

Attachment C

2017 review of advantages/disadvantages of annual Auckland Arts Festival

Potential advantage	Detail as set out in 2014 Business Case	2017 review Green = advantage; Amber = uncertain/further work required; Red = not an advantage
The festival mainly takes place in city centre with some events across region.	The city centre is one of the geographical priority areas in Auckland Plan for development of LTP 2015-25.	<ul style="list-style-type: none"> The festival remains city centre focused. However, over 2016 and 2017 the festival's geographic reach has been extended to include events across the Auckland region: Mangere, Pakuranga, Glen Innes, Parnell, Titirangi, Sandringham, Waiheke Island, Northcote, Otara, and Manukau.
There were high levels of satisfaction with festival events and experience overall.	A 2013 evaluation of the festival showed: <ul style="list-style-type: none"> high levels of satisfaction 81% of audience agreed the festival made them proud of Auckland. 	<ul style="list-style-type: none"> In 2017 audience numbers were 196,000. This was greater than the 2013 audience numbers (180,000) (despite challenging weather). Levels of audience satisfaction were maintained (87% in 2017 compared to 89% in 2013).
The festival provides platform and exposure for smaller arts groups.	Anecdotal evidence was supplied.	The Trust has referred to a number of initiatives. Refer to Trust report at Attachment B.
International evidence supports that most biennial festivals move to annual event eventually.	There are Australian examples to support this.	No further evidence is available, however this appears widely accepted.
An annual event may assist the festival with a more sustainable financial footing long-term and reduce risk profile.	Corporate sponsorship may be more likely with an annual event (PWC 2011).	<ul style="list-style-type: none"> The Trust has maintained existing sponsors and secured some new sponsors e.g. University of Auckland and Sanderson Weir. The Trust commented that there has been an increase in sponsorship-in-kind. This was supported by comments from other arts organisations. The Trust's anticipated growth in cash sponsorship was not achieved. Like others, the Trust is finding this difficult.
	The Trust may be able to better retain skilled and experienced staff.	The Trust believes that the move to an annual festival has enabled it to better attract and retain staff. This has resulted in a more stable organisation.
	The festival may be able to attract a better programme of events.	<ul style="list-style-type: none"> As above, the festival has attracted international acts. The Trust says it is able to attract a stronger programme.
Consultation showed support for festival.	Consultation through draft Annual Plan 2014-15	<ul style="list-style-type: none"> As above, strong attendance at the festival and comments from

	indicated twice as many people (51%) supported annualisation than opposed (23%). 26% were unsure.		<p>other arts organisations indicate support for the festival.</p> <ul style="list-style-type: none"> The festival has maintained high levels of audience satisfaction with the event.
The festival provides balance to other annual events.	Many of Auckland's major annual events are sport focused.		There is no change.
The Trust suggested other advantages that may occur.	There will be opportunities to develop relationships with other Auckland festivals/events.		<p>The Trust has provided examples of collaboration with others. For example:</p> <ul style="list-style-type: none"> working with the Auckland War Memorial Museum to deliver Antarctica the festival co-delivered Whānui alongside community groups working alongside ATEED (not as part of the festival) to assist with programming events as part of the World Masters Games and Lions Tour working alongside the Wellington Festival partnering with local arts organisations, which such organisations confirmed.
	Aucklanders can enjoy shows (and spend their money) in Auckland. PWC feasibility study on annualisation (2011) suggested an annual festival may reduce instances of Aucklanders travelling elsewhere.		While there is no further evidence to support this, the festival has delivered international acts that may otherwise not have been on offer in Auckland.
	It will build local arts talent through the opportunity to showcase local companies' work commissioned by the festival. There were plans for "new work" development.		The Trust has increased the commissioning, development and staging of New Zealand work as part of the festival. (Refer to Report by the Trust, Attachment B.)
	An annual event would provide greater access and exposure to arts and culture with access to a variety of international programming.		<ul style="list-style-type: none"> The festival has now included a range of international shows from various countries (UK, Russia, Korea, Taiwan). Over 2016-17, artists from more than 22 countries took part in 2017 Festival.
	The Trust provides an education programme to schools and if annualised would commit to develop a full-time education unit with an education programme being part of each Festival.		See above. The Trust will continue this through its "Creative Learning" programme.
	The festival would look to make use of regional venues outside the CBD increasing its geographical reach.		As above, the festival has extended its geographical reach through events across the Auckland region.
	The festival would work with young local Asian artists.		The Trust has brought local Asian artists through its programme. Refer to Attachment B.

Potential Disadvantage	Detail from 2014 Business Case	Review 2017 Green = not a disadvantage; Amber = mitigated but may still be a disadvantage; Red = disadvantage	
There are limited direct economic impacts.			Remains the same. No further evidence available of economic impact.
The festival targets audiences who are already engaged with arts and have the income to attend those events.	<ul style="list-style-type: none"> The community development, arts and culture (CDAC) programming framework set priorities to increase participation of those parts of the community less engaged with arts. Therefore CDAC did not consider that the festival aligned with Auckland Plan priorities 		<ul style="list-style-type: none"> Council staff are supportive of the festival. The Trust has engaged new audiences through: <ul style="list-style-type: none"> a new initiative, the Auckland Diversity Project, Whānui, reached 13,100 people from diverse communities across Auckland working with schools – nearly 6,000 school students and teachers attended events in 2016 and 17 (with tickets being heavily subsidised). A quarter of those attending were from decile 1-2 schools family events at the Domain: in 2016 Carabosse attracted 26,000 people; in 2017 Power Plant attracted 14,000. Growing younger audiences year-on-year through varying and diversifying programming. Thirty-two per cent of those attending the festival in 2016 and 2017 were new audiences.
	<ul style="list-style-type: none"> In particular, there was under-representation of Māori, Pasifika and Asian audiences. 		<ul style="list-style-type: none"> The festival has since included young, local Asian artists as part of the programme. The Trust employed a full-time Māori programme manager. The Māori audience has gone from three per cent to six per cent. The Trust, through its programming, is working with Pasifika artists. There are still improvements that can be made to diversify audiences.
The festival does not contribute to Auckland Plan transformational shifts.	<ul style="list-style-type: none"> An annual festival would not contribute to the Auckland Plan six transformational shifts. The CDAC team at the time did not support due to not engaging parts of the community currently less engaged with the arts. 		<p>Since the 2014 business case, there is stronger evidence that the festival has improved alignment to Auckland Plan priorities.</p> <ul style="list-style-type: none"> As above Arts, Community and Events team are supportive of the festival Comments from other arts organisations include that the annual festival has made the Auckland arts scene more vibrant
An annual festival might displace other arts sector spend.	This was difficult to assess but particular concern was that other regional amenities receiving funding from the Funding Board might be affected.		<ul style="list-style-type: none"> This does not appear to have occurred. Other arts organisations were supportive of the festival.
An annual festival puts pressure on venues, hotels, and audiences.	Many events in Auckland are during first three months of the year which puts pressure on venues		<ul style="list-style-type: none"> While many commented that this was a particularly busy time of year and put pressure on audiences, venues and

	<p>and hotels.</p> <p>There may be competition for audiences which might put pressure on other arts organisations.</p>		<p>accommodation, most were generally happy with the festival.</p> <ul style="list-style-type: none"> Regional Facilities Auckland said the timing worked well for them, as did working with the festival and the Trust. The Trust commented that the current timing of the festival (March) aligns to other key Australian festivals and therefore places it in a stronger position to secure international acts touring Australasia.
There was a financial risk to council that revenue projections might not be achieved.	2013 box office revenue was significantly higher than previous years and remains to be seen whether level can be sustained.		As above, the 2017 festival was the second largest box office revenue for the festival.
	It was unclear whether Trust can obtain required levels of sponsorship for an annual festival.		<ul style="list-style-type: none"> The Trust has retained sponsorship (cash and contra) and obtained some small further sponsorship (University of Auckland, Mojo, Todd Corporation, Sanderson Weir and Val Morgan). While the Trust's projected cash sponsorship growth did not occur, sponsorship-in-kind nearly doubled. Other arts organisations confirmed that this sponsorship-in-kind was real and that the festival had forced greater collaboration across organisations, particularly regional amenities. Creative NZ thought the Trust and the festival were performing well. There still remains a risk long-term.
	Increased levels of funding were required from other sources (Creative NZ and ASB Community Trust) for an annual event which represented the highest risk.		<ul style="list-style-type: none"> In moving to an annual festival, the Trust has maintained other funding and sponsorship at similar, although slightly decreased, levels to what it received for a two-yearly festival.
There was a financial risk to council – other amenities and arts groups may be likely to increase funding requests.	Three amenities confirmed this. The associated cost to council would then be greater than the additional funding provided to the Trust.		<ul style="list-style-type: none"> This did not occur.
There was a question whether the Festival could maintain audience numbers.	There was concern growth in the 2013 numbers were due to good weather and could not be sustained particularly in moving to annual event.		<ul style="list-style-type: none"> As above, numbers attending the festival are strong. As above, the 2017 festival had second largest box office to-date at \$2.83 million. This is approaching the high box-office in 2013 of \$3.0 million
An annual festival could “cannabalise” other performing arts organisations and events, and other cultural events.	PWC's feasibility study in 2011 suggested this might occur.		<ul style="list-style-type: none"> There is no evidence this occurred. Generally other arts organisations appear supportive. This includes comments from the major Auckland arts organisations that they generally work well with the Trust and collaborating with the festival has allowed them to produce works they otherwise would not have. The Trust has commented that partnerships with major

			Auckland arts organisations have increased. Other organisations similarly referred to co-producing works with the festival and Trust
	There was a potential negative impact of competition with Wellington festival.		<ul style="list-style-type: none"> • Creative NZ did not believe that the festival had a negative impact on Wellington events. • The Trust is collaborating with the Wellington festival including producing joint works.