Council funds arts activity in the winter and shoulder seasons which have an economic impact such as the Art Expo, which started in 2012 and Light Nelson, an outdoor light-themed exhibition, will receive additional funding from 2015 to support the development of this biennial event.

The Bishop Suter Art Gallery (Suter), Theatre Royal (Theatre) and Nelson School of Music (NSOM) facilities are all reliant on Council funding, even though they are not Council assets. An ongoing challenge for Council is to adequately influence the delivery of outcomes from this funding through contracts and Statements of Intent. NSOM has the added challenge of costs of earthquake strengthening.

For local and visiting performers there has been a temporary shortage of venues due to the closure of the NSOM and the Trafalgar Centre which is now due to reopen early 2016. Other factors such as population growth, new technology, an ageing population, partnerships with iwi, and changing fund sources present both challenges and opportunities for arts activity in Nelson. Council endorses the bid by Te Tau Ihu o Te Waka a Maui Maori Culture Council to host the Te Matatini Kapa Haka Competitions in 2025 in Nelson will see an influx of 30,000 visitors for this cultural event.

¹ A producer creates events, or contracts artist/shows to create events, then promotes them and takes on the financial risk. Sometimes the word 'presenter' is used, but this generally implies less, or a shared, financial responsibility.

Some non-Council funded visual art projects and facilities have emerged recently. For example, an international graffiti artist's work now features on three city sites, and St John's (a decommissioned church building) has been established as a venue. These activities extend the range of arts to participate in, and alongside Council initiatives, add value to the Nelson identity.

1. Introduction

Purpose

- 1.1. The purpose of this plan is to guide Nelson City Council in its provision and management of arts facilities and activities to achieve the following objectives:
- 1.2. To provide arts facilities and activities for the city at a level and of a quality which meets the needs of the community;
- 1.3. To provide arts facilities and activities in the most cost effective manner and to ensure standards of provision are sustainable over time;
- 1.4. To assist Council in achieving its community objectives.
- 1.5. This plan updates the 2012-22 Arts Activity Management Plan. It is influenced by the Local Government Act, Social Wellbeing Policy, the Arts Policy and the Nelson Tasman Regional Arts Strategy which was adopted by Council in 2010 with the vision:

'arts access, participation and excellence are an essential expression of the Nelson Tasman region'.

- 1.6. The Council supports arts activities, to encourage broad participation, enhance Nelson's reputation and achieve economic, cultural and social outcomes.

Structure

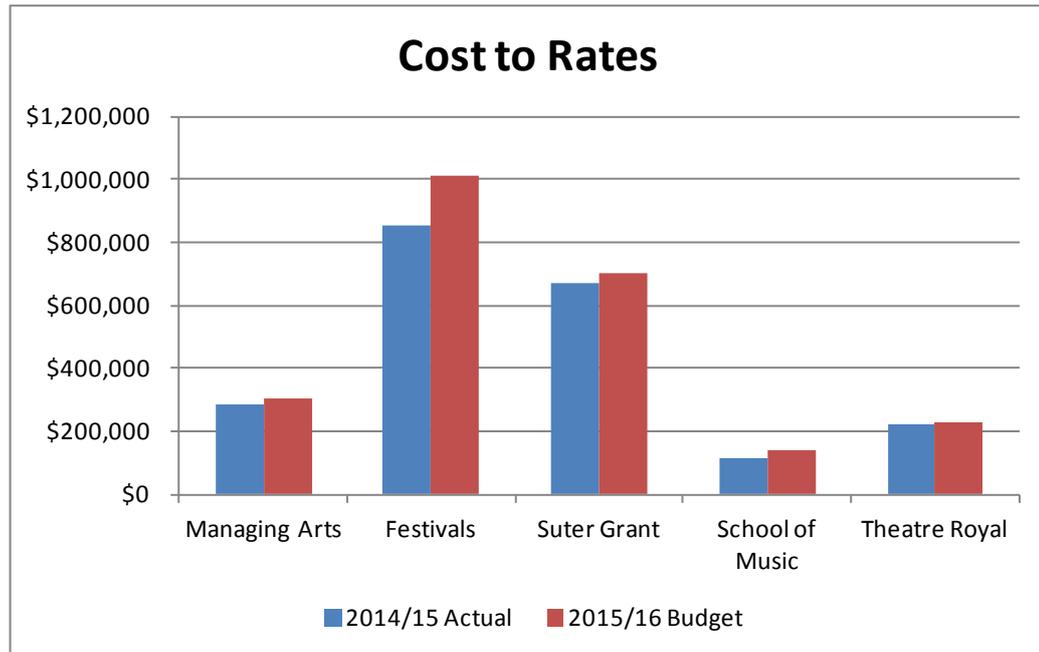
- 1.7. This Plan covers the current Council funded activities: the Suter, all the events and concerts produced by the festival team, and public art. There is a section on trends and suggested amended service levels.

Legislative, Policy and Strategy Context

- 1.8. Section 14 of the Local Government Act 2002 requires councils to pursue a sustainable development approach, taking into account the social, economic, and cultural interests of people and communities; and the reasonably foreseeable needs of future generations.
- 1.9. This Activity Management Plan both shapes and is shaped by the Nelson Long Term Plan (Council's 10 year plan as required under the Local Government Act). Every three years, the current AMPs are one of the main documents on which the ten year spending programme for Council is based.
- 1.10. This plan interacts with a number of Council policies and plans:
 - Nelson's Long Term Plan 2012-22: the importance of the creative sector for Nelson's reputation as an 'arts and cultural centre' and Council's investment to help nurture and grow these activities;
 - The Nelson Tasman Regional Arts Strategy 2007, which has five objectives relating to identity, economic development, support of infrastructure, provision of resources and facilitating community participation;
 - Nelson City Council Arts Policy 2010, which provides guidance on implementing aspects of the strategy;

- Social Wellbeing Policy 2011, in relation to arts activity making a contribution to the Cultural Identity objectives;
- The Nelson 2060 vision was adopted by Council in 2012, and the Nelson 2060 Strategy in 2013. It envisages a city that has purposefully implemented sustainable development principles and technologies to create a beautiful city and, amongst other things, recognises, reflects and values our cultural heritage.

Finance



- 1.11. The reason for the higher cost to rates for Festivals in 2015/16 is that the Opera in the Park occurs in alternate years.

2014/15 Capital Expenditure

Art Works Programme	\$29,797
Maitai Murals	\$48,811
Washington Valley Artwork	\$9,998
Suter Redevelopment	\$1,919,050

Stakeholders

- 1.12. Stakeholders identified in this plan are:
- The whole community including Tangata Whenua;
 - Local businesses, trusts and sponsors;
 - Primary and secondary school students;
 - Economic Development Agency;
 - Nelson Marlborough Institute of Technology;

- Trusts and other organisations involved in presenting, exhibiting and producing art, including:
 - The Bishop Suter Art Gallery Trust;
 - The Nelson School of Music (NSOM) Trust;
 - The Theatre Royal Trust;
 - Nelson Arts Council
 - Nelson Jazz Club Inc (Jazz and Blues Festival);
 - Regional Art Development Initiative (The Art Expo);
 - Adam Chamber Festival Trust;
- Audience members;
- Artists.

2. Trends

Demographics

- 2.1. Nelson's population is expected to grow by 3,600 residents over the next ten years, to 53,320 in 2025. Development is expected to continue in parts of Stoke, and to a lesser extent in other areas through development of vacant land.
- 2.2. The proportion of the population aged 65 years and over will increase from 18% in 2015 to 25% in 2025. This age group is likely to make up more than a third of the population in 2045 and 17% of these expected to experience some kind of disability.²
- 2.3. Arts activities that are physically accessible, and easily viewed and heard in comfort, may be of appeal to older residents.
- 2.4. The number of children aged under 15 years of age in Nelson is expected to decrease after 2018 from 18% to 16% in 2025 and to 15% by 2045.
- 2.5. Whilst Council must consider Nelson's ageing population, predominantly as audience members and supporters, there is a need for spaces/events for youth to engage in different art forms, bearing in mind that they will become the artists and audience members of the future. These activities range from Youth Council led initiatives such as murals and urban art works, to participation in The Masked Parade and Carnivale.
- 2.6. Creative New Zealand surveys show significantly higher participation among 15 to 24 year olds over the past five years. Young New Zealanders (aged 10-14 years) generally feel even more positive about the arts than in 2008. Nearly half (46%) feel 'brilliant' and a further third (38%) feel 'really good' when they are being creative. Four out of five young New Zealanders like to do at least one creative arts activity in their spare time. This is an increase since 2008, and it puts the creative arts alongside other popular pastimes, such as playing video games (77%) or watching TV and DVDs (80%).³
- 2.7. Nelson Youth Council (NYC) reported that one of the most valuable experiences undertaken by Youth Council in 2013 was the development and creation of the Collingwood Bridge mural. They advocated in the past for art in Tahunanui Youth Park resulting in four notable art works and minor art included in capital works, which has been ongoing since 2007. NYC has recently asked for urban art boards following the popular 'Oi You' exhibition. Schools involvement in The Masked Parade has resulted in this family event being attended by approximately 3000-4000 young people each year; a highlight in the youth calendar. The Carnivale event is supported by all primary schools and many community groups throughout the region.
- 2.8. Audience stakeholders: A Creative New Zealand (CNZ) study shows that most New Zealanders (85%) have engaged with the arts either by attending a

² Health of Older People in Nelson Tasman Research Project 2014

³ CNZ 2011 Survey

performance or being actively involved creating art in the past 12 months. This is an increase from 80% in 2011. Growth has come mainly from performing arts such as kapa haka and comedy shows, rather than growth in theatre dance or concerts.

- 2.9. Nelson data taken from Nelson Arts Festival surveys indicate high attendance levels by women (75%); the largest group of ticket buyers (70%) were between 30 and 60 years, with \$40,000 - \$80,000 household income range.
- 2.10. Artist stakeholders: CNZ data indicates that participants in the arts show an increase in the 15-24 year age category, and those with low household incomes under \$30,000. Digital art is very popular with children and young teenagers. About 90% of 10-14-year-olds have used technology at least once to create their own art – most of it done outside of school.
- 2.11. Participant data in Nelson confirms national trends. The Nelson Arts Festival schools' programme engages with large numbers of young people attending festival performances.

Economic Impact

- 2.12. The New Zealand creative industries contribute to economic growth, representing 3.3% of New Zealand's total GDP. Creative industry skills are used in many occupations such as graphic design, furniture design, architecture, jewellery, web design, industrial design, as well as film, television, and event management.⁴ Nelson Marlborough Institute of Technology has increased creative industry courses offered in response to demand, such as the Certificate in Maori Visual Arts - a potential resource for partnership projects with Council.
- 2.13. CNZ has calculated a total arts spend of \$2.31 billion a year in New Zealand, or \$690 a head, based on an average monthly spend of \$53 per person (admissions, food and drink, souvenirs or programmes). Arts activities provide opportunities to earn income for those who manage facilities, produce or exhibit art/performances, and run box office services. Art, dance and drama tutors, secondary and tertiary arts course tutors, graphic designers and arts suppliers such as picture framers have businesses reliant on the arts. There are economic spin offs for the hospitality sectors in particular who report increased trade when shows are on at Nelson School of Music and Theatre Royal.
- 2.14. CNZ reports that the majority of New Zealanders agree that the arts contribute positively to the economy (73%). They agree that their community would be poorer without the arts (69%) and support public funding of the arts (76%). Performing arts, particularly concerts and music events, are the arts activity most attended. The visual arts is the second most popular artform for audiences, but attendance numbers have declined, with 54 per cent of Kiwis going to see visual art in 2014 compared to 58 per cent in 2011. Participation in the visual

⁴ reference: <http://www.nzqa.govt.nz/assets/qualifications-and-standards/qualifications/Creative-arts-quals-review/Creative-Arts-Needs-Analysis-Sept-2013.pdf>

arts has not changed, with 31 per cent of New Zealanders participating in the past 12 months.

- 2.15. CNZ and the Ministry for Arts & Culture created a survey tool called Get Smart as a way to accurately measure audience feedback specific to festivals. The Nelson Arts Festival uses this, as do all the regional arts festivals in New Zealand, so benchmarking is possible. The survey provides data of audience demographics, numbers of visitors to the region, economic impact from visitors and general response and feedback on the annual festival programme and events.
- 2.16. In 2013 8% of those attending the Nelson Arts Festival were from outside the region. Of these 55% reported that the festival was the main reason for their visit. Based on these calculations the Get Smart survey estimates a total economic impact of \$320,661 from visitors alone - with an average spend of \$323.85 on accommodation, transport, tickets, food and drinks.
- 2.17. The Tauranga Festival attracted 9% of its audience from out of town visitors. The Wanaka Festival attracted 32% of its audience from out of town visitors; however most of these are people who own holiday homes in the area and are therefore semi-permanent residents. What is not shown in these results is the economic impact generated from Nelson locals attending Festival events – the remaining 92% of the audience⁵.
- 2.18. Attendance and sponsorship revenue is influenced by programming, advertising, price, location and knowledge of the art form. The biennial Adam Chamber Music Festival in 2013 attracted 63% of its audience from outside Nelson, and 9% from overseas; 6515 people attended 27 events held over 10 days. All but two concerts of the festival were recorded for broadcast by Concert FM reaching at least 40,000 listeners, and receiving critical acclaim in reviews. This unique festival, run by an independent charitable trust, comfortably dominates a fine music niche in the marketplace, and receives substantial funding from Wellington arts philanthropists Denis and Verna Adam, whose charitable foundation has been the main benefactor for many years. The Nelson City Council contributed \$75,000 to this high profile festival in 2013, through the EDA. Estimated impact on the Nelson economy is \$2.3 million with the bulk of spending generated from outside of the region.
- 2.19. Light Nelson combined marketing with the Winter Festival and Arts Expo. During the final evening of Light Nelson, which attracted 30,000 people, spending in the CBD increased by over 48%⁶. The festival was held 11-13 July 2014 and \$3.6 million was spent in the city over the 3 day festival. No festival was held in 2015.
- 2.20. In the Long Term Plan Council has committed funding for Light Nelson of \$150,000 from the Events Fund budget, over each two year period, for

⁵ Getsmart survey "Nelson Arts Festival 2013 Economic Contribution" (A1151013) from Objective <https://objapp.nelson-city.ncc.govt.nz/id:A1151013/document/versions/latest>

⁶ Light Nelson Topline Economic Review by independent market research company Marketview reviewed 2013 and 2014 Light Nelson festivals

base/partnership funding to provide the opportunity for Light Nelson to leverage additional funding. The Light Nelson organisers are required to keep the Chief Executive informed of project performance.

- 2.21. The previous Arts Activity Management Plan 2012 – 2022 contained analysis of Council's support for sports compared to arts operational and capital contributions. In summary the data showed:
- About seven times as much participation in sports as in arts;
 - There had been about 20 times as much investment by Council in sports infrastructure compared to arts infrastructure;
 - The Council subsidy per user for sport/recreation was similar to the subsidy per user for arts/culture.

Technology

- 2.22. Technological advances are making devices more powerful, faster, lighter, cheaper, more mobile, interactive and capable of greater connectivity; this has an impact on the arts, particularly in relation to information, fundraising and marketing. While new technology is transforming sections of the market for arts products (making art less place-specific, more global, more consumer-led), traditional forms such as live performance or viewing paintings/craft/installations are expected to be an "essential part of the arts environment for many decades to come".⁷
- 2.23. A CNZ 2015 survey says digital art had the greatest potential of any artform for further growth in participation and audiences. One in five Kiwis created original art or animation on a computer, tablet or smart phone in the past 12 months. While the proportion had not changed significantly since 2008, there had been an increase in digital art shows due to the increased popularity of film and video-making. Downloading, watching and listening to New Zealand-made arts online had also increased, making digital art the third most popular artform to attend after the performing and visual arts. The biggest participants and audience for digital arts were people aged 15 to 29, with seven out of 10 having done so in the past 12 months. The least likely age group to watch or listen to art online were those aged 60 or over.
- 2.24. CNZ reports that online engagement with the arts has increased significantly. Since 2008 there has been a dramatic increase in the number of people viewing the arts online, and also a greater flow-on effect for attendance at live events as a result. In 2011, 23% of those who viewed the arts online went on to attend a live event, compared with just 15% in 2008. There has been a rise in the number of people booking tickets online, up from 39 per cent in 2011 to 43 percent in the past 12 months. Use of smart phone applications that map public art sites, performing art venues and artists themselves raises awareness and are useful tools to encourage engagement. Good quality interactive websites influence decisions. For example, all festivals in New Zealand now have mobile

⁷ Media Arts and Digital Platforms, Arts Council of New Zealand discussion paper, 2011

applications to connect with their audiences. Increasingly this is how tickets are bought, and the way people make decisions on what they attend. Nelson Arts Festival does not have this technology available through the Council website.

- 2.25. Light Nelson 2014 installed smart phone applications, testing new technology on the STORY website, to enhance ongoing visitor experiences. The light show "Pikimai" in 2010 is still highly regarded as an arts event in Nelson. A light show at Founders Heritage Park featured as part of the 2014 Nelson Arts Festival.

Fundraising

- 2.26. Funding sources have changed dramatically in the last five years. Philanthropic funding such as bequests have increased in line with the median age of the population. New Zealanders are estimated to have given \$2.67 billion to charitable and community causes in 2011, double the level estimated in a 2006 study. The most common activity funded was culture and recreation (31%). A substantial change in personal giving followed the removal of the tax rebate cap.⁸ The New Zealand philanthropic sector appears to have coped reasonably well with the effects of the 2008 Global Financial Crisis (GFC) with New Zealand grant makers continuing to maintain their grant award levels. However, as longer term capital investments reach maturity at previously higher rates of return than are available now, many foundations may yet see reductions in the real funds available for grant making purposes. Interest rates are expected to start to increase in 2014, bringing with them a more buoyant economic climate which may well offset or negate any long-term GFC consequences⁹.
- 2.27. There has been a noticeable shift in the way the arts producers are obtaining financial support. Crowd funding through social media has become popular in the past five years through sites such as 'Boosted' run through the Arts Foundation. Most crowd funding initiatives are for art making projects such as films or art installations, not for presenting festivals, or for Council run or controlled activities.
- 2.28. Community fundraising is a labour intensive but rewarding way to engage with businesses and individuals who either are interested in the particular art form, or can see marketing/profiling benefits for their business through association with that art form.
- 2.29. A good example of local success in fundraising for a large-scale capital project was for the Suter Art Gallery redevelopment. Council's contribution of \$6m was matched by the Suter fundraisers in a 50/50% commitment. The \$6m raised by the Suter was from other sources including private donors, grants, the Ministry of Culture and Heritage, and fundraising events. Secondly, a group of people

⁸ Giving New Zealand 2011, study updates BERL study 2006

⁹ 'Grantmaking in New Zealand: Giving That Works' National Survey of New Zealand Grantmaking Practice – 2013, Dr Richard Greatbanks University of Otago in collaboration with Philanthropy New Zealand

enthusiastic about creating a new event for Nelson, the Light Nelson Festival, formed a Charitable Trust and raised \$15,000 in 2013 from public donations towards their operating budget of \$100,000. This is a free public event held during winter in Queen's Gardens.

- 2.30. Most national and regional festivals fundraise for towards specific festival projects or components of their programme. As the Nelson Arts & Summer Festivals sit within a local body they are not eligible for donation status, and therefore contributions are not tax deductible. Sponsorship of Council produced or presented events is not always an attractive option for businesses which are motivated by marketing objectives, and may prefer partnerships directly with arts organisations, rather than local government. Grants from public charities and the Canterbury Community Trust have been forthcoming for the Nelson Arts Festival.

3. Levels of Service

- 3.1. The future levels of service and performance indicators for Council funded arts activity are summarised below. They describe the outputs and objectives Council intends to deliver for customers.

Festival

Level of Service	Target	Measure
<p>Deliver high quality, popular and accessible arts events that showcase local, national and international excellence in the arts.</p> <p>To support social connectedness and encourage participation in the arts by a wide cross-section of the local community.</p> <p>Build on the success and popularity of the Masked Parade with visitor numbers and community participation in mind.</p>	<p>Produce the Nelson Arts Festival, Summer Programme and Opera in the Park that is well-supported by the local community measured by Council survey every 3 years.</p> <p>Satisfaction levels of attendees is measured at events each year.</p>	<p>All festivals to meet or exceed benchmarks set in 2013: Council resident survey attendance levels maintained or exceeded from;</p> <p>53% Summer festival 44% Masked Parade 31% attend arts fest event 30% attend Opera in the Park</p> <p>Nelson Arts Festival and Opera in the Park:</p> <p>Ticket purchasers satisfaction levels meet or exceed the national benchmark for satisfaction in 2013 set at 8.8 out of 10.</p> <p>Number of tickets sold remains constant in relationship to total tickets available.</p> <p>Nelson Summer Programme: Resident satisfaction surveys conducted at events gives same or increased satisfaction levels and attendance at events maintained or exceeded.</p>
<p>Cost effective delivery of festival/community arts activity ensuring best use of Council resources.</p>	<p>Seek alternative funding sources to support the Nelson Arts Festival and Summer Programme so that the rates contribution does not exceed 47% for the Festival and 80% for the combination of the Summer Programme and Opera in the Park event.</p> <p>Measurable economic benefit in retail sector during Festival period.</p>	<p>Arts festival rates contribution to total operation costs of the Nelson Arts Festival, Summer Programme and Opera in the Park and the ratio does not exceed the 2013 benchmark.</p> <p>Measurable economic benefit maintained or exceeded in retail sector during Festival period.</p>

Suter

Level of Service	Target	Measure
<p>A regional art gallery that engages, educates and entertains the community with a diverse and stimulating programme of visual arts' exhibitions.</p>	<p>80% resident satisfaction with facilities once re-opened.</p> <p>Once reopened at least 30,000 visits to the galleries per year.</p>	<p>Three yearly satisfaction survey and visitor counts.</p>

Theatre Royal

Level of Service	Target	Measure
A regional theatre that is widely used by the community for a diverse and stimulating range of performance art.	44% of resident use or visit the facility and 93% of those are satisfied or very satisfied with facilities	The Theatre Royal meets or exceeds 2013 benchmark of 274 performance days (75%) occupancy Three yearly satisfaction survey and event user and attendance counts.

Public Art

Level of Service	Target	Measure
Provide public art works in public places that add visual interest and enhance the experience of visitors and residents.	Commission, install and maintain public art, particularly at priority sites identified in the Council Art Policy 2010. Use of public art is consistent with Nelson's branding as an arts destination.	All public art works listed in Council's inventory are celebrated and promoted to the public. Listed priority sites in the Arts Policy have art installed upon them. Three yearly public satisfaction with Culture, Heritage and Arts activity is exceeded or maintained (72% in 2014, 65% in 2012).

4. Festivals

Art Policy 2010

4.1. Vision:

The high quality and accessible festivals and events that Council delivers encourage participation in the arts by a wide cross-section of the community and contribute to a sense of belonging.

4.2. Objective:

Provision of a range of festivals and events that are inclusive, celebrate Nelson and encourage wide participation in and enjoyment of the arts.

Description of Activity

4.3. A change of direction for management of The Nelson Arts Festival, including the Masked Parade, Carnivale and Readers & Writers Festival (NAF) was adopted in the Long Term Plan. From 2017 these events will be overseen by an independent governance structure. This structure will be established in 2016 and shadow the existing council team delivering the activity. The transfer of operations are to occur in time for the new entity to be responsible for the 2017 Arts Festival.

4.4. Currently the main arts activities produced by the Festival team for Council are:

- Nelson Arts Festival (NAF) annually in October;
- The budget for the Nelson Arts Festival, the Masked Parade, and Readers and Writers week remains at current projected levels. This is 40% (\$1,003,474 in 2013/14) of Council total operational spending on the Arts dedicated to Festival activity
- An allocation of \$15,000 for the expense of establishing the governance structure, including meeting all Local Government Act requirements has been made and the structure is to be established by June 2016.
- Council will continue to manage Summer in Nelson, Opera in the Park and other community events.

4.5. The Nelson Arts Festival was developed in 1995 to complement the World of Wearable Arts (WOW) and at that time had an economic objective, to encourage visitors to WOW to extend their stay in Nelson. Since the sale of WOW to Wellington, the Arts Festival has continued to develop as a community event.

4.6. The Arts Festival is held annually in October and presents a full programme of music, theatre, dance, comedy, cabaret, readers and writers' sessions and visual and interactive arts experiences to the community. It has developed a close relationship with other regional festivals and collaborates on some shared programming with the Tauranga and Otago Arts Festivals to keep costs down. This arrangement results in some programming that is not particularly unique to Nelson, however it helps attract broad audience participation through a mix of local, national and international works. Between 10,500 – 12,500 tickets are sold to the festival annually.

- 4.7. Nelson's is the only festival in New Zealand, other than Southland's, that runs annually. Other major centres, Auckland and Wellington, are considering adopting an annual programme rather than the biennial programme as at present.
- 4.8. Approximately 30,000 participants and spectators take part in the free community events - The Masked Parade and Carnivale, held during the Festival and produced by Council with a high level of input from the local community.
- 4.9. From July 2017 the main arts activities produced by the Festival team for Council will include:
- The Nelson Summer Programme, predominantly free events produced annually from December to March;
 - Opera in the Park, produced every two years in February;
 - Other events such as Broadgreen Rose Day and Isel in Bloom.
 - Other potential events that could sit with the Festival team.
- 4.10. The Summer Programme is a series of events (including some produced by others) including Opera in the Park (biennial), Christmas and New Year's Eve events, outdoor movies, and a four day Buskers Festival. The purpose is to provide free entertainment to the local community and visitors over the busy summer period. Around 40,000 people attend an event as part of the Summer in Nelson programme.

Customer Feedback

- 4.11. Surveys of Arts Festival ticket buyers show a high level of satisfaction. Overall those who attended in 2014 gave a rating of 8.9 compared to a national benchmark of 8.8.
- 4.12. Agreement with the following statements was above the national benchmark:
- Makes the region a better place to live (91% of respondents);
 - Brings people together;
 - Gives a greater sense of belonging;
 - Encourages local people to get involved;
 - Instils a sense of pride in the community.
- 4.13. 12,700 tickets were sold to the 2013 Arts festival. 1532 attendees completed the Get Smart Audience survey. These attendees all went to multiple events and overall satisfaction level was 8.9 out of 10, indicating likely return attendances.
- 4.14. Council's Residents Satisfaction Survey 2014 found almost three quarters (73%) of those surveyed had attended a Nelson event in the last year, with only 27% not attending any. Attendance levels of Nelson residents were as follows:
- Summer Festival 53%;
 - Masked Parade 44%;
 - arts festival event 31%;

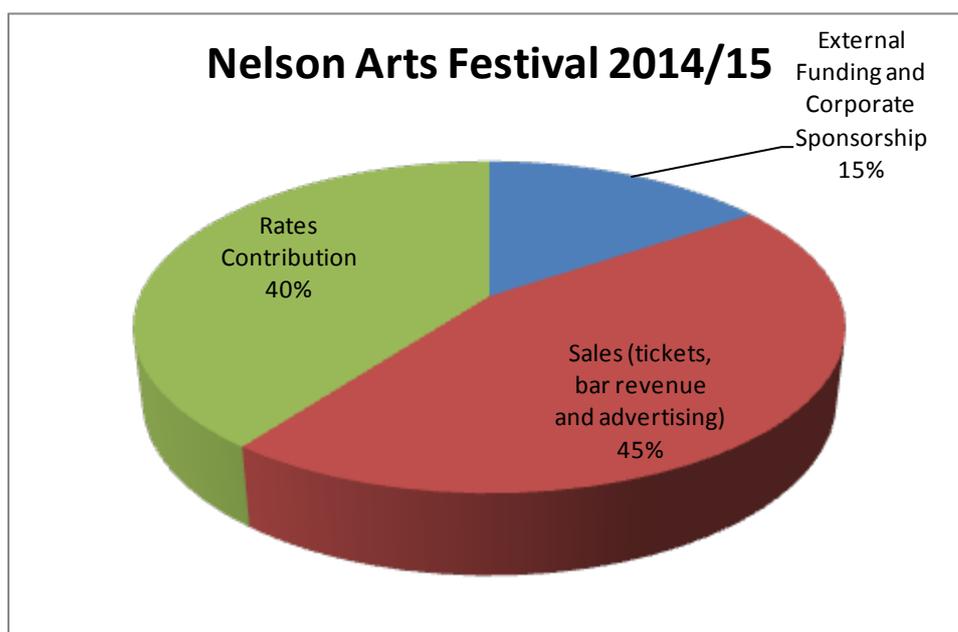
- Opera in the Park 30%;
- New Year's Eve celebrations 16%.

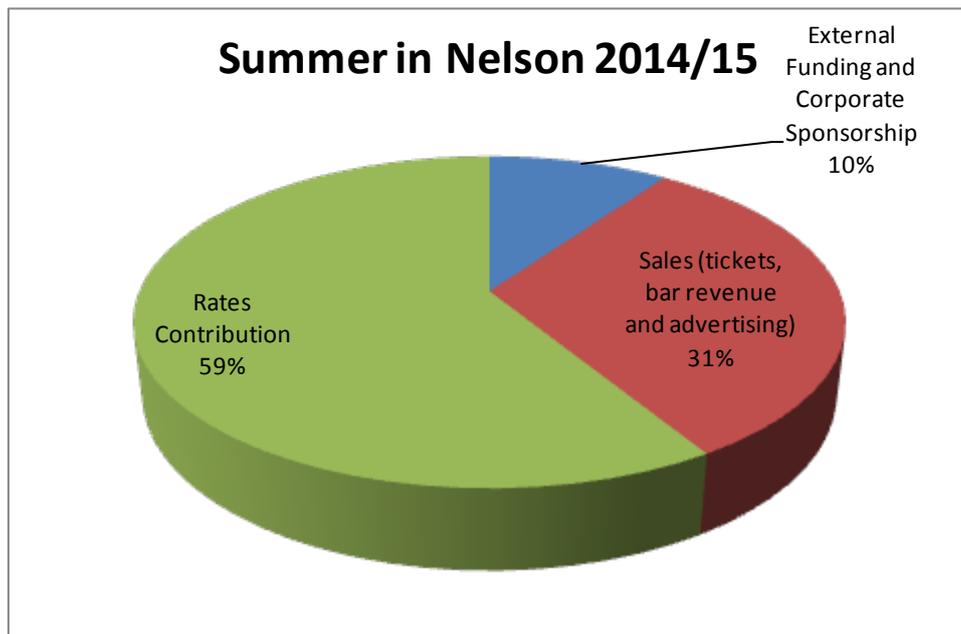
Future Demand

- 4.15. It is expected that the demand for arts events of the sort provided by Council will continue. 73% of respondents to the 2008 CNZ survey agreed 'my local council should give money to support the arts' (a slight rise from 71% in 2005).
- 4.16. A high number of children attend festival performances. In 2013, 864 primary and secondary school students attended ticketed schools performances. Over 2,000 students from 25 schools took part in The Youth performance space 'Stage One' in 2013. This activity is meeting a need for young people to participate in the arts and to encourage their future participation as adults.

Financial Issues

- 4.17. The independent governance structure is expected to raise funding opportunities and generate a higher level of income for delivery of the Nelson Arts Festival, with Council assistance set at existing levels.
- 4.18. Revenue sources for the Summer Programme (mostly free) activity are as follows:
- 11% by external funding and corporate sponsorship;
 - 8% from sales (tickets and revenue from advertising and bar sales);
 - 81% was rates funded;
 - Approximately one quarter of the cost was for staff time and overheads.
- 4.19. Revenue sources for the Opera in the Park Concert activity are as follows:
- 22% from sales (tickets and revenue from advertising and bar sales);
 - 79% was rates funded;
 - Approximately one fifth of the cost was for staff time and overheads.





- 4.20. Creative New Zealand (CNZ) has contributed a significant amount, between \$30,000 - \$60,000, towards previous Nelson Arts Festivals. They have indicated that they will support the Festival in 2015 and 2016 whilst the transition to oversight by an external governance structure takes place.
- 4.21. Seeking and maintaining sponsorship has associated activity costs. It consumes a great deal of staff time, particularly as there are many cash and contra (in kind support), low-level (less than \$10,000) sponsorships which require a disproportionate amount of time and attention to maintain. Supporting a Council-run activity which already has substantial local authority financial backing is not always attractive to commercial sponsors.

Maori Art

- 4.22. The Nelson Arts Festival will retain a commitment to include components of Maori and Pacific arts within its programme. There is opportunity for further collaboration with local iwi and a need to develop relationships with key iwi stakeholders for growth in this area.
- 4.23. Council endorses the bid by Te Tau Ihu o Te Waka a Maui Maori Culture Council to host the Te Matatini Kapa Haka Competitions in Nelson in 2025. Council will consider an appropriate level of support during development of the Long Term Plan 2018-2028. This event is expected to attract over 30,000 visitors.
- 4.24. In 2012 the Festival included 'Toi Ora' in its programme which provided a number of Maori visual and craft artists exhibitions and workshops. In 2013, collaboration with The Suter allowed the Festival to present Puehu: Cultural Dust a performance art project that included an exhibition, performance based art project and street theatre across a number of venues.

- 4.25. Subject to artistic merit and suitability, the Festival programmes at least two Maori or Pacific Island performances within its overall programme. In 2023 Nelson will host the National Kapa Haka Competitions, an event which generally attracts over 30,000 visitors to the host city – the Festival Office will need to consider how to maximise this opportunity within the overall calendar.

Issues/Future Work

- 4.26. Establish an independent governance structure to oversee the Nelson Arts Festival, Masked Parade and Readers and Writers Festival and produce this festival annually. This structure would receive Council funding at agreed levels and increase external funding and sponsorship opportunities. The service levels outlined in this plan would remain the same.
- 4.27. Continue annual Nelson Arts Festival surveys using Get Smart, Uniquely Nelson and Residents' Surveys; consider using surveys for the Summer Programme and the Opera in the Park event;
- 4.28. Include a survey, as advised by Nelson Tasman Tourism, to measure the overall economic impact on the city of the Arts festival during its current time slot;
- 4.29. Consideration of improving the resourcing for online technologies, such as mobile apps.

5. The Bishop Suter Art Gallery – Te Aratoi O Whakatu

- 5.1. The Suter is the oldest purpose-built art gallery in New Zealand and the oldest gallery in continuous use in New Zealand. In 2007 it was registered as a Category II Historic Place by the New Zealand Historic Places Trust. It has an art collection valued at approximately \$7m which is of national significance. Since 2008 it has operated as a Council Controlled Organisation (CCO); the Suter Board owns the buildings, land and art collection.
- 5.2. A \$12 million redevelopment is underway which will preserve the heritage building, deal with earthquake strengthening requirements and provide expanded gallery and storage spaces and a new café and educational facilities, alongside the existing theatre. Half the funds for this major project have been contributed by the Nelson City Council and half the funds have been raised by the Suter. Work commenced in 2014 when the facility closed and staff and the collection moved offsite to temporary Halifax Street premises.
- 5.3. The service the Suter provides to Council is covered by its Strategic Plan and the Statement of Intent. The Local Government Act 2002 requires CCOs, as part of their accountability regime, to prepare a Statement of Intent:
- A public statement of the activities and intentions of the CCO for the year, and the objectives to which those activities will contribute;
 - An opportunity for the Council to influence the direction of the entity;
 - A basis for the entity's governing body to be accountable to the Council for the entity's performance.
- 5.4. To assist CCO's in preparing their Statements of Intent (SOI), Council provides a Statement of Expectation which outlines what outcomes are expected and what performance measures should be used. Should Council wish to change any of the Levels of Service in the development of this Plan or as part of feedback from the Long Term Plan, those changes would be expressed in the next Statement of Expectation that Council provides.

Past Performance

- 5.5. The current performance measure for the Suter is that "a high level of satisfaction is achieved from Suter Art Gallery visitors" with a target of 80%.
- 5.6. The Council's Residents Satisfaction Survey 2014 found that 63% of Nelson residents had visited the Suter Art Gallery in the last two years. Fifty five per cent of Nelson Residents were either satisfied, (31%) or very satisfied (24%) with the Suter Art Gallery. An increase was seen in those who were very satisfied (24% in 2014, 16% in 2011) and neither nor (20% in 2014, 26% in 2011). Only small levels of dissatisfaction were evident with four per cent dissatisfied, and one per cent very dissatisfied.
- 5.7. Satisfaction Levels from those responding were:
- Nelson Central residents were more likely to be very satisfied with the Suter Art Gallery (28%) corresponding to higher levels of usage displayed in this area;

- Residents aged 40 to 64 were more likely to be very satisfied with the Suter Art gallery (29%);
 - Residents aged 25 to 39 and male residents were more likely to give this a neutral rating (38% and 31% respectively of those responding).
- 5.8. In the past year there were 15 Suter organised exhibitions, of which nine were curated in house. These exhibitions included two versions of the Jane Evans Commemorative Survey exhibition and two NSAS (Nelson Suter Art Society) Spring and Autumn exhibitions. There was one collaborative exhibition with the Nelson Arts Festival, and there were six touring exhibitions.
- 5.9. The proposed redevelopment is expected to contribute to an increase in visitor numbers as the refurbished facility includes an extra gallery and a dedicated education room, likely to increase the Suter's appeal as a destination. Targets and measures will continue to be reviewed annually in the Statement of Intent process and will be subject to significant change during the redevelopment period.

Collections

- 5.10. The size of the collection (currently around 1,000 works) and the rate of its growth (currently around 15 artworks per year) has implications for storage/operating costs of the facility. The collection policy was reviewed in 2012. The most recent valuation of The Suter collection calculates its worth at \$7 million, out of The Suter's \$9.8 million capital value, and this value continues to appreciate.
- 5.11. The storage facilities have been only 80-90% compliant in collection store room due to the HVAC (heating, ventilation and air conditioning) systems not functioning optimally. Galleries presently do not meet the standards in summer months. These factors will be addressed in the redevelopment.

Financial Issues

- 5.12. Nelson City Council and Tasman District Council provide annual operational funding to The Suter. In 2014/15 the cost to rates of the Suter is \$726,516 to be adjusted during closure of the facility for redevelopment. Costs are budgeted to lower to \$506,000 in 15/16 as no maintenance is required during closure. In 2016/17 onwards a set amount will be provided by Council, allowing for increases by inflation. Tasman District Council has budgeted a grant of \$87,813 in 14/15 to The Suter.
- 5.13. Council do not currently fund the Suter depreciation and the Suter therefore runs a deficit after depreciation. Council could consider rate funding the equivalent of the depreciation charge on the new Suter building and provide half that amount in a renewals reserve (held within council) for the Suter to access as needed and the other half would be used to repay the Council debt.
- 5.14. Using an average asset life of 50 years, Council will rate fund an additional \$240,000 per annum (\$12m / 50 years). Once the project is complete and the assets are recorded on the Suter's fixed asset register, these numbers will be

finalised as the final costings and accounting life of the assets will determine the quantum Council will rate fund.

Issues/Future Work

- 5.15. The major work involving the Suter is the redevelopment. Building work started in January 2015 with an expected re-opening date of October 2016. A temporary facility opened with small gallery, store café and staff facilities in February 2015 in Halifax Street.

6. General Infrastructure

Arts Policy 2010

- 6.1. Council will consider accessibility in the design and management of venues and in how events are planned so that the arts are accessible to the community.
- 6.2. Council will continue to prioritise art in its facilities and services and will actively collaborate with partners to ensure adequate resourcing for the arts in Nelson.
- 6.3. As Council facilities are developed or renovated their potential to provide spaces for arts activities will be considered and catered for in the design.
- 6.4. Council will explore formalising relationships with some key independent arts facilities to ensure sustainable services for the community.

The Activity

- 6.5. Council owns and supports several venues for a range of arts activities in the community. Seismic considerations have led to, the closure of some key buildings where arts occur including the Suter, the Trafalgar Centre and NSOM. The Suter is scheduled to reopen in October 2016. The Trafalgar Centre is to be re-opened after structural work is completed by June 2016. NSOM is closed until strengthening work is complete.
- 6.6. Activities including the community run Arts Expo have been successfully relocated to the Saxton Pavilion. It has not yet been determined where the Expo will be held in future as this depends on venue availability and options for future years.
- 6.7. The Refinery Gallery, a Council owned building is being managed by Arts Council Nelson who have been allocated \$30,000 in each of 2015/16 and 2016/17 years to develop the Refinery as a community art space. The gallery will host the Nelson Suter Art Society exhibitions during the two year closure period of the Suter.
- 6.8. Closures create pressure on other facilities such as Founders Heritage Park. Community halls are possible venues and Council owns three community halls available to the public: Stoke, Trafalgar Street and Wakapuaka.
- 6.9. All others where Council owns land or building are leases for exclusive use; and managed by the various organisations such as Community Art Works and The Refinery Gallery.
- 6.10. Council owned/managed facilities such as Founders Heritage Park, Heritage Houses and Libraries may play a stronger role for community arts activities in future for workshops, tuition space, and storage.
- 6.11. Non-Council owned/managed sites with potential capacity for more arts activities include St John's Church, NMIT, the Rutherford Hotel, Fairfield House, The Freehouse, The Boathouse, Annesbrook Church and the Nelson Provincial Museum.

Future Work

- 6.12. \$25,000 is allocated to support a review and update of the material previously prepared for a performing arts centre in Nelson in 2017/18.
- 6.13. The ownership and management of local performing arts venues, including but not limited to the Theatre Royal, is to be included in the work to be undertaken by Council officers on venue management and marketing.

7. Public Art

7.1. Arts Strategy and Policy¹⁰

- Selection of sites for public art on Council land will be guided by four set criteria (visibility, significance, security, natural values).
- All Council capital works will include art where appropriate and affordable.
- Selection of arts consultants and commissioning of art works will follow set criteria (artistic merit, accessibility, robustness, relationship to site, cost).
- Gifts of art will be assessed against set criteria (Council approval, policy objectives, maintenance costs, location, ownership).
- Council retains the right to decommission any of the art in its collection and to relocate, sell, gift or otherwise dispose of it.
- Council will seek opportunities to celebrate Nelson's Māori identity, history and cultural heritage in public art and to collaborate with Māori in this process.

The Activity

- 7.2. Council owned public artworks are listed in Appendix 1 of this document. Council's public art includes mosaics, murals, sculptures and functional art works (such as railings or panels). Of the 64 artworks owned by Council listed in Appendix 1, 55 were by artists of the Nelson Region, 4 were overseas artists and the rest of them were from other parts of New Zealand. A focus on using local artists has been identified as a priority.
- 7.3. Two large gateway sculptures have been funded under Council's Art Fund and located in priority sites; smaller art works have been included as part of capital works projects.
- 7.4. Murals and street art are increasing in Nelson although their lifespan can be variable as it is dependent on the life of the structure it is attached to. "Riverside Murals" an external gallery of murals in different styles on the Maitai Walkway was completed in 2015. Five murals on Council owned properties were funded from the 2013/13 Annual Plan and three murals on privately owned buildings, plaques and a map were funded in partnership with the Canterbury Community Trust.
- 7.5. Staff resource for Arts Strategy implementation projects is presently 0.2 FTE. Council has appointed the Arts Council Nelson to help deliver outcomes from the Art Fund. The focus is on art within the CBD and opportunities for match funding. Selected sites will be approved the Mayor and Chair of the Community Services Committee and nature of project concepts will be reported to Community Services Committee for approval. The Art Selection Panel seeks independent arts advice as part of the process of the final selection of works to be commissioned from the fund. Iwi representation in the process is being

¹⁰ Arts Policy 2010, appendix 1, appendix 4

sought. Two works in central Nelson are proposed for development in 2015/2016. Council has made \$75,000 available for funding artworks per annum.

- 7.6. Art gifted to the City is subject to conditions laid down in the Arts Policy and can present challenges for Council regarding suitability and ongoing maintenance costs. The Nelson Sculpture Trust has expressed interest in developing and managing art projects for both Tasman and Nelson councils since 2009 but to date none have come to fruition.
- 7.7. Focus groups during the development of the Art Strategy raised concern about artists being adequately paid for their skills. If work is done voluntarily by regional/local artists and managed with minimal staff oversight it could save money, but result in less control of the quality and style of the art works, and public debate about site appropriate works. The Arts Policy sets out clear guidelines for art gifts to assist Council when faced with these decisions.
- 7.8. An appeal led by private individuals to fund an international artist (ROA) to paint images on commercially owned blank walls in the city saw \$10,000 raised from private donors, and this (now public) art work appear quickly with no input from Council.
- 7.9. Work with community partners to produce art works in local areas can arise from the Creative Communities Local Funding Scheme. These works usually enhance Council owned parks and reserves. This assistance is small and funded through the Arts Activity budget and allocation of staff time. Project Butterfly, a memorial mosaic pathway at Fairfield Park, which won the Supreme Trust Power Community award, is an example of a successful partnership.
- 7.10. CHORUS have agreed to fund art installations on their cabinets where staff can assist with running the process to select artists. Five cabinets will be painted in 2015. CHORUS is the telecommunications company that ran the popular Gigatown competition, through which Nelson won the installation of two street murals by a internationally recognised street artist.
- 7.11. Highlighting Nelson's public art supports the image of Nelson as an arts centre. Acknowledging artists and the story of the art work increases understanding and appreciation of art within Nelson. Referencing on plaques, information panels, art walks and PROW stories which link to the Top of the South maps supports this Arts Strategy objective.
- 7.12. Creation of Council art walks to date has been focused on Wakefield Quay where a large cluster of art works are within easy walking distance. Other walks have raised awareness of existing public art in the CBD and the development of street art, and art collections within Council facilities.

Issues

Art Sites

- 7.13. Council owns a number of artworks and has worked to strategically locate works on priority sites since adoption of the Arts Policy in 2010. At present the art fund spending is limited to art works on these sites. The Arts Council Nelson will

suggest CBD sites during 2014/15 that the Mayor and Chair of Community services will approve and prioritise sites.

Art in Capital Works

- 7.14. More work is needed to embed the processes to ensure this Arts Policy objective is realised through consideration during the planning process, adequate funding budgeted and sufficient staff time allocated.

Youth Art

- 7.15. An amendment to the Arts Policy established the Council approach to management of graffiti and urban art after a rise in interest in 2010. As a result of lobbying for youth art visibility by Nelson Youth Council for many years, several youth art projects have been completed. A mural under Collingwood Bridge was a positive exercise both for participants and the public. The Tahuna youth park has recently been added to with postcard style murals, a project involving the Nelson Youth Council. Two urban art boards, painted by schools and youth groups studying urban art, have been installed at the Neale Park skate park. These urban art boards will be replaced at regular intervals to encourage youth art and opinions.

Maori Art

- 7.16. Council policy is to acknowledge the presence of iwi in the rohe (area) and to share information about Maori heritage and arts as an integral part of the local identity. Arts activity can promote and foster a better understanding of Maori culture by seeking opportunities for Maori artworks within public spaces, using Te Reo Maori in art signage and through arts funding partnerships.
- 7.17. Since supporting Pou whenua at Founders Heritage Park and the Wahoroa at Anzac Park, no major Maori artwork initiatives have been proposed by partners or supported by Council funds. In 2025 Nelson will host the National Kapa Haka Competitions, an event which generally attracts over 30,000 visitors to the host city. It would be desirable to have more Maori artworks in place by this year in particular, but also generally to better reflect the unique cultural identity of the region. An artist brief for the waka landing site is to be prepared with iwi input during 2015/2016.

Satisfaction Levels

- 7.18. Finding the balance between excellence, variety and range of public art called for by the public in consultation for the Regional Arts Strategy will always be challenging. A consistent theme in the consultation for the Strategy was the need for Nelson's public spaces to better reflect its reputation as an arts destination. An indication of the interest in the arts is the depth of reaction in the media to any new public and private art works in Nelson.

Future Work

- Develop 2 concepts approved by Art Selection Panel in June 2015 to possible commission by Capital Projects in 2016.

- Work with iwi on a Maori art work, as directed by the Art Selection Panel, and call for EOI for the waka landing site in 2015 with aim to develop 2016.
- Work with Arts Council Nelson on community projects and management of the Art Fund.
- Support the bid by Te Tau Ihu o Te Waka a Maui Maori Culture Council to host the Te Matatini Kapa Haka Competitions in 2025 and to consider an appropriate level of support during development of the Long Term Plan 2018-2028.
- Support art inclusion in capital projects.
- Continue support of Creative Communities Local Funding Scheme for local projects.

8. Arts Partnerships

Art Policy

- 8.1. Council will explore formalising relationships with some key independent arts facilities to ensure sustainable services for the community;
- 8.2. Council will contribute to the marketing of the arts through funding appropriate delivery agencies;
- 8.3. Council will continue to support the development of arts events including through the Nelson Events Strategy;
- 8.4. Opportunities will be sought to involve communities in local artwork development.

Creative New Zealand (CNZ)

- 8.5. CNZ funds and contracts local authorities to deliver support to local arts initiatives through the Creative Communities Local Funding Scheme. Grants funding available in 2014 was increased to \$38,505 over two rounds. The focus is currently on youth activities and increasing community participation. Staff input to the assessment committee gives an oversight of the health of the arts sector.
- 8.6. CNZ also provides research on the Arts in New Zealand and training through a range of subsidised workshops and conferences.
- 8.7. CNZ has funded the Nelson Arts Festival in the range of \$30,000 - \$60,000 each year since it began.

Arts Council Nelson

- 8.8. Arts Council Nelson is funded by Creative New Zealand and Nelson City Council. In 2014/25 Council support was increased to \$70,000.
- 8.9. Arts Council Nelson promotes, initiates and supports activities that strengthen the artistic and cultural life of the local community. Services include providing regular information such as the monthly arts events calendars (events, exhibitions and opportunities). It is Council's main link to involve communities in local artwork development. Arts Council Nelson co-ordinates a range of arts events with the goal of raising standards while encouraging community participation in the arts. They mentor fledgling art groups and apply for funds. Arts Council Nelson have been allocated \$30,000 in each of 2015/16 and 2016/17 to manage the Refinery and develop it as a community arts space. The first event hosted and supported was a sold out Fringe Festival created by Body in Space.
- 8.10. From 2014/15 the administration of the Councils Art Fund will be managed by the Arts Council Nelson.

Nelson Regional Economic Development Agency (EDA)

- 8.11. The EDA is the lead agency for the management and implementation of the Nelson Events Strategy through the Nelson Events Marketing and Development Programme. The programme is funded by the Council and the level of funding

made available each year through EDA varies. For the 2015/16 year only, the Events Fund criteria will be relaxed to allow support to be given to community events that might have previously been supported by Community Assistance grants.

- 8.12. The Programme is overseen by the Events Management Committee, comprising representatives from the Nelson City Council, Nelson Regional Economic Development Agency and Nelson Tasman Tourism. The objective of the Nelson Events Strategy is to stimulate Nelson City's economy by bringing new spending through visitors coming to Nelson for distinct events in the shoulder and off season (winter). Although the fund has a wide focus and is not just for arts events it has helped a number of significant arts events or events with an arts component such as:
- The Arts Expo 2012 – produced by The Regional Arts Development Initiative (RADi), received \$24,950 in the 2012/2013 year;
 - Nelson Winter Festival - a well established musical festival at Nelson School of Music received \$20,000 in 2011/2012 year;
 - Oi You - an Urban Art exhibition at Founders that attracted 15,000 visitors in 2012, received \$35,000 in the 2011/2012 year;

The Regional Arts Development Initiative (RADI)

- 8.13. The Regional Arts Development Initiative (RADI) publishes the regional arts guide, and in 2014 will produce the 20th edition. RADI initiated the Arts Expo in 2011 to offer an event where local artists can pay to sell their art. This type of art 'trade show' is popular in other regions, for example The Affordable Art Expo in Wellington; some argue this is at the expense of the local galleries who pay overheads all year to also sell art. Some non-local art work is included.
- 8.14. In 2014, while the Trafalgar Centre is closed the event was held at Saxton Pavilion and the event was jointly marketed nationally with Light Nelson and the Nelson School of Music Winter festival. A marked increase in attendances and sales, many to non-local buyers, occurred with many artists selling all their available works.
- 8.15. Light Nelson has been recognised as an important community event for Nelson and is well supported by both locals and visitors to the city. Funding of \$150,000 over each two year period for base/partnership funding has been confirmed to provide the opportunity for Light Nelson to lever additional funding. This will be funded from the Events Fund budget.

Nelson Marlborough Institute of Technology

- 8.16. Nelson Marlborough Institute of Technology (NMIT) strongly supports creative industries education in a recently constructed purpose built Arts and Media building. It offers the Bachelor of Arts and Media, Diploma and Certificate of Arts and Media (also specialising in Contemporary Music), Certificate in Maori Visual Arts; Diploma in Digital design and photography; Diploma in Writing for Creative Industries; and a Diploma in Interior Design.

Community Artworks and Other Specialty Groups

- 8.17. Arts Access Aotearoa promotes Community Artworks (CAW) as a good example of an organisation doing excellent work with both the disability and justice sectors.

Nelson School of Music

- 8.18. NSOM is the oldest independent music school in New Zealand and it has more than 60,000 visitors annually. The building is registered as a Category I Historic Place by the New Zealand Historic Places Trust. It has a capital value of \$2.4 million.
- 8.19. NSOM is a Charitable Trust, governed by a Board of Trustees. It provides musical education, performance/event spaces for hire, practice rooms for musicians and a resource centre of musical scores and books. The School of Music has produced a Winter Music Festival each year since 1994. It houses the Nelson Symphony Orchestra, Greenhills Orchestra, Schola Musica, Nelson Civic Choir and the Nelson Male Voice Choir.
- 8.20. The auditorium closed at the end of 2013 for an unspecified period of time until earthquake strengthening could be addressed; since 2014 the administration staff and tuition and rehearsal space has been relocated into the Rainey Building while redevelopment occurs.
- 8.21. NSOM has received a grant commitment of \$850,000 from the Canterbury Community Trust for earthquake strengthening work in future. Council has indicated its commitment to supporting the NSOM as it progresses its redevelopment project.
- 8.22. Council has budgeted \$3,000,000 to support earthquake strengthening and refurbishment works, which will be matched by funding from the School of Music as they continue to work on plans for the redevelopment.

The Theatre Royal

- 8.23. The Theatre Royal underwent a significant upgrade and refurbishment project, re-opening in May 2010. The land and building now has a capital value of \$7.1 million and has been registered as a Category I Historic Place. It has a box office licence holder with Ticket Direct and is a well equipped facility for performing arts events particularly while the Trafalgar Centre, NSOM auditorium and the Suter theatres are closed over the next two years. It has a capacity of 340, and is one of the busiest proscenium arch style theatre in New Zealand.
- 8.24. In the 2013/14 year the theatre was booked for 274 performance days (75% occupancy). Attendance by ticket buyers was around 45,000 with a further 20,000 using the facility for conferences, meetings, rehearsals and other purposes
- 8.25. In a 2011 Residents' Survey 44% of Nelson residents had used or visited the theatre since it had reopened and 93% of those respondents who had visited the theatre since its refurbishment were satisfied or very satisfied with the venue. In 2014 the Theatre Royal has a following of 2000 on social media, and 3000 receiving newsletters, with feedback indicating hi satisfaction rates

- 8.26. The Theatre Royal incurred building cost increases during the restoration period and as a consequence has continued to experience financial difficulties despite high use rates. Operational funding in 2014/15 is \$220,000 to assist this key community asset.

9. Asset Systems and Finances

Financial Forecast

- 9.1. The ten-year financial forecasts (2015-25) for the arts activities are shown in section 9.25 of this plan where the tables outline the funding required over the next 10 years to implement the recommended work in this Activity Management Plan. Projections are shown in dollar values current as at 1 July 2014. Depreciation is shown in the financial forecast as it is an accounting requirement to depreciate assets.

Arts Assets

Building Facilities

- 9.2. This building asset is owned by Nelson City Council and classed as a community property and covered in the Draft Property & Facilities Asset Management Plan.

Facility	Description	Ownership	Management
Refinery Art Gallery	Converted historic building. Contains gallery, shop and office space. Sub tenant is Arts Council Nelson. Location – 39 Halifax St	Nelson City Council	Building management under review.

- 9.3. The following building assets are owned by an entity independent of the Nelson City Council, so Council does not maintain any specific information relating to these assets.

Facility	Description	Ownership	Management
Suter Art Gallery	Purpose built art gallery. Category II Heritage New Zealand classification. Contains galleries, shop, theatre, café, art storage, art library and archives. Location – adjoining Queens Gardens off	Nelson City Council as defined by the Suter Art Gallery Governance Act 2008.	Council Controlled organisation (CCO) with Trust operation and management.
Theatre Royal	Purpose built theatre for performing arts. Category I Heritage New Zealand classification. Contains theatre auditorium, rehearsal spaces, ticket office, bar and entry area, storage, . Location – 78 Rutherford Street	Nelson Historic Theatre Trust	An independent, not for profit, charitable trust is supported by Council by an operations grant in exchange for community use

Facility	Description	Ownership	Management
Nelson School of Music	Purpose built auditorium. Category I Historic Places classification. Contains Auditorium, administration area, library, rehearsal spaces, storage. Location 48 Nile Street	Nelson School of Music Trust	An independent, not for profit, charitable trust is supported by Council through an operations grant in exchange for community arts activity support.

Artwork Assets

- 9.4. The art work assets are recorded in the Council’s Hansen asset management system and the information is maintained as part of other asset operations, namely parks and roading services, based on the location of the assets. Definitions of subsets of arts are included in this system.
- 9.5. An art work is defined as a piece of art commissioned by, or gifted to Council and created by a named artist.
- 9.6. A detailed list of the artwork assets and their location, type, date of installation, artist and artists domicile at time of commission is provided in Appendix 1.

Category Type	Number
Sculpture (includes relief panesls/carvings)	34
Mural	17
Mosaics	4
Functional	9
TOTAL	64

- 9.7. Items such as fountains, memorials, landscape and ornamental items are not covered by this plan as they have been created by an architect, mass produced or by an unknown creator.
- 9.8. Artworks listed within the Civic collection and held within council properties, including paintings, ornaments and civic gifts are not recorded here.

Contracts and Maintenance

- 9.9. Maintenance or servicing requirements for the arts assets are minimal, as they are commissioned to be relatively low maintenance structures.
- 9.10. Artworks located on parks, are inspected regularly, together with other furniture and structures and any minor damage or simple repairs is actioned by the contractor. For more significant damage or repairs, the issue will be reported to Council staff for review and action.
- 9.11. Artworks included on road assets are not included in any formal maintenance inspections, however contract or council staff will observe and report any damage as part of their other road asset maintenance and inspection duties.

Maintenance

- 9.12. There is no documented maintenance programme in place for the artwork assets other than listing the condition of the asset on Hansen Asset Register.
- 9.13. Murals are anti-graffiti coated when commissioned so the only cyclical maintenance task currently being undertaken is washing the work and this is simply scheduled individually as needed.
- 9.14. A high proportion of artworks are connected to buildings and their care is written into the building maintenance contract.
- 9.15. A cyclic maintenance programme needs to be established to cover regular cleaning, repainting/staining where required and other works that may be identified as part of the condition assessment. The planned maintenance programme should be reviewed and updated every three to five years based on condition inspections, maintenance trends and risk assessments.

Street Art

- 9.16. A specific operation is required relating to "street art", which is unofficial art work pasted or painted onto buildings or other structures. Guidance relating to dealing with street art is provided the Arts Policy.
- 9.17. The system involves Council staff assessing the "artwork" and determining if it has sufficient artist merit to remain in place. However, any approved street art is still regarded as temporary and will be removed when it deteriorates.
- 9.18. The Neale Park Skate Park urban art boards are to be replaced immediately by boards that are currently in storage if offensive material is put on them. They will be changed every six months using recycled boards organised by the Arts & Heritage Adviser and created by participating schools involved in the project. Plaques on the boards will be reused on replacement boards.

Service Standards

- 9.19. No service standards have been defined for the artworks and they are not considered necessary at this stage.

Condition Assessment

- 9.20. An informal condition assessment of the artworks has been undertaken based on age of asset, history of any damage, and likely maintenance requirements.

Renewals, Capital and Disposal

- 9.21. No renewal programme has been established for the artworks and it is not considered useful for managing this asset group due to the artistic and one-off nature of most assets. Murals will be programmed for renewal as appropriate.
- 9.22. For the assets that are identified as approaching the end of their life through the condition assessment and maintenance programme, they will be identified for removal and disposal.
- 9.23. Their potential replacement will be considered as part of the process and budget for new art works. An annual capital budget is provided for the ongoing purchase

of new art works. The Arts Policy and the Regional Arts Strategy guide the provision and development of artworks.

Risk Management

- 9.24. The only risks related to the artworks are a low risk of personal safety in the event of assets falling over or structurally failing and injuring members of the public.
- 9.25. This risk is identified and managed as part of the parks risk register schedule and management processes.

Valuation and Depreciation

- 9.26. Council artworks are generally covered by undeclared items insurance cover.
- 9.27. The value of 22 heritage monuments, 7 Japanese ornaments and 6 sculptures is listed at \$564,700. This is only a small proportion of the total range of public art, civic collection and parks landscaping items. No depreciation is being applied to the artworks partly due to the difficulty of assessing effective lives and replacement cost, and also as direct replacement of the assets is not practical or desirable.

Assumptions and Sensitivity Analysis

- 9.28. The following basic assumptions have been made in preparing the 10 year cash flow forecasts:
 - All expenditure is stated in dollar values as at 1 July 2014 with no allowance made for inflation over the planning period;
 - Maintenance projections are based largely on historical unit costs and levels of expenditure;
 - Significant increases in the cash flow may result from more detailed evaluation of asset requirements;
 - Council will continue to be involved in providing community services.

Funding Strategy

- 9.29. Council's overall funding strategy is contained in its Funding Policy within the Long Term Plan. The degree to which Council is willing to fund activities is based on a number of principles as follows:

Beneficiary pays	Those who directly benefit should pay to a larger degree.
Public Good	Where there is overall public benefit Council should pay to a greater degree.
Intergenerational Equity	Council should recover costs for the provision of services from the generation that receives the benefit of each service or activity.
Exacerbator Pays	Where costs are incurred due to the negative effects of people's actions (or inaction) then these people should pay.

Ten Year Financial Projections

9.30. Projections by activity

Managing Arts	2014/15 Actual	2015/16 Estimate	2016/17 Estimate	2017/18 Estimate	2018/19 Estimate	2019/20 Estimate	2020/21 Estimate	2021/22 Estimate	2022/23 Estimate	2023/24 Estimate	2024/25 Estimate
Operations and Maintenance											
Arts Policy Advice		5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000
Festival Delivery Options	12,504										
Artworks Maintenance		3,200	3,700	4,200	4,700	5,200	5,700	6,200	6,700	7,200	7,200
Condition Assessments		5,315	5,315	5,315	5,315	5,315	5,315	5,315	5,315	5,315	5,315
Art Strategy Implementation	27,378	31,456	31,456	31,456	31,456	31,456	31,456	31,456	31,456	31,456	31,456
Financial											
Depreciation	8,807	13,407	13,407	13,407	13,407	13,407	13,407	13,407	13,407	13,407	13,407
Capital Expenditure											
Art Works Programme	29,797	175,000	75,000	75,000	75,000	75,000	75,000	75,000	75,000	75,000	75,000
Maitai Murals	48,811										
Washington Valley Artwork	9,998										
Community Liaison: Grants	2014/15 Actual	2015/16 Estimate	2016/17 Estimate	2017/18 Estimate	2018/19 Estimate	2019/20 Estimate	2020/21 Estimate	2021/22 Estimate	2022/23 Estimate	2023/24 Estimate	2024/25 Estimate
Grant: Arts Council	63,000	70,000	70,000	70,000	70,000	70,000	70,000	70,000	70,000	70,000	70,000
Grant: Refinery Art Gallery	24,345	30,000	30,000								
Regional Community Facilities	2014/15 Actual	2015/16 Estimate	2016/17 Estimate	2017/18 Estimate	2018/19 Estimate	2019/20 Estimate	2020/21 Estimate	2021/22 Estimate	2022/23 Estimate	2023/24 Estimate	2024/25 Estimate
Performing Arts Centre Review				25,000							
Festivals	2014/15 Actual	2015/16 Estimate	2016/17 Estimate	2017/18 Estimate	2018/19 Estimate	2019/20 Estimate	2020/21 Estimate	2021/22 Estimate	2022/23 Estimate	2023/24 Estimate	2024/25 Estimate
Income											
External Revenue	458,592	493,000	418,000	121,000	46,000	121,000	46,000	121,000	46,000	121,000	46,000
Operations and Maintenance											
Bank Fees and Resource Consent	3,302	11,197	11,197	11,197	11,197	11,197	11,197	11,197	11,197	11,197	11,197
Festivals Governance Structure		15,000									
Arts Festival Grant				503,312	503,312	503,312	503,312	503,312	503,312	503,312	503,312

Broadgreen /Isel Festival	7,922	8,900	8,900	8,900	8,900	8,900	8,900	8,900	8,900	8,900	8,900
Youth Events	31,400	30,000	30,000	30,000	30,000	30,000	30,000	30,000	30,000	30,000	30,000
Arts Festival Programme	594,921	585,641	585,641								
Arts Festival Following Year	14,939										
New Years Eve Event	45,968	53,500	53,500	53,500	53,500	53,500	53,500	53,500	53,500	53,500	53,500
Opera in the Park	397	240,000		240,000		240,000		240,000		240,000	
Summer Festival	110,313	99,800	99,800	99,800	99,800	99,800	99,800	99,800	99,800	99,800	99,800
Economic Development	2014/15 Actual	2015/16 Estimate	2016/17 Estimate	2017/18 Estimate	2018/19 Estimate	2019/20 Estimate	2020/21 Estimate	2021/22 Estimate	2022/23 Estimate	2023/24 Estimate	2024/25 Estimate
Grant: Light Nelson		100,000	50,000	100,000	50,000	100,000	50,000	100,000	50,000	100,000	50,000
Events Contestable Fund	350,000	334,666	384,666	334,666	384,666	334,666	384,666	334,666	384,666	334,666	384,666
Bishop Suter Art Gallery	2014/15 Actual	2015/16 Estimate	2016/17 Estimate	2017/18 Estimate	2018/19 Estimate	2019/20 Estimate	2020/21 Estimate	2021/22 Estimate	2022/23 Estimate	2023/24 Estimate	2024/25 Estimate
Operations and Maintenance											
Operating Grant	477,839	485,481	485,481	485,481	485,481	485,481	485,481	485,481	485,481	485,481	485,481
Acquisition Fundraising	5,000										
Maintenance Grant	104,039			105,703	105,703	105,703	105,703	105,703	105,703	105,703	105,703
Suter Redevelopment	1,899,839	2,403,288									
School of Music	2014/15 Actual	2015/16 Estimate	2016/17 Estimate	2017/18 Estimate	2018/19 Estimate	2019/20 Estimate	2020/21 Estimate	2021/22 Estimate	2022/23 Estimate	2023/24 Estimate	2024/25 Estimate
Income											
NSOM Contribution Earthquake Strengthening	86,309										
Operations and Maintenance											
Operating Grant	80,000	85,000	85,000	120,000	120,000	120,000	120,000	120,000	120,000	120,000	120,000
Other Organisation compensation grants	6,950										
Earthquake Strengthening	281,767	1,500,000	1,500,000								
Theatre Royal	2014/15 Actual	2015/16 Estimate	2016/17 "Estimate"	2017/18 Estimate	2018/19 Estimate	2019/20 Estimate	2020/21 Estimate	2021/22 Estimate	2022/23 Estimate	2023/24 Estimate	2024/25 Estimate
Operations and Maintenance											
Operating Grant	115,142	117,100	117,100	117,100	117,100	117,100	117,100	117,100	117,100	117,100	117,100
Community Use Subsidy	104,858	106,536	106,536	106,536	106,536	106,536	106,536	106,536	106,536	106,536	106,536

Theatre Royal	2013/14 Actual	2014/15 Budget	2015/16 Estimate	2016/17 Estimate	2017/18 Estimate	2018/19 Estimate	2019/20 Estimate	2020/21 Estimate	2021/22 Estimate	2022/23 Estimate	2023/24 Estimate	2024/25 Estimate
Income												
External Revenue		35,955	73,015	73,015	73,015	73,015	73,015	73,015	73,015	73,015	73,015	73,015
Operations and Maintenance												
Building Maintenance		79,699	164,451	164,451	164,451	164,451	164,451	164,451	164,451	164,451	164,451	164,451
Operating Grant	62,500	115,142										
Water and Insurance		22,848	22,848	22,848	22,848	22,848	22,848	22,848	22,848	22,848	22,848	22,848
Professional Advice on Acquisition	12,800											
Community use Subsidy	102,400	104,858	107,375	107,375	107,375	107,375	107,375	107,375	107,375	107,375	107,375	107,375
Financial												
Depreciation		61,200	122,328	122,328	122,328	122,328	122,328	122,328	122,328	122,328	122,328	122,328
Capital Expenditure												
Land		680,000										
Building	11,867	6,127,317										

10. Appendices

Appendix 1

Arts List

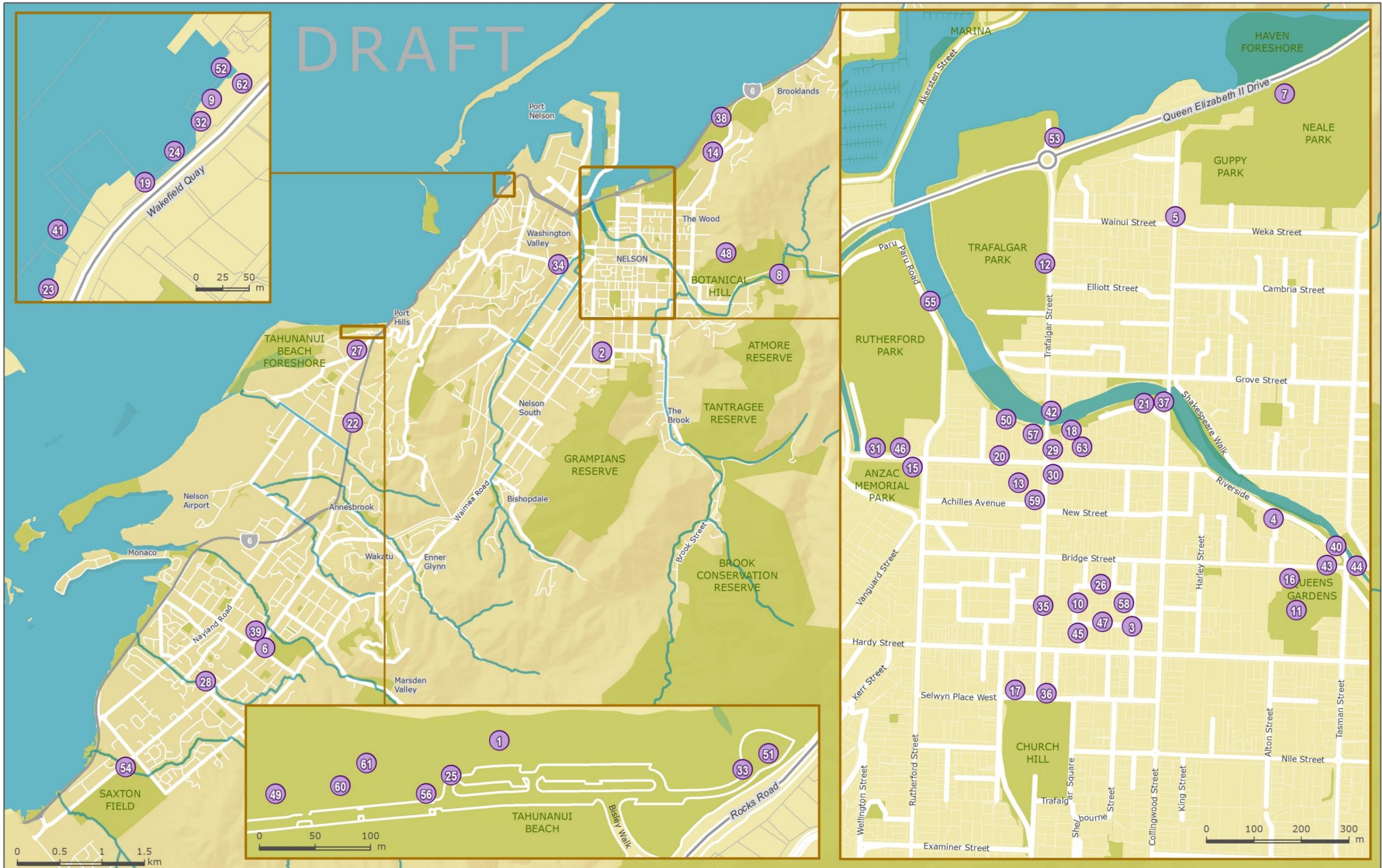
Council owns a range of public artworks largely done by local artists from the Nelson region. Domicile means domicile of the artist at time work was commissioned and Local is Nelson Tasman Region. Commission means Council had control over the choice of artist used and paid the full cost of the item.

Map Number	Nelson Art work	First Name	Surname	Neighbourhood	Type	Date installed	Condition	Gift or Commission	Domicile
1	Love Mosaic	Tejas	Arn	TAHUNA	MOSAIC	2014	excellent	C	L
2	Project Butterfly	Tejas	Arn	Fairfield park MOSAIC	MOSAIC	2014	excellent	gift	L
3	Alma Lane Mosaic	Tejas	Arn	CBD	MOSAIC	2005	average	C	Y
4	Mural	Kathaleen	Bartha	MAITAI	MURAL	2014	excellent	gift	L
5	Pump & Jump	Janet	Bathgate	CBD	MURAL	2010	excellent	C	L
6	"Balls"	Janet	Bathgate	PARK	SCULPT	2010	excellent	C	L
7	"Air"	Janet	Bathgate	PARK	SCULPT	2011	excellent	C	L
8	"Skids"	Janet	Bathgate	PARK	SCULPT	2009	excellent	C	L
9	Obelisk	Janet	Bathgate	QUAY	SCULPT	2014	excellent	C	L
10	Pukeko's Escape Mural	Karen	Berge	CBD	MURAL	2013	excellent	gift	L
11	cupid fountain	Johann	Blecher	PARK	SCULPT	1894	average	C	O
12	Dancing figures	Harriette	Blount	CBD	MURAL	1999	average	C	L
13	Civic House lobby Mural	Hugh	Briggs	CBD	MURAL	2001	good	unknown	Unknown
n/a	Hub Mosaic	Valeska	Campion	CBD	MOSAIC	1998	removed	unknown	L
14	Pou whenua at Founders x2	Mark	Davis	Founders Park	SCULPT	2010	good	C	L
15	Waharoa	Mark	Davis	Anzac Park	SCULPT	2011	good	C	L
16	Sentinel	Dominique	De Borrekens	CBD	SCULPT	1998	average	C	L
17	Bust of Eelco Boswijk	Siene	de Vries	CBD	SCULPT	2014	excellent	gift	NZ
18	Sail Boats at River Mouth	Rick	Edmonds	MAITAI	MURAL	2014	excellent	gift	L
19	Aotearoa Mural	Chris	Finlayson	QUAY	MURAL	1984, then repainted by artist 2009	excellent	C	L
20	Knowledge Mural	Chris	Finlayson	CBD	MURAL	2014	good	C	L
21	Flow	Chris	Finlayson	MAITAI	MURAL	2013	excellent	gift	L

Map Number	Nelson Art work	First Name	Surname	Neighbourhood	Type	Date installed	Condition	Gift or Commission	Domicile
22	Peace Mural	Chris	Finlayson	TAHUNA	MURAL	1980's	average	gift	L
23	Cutout panels sea creature themes	Brian	Flintoff	QUAY	FUNC	2014	excellent	C	L
24	Spyhole	Darryl	Frost	QUAY	SCULPT	2006	excellent	C	L
25	Freddies Front Door	Darryl	Frost	TAHUNA	SCULPT	2010	excellent	C	L
26	Abstract Murals x 3	Karin	Fruhauf	CBD	MURAL	2014	excellent	gift	L
27	Treasure Box	Lloyd	Hardwood	TAHUNA	MURAL	2011	good	C	L
28	Arrival & Beginning Wooden Sculpture	Michael	Hindmarsh	STOKE	SCULPT	2003	good	C	L
29	Seat	Michael	Hindmarsh	CBD	FUNC	2005	good	C	L
30	Vessel	Gavin	Hitchings	CBD	SCULPT	2005	good	C	L
31	Steel decorative gates	Ducan	Leask	CBD	FUNC	unknown	excellent	gift	L
32	Quintessence	Jim	Mackay	QUAY	SCULPT	2006	excellent	gift	L
33	Change of Tack - Sails sculpture	Michael	MacMillan	TAHUNA	SCULPT	2009	good	gift	L
34	Pioneer Park MOSAIC	Maria	Middlebrook Wells	PARK	MURAL	unknown	good	C	L
35	The Southern Cross	Bruce	Mitchell	CBD	SCULPT	1992	good	C	L
36	Battle of Trafalgar	Bruce	Mitchell	CBD	SCULPT	2005	good	gift	L
37	See the Past Look to the Future	Nelson Youth Council	Nelson Youth Council	MAITAI	MURAL	2013	excellent	gift	L
38	Nau Mai Ki Toku Ahuru Mowai (welcome to my safe home, my sheltered haven)	Juanjo	Novella	CBD	SCULPT	2012	excellent	C	O
39	Oracle	Grant	Palliser	STOKE	SCULPT	1996	excellent	C	L
40	High Flyers	Grant	Palliser	MAITAI	SCULPT	2002	average	gift	L
41	Seafarer's memorial	Grant	Palliser	QUAY	SCULPT	2001	excellent	gift	L
42	Reef knot	Grant	Palliser	MAITAI	SCULPT	2005	excellent	C	L
43	Aratuna Bridge relief - beneath bridge	Grant	Palliser	CBD	SCULPT	2008	good	C	L
44	Aratuna Bridge railing	Grant	Palliser	CBD	FUNC	2008	excellent	C	L
45	Plough Mural	Steve	Pike	CBD	MURAL	2011	good	C	NZ

Map Number	Nelson Art work	First Name	Surname	Neighbourhood	Type	Date installed	Condition	Gift or Commission	Domicile
46	Steel/glass artwork		Refinery arts collective	CBD	FUNC	unknown	good	gift	L
47	MOSAIC	Carleen	Reich-Simko	CBD	SCULPT	2013	excellent	gift	L
48	Wooden chair	Chris	Rendall	PARK	FUNC	2000	good	unknown	L
49	World	Grant	Scott	TAHUNA	SCULPT	2011	excellent	C	L
50	Tapa Cloth	Robert	Siataga-kavanaugh	MAITAI	MURAL	2014	excellent	gift	L
51	Abel Tasman Statue	Anthony	Stones	TAHUNA	SCULPT	2000	excellent	gift	O
52	Early settlers statue	Anthony	Stones	QUAY	SCULPT	2005	excellent	gift	O
53	Dance to the Music of Time	Terry	Stringer	CBD	SCULPT	2012	excellent	C	L
54	Up the Creek without a paddle	Fiona	Sutherland	STOKE	SCULPT	2012	excellent	C	L
55	Sanctuary	Fiona	Sutherland	MAITAI	SCULPT	2014	excellent	C	L
56	Ocean Dreaming	Adrienne	Tait	TAHUNA	SCULPT	2011	good	C	L
57	Jumping Fish	Mark	Thomas	CBD	SCULPT	2014	excellent	gift	L
58	Gates	Mark	Thomas	CBD	FUNC	2013	excellent	gift	L
59	The Cabbage Trees	Jeff	Thompson	CBD	SCULPT	2005	good	C	NZ
60	Portal	Sean	Walker	TAHUNA	SCULPT	2011	excellent	C	L
61	Glass landscape (tile mural on BBQ)	Francis	Woodhead	TAHUNA	FUNC	2011	good	gift	L
62	The Navigator	Tim	Wraight	QUAY	SCULPT	2006	average	gift	L
63	Seven Rivers (pillars at I site)	Tim	Wraight	CBD	FUNC	2005	good	C	L

Appendix 2 – Public Art Map



The map is an approximate representation only and must not be used to determine the location or size of items shown, or to identify legal boundaries. To the extent permitted by law, the Nelson City Council, their employees, agents and contractors will not be liable for any costs, damages or loss suffered as a result of the data or plan, and no warranty of any kind is given as to the accuracy or completeness of the information represented. Nelson City Council information is licensed under a Creative Commons Attribution-NonCommercial 3.0 New Zealand License. Nelson City Council data must not be sold without prior written consent. For more information please contact us. Cadastral information derived from the Land Information New Zealand. CROWN COPYRIGHT RESERVED.

Council Art in Public Places



Legend

- Council Owned Art
Sculptures, Murals and Mosaics



September 2015