



**PAPAIOEA
PALMERSTON
NORTH
CITY**

PALMERSTON NORTH CITY COUNCIL

AGENDA

ATTACHMENTS

**CULTURE & SPORT COMMITTEE
UNDER SEPARATE COVER**

9:00 AM, WEDNESDAY 27 MARCH 2024

**COUNCIL CHAMBER, FIRST FLOOR
CIVIC ADMINISTRATION BUILDING
32 THE SQUARE, PALMERSTON NORTH**

CULTURE & SPORT COMMITTEE MEETING

27 March 2024

Under Separate Cover

8. Annual Sector Lead Report: Creative Sounds Society Incorporated (The Stomach)

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SPG Sector Leads - Creative Sounds - The Stomach

Reporting period – January 2023 - December 2023

Section 1: Introduction

Creative Sounds The Stomach's purpose is to enable musical creativity and access to art in our community by providing an all-ages, affordable & accessible music venue, recording studio and rehearsal space, educational opportunities, programmes & events for musicians, artists and the wider community. We are led by a volunteer management committee. Abi Symes is the manager of The Stomach, leading our two full time staff (one sound engineer and one community outreach coordinator) and our part time staff member who runs evening let-ins and admin.

In March 2023 Abi Symes was appointed as manager of The Stomach following Harry Lilley's resignation to travel and pursue sound engineering jobs in the UK. We also welcomed Sarah Sturm as our new Community Outreach Coordinator, funded by a three-year funding agreement with Manatū Taonga Ministry for Culture and Heritage (this ends later in 2024). We've had a busy year with a lot of new events and initiatives, on top of our usual schedule.



Section 2: Contribution to PNCC Outcomes

PNCC Priorities:

During the last twelve months, our activities have significantly contributed to the strategic priorities of Palmerston North City Council (PNCC), encapsulated in the vision of 'He iti rā, he iti pounamu – Small city benefits, big city ambition.' Our goal is for Palmerston North to be recognized as a creative and exciting city.

Priority 1: Create a city that has great places for all people:

Our facilities are used by people from all walks of life. We regularly host cultural groups like Samba Ao Vento, an African drumming group, and community organisations like MASH and Options. We regularly collaborate with PNCC's Youth Space and host To The Front, which supports young women and gender diverse youth to make music. As well as providing rehearsal and performing spaces and an industry-standard recording studio, we hire out backline equipment which enables other groups to run their own events.

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Over the past year, we've observed a 36% increase in show attendance, a surge in people visiting The Stomach to learn more and request tours, fully booked rehearsal rooms during evening sessions which sees a 3.95% increase. These statistics clearly demonstrate the community's growing love and engagement with The Stomach and the local music scene. This is very heartening, especially considering the decrease in attendance we found during the peak of the COVID pandemic and the uncertainty this created in attendees.



Priority 2: Celebrate the city's history and diversity, building on the strength of being a multicultural and multilingual city:

The Stomach is part of Palmerston North's history - in May, we hosted a [panel discussion](#) with many of the people involved in the early history of the Stomach, including the first manager Dave White and New Zealand personality Jeremy Corbett. It was a great celebration of our space, which has changed massively since 1988, and our kaupapa - which has remained consistent. All the 'founding fathers' were delighted to see the Stomach thriving, and were really impressed with the quality of our facilities.

"Not just in music, but in every creative endeavor, Palmy has been a great seeding station, if you want... I genuinely believe what Palmy does is nurtures people through what I'd call the "ugly duckling phase" of your creativity. It doesn't shoot you down, it doesn't shut you down, it lets you get through that and grow. I've seen it in other cities, you know Auckland, Wellington.. I've seen people get shut down early when they are just trying to start. Palmy doesn't do that." - **Jeremy Corbett.**

In October, the Palmerston North Heritage Trust invited us to share the history of Creative Sounds at the launch of their 2024 calendar celebrating the history of Manawatu music. Abi delivered a presentation covering our origins in 1988 through to now, highlighting our enduring partnership with PNCC.



"I look back and see where we have been, and I see that that's still where we are going. That's what we've always done, the kaupapa has always been the same: a space for all, a place of acceptance, a social service, a place for creativity and musical expression, a heaven to be your authentic self, a hub to meet like minded musicians or music supporters, an anomaly amongst other cities, an asset to Palmerston North. Simply put: The Stomach is actually the heart of it all." - Abi Symes

This year, The Stomach has continued to foster diversity in our show line-ups, ensuring gender balance and inclusivity for artists with diverse challenges, including those with physical and mental disabilities. We've worked with Creative Journeys, Freyberg High School, and Supported Lifestyle Services to provide rehearsal and performance space. We've welcomed a variety of cultural groups to use our recording studio. Our outreach efforts have been bolstered by funding from the Ministry of Culture and Heritage.

Priority 3: Be a creative city that nurtures and celebrates the arts:

Shows at The Stomach will always have at least one local artist on the lineup, so even touring shows showcase our local talent.

Our annual SwampFest music festival celebrated its 35th anniversary with over 35 acts and drew large crowds. During SwampFest we also collaborated with Square Edge and had electronic artists performing in the gallery space. With additional Ministry of Culture and Heritage funding, we've strengthened our ties with youth spaces, hosting open mic nights to showcase multi-Pacific talents. We've had successful collaborations with The



Globe and Snails with backline hire and coordinating events to support a wider range of artists (for example, directing them to the best-suited venue depending on their needs). Our "To the Front" band camp specifically targets young women and gender-diverse youth, encouraging their involvement in music.

Highlight: SwampFest 2023

Our special 35th birthday edition of SwampFest ran over two weekends this year, six shows in total across a broad range of genres.

- We kicked off with cake and a BBQ in the carpark to the sounds of the Big Badda Boom Sound System. Staff from Youth Space helped us run the BBQ and support the festivities.
- Marshland Mayhem was our metal show, featuring artists as young as 14 through to seasoned performers like Wintyr Queen.

- Bog Boogie was a swamp rock mixed bag featuring Meanowls from Whanganui and crowd favourite Kokoa Nashi.
- Swampy Sunday: a slower “come down” show off site located in the gallery of Square Edge, with beat makers jamming in amongst the Trail Mix exhibition
- Maimai Mingle featured duelling stages in two rooms of the Stomach, with bands in the main room and solo artists in the Sway Cave.
- The last show, Lagoon Hoon, brought out the big guns - beloved local act the Nerines (featuring guitarist Benny Tipene) played to a packed Stomach, their first show in over a decade. High school funk band DAHLIA opened the night with a bang.



We received amazing feedback on this year's SwampFest:

“Pop punk kids at shows with indie kids & dads taking their jazz kids to rock shows where they can also hang in rave caves with ravelords. That, to me, is what Creative Sounds & The Stomach has always been about - this awesome community of people from so many different walks of life coming together because they share the same overwhelming joy for expression through music.”

“It feels like The Stomach has become even more community-facing and welcoming. & I've loved seeing the Tummy staff getting out to wider community events.”



“I loved being in a crowd with other live music lovers from multiple generations, some many years younger than me and some a few years older.”

The increase in less established/familiar users not only serves as an example of what is achievable with our support, but also offers opportunities for other, more familiar acts to

work as mentors. Exposure like this gives new users expectations of what can be gained in a relationship with our organisation and space.

We promote local artists on our social media platforms constantly and also record and release a podcast through Manawatu People's Radio showcasing local acts and 'what's on' at The Stomach. Abi is interviewed on Radio Control regularly to promote our work to student radio listeners. We also release a monthly newsletter to keep people informed of what's going on.

Priority 4: Develop a national reputation as an exciting city with plenty to do at night and on weekends:



We're known nationally as a beacon of what is possible for all-ages community music facilities. Touring musicians are often excited to see and play in the venue they've heard so much about, or are stunned that a space like ours exists - let alone has been running for over three decades.

Manager Abi Symes has actively promoted Palmerston North and The Stomach at national summits, emphasizing our unique

position as an all-ages, drug and alcohol-free venue. Our efforts have been recognized at events like the Save Our Venues Summit and the Going Global Summit. Partnerships with companies like Six Barrel Soda have supported our alcohol-free ethos during celebrations. Coverage in NZ Musician Magazine and engagement through social media have further elevated our profile.

Our ongoing collaboration with Radio Control to record and release high-quality live to air performances (audio and video) helps local bands boost their profiles nationally, but also showcases our facilities to followers of visiting artists that participate. We even received more than 40 enquiries about performing at SwampFest from artists outside our catchment.

Sector Lead Organisation

As a sector lead organisation, we've continued contributing to the arts community beyond the 4 priorities mentioned above.

Providing capacity-building and support for other community organisations to develop and connect:

We support other community organisations to build their own capacity, through the provision of services and knowledge.

- Our rehearsal facilities are regularly used by community care and social service providers, offering a complete setup for them to conduct participative and therapeutic musical activities.
- Local music educators and community organisations use our recording and rehearsal facilities for school bands and other groups. This gives them access to industry-standard gear and advice that would otherwise be difficult (logistically and costwise) to access.
- We offer workshops and other training opportunities for young people and other locals, at affordable prices. Some of these have been in collaboration with other organisations like Youth Space and Girls Rock Aotearoa. These events help to upskill and build confidence in our local music sector.
- We regularly connect artists with performance opportunities, at our own venue or elsewhere. We maintain a list of local artists to enable these connections.
- Our backline hire gives other local groups access to professional equipment at a reasonable price (we use a sliding scale for community organisations, so we can support them whatever their capacity). This enables them to stage events they'd otherwise need to purchase or hire equipment for elsewhere. It also helps us to support communities we otherwise wouldn't have the capacity to reach.



Delivering the highest level of expertise and highest quality service:

We continue to offer professional and high-quality facilities, fully equipped to support a wide range of artists and activities. Despite the high standards we maintain, our studio and rehearsal spaces are extremely affordable, especially in a nationwide context. We charge both at a tiered rate, depending on age/income/location (for example: young people only pay \$5 an hour to rehearse, and visiting artists pay more to record than locals).

- We offer an industry-standard recording studio and high quality sound engineering services, supporting our unique local artists to record to a professional standard. They must meet this standard to promote their work to local, national and international audiences.
- Our affordable and accessible rehearsal studios offer fit-for-purpose facilities, equipment and instruments for local musicians. They're available Monday-Saturday including evenings, and are well used and maintained.
- Our music venue hosted 39 events in 2023. There's always at least one local artist on the lineup, and our professional stage and lighting set up means both audiences and performers can experience high quality shows. This gives performers the confidence and skills to perform in bigger venues, too - a really important foundation.
- Our venue and recording spaces also host regular Live to Air recordings in partnership with Radio Control 99.4FM and NZ On Air. The resulting recordings (audio and video) showcase our facilities as well as the artists themselves.
- Our staff collectively offer experience in: audio technology, analogue and digital recording, editing, mixing, mastering, recorded music production, live music production, entertainment technology, music promotion, performing and songwriting rights management, event management, event promotion, music video creation and promotion, community development, education and mentoring.

Thinking, working and advocating strategically:

Creative Sound collaborate at a local, regional and national level with:

- Local and regional music educators and schools
- Local social and disability service providers
- Promoters/music managers
- Radio Control 99.4FM and the national Student Radio Network
- Local and regional venues
- National music organisations and associations including: Save our Venues, NZ Music Commission, NZ On Air, Rockquest Promotions
- Arts Access Aotearoa and Manatū Taonga Ministry for Culture & Heritage.

In 2023 our manager Abi attended summits for Save Our Venues and Going Global. Abi was sponsored by NZ Music Commission and Independent Music NZ to attend as they knew how important it was to have representation of The Stomach at these summits.

It became apparent at the Save Our Venues Summit how envious other venues were to have such incredible, unwavering support of local council, to be located in a semi-industrial area and

to have such a rich history. Other venues, especially those in Christchurch and Dunedin are on the verge of closure due to the restrictions and lack of support from council they face.

During Going Global Abi got to meet with Bret McKenzie (Flight Of The Conchords) who knew about and was very impressed by The Stomach. There were also international record label and distribution representatives (Sub Pop, FUGA, Rareform) who were eager to help and offer advice and support for a potential record label coming from The Stomach. Abi even made it on national news attending the summit.



Having robust strategic and business plans in place:

Our management committee of up to 12 members (we currently have a full roster of 12) governs CSSI. Along with staff, they develop, oversee and regularly review our strategic plan, operational budgets, policies and funding initiatives.

- In 2023 we implemented an updated Code of Conduct for everyone working, volunteering or using facilities at The Stomach. This was a key focus for us following the Professional Respect training we hosted in 2022 and 2023, which highlighted the many ways we can prevent harm as an employer and while managing and hosting events in our facilities.
- In the past seven years we've significantly improved our asset base of equipment through capital expenditure funding - we continue to seek short-term funding to grow and maintain these assets. For example, in July 2023 we successfully sought funding for a new security camera system from Central Energy Trust.
- With a new manager on board, we're currently drafting a new strategic plan to make sure our operations keep up with the current needs of our users, and our staffing resources. This will be heavily impacted by whether we can secure alternative funding for our Community Outreach Coordinator.



Section 3: Challenges and Opportunities Ahead

Challenges

2023 was a milestone year for Creative Sounds - The Stomach. With the assistance of funding for a full-time staff member from the Ministry of Culture and Heritage, we exceeded our goals. However, this funding is set to expire, and we face the challenge of securing an additional \$68,000 annually to maintain our current level of operation and impact. The community outreach

coordinator role has been pivotal in enhancing our visibility and engagement across various platforms, leading to increased participation and the successful hosting of larger events. The continuation of this role is crucial for our future growth and sustainability.

We've already entered a more constrained funding environment, with the cost of living and other economic concerns driving more organisations to seek funding, and reducing the amount of funding available. We've so far avoided any significant price increases to our services, and will continue to keep costs low. With rising costs, we're also mindful of maintaining our assets and making sure we have the funds to do so.

Opportunities

Our renewed social media presence offers great opportunities to welcome new people through our doors, especially younger people who've spent some formative years in various stages of the pandemic. We're excited to share the magic of live events, live performance and in-person musical connection with them.

We're conscious of the ever changing local venue landscape. We have seen many independent venues come and go over the years, and are looking forward to collaborating and supporting any that spring up in their place. We're also mindful of our own gig schedule, and how we can manage any gap left for touring artists in future.



We're excited to continue our newer outreach efforts (for example, building a relationship with the Department of Corrections) and continuing our work with groups like Girls Rock Aotearoa, Youth Space, Creative Journeys, Soundcheck Aotearoa and local education providers.

We're always thinking ahead to the next SwampFest and our gig calendar is already stacked for the first half of 2024. We've seen an increase in backline hire which we expect to continue. We've recently secured funding for a satellite recording setup - once purchased, we expect this will:

- complement and relieve demand on our busy studio (always booked several months in advance)
- add a revenue stream
- meet another of our community's needs (for when they can't come to us), and

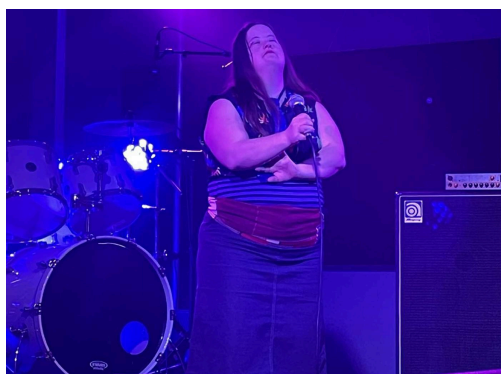
- help us promote our services and share our skills and knowledge, beyond the four walls of our premises.

Abi has already tested this approach by borrowing a small, basic audio set-up to record audio for two primary school productions. The results were great, and we're excited to take this project further. Fabian O'Halloran, a teacher from Russell Street School, shared his feedback after the recording session:

"We recently had Abi come to school with a recording setup to record our tamariki's voice-overs for our production and also some songs for the performance. It was a truly amazing experience for the kids involved, and the finished product turned out incredible. We had many whānau members comment on the quality of the recordings on production night. This has really sparked our imaginations as to all the different kinds of things we could use this service for, especially our kapa haka groups and bands but also for various projects like movies the tamariki create. I would highly recommend a service like this to any school."

Section 4: Reflections and Conclusions

As The Stomach celebrates 35 years, we reflect on our journey and the foundation we've laid for the future. With a new strategic plan in the works, we're looking ahead to at least another 35 years of inspiring, nurturing, and supporting local talent and well-being. The addition of two youth representatives to our committee underscores our commitment to young people's involvement in governance and the arts.



Our day to day operations have been thriving thanks to our sector lead partnership with PNCC, and we're happy to report our agreed activities have been surpassed - in large part thanks to the extra capacity our dedicated Community Outreach Coordinator role provides. Active outreach and promotion supports and grows all our baseline activities - it increases attendance and usage of our facilities, builds new connections, diversifies our user base, and enhances our reputation (and in turn, Palmerston North's) in the Aotearoa music community.

Our role as a safe, accessible and affordable place for making and enjoying music is only more important as household budgets tighten in the current economic environment. We're aware that independent venue Snails is not currently taking further gig bookings, which will divert more touring and local artist events to us.

To sustain our growth and broaden our impact, we seek at least \$68,000 in additional funding to continue employing a Community Outreach Coordinator. This support will ensure The Stomach continues to thrive as a vital part of our creative and cultural community. We've attached a letter to explain this request further, including a supporting letter from Arts Access Aotearoa.



Left to right: 1. The Nerines play Swampfest23, 2. Samba Ao Vento rehearse at The Stomach, 3. DAHLIA perform at SwampFest23, 4. Dave White (founding manager of The Stomach) Abi Symes (current manager of The Stomach), 5. Kokoa Nashi perform at SwampFest23, 6. Showponi plays in the gallery of Square Edge for SwampFest23, 7. 35 years of The Stomach article in NZ Musician magazine, 8. To The Front Te Papaioea.

ITEM 8 - ATTACHMENT 1

CREATIVE SOUNDS SOCIETY INCORPORATED

Performance Report
for the period ended 30 June 2023

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Signed for and on behalf of the Management Committee

Mike Tantrum
Treasurer

Date

19/10/23

Harry Fraser
Convenor

Date

18/10/23

These Statements should be read in conjunction with the Notes to the performance report and independent Auditor's report.

The addition of some totals may be affected by rounding (+/- \$1).

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CREATIVE SOUNDS SOCIETY INCORPORATED

Entity Information and Contact Details
for the period ended 30 June 2023

Entity Information

1. **Legal Name of Entity:** Creative Sounds Society Incorporated
2. **Type of Legal Entity and Legal Status:** Incorporated Society and Legal Charity
3. **Registration Number:** CC32254
4. **Entity's Purpose or Mission:**

To create a centre that has music and other arts as its activity focus; create the opportunity for a diverse users' group who have an interest in, creating, learning, performing and promoting all genres of music, in the interest of improving individual self esteem and community cultural development.

The operation of a centre to provide advice, expertise and information on music and related arts.

The co-ordination of such schemes and enterprises for nurturing the education and development of existing and potential musicians and other artists.

The provision of a non-licensed, drug-free, educational, performance, rehearsal and recording venue for persons interested in music.

Assisting such schemes and enterprises by coordinating the provision of tutors and organisation of user groups.

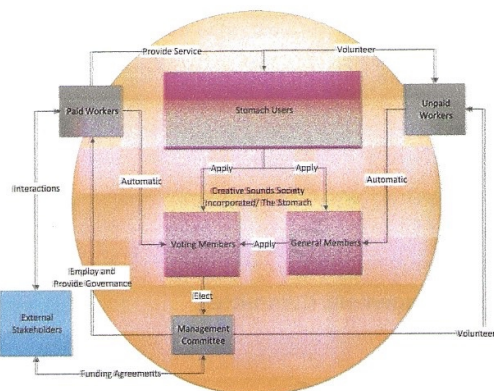
To provide a comprehensive musical instrument library including instrument construction and repair workshops.

Promoting the common aims of the Society by providing leadership and representation.

To recognise the position of Māori as tangata whenua of Aotearoa, New Zealand.

These objectives are all limited to New Zealand.
5. **Entity Structure:**

Informatic: Creative Sounds Structure



6. **Main Sources of the Entity's Cash and Resources:**
Creative Sounds income is primarily obtained through government (local and national) grants, charitable grants, and income earned from users of the facility and associated services.
7. **Main Methods Used by the Entity to Raise Funds:**
Creative Sounds raises funds through the submission of funding applications and provision of services.
8. **Entity's Reliance on Volunteers and Donated Goods or Services:**
Creative Sounds is reliant on a voluntary Management Committee to provide governance and accounting services; volunteers also supplement paid staff to supervise shows.

Contact Details

1. **Physical Address:** The Stomach, 84 Lombard Street, Palmerston North
2. **Postal Address:** P.O. Box 586, Palmerston North
3. **Phone:** 06 359 0120
4. **Email:** cssmanagementcommittee@gmail.com
admin@creativesounds.org.nz
5. **Website:** www.creativesounds.org.nz
6. **Facebook:** <https://www.facebook.com/TheStomach.NZ/>

CREATIVE SOUNDS SOCIETY INCORPORATED

Statement of Service Performance
for the period ended 30 June 2023

1. Description of the Entity's Outcomes:

A. Core Services

Provision and Operation of Facility

The Society has continued to operate the iconic venue known as The Stomach. The Stomach is a music facility providing an accessible live venue, practice rooms, and a recording studio to the Palmerston North and wider community. Throughout the year, The Stomach has been open six days per week - generally 9am to 10pm.

Capital Asset Acquisition and Refresh

This year \$41,091 has been spent upgrading the Society's asset base. The focus for this year has been on upgrading equipment in the practice rooms including a fleet of electric guitars and bass guitars. The long-serving studio equipment has also been upgraded with a new computer and audio interface. Additional purchases have included a bass amp, microphone and headphones.

Promotion of Original Local Music

Throughout the 2022/2023 financial year, the Society has continued to run shows and host annual original music festival Swampfest. This has enabled a diverse range of bands to perform. As the nation has started to recover from the Covid pandemic bands have started touring again and the range of shows has increased. Through the efforts of our outreach role, gig attendances have been growing and diversifying. Our ongoing and significant partnership with Radio Control has enabled the continuity of live-to-air broadcast opportunities for local and touring artists.

Outreach and Engagement

With Abi moving to the Manager role this year, the Stomach has welcomed Sarah Sturm to the role of Outreach Coordinator. Building on Abi's work, Sarah has enhanced The Stomach's engagement through a range of media and has involved members of the music community in her TikTok videos. The position is now in year two of a three year funding agreement with Manatū Taonga.

Equipment Usage

Creative Sounds continues to provide a range of equipment for users, including two fully equipped practice rooms. During the 2022/2023 year the Stomach has continued to provide a range of backline (e.g. guitar amps, drum kits) for hire to support community events.

B. Strategic Plan and Development Goals

The Management Committee has developed a Strategic Plan to guide service delivery and achievement of goals is reported to members at the AGM.

2. Description and Quantification of the Entity's Outputs:

	2022/2023	2021/2022
Recording Studio		
Number of Recording Hours:	1007	1274
Unique Users	158	168
First time Users	127	116
Number of Live to Airs (Radio Control)	14	10
Rehearsal Space		
Number of Practice Room hours:	2160	1751
Events		
Number of Shows: *	41	24
Attendance - ticket sales, performers, volunteers	1665	1011
Workshop and mentoring activities	20	26
Workshop and mentoring participation	100	148
Number of Volunteer Hours	750	700

Specific stats are recorded to meet funders requirements; these change from time to time, and result in patchy comparatives.

** 19 Shows were cancelled due to Covid in 2022*

3. Additional Information:

Nil

CREATIVE SOUNDS SOCIETY INCORPORATED

Statement of Financial Performance
for the period ended 30 June 2023

	Note	Actual* This Year \$	Actual* Last Year \$
Revenue	1		
Fundraising and other similar revenue*		-	-
Grants, Donations, and other similar revenue		232,108	230,457
Fees, subscriptions and other revenue from members*		-	-
Revenue from providing goods or services*		71,179	67,014
Interest, dividends and other investment revenue*		5,253	795
Other revenue		922	-
Total Revenue*		309,462	298,266
Expenses	2		
Expenses related to public fundraising*		-	-
Volunteer and employee related costs*		194,327	164,499
Costs related to providing goods or services*		50,970	47,956
Grants and donations made*		-	-
Other expenses		37,139	38,613
Total Expenses*		282,437	251,068
Surplus/(Deficit) for the Year*		27,025	47,198

These Statements should be read in conjunction with the Notes to the performance report and the independent Auditors report.
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CREATIVE SOUNDS SOCIETY INCORPORATED

Statement of Financial Position
for the period ended 30 June 2023

	Note	Actual* This Year \$	Actual* Last Year \$
Assets			
Current Assets			
Bank accounts and cash*	3	90,010	90,467
Debtors and prepayments*	3	3,907	3,350
Investments	3	102,372	80,951
Other current assets	3		
Total Current Assets		196,290	174,769
Non-Current Assets			
Property, plant and equipment*	4	203,165	199,158
Investments*	3	-	-
Other non-current assets			
Total Non-Current Assets		203,165	199,158
Total Assets*		399,454	373,927
Liabilities			
Current Liabilities			
Bank overdraft*			
Creditors and accrued expenses*	3	5,587	8,546
Employee costs payable*	3	4,038	2,577
Unused donations and grants with conditions*	3	31,000	31,000
Other current liabilities			
Total Current Liabilities		40,626	42,123
Non-Current Liabilities			
Loans*			
Other non-current liabilities			
Total Non-Current liabilities		-	-
Total Liabilities*		40,626	42,123
Total Assets less Total Liabilities (Net Assets)*		358,828	331,804
Accumulated Funds			
Capital contributed by owners or members*		-	-
Accumulated surpluses or (deficits)*	5	358,830	331,805
Reserves*		-	-
Total Accumulated Funds*		358,830	331,805

These Statements should be read in conjunction with the Notes to the performance report and the independent Auditor's report.
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CREATIVE SOUNDS SOCIETY INCORPORATED

Statement of Cash Flows
for the period ended 30 June 2023

	Actual* This Year \$	Actual* Last Year \$
Cash Flows from Operating Activities*		
Cash was received from:		
Fundraising and other similar receipts*	-	-
Grants, Donations, and other similar receipts	232,108	261,457
Fees, subscriptions and other receipts from members*	-	-
Receipts from providing goods or services*	73,570	64,101
Interest, dividends and other investment receipts*	3,635	795
Other receipts	922	
Net GST	(3,016)	3,744
Cash was applied to:		
Payments to suppliers and employees*	245,165	207,251
Donations or grants paid*	-	-
Net Cash Flows from Operating Activities*	62,055	122,846
Cash flows from Investing and Financing Activities*		
Cash was received from:		
Receipts from the sale of property, plant and equipment*		48
Receipts from the sale of investments*		
Proceeds from loans borrowed from other parties*		
Capital contributed from owners or members*		
Cash was applied to:		
Payments to acquire property, plant and equipment*	41,091	67,546
Payments to purchase investments*		
Repayments of loans borrowed from other parties*		
Capital repaid to owners or members*		
Net Cash Flows from Investing and Financing Activities*	(41,091)	(67,498)
Net Increase / (Decrease) in Cash*	20,964	55,348
Opening Cash*	171,419	116,071
Closing Cash*	192,382	171,419
This is represented by:		
Bank Accounts and Cash*	192,382	171,419

These Statements should be read in conjunction with the Notes to the performance report and the independent Auditor's report.
Page 6

CREATIVE SOUNDS SOCIETY INCORPORATED

Statement of Accounting Policies
for the period ended 30 June 2023**Accounting Policies****Basis of Preparation***

Creative Sounds Society Incorporated has elected to apply PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting - Accrual (Not-For-Profit) on the basis that it does not have public accountability and has total annual expenses of equal to or less than \$2,000,000. All transactions in the Performance Report are reported using the accrual basis of accounting. The Performance Report is prepared under the assumption that the entity will continue to operate in the foreseeable future.

Goods and Services Tax (GST)*

Creative Sounds Society is registered for GST. All amounts are recorded exclusive of GST, except for Debtors and Creditors which are inclusive of GST.

Income Tax

Creative Sounds Society Incorporated is wholly exempt from New Zealand income tax having fully complied with all statutory conditions for these exemptions.

Bank Accounts and Cash

Bank accounts and cash in the Statement of Cash Flows comprise cash balances and bank balances (including short term deposits) with original maturities of 90 days or less.

Measurement basis

The measurement basis adopted is that of historical cost. Accrual accounting is used to match income and expenses.

Specific Accounting Policies

Accounts Receivable are stated at their estimated realisable value.

Grants and contract income received are recognised in operating revenue unless specific conditions are attached to a grant or contract amount and repayment of the grant or contract amount is required where these conditions are not met. In these cases the grant or contract amount is treated as a liability until the conditions are met.

Depreciation is calculated on a straight line based on the estimated lifespan of an asset.

Fixed Assets

Fixed Assets are stated at cost less aggregated depreciation. Fixed Assets are recorded on a historical cost basis applied to a stocktake of assets completed during July 2010. In 2009 the Society redeveloped the premises at 84 Lombard Street owned by the PNCC and in 2022 further improvements were made. Leasehold Improvements are depreciated over 10 years on a straight line basis.

As the Society is a charitable organisation it is able to apply for Government and Philanthropic grants to replace fixed assets and as such it is not required to fully fund depreciation.

Changes in Accounting Policies*

There have been no changes in accounting policies during the financial year (last year - nil)

CREATIVE SOUNDS SOCIETY INCORPORATED

Notes to the Performance Report
for the period ended 30 June 2023

Note 1: Analysis of Revenue

Revenue Item	Analysis	This Year \$	Last Year \$
Fundraising revenue			
	Total	-	-

Revenue Item	Analysis	This Year \$	Last Year \$
Grants, Donations, and other similar revenue	Grants for current operations - PNCC	110,000	116,006
	Grants for current operations - Lotteries NZ	20,000	15,000
	Grants for current operations - Manatu Taonga	62,400	31,400
	Grants for current operations - NZ Music Commission	2,025	11,100
	Grants for current operations - PNCCSC		3,669
	Covid community wellbeing - DIA		
	Grants for capital purposes	37,004	52,763
	Sponsorship	-	-
	Donations/koha from the public	679	520
	Grants for projects - PNCC	-	-
	Total	232,108	230,457

Revenue Item	Analysis	This Year \$	Last Year \$
Fees, subscriptions and other revenue from members			
	Total	-	-

Revenue Item	Analysis	This Year \$	Last Year \$
Revenue from providing goods or services	Practice Revenues	21,121	15,545
	Studio Revenue	31,816	39,891
	Gig Revenue	4,459	1,530
	Outreach Revenue	-	-
	Project Revenue	5,112	4,532
	Analogue to Digital	-	122
	Equipment Hire	7,568	3,646
	Workshops/ Education	677	1,443
	Venue Hire	426	304
	Total	71,179	67,014

Revenue Item	Analysis	This Year \$	Last Year \$
Interest, dividends and other investment revenue	Interest	5,253	795
	Total	5,253	795

Revenue Item	Analysis	This Year \$	Last Year \$
Other revenue	Gain on sale/disposal of assets		
	Other Revenue	922	
	Total	922	-

CREATIVE SOUNDS SOCIETY INCORPORATED

Notes to the Performance Report
for the period ended 30 June 2023

Note 2: Analysis of Expenditure

Expense Item	Analysis	This Year \$	Last Year \$
Expenses related to public fundraising			
Total		-	-

Expense Item	Analysis	This Year \$	Last Year \$
Volunteer and employee related costs	Salaries and Wages	190,180	163,386
	Employment Costs		
	Professional Development	4,148	1,113
Total		194,327	164,499

Expense Item	Analysis	This Year \$	Last Year \$
Costs related to providing goods or services	Direct costs relating to service delivery	23,272	18,996
	Other service delivery costs	12,077	13,027
	Administration and overhead costs	15,621	15,933
Total		50,970	47,956

Expense Item	Analysis	This Year \$	Last Year \$
Grants and donations made			
Total		-	-

Expense Item	Analysis	This Year \$	Last Year \$
Other expenses	Affiliation fees	55	92
	Depreciation	37,084	37,890
	Loss on sale of disposal of assets		630
	Bad debts	-	-
Total		37,139	38,613

CREATIVE SOUNDS SOCIETY INCORPORATED

Notes to the Performance Report
for the period ended 30 June 2023

Note 3: Analysis of Assets and Liabilities

Asset Item	Analysis	This Year \$	Last Year \$
Bank accounts and cash	Cash Floats	630	630
	Cheque account balance	41,129	52,114
	Savings account balance	31,517	30,005
	EFTPOS Account	10,730	2,083
	Donations Account	6,003	5,636
	Total	90,010	90,467

Asset Item	Analysis	This Year \$	Last Year \$
Debtors and prepayments	Accounts receivable	2,218	3,350
	Prepayments	-	-
	GST Receivable	1,689	-
	Total	3,907	3,350

Asset Item	Analysis	This Year \$	Last Year \$
Investments	Short term deposits	102,372	80,951
	Total	102,372	80,951

Asset Item	Analysis	This Year \$	Last Year \$
Other		-	-
	Total	-	-

Liability Item	Analysis	This Year \$	Last Year \$
Creditors and accrued expenses	Trade and other payables	5,587	6,557
	Accrued expenses	-	-
	GST Payable		1,989
	Total	5,587	8,546

Liability Item	Analysis	This Year \$	Last Year \$
Employee costs payable	Holiday pay accrual	4,038	2,577
	PAYE owing	-	-
	Total	4,038	2,577

Liability Item	Analysis	This Year \$	Last Year \$
Unused donations and grants with conditions	Grants - Manatu Taonga	31,000	31,000
	Total	31,000	31,000

CREATIVE SOUNDS SOCIETY INCORPORATED

Notes to the Performance Report
for the period ended 30 June 2023

Note 4 : Property, Plant and Equipment

This Year					
Asset Class*	Opening Carrying Amount*	Purchases	Sales/Disposals	Current Year Depreciation and Impairment*	Closing Carrying Amount*
Land*	-	-	-	-	-
Buildings*	-	-	-	-	-
Leasehold Improvements	36,599	-	-	4,066	32,533
Motor Vehicles*	-	-	-	-	-
Furniture and fixtures*	4,179	-	-	701	3,478
Office equipment*	-	-	-	-	-
Computers (including software)*	5,609	19,592	-	6,078	19,122
Equipment	152,771	21,499	-	26,239	148,031
Machinery*	-	-	-	-	-
Heritage assets	-	-	-	-	-
Total	199,158	41,091	-	37,084	203,165

Last Year					
Asset Class*	Opening Carrying Amount*	Purchases	Sales/Disposals	Current Year Depreciation and Impairment	Closing Carrying Amount*
Land*	-	-	-	-	-
Buildings*	-	-	-	-	-
Leasehold Improvements	-	40,665	-	4,066	36,599
Motor Vehicles*	-	-	-	-	-
Furniture and fixtures*	4,293	670	-	784	4,179
Office equipment*	-	-	-	-	-
Computers (including software)*	11,951	2,771	191	8,922	5,609
Equipment	153,936	23,440	487	24,118	152,771
Machinery*	-	-	-	-	-
Heritage assets	-	-	-	-	-
Total	170,180	67,546	678	37,890	199,158

Significant Donated Assets Recorded - Source and Date of Valuation*

Significant Donated Assets - Not Recorded*

Notes and Valuation Basis

Fixed Assets are recorded on a historical Cost basis applied to a stocktake of assets completed during July 2010. In 2009 the Society completed a redevelopment and fitout of the premises at 84 Lombard Street owned by the PNCC which is now fully depreciated. In 2022 the Society refitted the airconditioning and this is being depreciated over 10 years on a straight line basis. Depreciation is calculated on a straight line based on the estimated lifespan of an asset. As the Society is a charitable organisation it is able to apply for Government and Philanthropic grants to replace fixed assets and as such it is not required to fully fund depreciation. Fixed Assets are stated at cost less aggregated depreciation.

CREATIVE SOUNDS SOCIETY INCORPORATED

Notes to the Performance Report
For the Year Ended 30 June 2023

Note 6 : Commitments and Contingencies

Commitment*	Explanation and Timing*	At balance date	At balance date
		This Year*	Last Year*
		\$	\$
Commitments to lease or rent assets*	The Society leases the premises at 84 Lombard St from the PNCC; the lease was renegotiated in 2019 for a further period of 5 years with one further right of renewal	517	1,035
Commitment to purchase property, plant and equipment*			
Commitments to provide loans or grants*			

Contingent Liabilities and Guarantees

There are no guarantees as at balance date (Last Year - nil).

CREATIVE SOUNDS SOCIETY INCORPORATED

Notes to the Performance Report
For the Year Ended 30 June 2023

Notes 7-12

Note 7: Other

Significant Grants and Donations with Conditions which have not been Recorded as a Liability*

Description*	Original Amt*	Not Fulfilled Amt*	Purpose and Nature of the Condition(s)*

Goods or Services Provided to the Entity in Kind*

Description*	Amount*

Assets Used as Security for Liabilities*

Nature and Amount of Borrowing*

Nature and Amount of Asset Used as Security*

Note 8: Assets Held on Behalf of Others*

Description of the Assets Held*

Name of Entity of Whose Behalf Assets are Held*

Note 9: Related Party Transactions*

Description of Related Party Relationship*	Description of the Transaction (whether in cash or amount in kind)*	This Year	Last Year	This Year	Last Year
		\$ Value of Transactions*	\$ Value of Transactions*	\$ Amount Outstanding*	\$ Amount Outstanding*
Director of Excel is on the CSSI Management Committee	Purchase and installation of an HVACS aire conditioning unit (arms length commercial transaction)	-	38,322	-	-

Due to the nature of an Incorporated Society, all members have an interest in the Society; members are additionally users of the practice facilities and recording studio, and attend and play shows. A number of members work for organisations which are service providers or users of services or equipment. These transactions are all arms-length and do not result in influence on the Society. All members of the Society have the opportunity to influence the Society through the election of the Management Committee and participation in any consultative processes.

Note 10: Events After the Balance Date*

Events After the Balance Date:

There were no events that have occurred after the balance date that would have a material impact on the Performance Report (Last Year: There were no events that have occurred after the balance date that would have a material impact on the Performance Report)

Note 11: Ability to Continue Operating*

All accounts have been prepared on the basis of a going concern

Note 12: Correction of Errors*

Additional Information

There have been no changes in accounting policies. All policies have been applied on bases consistent with previous years.

INDEPENDENT AUDITOR'S REPORT***To the Members of Creative Sounds Society Incorporated*****Qualified Opinion**

We have audited the financial information included on pages 4 to 14 in the performance report of Creative Sounds Society Incorporated which comprise the statement of financial position as at 30 June 2023, the statement of financial performance and statement of cash flows for the year then ended, and the statement of accounting policies and notes to the financial statements.

In our opinion, except for the matter referred to below, in *Basis for Qualified Opinion*, the financial statements on pages 4 to 14 present fairly, in all material respects, the financial position of Creative Sounds Society Incorporated as at 30 June 2023 and its financial performance and cash flows for the year ended on that date in accordance with the requirements of Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit) issued in New Zealand by the New Zealand Accounting Standards Board.

Basis for Qualified Opinion

Control over revenue from providing goods and services, apart from studio and practice room revenue, prior to being recorded is limited and there are no practical audit procedures to determine the effect of this limited control. Consequently, we were unable to determine whether any adjustments to these amounts, or their related balances, were necessary.

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)). Our responsibilities under those standards are further described below in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the entity in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

Other than in our capacity as auditor we have no relationship with, or interests in, Creative Sounds Society Incorporated.

Restriction on Responsibility

This report is made solely to the Members, as a body. Our audit work has been undertaken so that we might state to the Members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Members as a body, for our audit work, for this report, or for the opinions we have formed.

Other Information

The Committee is responsible for the other information. The other information comprises the entity information and statement of service performance but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information; we are required to report that fact. We have nothing to report in this regard.

The Committee's Responsibility for the Financial Statements

The Committee is responsible on behalf of the entity for determining that the Public Benefit Entity Simple Format

Reporting – Accrual (Not-For-Profit) framework is acceptable in the entity's circumstances and, for the preparation of financial statements in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit), and for such internal control as the Committee determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Committee is responsible on behalf of the entity for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Committee either intends to liquidate the entity or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (NZ) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (NZ), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- conclude on the appropriateness of the use of the going concern basis of accounting by the Committee and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

CKS audit

CKS Audit
24 October 2023

ITEM 8 - ATTACHMENT 2

Creative Sounds Society - The Stomach
84 Lombard Street
Palmerston North

27 February 2024

Palmerston North City Council
Submission to Long Term Plan

Tēnā koutou katoa,

Subject: Submission for Increased Baseline Funding - Creative Sounds Society Incorporated

We're writing on behalf of the Creative Sounds Society Incorporated (CSSI), to express our gratitude for the opportunity to present our annual report, and to request an increase in our current baseline funding. The management committee and staff have collaboratively developed a comprehensive budget and a forward-looking strategic plan aimed at ensuring CSSI - The Stomach continues to thrive in serving the Palmerston North creative community.

Following the challenges posed by COVID-19, we were fortunate to secure a three-year funding agreement with Manatū Taonga to employ a Community Outreach Coordinator. This funding has covered start-up expenses, the coordinator's salary, and provided additional support for operational costs. It's significantly enhanced our event and workshop capabilities, marking a period of robust growth and impact.

What the outreach role has allowed us to achieve

Over the past three years, we've seen a massive increase in users with extra challenges such as intellectual disability, physical disability, mental distress, and at risk youth. Having a dedicated and safe space for these people to come to is critical to create great places for all. The continuation of a full-time Community Outreach Coordinator at The Stomach is essential for maintaining our momentum and furthering our mission.

- Having an additional full-time staff member over the past three years has been transformative, enabling our manager to dedicate attention to critical areas such as reporting, funding applications, stakeholder relationship management, bookkeeping, and venue bookings.
- The funding we've sourced for capital investment over this time has brought our gig space, recording studio and instrument library up to an unprecedented standard - fuelling demand for these services. Because our sound engineer can work uninterrupted, we've been able to maximise studio usage.

- We are booking more gigs than ever, ensuring we keep Palmerston North on touring schedules and bring more acts to town. This consistency is crucial to shifting the perception of Palmerston North as a place tours can skip over! This relies on strong relationships we build with booking agents and musicians themselves.
- With a staff member dedicated to outreach, we've increased show attendance and rehearsal room usage, reaching new and existing audiences through our revitalised social media presence.

Why we need to retain this role

The importance of sustaining this level of engagement and growth cannot be overstated. The prospect of losing the progress we have made is distressing, as we've all been really inspired by the renewed interest in our services through outreach.

Palmy is full of diverse little pockets of creativity. Maintaining a well-promoted and accessible space ensures that even those with little knowledge of what's available in our town will know where to come when they want to get creative. As a sector lead, we take pride in offering the best quality service and connecting people to each other.

The funding increase we're seeking

We respectfully ask Council to consider a funding increase of \$68,000 per annum.

Despite the well-documented challenges related to the cost of living and associated price increases, we believe our funding request is both modest and realistic, aimed at sustaining the high standards of service and community support we have established over the last three years. Maintaining this crucial role not only serves the communities most impacted by the current economic conditions but also ensures the longevity and vibrancy of the creative arts in Palmerston North.

Why we're seeking funding from PNCC

We're deeply committed to securing job stability for our staff, recognizing the importance of sustainable funding for these positions. The ongoing search for funding has been a source of significant stress, given the critical role these positions play in supporting the wider community, particularly minority groups. As you're well aware, funding pools are over-subscribed and often restrictive in what they will fund.

As an organisation, we've researched and planned how to continue funding this position, but the ever-changing funding landscape has made this difficult. Our original plan was to apply to Eastern & Central Trust however, they've recently announced they're closing any further funding applications due to a change in their funding structure. Another option is Creative NZ as last year they released their new funding layout, which could still be an option for us (although competition will be stiff, since it's a nationwide funding body).

We would prefer to have this position and the projects that come from it funded by the PNCC, because we know they go hand in hand with the city's priorities – furthering our strategic alignment. We'll be able to go above and beyond our agreed activities, as we are already

tracking positively towards that. We want to build longevity and stability in this position for not only our employees, but the programs they start and ultimately, the people they connect with.

Thank you for your consideration

We're immensely grateful for your consideration of our request and for your ongoing support of the arts. We believe that with your partnership, we can continue to make a significant and lasting impact on the creative landscape of our community.

Ngā mihi nui,



Abi Symes
Manager



Harry Fraser
Creative Sounds Society Convenor

ITEM 8 - ATTACHMENT 3

ITEM 8 - ATTACHMENT 4

[illegible]

Creative Sounds Society Incorporated (The Stomach)

Performance measure data for the period 1 January 2023 to 31 December 2023

Performance measures		July-Dec 2022	Jan-Jun 2023	Jul-Dec 2023
'How much'	Total number of members	300	310	334
	Number of member newsletters sent	5	8	8
	Number of users accessing The Stomach or CSSI's services who self-identify as having a disability	80	90	90
	Number of clients who accessed the recording facilities	137	185	62
	Total number of hours clients spent using the recording/rehearsal facilities <i>*Measure replaced March 2023</i>	593	-	-
	Number of recording hours <i>*New measure March 2023</i>	-	1007	635
	Number of rehearsal hours <i>*New measure March 2023</i>	-	1130	1160
	Number of groups/settings engaged with for an education session	16	15	10
	Number of education activities delivered	21	22	20

Performance measures		July-Dec 2022	Jan-Jun 2023	Jul-Dec 2023
'How much'	Number of attendees at education activities	147	150	100
	Number of events and shows delivered	21	32	20
	Number of musicians and technicians engaged in the events and shows	165	301	220
	Number of attendees at events and shows	700	1144	860
'How well'	Net Promoter Score (clients likely to recommend CSSI to others, score ranging between -100 to +100)	88	97	69
'Better off'	Percentage of members who report feeling better connected to the music community as a result of their involvement with The Stomach and CSSI	72% (18 of 25 respondents)	88% (16 of 18)	86% (25 of 29)
	Percentage of clients who report that as a result of accessing the facilities they have achieved their musical or self-defined goal	79% (19 of 24)	61% (11 of 18)	59% (16 of 27)
	Percentage of attendees who report that they learnt something new about music as a result of the educational activity	84% (21 of 25)	100% (15 of 15)	86% (24 of 28)

Performance measures		July-Dec 2022	Jan-Jun 2023	Jul-Dec 2023
'Better off'	Percentage of musicians/technicians who report feeling more confident about performing for a live audience and/or delivering a show	100% (15 of 15)	100% (10 of 10)	72% (18 of 25)

ITEM 8 - ATTACHMENT 5

5 February 2024

Re: Support for The Stomach | Creative Sounds Society Inc.

Tēnā koutou Palmerston North City Council,

Arts Access Aotearoa is a national support and advocacy organisation working to reduce barriers to accessing the arts. One aspect of this work is to support the development of networks of arts organisations and creative spaces that champion accessibility for those who experience barriers to accessing the arts.

The Stomach is a valued member of our creative spaces network, providing creative musical, artistic, and performance activities in Palmerston North. Accessibility and affordability are key goals of The Stomach, and they aim to ensure all people are able to access music, regardless of their ability or circumstance

In 2021, The Stomach was awarded a three-year grant through Manatū Taonga Ministry for Culture & Heritage's CARE fund - Creative Spaces Initiative. This was a ring-fenced fund that focused specifically on employment and outreach. Arts Access Aotearoa has assisted Manatū Taonga in the administration of this fund, and I have been the primary relationship manager for The Stomach for the past three years.

Through this funding The Stomach created a new full-time outreach position, which has been a long-term goal of the organisation. For the duration of this grant, they have been able to significantly develop and strengthen engagement with their local disability communities, as well as forging new connections and engagements with local iwi and Pasifika groups. They have also been able to focus on embedding accessibility into all facets of the organisation, which in turn has positively impacted their reach and impact.

Unfortunately, as the CARE fund – Creative Spaces initiative grant fund is now coming to an end (June 2024), The Stomach now needs to source support for this vital role to continue. It is very clear to me the importance of this mahi to the continuing success of The Stomachs long term goals and accessibility to all those living in Palmerston North and surrounds. Further funding would help to build the capacity of the organisation so that they in turn can serve their communities with impactful creative experiences. We understand deeply the remarkable impact it has made.

Please feel free to contact me should you require any further information.

Ngā mihi nui,



Hannah Dahlke (she/her)

Creative Spaces Senior Funding Advisor | Kaiārahi Kohi Moni



Arts Access Aotearoa | Putanga Toi ki Aotearoa

Level 3, Toi Pōneke Arts Centre | 61-63 Abel Smith Street

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W: www.artsaccess.org.nz



Sector Lead Report January 2023 – December 2023

Albert McCarthy 2023



arts — together — transformation

SECTION ONE: Introduction

Our mahi is dynamic, people-driven, and at the colourful, expressive, vibrant creative heart of the Palmerston North community.

Square Edge Community Arts is a not-for-profit community arts organisation with over 40 years of experience working with and within our community. We are based in the beautiful art deco Square Edge Arts Centre Building on Te Marae o Hine, which provides long term tenancies for many different community initiatives –

we have drama and language schools, a voice teacher, picture framer, cabaret performer, tattoo artists, voice and ngā taonga pūoro artists, musicians, painters, art classes, an art therapist, Māori health practitioners, jewelers, florist, and basket weaver, sewing classes, pottery studio, WAI, Toi Warbrick, Manawatū Camera Club, sustainable bookstore and bike shop, a community café and much more.

Creative Journeys (a social arts and performance hub where people with intellectual and physical disabilities develop and explore their creative talents) make great use of our facilities daily. Our venue hosts a stream of community groups providing workshops, classes, rehearsals, and performances for the community.

We have three staff members. The Business Manager (part-time) manages the building tenants and finances. The Communications Business Support Coordinator (part-time) -manages the communications/marketing, reception, and retail. The Artistic Director (full-time) manages the exhibitions, liaising and supporting local artists, funding applications, project and promotional design and development, organising and supporting events that celebrate and nurture local arts. Our Facilities Attendant (part-time) ensures all our spaces and amenities are well maintained and organised.

Our arts centre encompasses galleries, gallery shop, retail and studio tenancies, venue hire, and a wide array of exhibitions, programmes, and events. We house, host, and offer self-representation and the opportunity to build sustainable incomes for our eclectic, vibrant, colourful and hugely diverse community.

SECTION TWO: Contribution to PNCC Outcomes

The contributions made by Square Edge Community Arts aligned with the following PNCC priorities:

Priority 1- Create a city that has great places for all people.

Priority 2- Celebrate the city's history and diversity and build on the strength of being a city of many cultures and languages.

Priority 3- Be a creative city that nurtures and celebrates the arts.

Priority 4- Develop a national reputation as an exciting city with plenty to do at night and on weekends.

Exhibitions 2023 **Priority 1** **Priority 2** **Priority 3** **Priority 4**

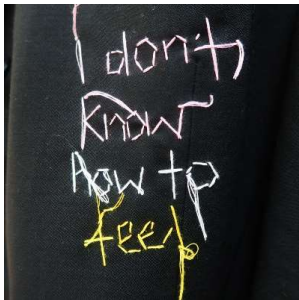
Each month Square Edge hosts (install-de-install, curates and promotes) up to 6 exhibitions in our galleries and display cabinets. Our vision is that our exhibitions reflect our wider community, offering opportunities to an increasingly diverse array of artists, whose narratives, perspectives, cultures, and media offer insight and bring understanding.

Many of our exhibitions continue to challenge entrenched perspectives, offer self-representation to marginalised and 'unseen' groups, and shake up the status quo. They also inspire and exemplify technical and aesthetic excellence and experimentation, honour community and cultural narratives, bring in people who may never normally engage with art, and create conversation around difficult discourses.

Generally, each exhibition runs for a four-week period, and costs are kept low to enable broad community participation.



Maihi Potaka- Ngā Hua o Rehua Exhibition 2023



Jodi Walker -Thoughts and Feelings at Zam Exhibition 2023



Adam Dodd, Paul Harvey, Maggie Duff, Mayette Maling-Cope (Alchemy Collective)-2023

Coastal Art Trail **Priority 1** **Priority 2** **Priority 3** **Priority 4**



We continue to participate in the Coastal Art Trail (CEDA initiative) which connects Taranaki, Whanganui and Manawātū as cultural hubs that offer insight into the lives and inspirations of the region's artists and creatives. This scenic journey through the North Island takes visitors not only to art galleries and museums, but also to off-the-beaten-track studios and creative rural communities.

Hosting Tourism New Zealand **Priority 1** **Priority 2** **Priority 3** **Priority 4**

A Tourism New Zealand delegation visited Palmerston North in November and CEDA invited Square Edge to help promote our region, using the day to surprise and delight, and showcase the depth, colour, and diversity of our city.

We decided to provide a raranga experience based on a well-known Rangitāne whakatauki and received the following feedback:

Square Edge

- Participants highlighted the welcoming atmosphere and local vibe and were likely or very likely to recommend the experience to visitors.
 - *"The vibe and atmosphere was infectious, from the handmade ceramic coffee mugs at the cafe, to the friendly and educational staff. The Square Edge is a wonderful experience and a perfect example of manaakitanga and a beautiful display of Palmerston North's Arts community."*
 - *"Great opportunity for a hands-on cultural experience, to experience personal interaction with the host and group you're travelling with, and have a special memento to take away with you"*
 - *"I would have liked to hear more about weaving and it's history with Māori as think international visitors would find this interesting."*
 - *"Was awesome to do a creative hands on experience while learning about the cultural significance of weaving. I found it more engaging and more likely to remember the history. Great to have a memento to take home with you as well."*



Centrepont Theatre Collaboration **Priority 1** **Priority 2** **Priority 3** **Priority 4**

In September we organised a local Māori Art exhibition in Centrepont Theatre's foyer to celebrate the show Two Guitars. This exhibition included a slide show on the foyer screen, profiling the artists. Our Art Trail Manawātū guidebooks were also made available in the foyer.



Cast of Two Guitars with Councillor Rachel Bowen in front of artwork by Local Māori artist Ripeka Paapu-2023.

The Square Shop **Priority 1** **Priority 2** **Priority 3** **Priority 4**

Our Square Edge gallery shop continues to promote and sell artwork on behalf of local artists, with the intention of building sustainable incomes for our regions' creatives. With over 45 artists represented and regularly promoted, the Square Shop demonstrates the wide variety of mahi that our local creatives undertake.



Current stock sample in The Square Shop-2023.



The Pottery **Priority 3** **Priority 4**

The Pottery provides a pottery community here in Palmerston North (the closest space is currently Feilding) to maximise on the social revival of this craft. We now have 4 tutors who we are working to develop a unique range of offerings (subsidised school holiday programmes, workgroup experiences, adult classes). Workshops fill up quickly and membership is continually growing. We recently housed a Pop-Up Pottery shop in the gallery, leading up to Christmas. Additional pottery tools and equipment have been purchased in 2023.



Pottery Workshops-2023.

Tangata Taputapu Priority 1 Priority 3

Tangata Taputapu-Communal Installation 2023

Regional schools and whānau (from Feilding to Foxton) were invited to contribute to Tangata Taputapu, our gallery wall installation of Sporks. Now over 1000 sporks are on display, enabling us to showcase the creativity of our local and regional tamariki, and encourage new whānau into our exhibition spaces to celebrate our future creative community. The installation will be on show until April and is still growing.

Pasifika Arts exhibition Priority 1 Priority 2 Priority 3

Pasifika exhibition and fonotaga promotional image- 2023

In July Pasifika artists in the Manawātū-Whanganui region were invited by PNCC to participate in a regional Pasifika arts fonotaga (conference) run by PNCC's Community Development Team. This event provided opportunities to meet other local Pasifika artists and hear from organisations who provide funding support and spaces to exhibit. Square Edge worked alongside PNCC to provide a venue for the fonotaga and held an exhibition that celebrated participating artists.

Makers Markets Priority 3 Priority 4

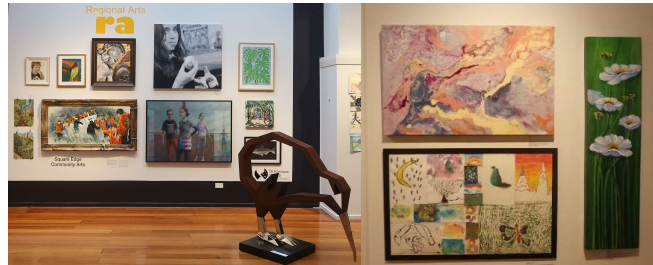
4 markets were held throughout 2023 (including a Christmas market). These events provided an opportunity for our creative and small business community to network and self-promote within the CBD.



Christmas Market - 2023

Regional Community Arts Support Initiative Priority 1 Priority 3 Priority 4

Supporting and liaising with arts societies, collectives, and organisations from the Manawatū, Horowhenua, Rangitikei, & Taranaki regions continued through 2023, with bi-monthly meetings. This initiative has now moved into a self-sustainable phase where groups are taking turns to host and organise hui/workshops bi-monthly. Our first 2024 meeting will be hosted in Horowhenua, focusing on marketing opportunities with representation from the Horowhenua District Council.



Regional Arts- Combined Communities

Online mentoring Priority 3 Priority 4

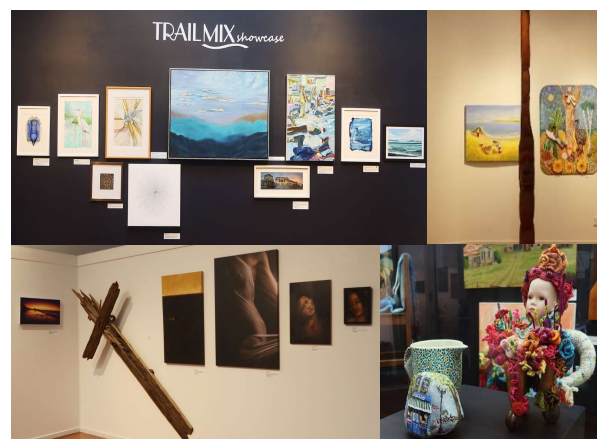
We're continuing to develop our online mentoring offerings. There have been several delays due to contributors experiencing various barriers to meeting deadlines. There has been significant progress since November and the creative courses are currently being uploading by JCDC.

Community café -Awhi Priority 1 Priority 4

After Antonio's Café vacated in November 2022 due to financial struggles, we established Community Coffee in May 2023 – 30 September 2023. Awhi Community Café (Michelle Escott) has taken over the café tenancy since 1 Oct 2023. This had a notable impact of foot fall in the galleries, as there is a drop in early 2023, followed by an increase once the café was re-established.

Art Trail Manawatū 2023 Priority 1 Priority 2 Priority 3 Priority 4

Each year Square Edge has managed to deliver Art Trail Manawatū successfully through contestable funding. These funds cover the event, but not operational costs (i.e. salary). Art Trail Manawatū showcases over 160 artists in studios and venues across the Manawatū, Horowhenua and Rangitikei region, bringing in thousands of visitors and much needed revenue for our artists. This event has



Art Trail Manawatū Showcase-Trail Mix

been growing year by year since it was established in 2017, promoting our region and building sustainable careers for artists.

Our goal for Art Trail Manawatū is that it remains a free event – for our artists and the public. This is a deliberate approach to encourage emerging artists to participate, and to ensure the revenue from this event goes to our creatives. Several new individual studios and hubs were included this year, adding another 44 members to our art trail artists.



Himatangi participating in Manawatū Art Trail for the first time-2023.



Art Trail Manawatū (Studio on the Square, Pohangina Hub and Colin Hoare's studio -2023

Venue hire Priority 1 Priority 2 Priority 3 Priority 4

Venue bookings increased throughout the year with a wide range of community initiatives making the most of our subsidised rates. We continue to house Age Concern, yoga (baby and family classes), dance classes (across the full spectrum of ages), Youth Self-defense, Taekwondo Creative Journeys, government agencies, Political parties, church groups, Youthline, holiday programmes, as well as a broad range of creative classes and small businesses.

Engagement data Priority 1 Priority 2 Priority 3 Priority 4

Over the past twelve months we have:

- Undertaken Art Trail Manawatū 2023 - with approximately 167 participants, and 27,000 local and out of region visitors to the Trail Mix exhibition and the Art Trail studios and hubs.
- Offered 38 exhibitions- showcasing 312 new and established artists (excluding spork installation 'Tangata Taputapu'). Exhibitions included individual artists, groups and collectives in media including paint, raranga, print, pastels, woodwork, digital art, felting, etching, photography, textiles, mixed media, and sculpture. Exhibiting artists ranged in age from primary school to retirees. 197,759 visitors were welcomed into our building and galleries over this period.
- provided 27 workshops and several events.
- Engagement with over 18,000 social media visitors (15,737 on Facebook and 2560 on Instagram), 76,793 website visits, and 915 Square Edge members via monthly newsletters.

The contributions made by Square Edge Community Arts aligned with the following characteristics of a sector lead:

- 1) Providing capacity-building and support for other community organisations to develop and connect.

We connect and strengthen relationships with other organisations daily. In 2023 we collaborated with:

Massey University (Toioho Ki Āpiti) -Local Māori Artist Exhibition-Centrepoint, Art Trail Manawatū 2024

Mahi Harakeke- initiating a relationship and offering our venue hire and gallery spaces.

Cacia Birch-Venue hire for Art Trail Manawatū.

Snails, Greenhaugh Gardens, MS Central District Art Group, Freyberg High School-Visual Arts Academy - Art Trail Manawatū

MaLGRA offering our venue hire, artist tutor contacts and gallery spaces.

Groovy Licious-resource sharing and Art Trail Manawatū

Aotearoa Art Supplies- Art Trail Manawatū and Online sales promotion (Square Edge- pick up location)

Feilding District Art Society -Art Trail Manawatū hub, developing opportunities to be more collaborative regarding events/exhibitions.

Kahui Ako- discussing opportunities to develop collaborative events/exhibitions.

Regional Primary Schools- Tangata Taputapu Project (Spork installation)

Ucol- Internship programme and evaluation, Art Trail Manawatū 2024, future collaboration discussions.

MATA (Manawatū Art Teacher Association)- future exhibition planning

Palmy Bid- collaboration for various events including Art Trail Manawatū, Scooter Tours and Christmas Market

PNCC- Event planning, project collaboration and funding, maintenance of local artworks in the PNCC Gallery Corridor.

We continue to provide regular support and capacity-building for our tenants and other groups hiring our venues.

2) Delivering the highest level of expertise and highest quality service

Our galleries and venues continue to provide professional and well-managed space for artists to exhibit and people to gather, learn and share, at below market rate costs (subsidised). Our venues can cater to a variety of activities from visual and audio presentations, performing arts, as well as creative spaces that cater to a variety of workshops from messy (oil painting and pottery) to more contained (collage, printmaking, watercolour) media. We have kitchens to enable self-catering so that community groups can reduce their catering costs. Being in the city centre we are an accessible and central option for many widely distributed groups.

Our staff are well experienced, qualified, and capable. The skill set of our management team (Erana Kaa and Jane Humphery) includes curation, communication, project management, fundraising, sales, visual merchandising, finance, building management and managing tenants, Visual Art education and research and Māori visual arts.

Our Square Shop (selling work on behalf of local artists) is managed and regularly promoted by Charlotte Beck, who has a background in communications, marketing, and administration for a community organisation. Charlotte also manages the venue hire as well as marketing and communications.

Our exhibitions are collaboratively curated (when required) and installed by Luke Anderson, who has a background in theatre production management and was also a sound and light technician at Massey University. We often request the assistance Of Collin Hoare, and very experienced sign-writer and local artist, who also has experience as a gallery technician.

3) Thinking, working, and advocating strategically.

We strive to create an inclusive and responsive environment and our priorities are aimed at reaching out and connecting with groups and individuals who are not currently accessing our facilities and the various opportunities we create in the creative sector. We actively seek out groups and individuals that are underrepresented in our creative spaces. These include:

- Individual artists
- Specific kaupapa
- Local and regional venues
- Visual Art and Performing Art groups
- Educational, youth and support groups
- Environmental initiatives
- Small businesses
- Cultural groups
- Other gallery and exhibition spaces

4) Having robust strategic and business plans in place.

Square Edge Community Arts is governed by a community board consisting of 6 members, 1 of whom is PNCC council representative. The board, in collaboration with the management team (Business Manager and Artistic Director) developed our strategic plan. The board regularly reviews the strategic plan, as well as the operation budget, funding initiatives and policies.

SECTION THREE: Challenges and Opportunities Ahead

Currently, in response to community identified needs, we are:

Delivering an Art Trail Manawatū that is more interactive and engaging.

In response to participant feedback, we are developing a new approach to our art trail, focused on greater engagement and an easy to navigate trail guide. This is in response to feedback from both attendees and participants. We are developing a distinctive theme for 2024 with a “**come and get dirty**” type slogan (see images below) targeting families and a younger demographic, focusing on the art journey of our wider community.

Participating artists will be encouraged to share their journey and provide demonstrations /mini workshops which will be highlighted in our marketing and trail guide. We will be applying for Major Event funding, with the addition of regional CCS funding (Rangitikei, Manawatū and Horowhenua) to cover their district’s participation, and ECC Grassroots operational funding to cover staffing costs with the aim to reduce workload.



Providing a space where local Māori Artists can share space, and the wider community can learn, experience, and engage with Māori visual language and world view. We are opening a toi Māori gallery for 12 months (funded by PNCC and DIA) to increase the visibility of local Māori Artists, creating a more inclusive, Tiriti led space, and provide our wider community greater access to indigenous art. Art is a western concept imposed on Māori, so it is important to create spaces that normalise other ways of connecting with visual language, where the wider community can engage and reflect. This initiative has already created new opportunities for Waitangi Day (Toi Māori Gallery opening and Tā moko Demonstrations) and Puanga/Matariki.

We have recently initiated a relationship with He Aho Tangata (Rangitāne Artist Collective/Toi Strategy) to begin planning future collaborations. We are providing a venue for wānanga in 2024 and showing a Puanga/Matariki exhibition in the Entrance Gallery that celebrates toi Rangitane.



Waitangi Day promotions 2024

Creating more opportunities for secondary school and primary students to experience art making and exhibiting.

We have 3x secondary school students holding solo exhibitions and 2x collaborative rangatahi exhibitions in 2024.

Square Edge is collaborating with Feilding Art Centre to develop an inter-regional primary school Exhibition, with the support of Kahui Ako. We are currently awaiting feedback and confirmation from our local Kahui Ako representatives.

Plans are in place to engage more with Secondary Schools, however there are academic and extracurricular pressures that limit this endeavour. The Youth Space is another option as we seek further engagement with rangatahi. WAI has also broadened and strengthened their rangatahi programme, which will be housed in our building, with two rangatahi exhibitions later in the year.

Art Trail Manawatū 2024 will be a more interactive event, with greater emphasis placed on families and marketing towards a broader range of age groups engaging in creative activities, strengthening our future creative communities as well as enticing more out of region visitors.

Continue to develop online and in person workshops (providing a range of free community options).

We have already started our offering of free community workshops, such as environmentally responsive art making projects (rag rug making and upcycling ceramics), a collage workshop run by Lucie Blaze, in response to International Women's Day, and indigenous art making workshops (Tā moko, weaving etc.)

Funding 2024

Additional funding is continually required to cover our operational costs. We will continue developing our services, seeking financial support from alternative, less reliable funding for 2024, however we do intend to apply for an increase in our Sector Lead funding in 2025, when our current contract is up for renewal.

Because Art Trail Manawatū is funded by contestable funding (PNCC Major Events 2023), operational costs (i.e. salary) are not covered. Art Trail Manawatū is an enormous undertaking for the entire team, requiring 630 hours (4 months fulltime) in 2023. The Art Trail is not covered under

our Sector Lead funding; however, it is that singular event where we arguably have our greatest impact regarding our contribution as a sector lead.

The Artistic Director role is heavily dedicated to ensuring all 5 exhibition spaces (Entrance, Main, Pop Up and Toi Māori Galleries, and display cases), which has increased from 2, meet the needs of our community as this usually includes additional support for events, relationship building, funding support, outreach projects, marketing, design, and ongoing communications, as well as the logistical and creative requirements of installing and de-installing. This is a core service to our creative sector as we continue to provide necessary spaces and support for well over 300 local artists to exhibit per year, along with other numerous events, programmes, and initiatives.

Both undertakings (monthly exhibitions and Art Trail Manawatū) ensure we meet our strategic and sector lead goals, however there is limited time to seek additional funding to fully cover the full-time salary for an Artistic Director.

SECTION FOUR: Reflections and Conclusions

Our first 12 months as a 'sector-lead organisation' provided many opportunities to connect with other organisations – learning from each other and creating new possibilities for collaboration. This provides additional collegial support, often difficult to obtain in time-pressured environments. Our new sector-lead role acknowledges our organisation's responsibility and contribution to our community. We continue to value trust and confidence and financial investment.

The impacts of ongoing financial insecurity on forward planning, organisational and programme growth, staff hours and morale are significant. Our staff are highly capable, but poorly recompensed, even within the not-for-profit sector.

Square Edge has a reputation for catering to a broad range of community groups and individuals, to the point that it becomes difficult to highlight all that we do, from providing spaces and experiences for retirees who down size their lives then realise they need active engagement, to teenagers who are struggling to overcome severe hardships and need a creative outlet and personal support, to those in our wider community who, due to impairment, struggle to find a place outside their homes that they are truly valued and connected. We continue to provide for the wider community, while striving to do even better.

Thank you for the opportunity to submit this report and for the substantial support the council staff, our local city councillors and Mayor Grant Smith offer to our organisation.

ngā mihi

The Square Edge Management Team

Dr Erana Kaa | Artistic Director

Jane Humphrey | Business Manager



ITEM 9 - ATTACHMENT 1

Community Arts Palmerston North Incorporated

PALMERSTON NORTH

Performance Report

For the Year Ended 30th June 2023



Community Arts Palmerston North Incorporated
Performance Report
For the Year Ended 30th June 2023

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Community Arts Palmerston North Incorporated

Entity Information

As at 30th June 2023



LEGAL NAME OF ENTITY

Community Arts Palmerston North Incorporated

TYPE OF ENTITY AND LEGAL BASIS

Incorporated Society registered in 1972 and is a registered Charity with Charities Services. The organisation is designated as a Community Arts Council under the provisions of the Arts Council of New Zealand/ Toi Aotearoa Act 1994.

REGISTRATION NUMBER WITH DIA CHARITIES

CC31254

MISSION STATEMENT

The society's vision is to make Square Edge a creative centre for emerging artists and community participation in the arts.

The society's mission is to sustainably manage and develop Square Edge Community Arts Centre; providing emerging artists in the Palmerston North community with low cost access to arts. Pecuniary gain is not a purpose of the society.

ENTITY STRUCTURE

Community Arts Palmerston North Incorporated is an Incorporated Society governed by a Board of elective members.

Elected members as at 30th June 2023:

Lorna Johnson (Chairperson & PNCC Representative), Bernadette Peters, Stephanie Milne, Michele Theobald, Karen Carter, Vasudha Rao, Pari Rao, Kaydee Zabelin, Hannah Clow.

MAIN SOURCES OF THE ENTITY'S CASH AND RESOURCES

Community Arts has two main sources of funding. Palmerston North City Council service contract grant and, any surplus revenue from the management of Palmerston North City Council arts centre building, Square Edge. Community Arts is reliant on the building being fit for purpose, its ability to tenant the building and tenants paying their rent.

MAIN METHODS USED BY THE ENTITY TO RAISE FUNDS

Community Arts is not an active fundraiser.

ENTITY'S RELIANCE ON VOLUNTEERS AND DONATED GOODS & SERVICES

Board members with the exception of Palmerston North City Council representatives are volunteers. The entity actively engages with volunteers to support Art Activities.

Community Arts Palmerston North Incorporated
Statement of Service Performance
For the Year Ended 30th June 2023



DESCRIPTION OF THE ENTITY'S OUTCOMES

Emerging artists are supported and encouraged to contribute across all art forms, from all ages, social and cultural backgrounds. Community Arts is integrally involved in the Manawatu arts scene and works together with other agencies, groups and organisations helping to facilitate and deliver low cost arts to the community. Square Edge is a professionally managed and financially sustainable community arts centre.

DESCRIPTION AND QUANTIFICATION OF THE ENTITY'S OUTPUTS

	2023	2022
Free Community makers market held for local artists	2	1
Average number of stall holders at each market	16	12
Average number of people attending each market	1,650	1,207
Number of exhibitions held during the year	34	18
Newsletters email to members and shared on social media	12	12
Ratio of Square Edge spaced occupied by artists (%)	92	92
Visitor numbers to Square Edge	209,216	206,041
Volunteer Hours	224	162
Opening Night functions	14	15
Workshops hosted or co-hosted by Square Edge Arts Centre	51	89

Additional Information:

Social Media includes Instagram and Facebook advertising current events.

Our upgraded website to wordpress has allowed greater capability and interaction with Square Edge Events / Workshops / Monthly Newsletters / booking venue hire online / displaying current and past Exhibitions / Artists profiles & Magazine.

Community Arts Palmerston North Incorporated
Statement of Financial Performance
For the Year Ended 30th June 2023



	Note	2023 \$	2022 \$
REVENUE			
Revenue from providing goods or services	3	555,980	445,871
Interest, dividends and other investment revenue	3	20	-
Other Revenue	3	2,683	8,657
Total Revenue		558,682	454,528
Less Expenses			
Volunteer and employee related costs	4	225,569	194,822
Costs related to providing goods or services	4	268,095	237,086
Other expenses	4	65,433	70,289
Total Expenses		559,097	502,197
SURPLUS/(DEFICIT) FOR THE YEAR		(\$414)	(\$47,669)

This statement is to be read in conjunction with the notes to the Performance Report and the Independent Audit report.



Community Arts Palmerston North Incorporated
Statement of Financial Position
As at 30th June 2023



	Note	2023 \$	2022 \$
CURRENT ASSETS			
Cash and cash equivalents	5	200,584	247,461
Trade and other receivables	5	19,153	26,279
Total Current Assets		219,737	273,740
NON-CURRENT ASSETS			
Property, plant and equipment	6	111,351	120,734
Total Non-Current Assets		111,351	120,734
TOTAL ASSETS		331,088	394,474
CURRENT LIABILITIES			
Trade and other payables	5	119,944	182,916
TOTAL LIABILITIES		119,944	182,916
NET ASSETS		\$211,144	\$211,558
Represented by;			
ACCUMULATED FUNDS			
Reserves	7	14,852	14,852
Accumulated surpluses or (deficits)	7	196,292	196,706
TOTAL ACCUMULATED FUNDS		\$211,144	\$211,558

For and on behalf of the board;



1-2-24

Date

This statement is to be read in conjunction with the notes to the Performance Report and the Independent Audit report



Community Arts Palmerston North Incorporated
Statement of Cash Flow
For the Year Ended 30th June 2023



	2023 \$	2022 \$
OPERATING ACTIVITIES		
Cash was provided from:		
Revenue from providing goods or services	382,015	423,579
Other Revenue	2,683	8,657
Net GST refunds received from IRD	-	994
	<u>384,697</u>	<u>433,230</u>
Cash was applied to:		
Payments to suppliers and employees	407,581	381,452
Net GST paid to IRD	3,843	-
	<u>411,424</u>	<u>381,452</u>
Net Cash Inflow (Outflow) from Operating Activities	(26,727)	51,778
INVESTING AND FINANCING ACTIVITIES		
Cash was applied to:		
Payments to acquire property, plant and equipment	20,151	20,942
	<u>20,151</u>	<u>20,942</u>
Net Cash Inflow (Outflow) from Investing and Financing Activities	(20,151)	(20,942)
NET INCREASE (DECREASE) IN CASH HELD	(46,878)	30,836
Cash and cash equivalents as at 1 July 2022	247,461	216,625
Cash and Cash Equivalents as at 30 June 2023	200,584	247,461

This statement is to be read in conjunction with the notes to the Performance Report and the Independent Audit report.



Community Arts Palmerston North Incorporated

Notes to the Performance Report
For the Year Ended 30th June 2023



1. STATEMENT OF ACCOUNTING POLICIES

Community Arts Palmerston North Incorporated has elected to apply PBE SFR-A (NFP) Public Benefit Entity Simple Format Reporting - Accrual (Not for Profit) as established by the External Reporting Board for registered charities, on the basis that it does not have public accountability and has total annual expenses of equal to or less than \$2,000,000.

All transactions in the Statement of Financial Performance are reported using the accrual basis of accounting. The accounting principles recognised as appropriate for the measurement and reporting of earnings and financial position on an historical cost basis have been used, with the exception of certain items for which specific accounting policies have been identified.

The Performance Report has been prepared under the assumption that the entity will continue to operate in the foreseeable future.

Changes in Accounting Policies

There have been no changes in accounting policies. All policies have been applied on bases consistent with those used in previous years.

Specific Accounting Policies

In the preparation of the performance report, the specific accounting policies are as follows:

(a) Property, Plant & Equipment

The entity has the following classes of Property, Plant & Equipment;

Leasehold Improvements 6 - 33 Yr SL

Furniture and Fittings 2-20 Yr SL

Plant & Equipment 2-20 Yr SL

All property, plant & equipment except for land is stated at cost less accumulated depreciation and accumulated impairment.

Depreciation has been calculated over the estimated useful life of the asset.

(b) Goods & Services Tax

The performance report has been prepared on a GST exclusive basis with the exception of accounts receivable and accounts payable which are shown inclusive of GST.

(c) Income Tax

The incorporated society is a registered Charity, as its registration was accepted by the Charities Commission on 30th June 2008 and therefore tax exempt under section CW 41-43 Charities (Charities Act 2005) of the Income Tax Act 2007.

Community Arts Palmerston North Incorporated
Notes to the Performance Report
For the Year Ended 30th June 2023



(d) Revenue

Interest income is recognised as it accrues using the effective interest method.

Revenue from providing goods and services is recognised when the goods or services have been provided.

(e) Fundraising and Grants

Grants received are included in operating revenue. If particular conditions are attached to a grant that would require it to be repaid if these conditions are not met, then the grant is recorded as a liability until the conditions are satisfied.

(f) Receivables

Receivables are stated at their estimated realisable value. Bad debts are written off in the year in which they are identified.

(g) Bank Accounts and Cash

Bank accounts and cash in the Statement of Cash Flows comprise cash balances and bank balances (including short term deposits) with original maturities of 90 days or less.

(h) Inventory/Stock

Stock is not valued as it consists of donated goods of minimal or no value.

2. AUDIT

This Performance Report has been subject to audit, please refer to the Auditor's Report.

3. ANALYSIS OF REVENUE

	2023	2022
	\$	\$
(a) Revenue from providing goods or services		
PNCC Grant	120,311	103,035
Creative NZ	21,080	-
Central Energy Trust	-	11,600
Eastern and Central Community Trust	12,366	3,837
PN Community Services Council	4,500	3,669
NZ Lottery Grants Board	11,972	8,028
Manawatu District Council	2,888	9,112
Environment Network Manawatu	-	1,477
CEDA	12,000	-
MSD - Community Awareness and Preparedness Grant	9,855	-
The Lion Foundation	4,979	3,021
Thomas Macarthy Trust	10,000	-
Sales/Tenancy	246,028	202,094
Square Edge Notional Rent	100,000	100,000

Community Arts Palmerston North Incorporated
Notes to the Performance Report
For the Year Ended 30th June 2023



Total	555,980	445,871
(b) Interest, dividends and other investment revenue		
Interest Received	20	-
Total	20	-
(c) Other Revenue		
Donation - General	889	-
Other Revenue	1,793	8,657
Total	2,683	8,657
Total Operating Revenue	558,682	454,528

4. ANALYSIS OF EXPENSES

	2023	2022
	\$	\$
(a) Volunteer and employee related costs		
Wages & Salaries	220,917	194,153
Accident Compensation Corporation	1,413	669
Workshop Resources	3,238	-
Total	225,569	194,822
(b) Costs related to providing goods or services		
Cleaning	9,554	7,638
Facilitation	4,384	-
Gallery Expenses	1,065	-
Coffee & Food Expenses	3,583	-
Grant Expenses	69,723	63,413
Hygiene/Laundry	4,012	3,554
Pests / Hygiene	3,174	2,241
Utilities	49,324	44,626
Insurance	4,372	2,012
Security	8,667	8,598
Square Edge Notional Rent	100,000	100,000
Rates	1,760	2,195
Repairs & Maintenance	4,947	1,040
Shop Purchases	-	770
Telephone & Internet	878	626
Travel - National	2,651	374
Total	268,095	237,086

Community Arts Palmerston North Incorporated
Notes to the Performance Report
For the Year Ended 30th June 2023



(c) Other expenses		
Accounting Fees	4,500	4,848
Advertising	2,130	508
Audit Fees	3,800	7,802
Bank Charges	1,262	1,166
Consulting	4,479	4,607
Computer Support	4,589	4,152
Entertainment	724	905
Freight & Courier	95	73
General Expenses	2,282	2,707
Interest	36	-
Legal Expenses	2,200	-
Office Expenses	1,430	895
Printing & Stationery	3,692	5,098
Rental/Lease Payments	2,605	5,373
Subscriptions	2,075	1,267
Depreciation	29,534	30,886
Total	65,433	70,289
Total Operating Expenses	559,097	502,197

5. ANALYSIS OF ASSETS AND LIABILITIES

	2023	2022
	\$	\$
(a) Cash or cash equivalents		
Petty Cash	12	36
Business Edge #09	199,210	246,832
EFTPOS Card #10	961	393
Shop Cash Float	200	200
Cafe Float	200	-
Total	200,584	247,461
(b) Trade and other receivables		
Accounts Receivable	13,867	21,821
Interest Receivable	20	-
Payments in advance	2,919	4,458
GST Receivable	2,347	-
Total	19,153	26,279
(c) Trade and other payables		
Accounts Payable	28,096	20,539
Accrued Expenses	9,200	8,050
Receipts in Advance	51,857	130,554
Gift Vouchers	961	361

Community Arts Palmerston North Incorporated
Notes to the Performance Report
For the Year Ended 30th June 2023



Sales on behalf of Artists	-	3,822
GST Payable	-	1,496
Provision for Holiday Pay	29,831	18,094
Total	119,944	182,916

6. PROPERTY, PLANT & EQUIPMENT

	2023	2022
	\$	\$
(a) Leasehold Improvements		
Cost	127,787	117,578
Less: Accumulated Depreciation	(72,563)	(62,026)
Net book value	55,224	55,552

Reconciliation of the carrying amount at the beginning and end of the period:

Opening Carrying Amount	55,552	48,607
Plus: Purchases	10,209	16,896
Less: Current Year Depreciation and Impairment	(10,537)	(9,951)
Closing Carrying Amount	55,224	55,552

(b) Furniture and Fittings

Cost	24,927	24,927
Less: Accumulated Depreciation	(19,821)	(18,877)
Net book value	5,106	6,050

Reconciliation of the carrying amount at the beginning and end of the period:

Opening Carrying Amount	6,050	6,407
Plus: Purchases	-	564
Less: Current Year Depreciation and Impairment	(944)	(921)
Closing Carrying Amount	5,106	6,050

(c) Plant and Equipment

Cost	198,293	188,351
Less: Accumulated Depreciation	(147,272)	(129,219)
Net book value	51,021	59,132

Reconciliation of the carrying amount at the beginning and end of the period:

Opening Carrying Amount	59,132	75,664
Plus: Purchases	9,942	3,482
Less: Current Year Depreciation and Impairment	(18,053)	(20,014)



Community Arts Palmerston North Incorporated
Notes to the Performance Report
For the Year Ended 30th June 2023



	2023	2022
	\$	\$
Closing Carrying Amount	51,021	59,132
Total Property, Plant & Equipment	\$111,351	\$120,734
	2023	2022
	\$	\$
7. ACCUMULATED FUNDS		
(a) Accumulated Surpluses or Deficits		
Opening Balance	196,706	244,375
Surplus/(Deficit)	(414)	(47,669)
Closing Balance	196,292	196,706
(b) Liquidity Reserve per Square Edge Management Contract		
Opening Balance	14,852	14,852
Closing Balance	14,852	14,852
(c) Total		
Total Opening Balance	211,558	259,227
Net Surplus/(Deficit) for the year	(414)	(47,669)
Total Closing Balance	211,144	211,558

8. COMMITMENTS AND CONTINGENCIES

(d) Contingent Liabilities

At balance date there are no known contingent liabilities (2022:\$0). Community Arts Palmerston North Incorporated has not granted any securities in respect of liabilities payable by any other party whatsoever.

(e) Commitments

There are no commitments as at balance date (2022: \$0)

9. CONTINGENT ASSETS

At balance date there are no known contingent assets (2022:\$0).

10. RELATED PARTIES

Lorna Johnson is a Palmerston North City Council councillor and is the elected board representative. Community Arts Palmerston North Incorporated received funding of \$120,311 and notional rent of \$100,000 for 2023. In 2022, funding was received of \$103,035 and notional rent of \$100,000.

Board member Bernadette Peters occasionally hires a room at the Square Edge. Bernadette's

Community Arts Palmerston North Incorporated
Notes to the Performance Report
For the Year Ended 30th June 2023



husband, Keith Stewart is a tenant of Square Edge and provides maintenance services on normal terms and conditions. The total rent income received for the year from the both of them was \$4,347 (2022: \$4,964). The total maintenance services provided for the year was \$10,771 (2022: \$4,405).

Stephanie Milne is a board member and a tenant of Square Edge. The total rental income received for the year was \$5,934 (2022: \$5,535).

Michele Theobald is a board member and also occasionally hires a room at the Square Edge. The total rental income received for the year was \$313 (2022: \$2,448).

Dr Vasudha Rao & her daughter Pari Rao (Olive Books) became board members during the year. They are tenants of Square Edge. The total rental income received for the year was \$1,914.

11. SECURITIES AND GUARANTEES

There was no overdraft as at balance date nor was any facility arranged.

12. ASSETS HELD ON BEHALF OF OTHERS

There is a bank account held on behalf of The Women's Art Initiative (WAI). As at balance date, there was \$94,243 in the bank account (2022: \$96,395). This balance has not been included in these financial statements.

13. EVENTS AFTER THE BALANCE DATE

There were no events that have occurred after the reporting date that would have a material impact on the performance report (2022:nil)



INDEPENDENT AUDITOR'S REPORT

To the Members of Community Arts Palmerston North Incorporated

Report on the Financial Information

Opinion

We have audited the financial information of Community Arts Palmerston North Incorporated on pages 3 to 12 which comprise the statement of financial position as at 30 June 2023, the statement of financial performance and statement of cash flows for the year then ended, and the statement of accounting policies and notes to the performance report.

In our opinion the accompanying financial statements on pages 3 to 12 present fairly the financial position of Community Arts Palmerston North Incorporated as at 30 June 2023 and its financial performance and cash flows for the year ended on that date in accordance with the requirements of Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit) issued in New Zealand by the New Zealand Accounting Standards Board, relevant to reporting financial position, financial performance and cash flows.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)). Our responsibilities under those standards are further described below in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the entity in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

Other than in our capacity as auditor we have no relationship with, or interests in, Community Arts Palmerston North Incorporated.

Restriction on Responsibility

This report is made solely to the members, as a body. Our audit work has been undertaken so that we might state to the members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the members as a body, for our audit work, for this report, or for the opinion we have formed.

Other Information

The Board is responsible for the other information. The other information comprises the entity information and statement of service performance but does not include the financial information and our auditor's report thereon.

Our opinion on the financial information does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial Statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information; we are required to report that fact. We have nothing to report in this regard.

The Board's Responsibility for the Financial Information

The Board is responsible on behalf of the Society for determining that the Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit) framework is acceptable in the entity's circumstances and, for the preparation of financial information in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not-For-Profit), and for such internal control as the Board determines is necessary to enable the preparation of financial information that are free from material misstatement, whether due to fraud or error.

In preparing the financial information, the Board is responsible on behalf of the entity for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Board either intends to liquidate the entity or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial information as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (NZ) will always detect a material misstatement when it exists. Misinformation can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial information.

As part of an audit in accordance with ISAs (NZ), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- identify and assess the risks of material misstatement of the financial information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- evaluate the overall presentation, structure, and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

CKS audit

CKS Audit
5 February 2023

Balance Sheet

Community Arts Palmerston North Inc.
As at 31 December 2023

31 DEC 2023

Assets

Bank

Business Account 11	8,732.95
Business Edge A/c -09	130,240.40
Eftpos Card A/c -10	469.70
Petty Cash	200.00
Total Bank	139,643.05

Current Assets

Accounts Receivable	16,878.21
Petty Cash Float	95.10
Shop Cash Float	200.00
Total Current Assets	17,173.31

Fixed Assets

Computer Equipment Asset Purchases	32,591.65
Less Accumulated Depreciation on Computer Equipment	(27,234.00)
Less Accumulated Depreciation on Office Equipment	(199,692.00)
Office Equipment Asset Purchase	305,409.67
Total Fixed Assets	111,075.32

Total Assets

267,891.68

Liabilities

Current Liabilities

Accounts Payable	18,159.36
Gift Voucher	661.00
GST	(457.10)
PAYE Payable	(38,991.77)
Rounding	8.64
Sales on behalf of Artists	5,682.36
Unpaid Expense Claims	9,952.04
Wages Deductions Payable	(6,955.91)
Wages Payable - Payroll	(4,908.16)
Total Current Liabilities	(16,849.54)

Non-current Liabilities

WAI - Funding	13,600.10
Total Non-current Liabilities	13,600.10

Total Liabilities

(3,249.44)

Net Assets

271,141.12

Equity

Current Year Earnings	(56,956.68)
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Balance Sheet

	31 DEC 2023
Reserves	15,659.00
Retained Earnings	312,438.80
Total Equity	271,141.12

Please note on the Balance Sheet – 31 Dec 2023 - Bank Account 11 \$8732.95 is not SECA money.

We are acting as an umbrella organization for Womens Art Initiative.

ITEM 9 - ATTACHMENT 4

Community Arts Palmerston North (SECA)

Performance measure data for the period 1 January 2023 to 31 December 2023

Performance measures		July-Dec 2022	Jan-Jun 2023	Jul-Dec 2023
'How much'	Total number of members	466	545	915
	Total number of walk-ins	107373	97906	99853
	Number of exhibitions held	17	17	21
	Number of artists profiled	324	170	156
	Total number of new artists exhibiting or engaging with SECA <i>*Measure replaced April 2023</i>	124	-	-
	Total number of artists exhibiting or engaging with SECA <i>*New measure April 2023</i>	-	116	45
	Number of workshops delivered	37	14	13
	Number of participants involved in the Artists Mentoring Programme <i>*Measure replaced April 2023</i>	7	-	-
	Number of programmes delivered <i>*New measure April 2023</i>	-	5	3
	Number of participants involved in the programmes <i>*New measure April 2023</i>	-	166	55

Performance measures		July-Dec 2022	Jan-Jun 2023	Jul-Dec 2023
'How well'	Net Promoter Score (clients likely to recommend SECA to others, score ranging between -100 to +100)	82.6	52	50
	Percentage of participants completing the Artists Mentoring Programme. *Measure replaced April 2023	100% (7 of 7 respondents)	-	-
	Percentage of participants completing the programmes. *New measure April 2023	-	100% (166 of 166)	100% (55 of 55)
'Better off'	Percentage of members who report feeling better connected to the Palmerston North art community as a result of their SECA membership.	100% (136 of 136)	100% (29 of 29)	100% (26 of 26)
	Percentage of artists report they gained new connections and networks as a result of being profiled by SECA.	100% (53 of 53)	100% (53 of 53)	100% (14 of 14)
	Percentage of artists report they feel more confident to present their work.	100% (79 of 79)	100% (17 of 17)	100% (9 of 9)
	Percentage of artists who return to SECA for another arts opportunity.	39% (137 artists)	100% (116 artists)	40% (18 artists)

Performance measures		July-Dec 2022	Jan-Jun 2023	Jul-Dec 2023
'Better off'	Percentage of participants who report they learnt new skills and knowledge to enhance their artistic development.	100% (53 of 53)	100% (46 of 46)	100% (35 of 35)
	Percentage of participants who report a sense of whanaungatanga as a result of being involved in the Artists Mentoring Programme. *Measure replaced April 2023	100% (165 of 165)	-	-
	Percentage of participants who report a sense of whanaungatanga as a result of being involved in a programme. *New measure April 2023	-	100% (55 of 55)	100% (39 of 39)
	Percentage of participants in the Artist Mentoring Programme who report an increase in the sustainability of their artistic career. *Measure replaced April 2023	100% (179 of 179)	-	-
	Percentage of participants in a programme who report an increase in the sustainability of their artistic career. *New measure April 2023	-	100% (37 of 37)	100% (32 of 32)

ITEM 9 - ATTACHMENT 5



Regent Theatre Trust Board

REPORT FOR THE HALF YEAR

ended 31 December 2023

Directory

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Financial Performance	10

Executive Summary

After a hectic previous 12 months period we have now returned to some form of normality. We are still pleased with the current level and variety of events being held together with the numbers that have attended the theatre during this past 6-month period. Our advance bookings are also encouraging, and we continue to be positive that we will achieve almost all of our Performance measures this financial year.

Highlights during this past six months included finally having Act 3s production of WE WILL ROCK YOU after being heavily affected by Covid during the past two years. Also, hosting events such as PACANZ during October with admissions of over 7,000 attending this event over the three-day period. PACANZ continues to have a huge economic impact for the city. Events such as the WIGGLES (catering for our younger audiences) attracted over 2,000 people for their two performances while BILL BAILEY attracted a capacity house for his one-off show. Touring Tribute Shows continue to be popular with QUEEN, CREEDANCE CLEARWATER and SWEET CAROLINE also attracting good numbers. We continued to host end of year school awards, Graduation ceremonies, local Dance school productions, Manawatu Gang Show which were just some of the events that we catered for during this period for a variety of audiences.

The number of days of use within the auditorium was 55% (102 days) during this past period. This is down from last year where the usage was 67% (124 days) however our revenue from hire and cost recoveries has increased by 8% from the previous year.

Management continues to attend and participate in the CCOs meeting facilitated by the PNCC. We also meet monthly with the Globe theatre which is beneficial to both parties by the sharing of ideas as we are in the "same industry" and dealing with the same type of issues.

Working with our Friends

Contributions continue to be made by the Friends of the Regent which allows us to refresh and upgrade our equipment and improve our patrons' experiences attending the venue. During these past six months the Friends of the Regent have contributed towards the replacement of new Smart TVs and other technical equipment amounting to \$10,668.

We continually strive to improve our service to our patrons, by preplanning each event the delivery and service of our Bars to our customers which has resulted in record bar/concession takings for events such as Bill Bailey. During these busy periods we now install extra "satellite bars" throughout the venue. With added additional eftpos/paywave machines this has helped speed up our service and has reduced the waiting times for our customers during the limited time that we have to maximise our sales during pre-show and the intermission periods.

We are continually indebted to the Friends of the Regent for their valuable support, not just financially, but for their time and enthusiasm. The Friends are an integral part of day-to-day theatre operations, not only providing bar service but warm welcoming ushering and front of house services. We are working together with the Friends especially during these ever-changing times to not only look at how we can further improve guests' experiences but also to continue to keep both themselves and our customers safe within the venue.

Co-operation with Community Events

The Board's commitment is to ensure that the theatre continues to remain accessible to our community hirers. This is achieved primarily through the theatre's supportive community pricing rates, which is assisted by Council funding. Community use has been especially important during these times following on from the restrictions and inability to hire the Theatre during COVID. It is very pleasing to have schools, plus local dance groups enthusiastically return to the Regent for their events.

The Regent on Broadway Management and Trust Board sees this support from the PNCC as a key investment in the development and the future of the performing arts in our city.

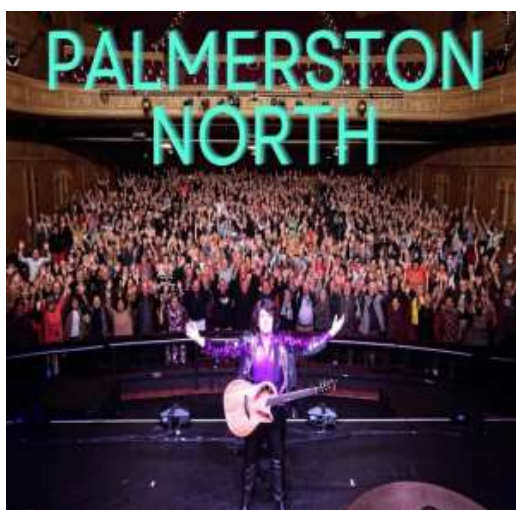
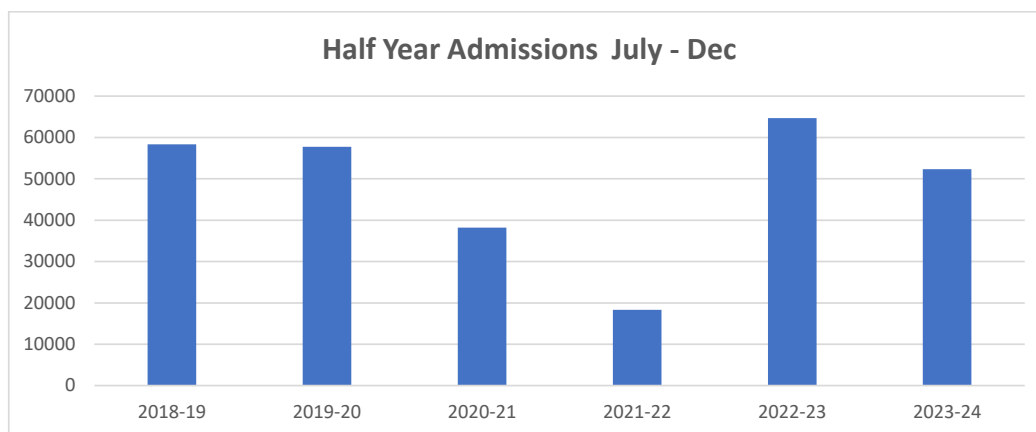
Patronage and Theatre Usage

Summary of Patronage (monitors number of people coming to the Theatre):

Half Year to 31 st December 2023	52,340
Half Year to 31 st December 2022	64,654
Half year to 31 December 2021	18,348
Half year to 31 December 2020	38,190
Half year to 31 December 2019	57,725

Although our attendance numbers for this six-month period is not as great as the previous year, we appear however to be back to pre-covid levels of attendances.

It is pleasing to see the continued return of local schools for their bi-annual productions and award ceremonies with ten schools holding their end of year awards during these past six months: -



THEATRE USAGE

	Six Month Usage July - Dec				
	2019	2020	2021	2022	2023
Auditorium use	127	83	55	124	100
Auditorium Live nights	58	36	29	144	74
Rehearsal Room Hire	83	77	70	96	89
Regency Room Hire	25	20	2	37	18

Note Auditorium live nights is only the days of a performance not the number of sessions held within that day. 2022 results inadvertently included all days booked plus all performance sessions.

Events Held

Below is an overview of the events held during the current six-month period.

JULY	Admissions	Days Used
Unity Singers: Community Event	325	2
Dance 247	93	2
Creedence Clearwater Collective	833	1
AUGUST		
We Will Rock You	5586	24
Wiggles	2234	1
NZIFBB	294	1
Westend School	891	1
SEPTEMBER		
Dance NZ Made	1279	3
Palace Dance Company	687	1
Ross Intermediate	458	1
Winchester School	942	1
St Marys School	835	1
Dance Nationals	1158	2
Seven Days	899	1
NZSO	293	1
Turitea School	432	1
Russell Street School	421	1
Manawatu Gang Show	751	9
Cat in The Hat	1038	1
PN Chinese Students Assn	487	1
OCTOBER		
Palmerston North Dance Assn	1574	7
Drag Festival	1355	2
Roslyn School	823	1
Ladies Night	417	1
Six to Sixty	470	1
PACANZ	7128	4
Queen Tribute Show	648	1
Secondary School Awards	300	1
Manukura School	600	1
Manawatu Youth Orchestra	417	2
NOVEMBER		
PNGH Awards	730	2
Awatapu College	600	1
Royal NZ Ballet	949	2
Levin The Movement	676	1
Bill Bailey	1361	1
Anomaly Dance Company	514	1

Sweet Caroline	540	1
Luke Kidgell	775	1
Massey Graduation	3162	3

DECEMBER

Freyberg College Prizegiving	981	1
Aokautere School Prizegiving	380	1
Danceworks	1584	4
PN Intermediate Normal	1230	1
Whakaronga School Prizegiving	700	1
Carncott School Prizegiving	462	1
St Mary's School Prizegiving	700	1
Red Star Dance	402	1
New Stage Production	424	1

Auditorium Occupancy - by total days

Statistical data below is based upon 365 operational days per year.

2023– 2024 Auditorium Year Statistics						
Half year totals – THIS REPORTING YEAR (From July 2023 to Dec 2024)						
Total days the Auditorium was used: 102			Total days the Auditorium was available: 184			
Professional events	17	16.7%	0.65	Events/week	2.83	Events/month
Community events	31	30.4%	1.19	Events/week	5.20	Events/month
Remaining days the Auditorium is available	82	44.6%			8.03	Total events per month
Forecast year totals – THIS REPORTING YEAR (From Jan 2024 to June 2024) – PROJECTED						
Total advance bookings for Auditorium: 79			Total days the Auditorium is available: 182			
Professional event Day	16	8.8%	0.62	Events/week	2.67	Events/month
Community event Days	63	34.6%	2.42	Events/week	10.50	Events/month
Remaining days the Auditorium is available	103	56.6%			13.17	Total events per month

2022– 2023 Auditorium Year Statistics

Half year totals – THIS REPORTING YEAR (From July 2022 to Dec 2022)						
Total days the Auditorium was used: 124			Total days the Auditorium was available: 184			
Professional events	16	4.3%	0.61	Events/week	2.66	Events/month
Community events	240*	34.8%	9.23	Events/week	20	Events/month
Remaining days the Auditorium is available	60	60.9%			22.66	Total events per month
Forecast year totals – THIS REPORTING YEAR (From Jan 2023 to June 2023) – PROJECTED						
Total advance bookings for Auditorium: 81			Total days the Auditorium is available: 181			
Professional events	22	9.4%	0.65	Events/week	2.83	Events/month
Community events	42	24.3%	2.43	Events/week	10.5	Events/month
Remaining days the Auditorium is available	102	66.6%			13.33	Total events per month

* Note 240 Community Events included all rooms of the theatre eg Rehearsal Room and Regency room

Financial Position

The financial performance for this half year period has continued to be strong following on from last year's results. Although the number of events held during these past six months was less than last year's we have still retained a positive financial performance. Our budget and forecasting had been completed during a period of "boom" following on from the disaster of the Covid Years. It was not known at that stage if the boom would last, so we created a semi-conservative budget accordingly. Our forecast for total room hire within the facility for this six month period was \$93,100 with actual revenue being received \$140,499.

Total Revenue to date is 18.6% above budget (\$545,247/budget \$459,724)

Our total operating expenses are on target (4.04% below budget) . Total expenses \$432,961/Budget \$416,165.

We anticipate reduced income for January as this is traditionally due to the festive and holiday season shut down period, however February will start the year off on a positive note with three international touring shows scheduled for the month.

With the current level of business that we are experiencing and with the advanced bookings that we currently have it is estimated that the financial targets will be met this year.

The following table summarises our financial position for this half year period:

	2023-24 Half year Budget	2023-24 Half year Actual	2022-23 Half year Actual
Income from hire and cost recoveries	336,970	416,239	388,844
Wages Subsidy/Resurgence Payment	0	0	1,800
Expenses	416,165	432,961	399,804
Surplus (Deficit) before Council grant	(79,195)	(16,722)	(9,160)
Operating Grant from Council	122,754	129,008	123,461
Surplus/(deficit) after Council Grant	43,559	112,286	114,301

The above summary is exclusive of depreciation which for this half year was \$43,731.

Future Resourcing

The purpose of the Trust as set out in the Trust Deed is to control, develop, promote, enhance, and maintain the Regent Theatre so that it may be utilised and enjoyed by the inhabitants of the Manawatu.

Maintenance of the building and ensuring that any repair work required for this heritage building is consistently monitored and being maintained. We have a close working relationship with the Palmerston North City Council on all building maintenance issues.

The Flying System replacement which was delayed due to COVID was finally completed during Jan/Feb 2023 and is now fully compliant and operational. Funding has now finally been approved for the purchase of a new Sound Desk to replace our current old system in which technology has overtaken. An amount of \$50,000 has been granted by Central Energy Trust. This new desk should be operational by June 2024. Additional Asset replacements scheduled for this year include the final replacement cloth for stage (Borders) plus theatre headsets.

Looking Forward

Forward bookings for the remainder of this year are positive with already 79 days booked (43%) for the balance of the year compared to advance bookings of 62 days last year. Touring Shows and local community groups still continue to enquire and book dates.

We continue to realise that in the world we live in a crisis or pandemics can affect us at any time so we continue to learn and teach during these times about being adaptable, resilient, patient and flexible. We now look forward to another year of interruptions and will continue to progress the Regent to ensure it remains New Zealand's leading provincial theatre.

Performance Outcomes

The Regent Theatre Trust Board is seeking to achieve the following outcomes.

Performance against strategic priorities for the 2023-24 half year

Summary of Key Performance Outcomes.

	Key objective for 2023/24	Outcome for this half year reporting period
1. To be a venue for exciting community and performing arts experiences for the people of Palmerston North and the wider Manawātū region including recognising the role of local Tangata Whenua and the Heritage status of the building	Total number of main auditorium hires annually (days the auditorium is used), to be not less than 180 (Usage of the Auditorium includes both Performance, Pack-in and Packout days, rehearsals and dark days e.g. Days that are booked but not used (but charged for) during long run seasons)	On Track
		Total auditorium hires in this half year were 108 days. This number is slightly down on last year when we had 124 days of use. Our current advance bookings indicate that we will achieve target.
	Total number of main auditorium national/international venue hirers (actual live performances), to be not less than 30.	On Track
		14 National/international venue hirers in this half year. Promoters are still keen to tour although selling tickets can be difficult to some events in this current economic climate.
	Total number of events overall that are held over all spaces in the theatre 350 This includes main Auditorium/Rehearsal Room/Regency Room	On Track
		Total number of events held over all spaces in the theatre in this half year was 238. Main usage being the Rehearsal/Regency room Hire with 130.

	Further develop tours offered by the Regent for Schools and Community (to be not less than one).	On Track This will be reported at the end of the financial year with tours planed for March 2024
2. To engage in effective collaboration with our stakeholders and clients, enabling the best customer experience.	Total number of variety type shows such as tribute concerts and professional performers from the commercial sector, (includes Royal NZ Ballet, NZSO, National and International events) not less than 16.	On Track This half year period contained 15 variety type shows.
	Total number of tertiary graduation ceremonies held, (eg Massey Ucol et) not less than 14	On Track Massey: 5 graduation ceremonies held in November.
	Total number of local school concerts held, not less than 12	On Track 6 school productions were held during this half year,
	Total number of school prize-giving held, not less than 10	Achieved With the school year complete 10 schools held their prize-giving at the Theatre.
	Total number of ethnically diverse concerts and productions, both community and professionally produced, including Kapa Haka competitions World on Stage, Cultural events not less than 8.	Unlikely to Achieve 2 ethnically diverse events were held during this half year. We currently have three other events booked during the next 6 months.
	To improve our environmental footprint following our Greenhouse Gas Emissions Inventory Report, lighting throughout the theatre will need incrementally replaced to LED Luminaires.	On Track Working with PNCC on lighting replacement report and quotes are currently being obtained.

3. To engage with diverse audiences via a marketing and promotion strategy that is continually developing and responding to regional demographics and artistic/cultural trends.	Total attendances including Ticketed and non-ticketed events held, not less than 87,000.	On Track We are encouraged by the number of attendances during the first six months of this year with 52,340 attending the theatre during this half year, although this figure is down during the same period last year (65,000)
	Total Audience attendance split to all events Community 70%/Commercial 30%	On Track Currently Community 77% (40,186) Commercial 23% (12,154)
	Number of seats sold per PNCC companion card not less than 15	Achieved Currently 27 seats sold per PNCC Companion card.

Financial Performance Against Forecast Budget for 2023-24 Financial Year

Report for half year performance to 31 December 2022	Actual Outcome for half year to 31 December 2023	Forecast Budget for Half year to 31 December 2023	Actual Outcome for half year to 31 December 2022
Income: Theatre Operations			
Commissions (merch)	3,548	1,350	2,131
Advertising recoveries	454	2,100	87
Interest	7,539	3,510	2,516
Other room hire	6,370	8,100	14,895
Other recoveries and hireage	193,248	156,160	206,194
Theatre hireage	134,129	85,000	127,726
Ticketing Centre	60,282	38,750	33,487
PNCC operating grant	129,008	122,754	123,469
Wage Subsidy			1800
Donations FOR	10,669	43,000	
Bequest – Pat Snoxell			50,000
TOTAL INCOME	545,247	459,724	562,305
Expenditure: Theatre Operations			
Audit			(5,000)
Accounting	3,063	15,200	12,833
Insurance			
General operating costs	88,546	60,850	89,977
Recoverables	123,220	79,995	102,139
Marketing	3,658	4,150	3,680
Office expenses			867
Personnel costs incl Front of House casuals	185,579	201,000	163,420
Ticket Centre			
Operating costs	3,303	4,500	2,487
Personnel (wages)	20,842	21,800	18,364

Conference Attendance	4,750		1,306
TOTAL EXPENDITURE	432,961	416,165	390,289
Operations Surplus (Deficit)	112,287	43,559	172,016
Depreciation (principally donated assets)	43,731	42,000	42,513
Surplus (Deficit) after Depreciation for Theatre Operations	68,555	1,559	129,503
Other Income/Expense (Not included in annual budget)			
Transfer to Pat Snoxell Reserve			50,000
TOTAL Surplus (Deficit) Regent Theatre Trust	68,555	1,559	79,503

Financial Position for the Half Year to 31 December 2023

	Financial position to December 2023	Budget December 2023	Financial position to December 2022 (last year)
ASSETS			
Current Assets			
Chequing/Savings	443,608	275,478	365,423
Total Chequing/Savings	443,608	275,475	365,423
Accounts Receivable			
Accounts Receivable	20,961	67,412	(67,009)
Total Accounts Receivable	20,961	67,412	(67,009)
Other Current Assets			
Settlement Funds for performance cancellation	-		3,664
Accrued Interest	-		772
Prepayments	-	16,688	5,939
Term Deposits	198,247	191,008	184,658
Term Deposits – Pat Snoxell	50,225	50,080	50,080
Total Other Current Assets	248,474	257,775	245,113
Total Current Assets	713,043	491,943	543,527
Total Fixed Assets	582,878	652,459	587,364
TOTAL ASSETS	1,295,921	1,253,214	1,130,891

	Financial position to December 2023	Budget December 2023	Financial position to December 2022
LIABILITY AND EQUITY			
Current Liabilities			
Accounts payable	15,869	29,684	48,425
Total Accounts Payable	15,869	29,684	48,425
Other Current Liabilities			
Audit and Accounting Accrual	43,500	66,500	36,500
Holiday Pay & Wages Accrual	39,426	32,010	21,904
GST Tax Payable	10,647	15,913	3,197
Income in Advance	7,050	22,724	12,350
PAYE Payable	10,089	10,213	9,501
Ticketek funds	2,802	-	2,475
Income in Advance - Palmy Companion Card (Grant)	862	-	1,520
Accrued – PNCC OP Grant	64,504	-	
Total Other Current Liabilities	178,880	147,359	87,447
Total Current Liabilities	194,749	177,043	135,872
TOTAL LIABILITIES	194,749	177,043	135,872
EQUITY			
Maintenance Reserve	150,000	150,000	150,000
Piano Fund Equity	41,449	41,449	41,449
Pat Snoxell Legacy Reserve (Bequest)	50,000	50,000	50,000
Regent on Broadway Promotions	74,338	82,338	74,338
Retained Earnings	716,830	716,826	599,729
Net Income	68,554	35,559	79,503
Total Equity	1,101,172	1,076,172	995,019
TOTAL LIABILITIES AND EQUITY	1,295,921	1,253,214	1,130,891

Financial of Cashflow for the Half Year to 31 December 2023

	Actual 31 December 2023 \$	Budget 31 December 2023 \$	Actual 31 December 2022 \$
Cash flows from operating activities			
Cash was provided from:			
Receipts of Council funding	193,512	122,754	123,469
Interest receipts	7,539	3,510	2,516
Donations and Grants	10,669	43,000	480
Receipts from operations	416,444	267,597	341,135
Covid-19 Wages Subsidy			1,800
	628,163	436,861	469,400
Cash was applied to:			
Payment to suppliers and employees	464,346	420,763	439,137
GST (net)	(998)	(4,751)	9,342
	164,815	416,012	448,479
Net cash flows from operating activities	166,684	20,849	20,921
Cash flows from investing and financing activities			
Cash was provided from:			
Receipts from sale of investments		-	50,434
			50,434
Cash was applied to:			
Payments to acquire investment	7,386		
Payments to acquire property, plant and equipment	11,450	43,000	47,388
			47,388
Net cash flows from investing and financing activities	(18,836)	(43,000)	3,046
Net increase (decrease) in cash for the year	145,979	(22,151)	23,967
Add opening bank account and cash	297,629	297,629	341,456
Closing bank accounts and cash	443,608	275,478	365,423

Regent Theatre - Six Month Performance 2023-24	Annual Target 2023-24	6- month performance as at 31/12/23	% of annual target at 6 month mark	Officer's comment
1. To be a venue for exciting community and performing arts experiences				
Total number of main auditorium hires annually	180	108	60%	On Track
Total number of main auditorium national/international venue hirers annually	30	14	47%	On Track
Total number of events overall that held over all spaces in the theatre	350	238	68%	On Track
Further develop tours offered by the Regent for Schools and Community	1	N/A		On Track - will report at the end of the Year.
2. To engage in effective collaboration with out stakeholders and clients, enabling the best customer experiences.				
Total number of variety type shows such as tribute concerts and professional performers from the commerical sector	16	15	94%	On Track
Total number of tertiary graduations ceremonies held	14	5	36%	On Track
Total number of local school concerts	12	6	50%	On Track
Total number of school prize-givings	10	10	100%	Achieved
Total number of ethnically diverse concerts and productions (both community and professional)	8	2	25%	Unlikely to Achieved - only 3 more scheduled for year
Install LED lighting throughout the theatre - to improve the environmental footprint of the theatre .	Work with PNCC on replacement lighting report.	In progress	N/A	On Track
3. To engage with diverse audiences via a marketing and promotion strategy that is continually developing and responding to regional demographics and artistic/cultural trends.				
Total attendance to all events held.	87,000	52,340	60%	On Track
Total Audience attendance split to all events Community 70%/Commercial 30%	70/30	77/23		On Track
Number of seats sold per PNCC companion card not less than 10	15	27	180%	Achieved

	Unlikely to Achieve		On Track/Achieved
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ITEM 10 - ATTACHMENT 2



STATEMENT OF INTENT

THE REGENT THEATRE TRUST 2024 - 2027

REGENT on BROADWAY

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OUR DIRECTORY

Come and see us at:	53 Broadway Avenue Palmerston North New Zealand
Mail, Phone us at:	PO Box 1723 Palmerston North Phone (06) 3502100
Email and web addresses are:	manager@regent.co.nz www.regent.co.nz
Registered office of the Trust:	c/- Palmerston North City Council Civic Administration Building The Square PO Box 11-034 Palmerston North
Accountants	BDO Central (NI) Limited
Legal Advisers	Fitzherbert Rowe Lawyers
Bankers	ANZ Bank New Zealand Limited
Auditors	Silks Audit Chartered Accountants Ltd on behalf of the office of the Auditor General
General Manager	David Walsh
Trust Board	David Lea (Chairperson) Neil Ulrich (Deputy Chairperson) Kane Parsons Tessa Lohead Mark Mabbett Simon Ferry Tania Kopytko Reihana Haronga

Legal Status

The Regent Theatre Trust is a Council Controlled Organisation (CCO) for the purpose of the Local Government Act 2002 and operates as a Charitable Trust under the Charitable Trust Act 1957, Reg No CC41202. The theatre trades as the "Regent on Broadway" and is a not-for-profit CCO.

Chairperson's Introduction

Since reopening in May 1998, the Regent on Broadway has established itself as one of the most active, prestigious, provincial venues for hire for live theatre in New Zealand. The focus of this Statement of Intent will be to consolidate and enhance this position. The plan for the three years ending June 2027 is to build on this success and, where possible, endeavor to increase the use of the venue to help make the city's vision a reality.

The Regent on Broadway is by New Zealand and international standards, a large, splendid, historic, traditional proscenium arch theatre which provides grandeur and performance possibilities for large audiences and a professionally high level of staging and technical capability. We provide the city with the jewel in the crown within performing arts facilities.

We are pleased that all Covid restrictions is now a distant memory and its now "business as usual". We are pleased with our results for the previous 12 months (2022-23) and look forward to ensuring our continued commitment to the financial sustainability and aspirations of this SOI

Purpose of this Statement of Intent

The Regent Theatre Trust is governed by its Trust Deed, which describes the purpose of the Trust as follows: *"To control, develop, promote, enhance and maintain the Regent Theatre so that it may be utilised and enjoyed by the inhabitants of the Manawatu area"*.

This Statement of Intent is presented by Regent Theatre Trust in accordance with the requirements of Section 64(1) of the Local Government Act 2002 (LGA 2002).

In accordance with the Local Government Act 2002, this annual Statement of Intent publicly states the activities and intentions of Regent Theatre Trust for the three-year period ending June 2027, and the objectives to which those activities will contribute.

This Statement of Intent takes the Palmerston North City Council Vision Statement into consideration and includes performance measures and targets as the basis of organisational accountability.

About the Regent Theatre Trust

Vision statement:

To provide the most vibrant theatre going experience in an unforgettable venue of classical grandeur.

Mission statement:

The Regent on Broadway will be the preferred local venue of choice for international, national, and local performing arts experiences that cater to culturally diverse people of all ages.

The Regent on Broadway will be maintained and preserved as a valuable historic venue.

Purpose Statement

To manage, develop, promote, enhance, and maintain the Regent on Broadway as a historic building and theatre so that it may be used and enjoyed by the people of the Manawatu region and wider.

The Regent on Broadway will be the preferred local venue of choice for international, national, and local performing arts experiences that cater to diverse people of all ages.

Values:

- **Stewardship** - a commitment to quality care and oversight of the historic venue and its contents, heritage value and uniqueness and significance to the region.
- **Accountability** - through transparency, effective legal and financial management.
- **Integrity** - in maintaining high standards in a consistent way in accordance with ethically sound principles, policies, and actions.
- **Innovation** - continuous improvement through responding to change in an agile and responsive manner.
- **Customer focused service** - ensuring that our contact with clients and patrons is always welcoming and hospitable, signifying a genuine commitment to providing a quality experience.

Governance:

The Regent on Broadway is governed by the Regent Theatre Trust Incorporated. The Trust is governed by a Board of Trustees. The Board of nine trustees is responsible for the strategic direction and control of the Regent Theatre Trust activities. The Board guides and monitors the business and affairs of Regent Theatre Trust in accordance with the Regent Theatre Trust Deed and this Statement of Intent. The Board also aims to reflect the diversity of the city and surrounding district.

The Board's approach to governance is to adopt "best practice" with respect to:

- The operation and performance of Trustees
- Providing ongoing support for the General Manager
- Being accountable to all stakeholders and reporting to the Palmerston North City Council

The General Manager is responsible to the Regent Theatre Trust Board for the day-to-day operations of the Regent on Broadway.



City vision statement

Palmerston North is the heart of the Manawātū region within central New Zealand. We are a Provincial city with a lot to offer, and we're ambitious about where we're going. The city's vision is Palmerston North: Small city benefits, big city ambition.

As Palmerston North's premier theatre venue, we have an important role to play in helping the City Council reach their vision and has identified five strategic goals for achieving this vision:

Goal 1: An innovative and growing city.

Goal 2: A creative and exciting city.

Goal 3: A connected and safe community.

Goal 4: An eco-city.

Goal 5: A driven and enabling Council.

The Regent on Broadway plays a critical part in contributing to the City vision of 'Small city benefits, big city ambition', particularly Goal 2. This Goal supports a creative and exciting city – A city that draws inspiration from the diversity within its culture and creates a vibrant urban environment that attracts creative and clever people, and nurtures creative talent.

The activities of the Regent help to build Palmerston North's national and international reputation as a creative and exciting place to live, work, study, and play. The Regent on Broadway and the Palmerston North City Council work collaboratively to ensure decisions and activities reflect the ambitions of the city and its residents.

We do this by supporting vibrant and healthy communities; the development of sustainable practice within our local performing arts; the development of connected and safe communities so that all sections of our community may enjoy the wonder of theatre and performance; environmental sustainability; and securing the future of the venue.

Strategic objectives

The Theatre's three strategic objectives have been developed to enable the Regent on Broadway to achieve its vision.

Objective 1. To be a venue for hire for exciting community and performing arts experiences for the people of Palmerston North and the wider Manawatū region including recognising the role of local Tangata Whenua and heritage status of the building.

Objective 2. To engage in effective collaboration with our stakeholders and clients, enabling the best customer experience.

Objective 3. To engage with diverse audiences via a marketing and promotion strategy that is continually developing and responding to regional demographics and artistic/cultural trends.

Activities

The Regent on Broadway works to provide a mix of diverse performance, talent, and entertainment. This builds on the reputation that Palmerston North is a vibrant, creative, and exciting city and aligns with the theatre's operational strategy to explore new ways of attracting high quality performances and increasing diverse community use.

To achieve its Strategic Objectives, the Board will undertake a range of activities during the next three years.

Objective 1. To be a venue for exciting community and performing arts experiences for the people of Palmerston North and the wider Manawatū region including recognising the role of local Tangata Whenua and the Heritage status of the building.

The Regent on Broadway will support this objective by:

- Programming regional, national and international performance.
- Enabling diversity of peoples to come together (within any Government guidelines) for performing arts, cultural events, and community celebrations – such as commercial and community shows, graduations, arts, cultural and educational events.
- Ensuring that we support both inclusive and diverse community events, and that we create and deliver arts experiences for whanau, hapu and iwi with the support for Rangitānenuiawaka. We will continue working together, and ensure that we produce relevant future targets to be included in our Statement of Intent.
- To continually enhance and expand the project for the Regent on Broadway, pre-European to present day with collaboration with Rangitāne and local Historians.
- Encouraging local primary, intermediate and secondary schools, dance schools, music schools, also theatre educators and theatrical groups to take advantage of the theatre's significant capabilities and resources as a performance and learning space in respect to all aspects of the performing arts.
- Providing a well-resourced and well-equipped amenity to attract a wide range of performances and events to the city

- Ensuring that we continue to progressively improve and add to our current resources seeking funding from both the Friends of the Regent and/or other funding sources.
- Providing a specialised performance venue, which provides professional technical and Marketing advice and support.
- Honouring Te Tiriti o Waitangi by providing staff with training and having the willingness to learn and understand basic Te Reo and Tikanga Māori.
- Install where appropriate bilingual signage within the theatre.

Objective 2. To engage in effective collaboration with our stakeholders and clients, enabling the best customer experience.

The Regent on Broadway will support this objective by:

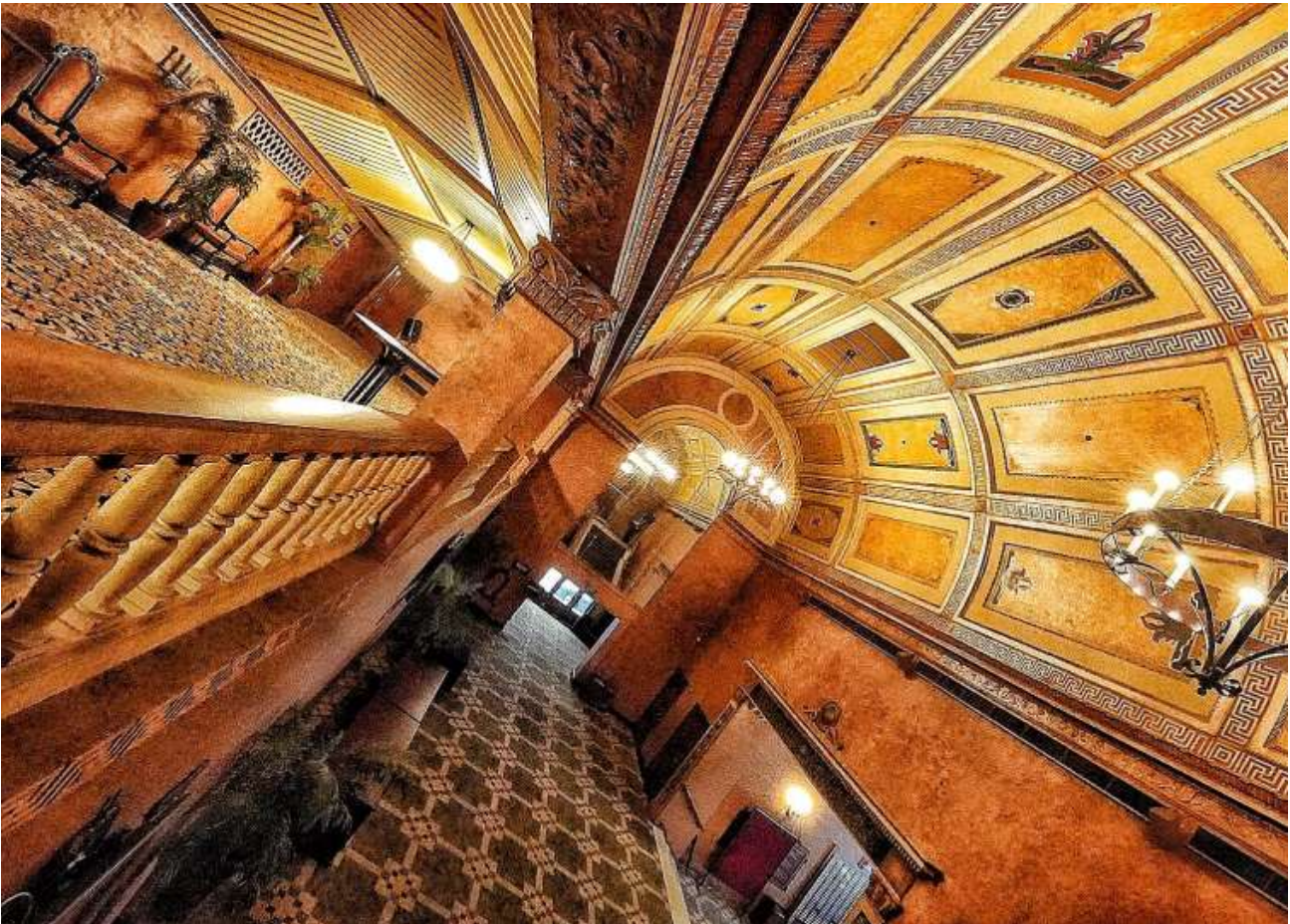
- Working with Council and other agencies to report on the Economic Impact report for regional/nationally significant events by sharing the ticketing snapshot audience and venue profiles from our contracted ticketing company on either on an event or defined period basis.
- Consolidating and nurturing relationships with national and international promoters and national cultural icons (such as the Royal New Zealand Ballet, the New Zealand Symphony Orchestra and Creative New Zealand) so that the Regent on Broadway is a principal venue of choice when considering their programming each year.
- Ensuring continued communication with diverse audiences including the city's under-represented communities.
- Establishing and nurturing strong relationships with all local and regional theatre, dance, and entertainment groups in the view to supporting productions of significance and to maintaining and operating an entrepreneurial fund to procure these and other events (by production participation) that would not otherwise come to the Regent on Broadway.
- Review the customer service survey platform and act on findings.
- To report on the recommendations in the Regent on Broadways 2023 Greenhouse Gas Emissions Inventory Report to comply with the Palmerston North City Councils Strategy target of a 30% reduction in CO2 emissions by 2031.
- Work with Council Officers to develop new performance measures.

Objective 3. To engage with diverse audiences via a marketing and promotion strategy that is continually developing and responding to regional demographics and artistic/cultural trends.

The Regent on Broadway will support this objective by:

- Supporting events by establishing professional marketing strategies, resources, tools and e platforms – such as Facebook, Instagram and a well-appointed web site.
- Developing and aligning promotional and marketing strategies to the vision, goals and principles of PNCC, *especially Goal 2: A creative and exciting city.*
- Identifying key client audiences, and prioritising and scheduling targeted material and effective communication. This includes:
 - Advertising, e-newsletters and Facebook
 - Developing a calendar of media opportunity and identifying key staff and Board Members as media spokespeople.

- Obtaining or providing e-media and promotional training and policies and guidelines as required.
- Updating media release contacts and templates as required
- Updating process for media enquiries as required.
- Maintaining the website ensuring that it continues to stimulate interest.
- Undertaking relevant statistical and audience demographic data analysis to determine future trends and target audiences.



Performance measures

Objective	Performance Measure	Actual	Target			
		2022/23	2023/24	2024/25	2025/26	2026/27
To be a venue for exciting community and performing arts experiences for the people of Palmerston North and the wider Manawātū region including recognising the role of local Tangata Whenua and the Heritage status of the building.	Total number of main auditorium hires annually (days that the auditorium is used), to be not less than. – (usage of the Auditorium includes both Performance, Pack-in and Pack-out days, Rehearsals and Dark Days e.g. days that are booked but not used (but charged for) during long run seasons)	185	180	190	210	215
	Total number of main auditorium national/international venue hirers (actual live performances), to be not less than- includes all touring shows from both Overseas and NZ Artists.	35	30	33	38	39
	Total number of events overall that are held over all spaces in the theatre. This includes Main Auditorium/Rehearsal Room/Regency Room.	437	350	370	400	420
	Further develop tours offered by the Regent, for schools, and community (to be not less than one)	7	8	10	10	10
To engage in effective collaboration with our stakeholders and clients, enabling the best customer experience.	Total number of variety type shows such as tribute concerts and professional performers from the commercial sector, (Includes Royal New Zealand Ballet, NZSO, National & International events) not less than.	31	16	18	20	21
	Total number of tertiary graduation ceremonies held, not less than e.g. Massey University, Ucol, etc	18	14	15	16	17
	Total number of local school concerts held, not less than	10	12	12	12	12
	Total number of school prize-giving held, not less than.	10	10	11	11	11

	<p>Total number of ethnically diverse concerts and productions, both community and professionally produced, including support for both inclusive and diverse community events. This includes Kapa Haka Competitions, World on Stage, Cultural events, not less than.</p> <p>To improve our environmental footprint following our <i>Greenhouse Gas Emissions Inventory Report</i>, lighting throughout the theatre will be incrementally replaced to LED Luminaires.</p>	9	8	9	10	11
			35%	50%	65%	70%
3. To engage with diverse audiences via a marketing and promotion strategy that is continually developing and responding to regional demographics and artistic/cultural trends.	<p>Total attendances including Ticketed and non-ticketed events held, not less than</p> <p>Due to Covid 19 and its variants the number of International/Commercial touring performances has greatly been reduced - however the Theatre is receiving some enquiries and pencil bookings - but is <u>very</u> dependent upon the development of Omicron. Particular attention will be given to attracting new promoters/touring productions and new ideas.</p> <p>Total audience attendance split to all events Community 70%/Commercial 30%</p> <p>Number of seats sold per PNCC companion card.</p>	113,561	87,000	89,000	91,000	93,000
		80% community 20% commercial	70/30	70/30	70/30	70/30
		25	15	30	35	40

How we operate

The Regent Theatre Trust is committed to ensuring sound Governance and guidance in financial, legal, compliance, operational, management, and most of all, Health and Safety systems, and to ensure procedures are in place and reported against on a regular basis. The Trust ensures key policies and documentation are reviewed in accordance with the Trust's annual schedule, including:

- Insurance policies
- Venue and Employment Contracts
- Memorandums of understanding
- Operational Policies
- Health and Safety Policies, procedures, and documentation
- Staff reviews

The review of personnel resourcing is undertaken to ensure the Regent on Broadway is meets the needs of new marketing initiatives and progressive methodology in theatre operations. The Trust continues to work towards sustainable environmental practices such as recycling, replacing disposable with reusable and energy reduction.

Staff training occurs in all areas of theatre operations and is reviewed on a regular basis:

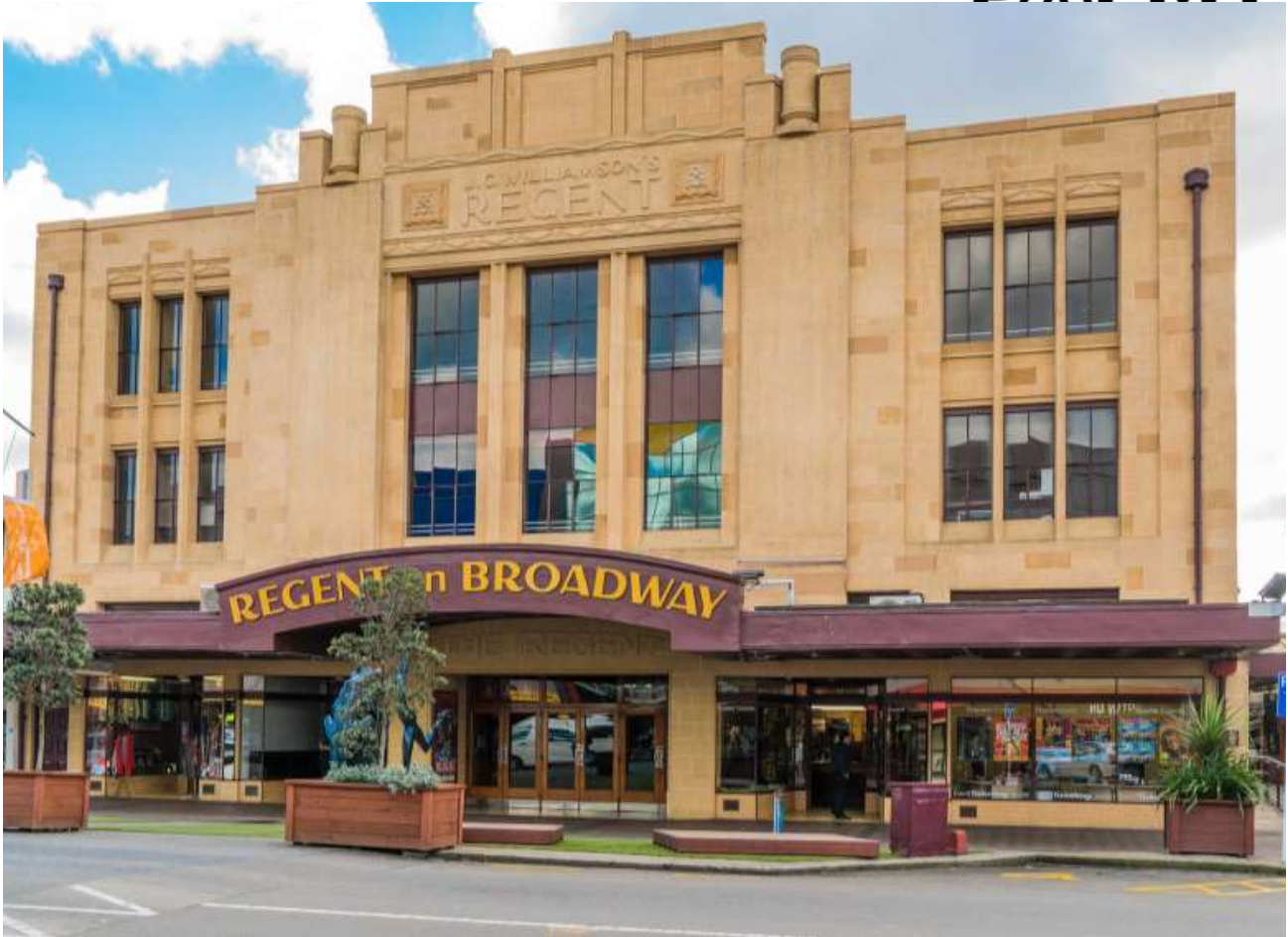
- ETNZ guidelines in theatre technical operations and safe working practices.
- New Zealand Certificate in Entertainment and Event Operations
- Marketing with a specific focus to supporting social media requirements.
- Health and Safety in all areas of theatre operations.

The Regent Trust Board undertakes a review and implementation of a 3 yearly Strategic Plan

Recognising volunteer input and support

The Trust recognises its volunteers by:

- Liaising with the Friends of the Regent and encouraging the Friends in their activities of theatre assistance, event hosting, ushering and fund-raising. The Trust works to support and nurture the input by the Friends and all volunteers and to recognise the value of the contribution to venue operational requirements.
 - Maintaining the excellent communications and the goodwill that has been established between the Friends' elected volunteer supervisory/management team that works alongside venue operations with the objective of continuing to maintain and improve venue hospitality, ushering and catering.
 - Attracting and nurturing volunteers that possess the knowledge and skills required to deliver the high level of experienced guidance needed for good and successful governance.
-



Working together

The preparation and approval of annual budgets that observe clear financial objectives and to prepare 3-year income and expenditure forecasts to meet statutory obligations and thereby informing our stakeholders of potential future financial outcomes.

The Regent will work in a collaborative manner with Council to ensure that the Regents policies and decisions represent the best interest of the Council and ultimately the ratepayers. The Regent will work with other Council Officer's in progressing through the CCO Managers Steering Group the following: to explore ways of working closer together in a more combined and efficient manner. This includes Marketing, Booking systems, ticketing contracts and economic reporting models.

We will continue with ongoing engagement with the Council, both at a governance and operational level, to ensure that all parties are well-informed of each other's mandate and priorities. This may include engagement between Elected Members and the Trust and between senior managers in both organizations,

The Board will advise Council regularly of its performance, implications for future performance, and risks and opportunities faced by the organization.

Adhering to a “no surprises” approach to communications ensuring that Council will be fully informed on all matters that are likely to attract significant public interest, or which may require a Councils response.

Half-yearly report

By the end of February each year the Regent Theatre Trust will provide the Council with a half-yearly report complying with s 66 of the Local Government Act 2002. The report will include the following information:

- Manager’s commentary on operations for the relevant six-month period.
- Comparison of the Regent on Broadway’s performance to the objectives and performance targets set out in the SOI, with an explanation of any material variances.
- Unaudited half-yearly financial statements incorporating a statement of financial performance, statement of financial position, statement of changes in equity and statement of cash flows.

Annual report

By 30th September, each year the Regent Theatre Trust will provide the Council with an annual report complying with ss 67–69 of the Local Government Act 2002. Financial statements and audit clearance will be undertaken in early August to ensure timely availability of PNCC’s annual report.

The annual report will contain the information necessary to enable an informed assessment of the operations of the Regent on Broadway and will include the following information:

- Commentary on operations for the year.
- Comparison of the Regent on Broadway’s performance to the objectives and performance targets set out in the SOI, with an explanation of any material variances.
- Financial statements incorporating a statement of financial performance, statement of financial position, statement of changes in equity, statement of cash flows, statement of accounting policies and notes to the accounts.
- Auditor’s report on the financial statements and the performance targets.

The Regent Theatre Trust

The Regent Theatre Trust is established and governed by The Regent Theatre Trust Deed, available on request.

SIGNATURES

This Statement of Intent was approved by The Regent Theatre Trust on:

Date:

Signed:

David Lea
Chairman
The Regent Theatre Trust



Tony Elkins Photography

Regent On Broadway

CASHFLOW FORECAST REPORTS
FOR THE YEARS ENDED 2024 TO 2027

BDO.CO.NZ

Regent Theatre Trust Board

Accountants' Statement - Disclaimer of Liability

Scope

We have compiled the financial projections of Regent Theatre Trust Board for the periods ending 30 June 2024 -30 June 2027 on the basis of information provided to us by the Board in accordance with Service Engagement Standard No 2: Compilation of Financial Information issued by the New Zealand Institute of Chartered Accountants.

These are special purpose financial projections. They have been prepared on a basis considered appropriate for management planning purposes only and they may not necessarily follow Financial Reporting Standard No. 29 issued by the New Zealand Institute of Chartered Accountants. Accordingly the financial projections may not be appropriate for any other purpose.

Achievement of the financial projections is dependent upon future events of which the outcomes are uncertain. The actual results may therefore vary significantly from the attached financial projections and no warranty of accuracy or reliability can be given.

We have no responsibility to update this report for events and circumstances which happen after the date of this report.

Responsibilities

The Board is solely responsible for the information contained in the financial projections and has determined that the assumptions adopted and financial reporting framework used are appropriate to meet their needs and the purpose that the financial projections were prepared.

The financial projections were prepared exclusively for the Boards benefit and we do not accept responsibility to any other person for the contents in them.

No audit or review engagement undertaken

Our procedures use accounting expertise to undertake the compilation of the financial projections from information provided to us by the Board. They do not include verification or validation procedures. No audit or review engagement has been performed and accordingly no assurance is expressed.

Disclaimer of liability

The financial projections have been compiled for the purposes of the client only, at their request, and neither we nor any of our employees accept any responsibility of any kind whatsoever, including liability by reason of negligence, to any person for losses incurred as a result of placing reliance on the compiled financial information.



BDO Manawatu Limited
Chartered Accountants and Advisers
32 Amesbury Street
Palmerston North 4410
9 February 2024

RegentTheatre Trust Board
Statement of Financial Performance
For the year ended 30 June 2024 to 30 June 2027

	<u>Actual '2022-23</u>	<u>Budget '2023-24</u>	<u>Projected '2024-25</u>	<u>Projected '2025-26</u>	<u>Projected '2026-27</u>
<u>TRADING ACCOUNT</u>					
Theatre Operations and Recoveries	604,677	412,980	421,240	429,664	438,258
Regent on Broadway Promotions	8,403	85,000	86,700	88,434	90,203
Event Ticketing Centre	94,782	66,300	67,626	68,979	70,358
Palmerston North City Council Funding	252,363	258,016	270,611	276,023	281,544
Donations and grants received for capital expenditure	41,649	90,000	91,800	93,636	95,509
Donations from Friends of the Regent	-	-	-	-	-
Government subsidy	1,800	-	-	-	-
Total Trading Income	1,003,674	912,296	937,977	956,736	975,871
Gross Income	1,003,674	912,296	937,977	956,736	975,871
<u>Add Other Income</u>					
Interest Received	14,972	7,020	7,160	7,303	7,449
Total Other Income	14,972	7,020	7,160	7,303	7,449
	1,018,646	919,316	945,137	964,039	983,320
<u>LESS EXPENSES</u>					
Theatre Operations	313,770	237,885	242,643	247,496	252,445
Employee related expenses	480,350	535,500	546,210	557,134	568,277
Regent on Broadway promotions	24,295	75,000	76,500	78,030	79,591
Event Ticketing Centre	20,171	10,000	10,200	10,404	10,612
	838,586	858,385	875,553	893,064	910,925
Surplus/(deficit) before depreciation	180,060	60,931	69,584	70,976	72,395
Less Depreciation	86,058	68,516	71,164	73,548	76,193
Surplus/(deficit) from trading	94,002	(7,585)	(1,580)	(2,572)	(3,798)
Taxation	-	-	-	-	-
Net Surplus/(deficit) after tax	94,002	(7,585)	(1,580)	(2,572)	(3,798)

ACCOUNTANTS REPORT

This Statement has been prepared by us for the above client from records, information and instructions furnished by our client.
 As our instructions did not include an Audit, we have not audited the statement and therefore neither we nor any of our employees accept any responsibility for the accuracy of the material supplied from which the accounts have been prepared.
 Further, the Statement has been prepared at the request of and for the purpose of our client and neither we nor any of our employees accept any responsibility on any ground whatever to any person.

Refer Accompanying Disclaimer and Notes



RegentTheatre Trust Board
Statement of Forecast Cashflows
For the year ended 30 June 2024 to 30 June 2027

	<u>Actual '2022-23</u>	<u>Budget '2023-24</u>	<u>Projected '2024-25</u>	<u>Projected '2025-26</u>	<u>Projected '2026-27</u>
<u>OPERATING CASHFLOWS</u>					
<u>CASH INFLOWS</u>					
Income Banked	843,960	1,049,140	1,078,673	1,100,247	1,122,251
Interest Received	9,315	7,020	7,160	7,303	7,449
Total Cashflow Inflows	853,275	1,056,160	1,085,833	1,107,550	1,129,701
<u>CASH OUTFLOWS</u>					
Theatre Operations	293,757	273,568	279,039	284,620	290,312
Employee related expenses	480,350	535,500	546,210	546,210	557,134
Regent on Broadway promotions	-	86,250	87,975	89,735	91,529
Event Ticketing Centre	20,171	11,500	11,730	11,965	11,965
Total Cash Outflows	794,278	906,818	924,954	932,529	950,940
Total Operating Cashflows	58,997	149,343	160,879	175,021	178,760
=====					
<u>NON OPERATING CASHFLOW</u>					
Asset Purchases	89,784	80,500	109,250	109,250	115,000
GST Paid IRD	13,040	64,926	87,399	78,567	79,798
Total Non Operating Cashflows	102,824	145,426	196,649	187,817	194,798
=====					
<u>CHEQUE BANK ACCOUNT</u>					
Opening Balance	341,456	297,629	301,545	265,775	252,979
Savings and Investments Income	-	-	-	-	-
Add Operating surplus / (deficit)	58,997	149,343	160,879	175,021	178,760
Add Non-operating surplus / (deficit)	(102,824)	(145,426)	(196,649)	(187,817)	(194,798)
Closing Balance	297,629	301,545	265,775	252,979	236,942
=====					

ACCOUNTANTS REPORT

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Refer Accompanying Disclaimer and Notes

RegentTheatre Trust Board
Statement of Financial Position
For the year ended 30 June 2024 to 30 June 2027

	Actual '2022-23	Budget '2023-24	Projected '2024-25	Projected '2025-26	Projected '2026-27
CURRENT ASSETS					
Bank Trading Accounts	297,629	301,545	265,775	252,979	236,942
Accounts receivable	54,987	54,987	54,987	54,987	54,987
Prepayments	16,688	16,688	16,688	16,688	16,688
	369,304	373,220	337,450	324,654	308,617
INVESTMENTS	241,087	241,088	241,088	241,088	241,088
FIXED ASSETS	615,159	616,643	640,478	661,931	685,737
TOTAL ASSETS	1,225,550	1,230,951	1,219,016	1,227,673	1,235,442
CURRENT LIABILITIES					
GST balance	10,210	23,195	12,841	13,145	13,331
Accounts payable	160,002	160,002	160,002	170,926	182,308
Deposits in advance	22,724	22,724	22,724	22,724	22,724
Pat Snoxell Legacy Account (Bequest)	50,000	50,000	50,000	50,000	50,000
	242,936	255,921	245,567	256,795	268,363
TOTAL LIABILITIES	242,936	255,921	245,567	256,795	268,363
NET ASSETS	982,615	975,030	973,450	970,877	967,079
Equity					
Opening balance	888,613	982,615	975,030	973,450	970,878
Income for the year	94,002	(7,585)	(1,580)	(2,572)	(3,798)
TOTAL TRUST FUNDS	982,615	975,030	973,450	970,878	967,080

ACCOUNTANTS REPORT

Refer Accompanying Disclaimer and Notes
This Statement has been prepared by us for the above client from records, information and instructions furnished by our client.
As our instructions did not include an Audit, we have not audited the statement and therefore neither we nor any of our employees accept any responsibility for the accuracy of the material supplied from which the accounts have been prepared.
Further, the Statement has been prepared at the request of and for the purpose of our client and neither we nor any of our employees accept any responsibility on any ground whatever to any person.

ITEM 10 - ATTACHMENT 3

Six Month Report to Palmerston North City Council

THE GLOBE THEATRE TRUST BOARD
DECEMBER 2023



address: PO Box 132, 132 Main Street
 Palmerston North
 website: www.globetheatre.co.nz
 email: info@globetheatre.co.nz
 phone: 06 351 4409

Six Month Report to Palmerston North City Council from the Globe Theatre Trust Board December 2023

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Trust Details as at 31 Dec 2023	
Nature of Business	Theatre
Establishment Date	15 April 2002
Trustees	J Adams (Chairperson) R Harris C Wilson N Cross R Sheppard M Lobb A Crompton (Observer)
Treasurer	N Cross
Secretary	C Wilson
Address	312 Main Street PO Box 132 Palmerston North Telephone: (06) 351 4409
Bankers	Bank of New Zealand
Accountants	AboutTime Accounting Services Ltd
Solicitors	Cooper Rapley
Registered Office	C/ Palmerston North City Council Civic Administration Building The Square Palmerston North
Incorporation Number	1206039
Inland Revenue Number	43-006-495

**MANAWATU THEATRE
SOCIETY INC**
Proudly Presents

**THE HILARIOUS
FARCICAL COMEDY**

NOVEMBER 16-25
(time & days vary)

TICKETS: \$30/\$25/\$20



Clue
ON STAGE

globe
theatre

Tickets available at the Box Office or online at www.globetheatre.co.nz

EXECUTIVE SUMMARY

The first 6 months of the year brought a wide and varied selection of shows and events to the theatre. These events enabled the theatre to continue to grow and solidify its place as New Zealand's #1 Community Theatre. We back up this statement with Figures 1 and 2 below, which show Theatre Usage at 329 and Theatre Performances at 173. Over 52% of theatre usage is a performance. For a small theatre with 2 full-time and 3 part-time staff, we believe this speaks volumes about what we do and how we do it. With the addition of Figures 3, 4 & 5, we see steady growth tracking along very nicely as we head in to 2024.

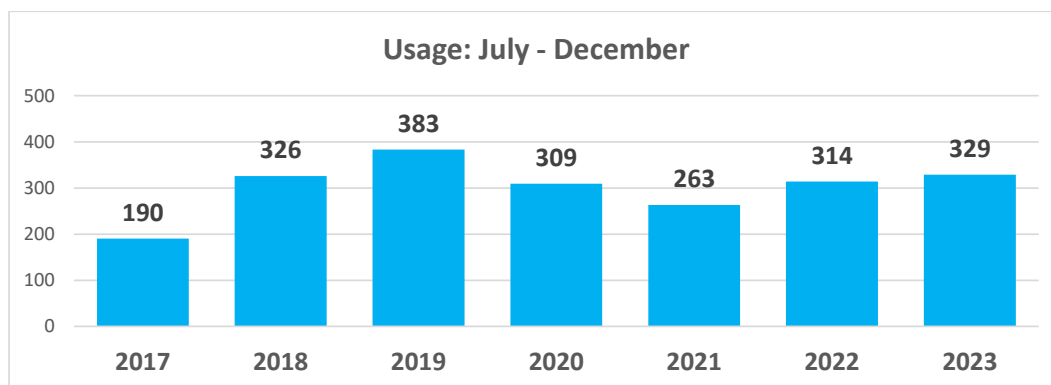


Figure 1

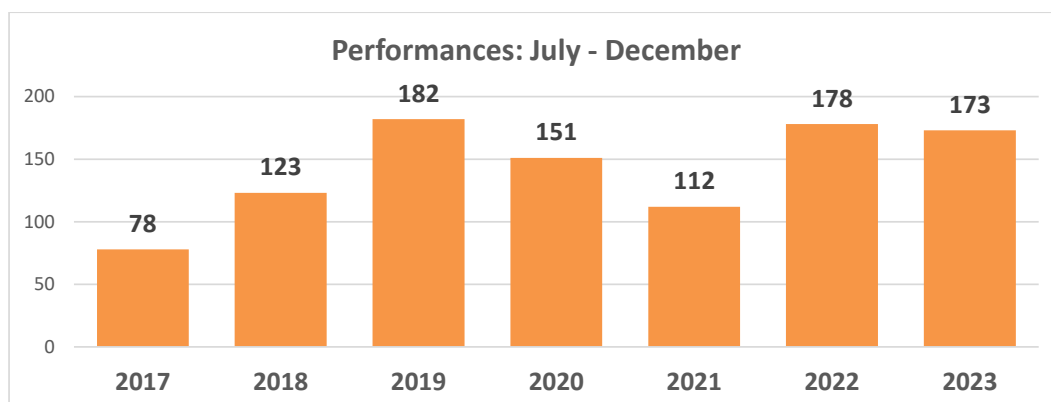


Figure 2

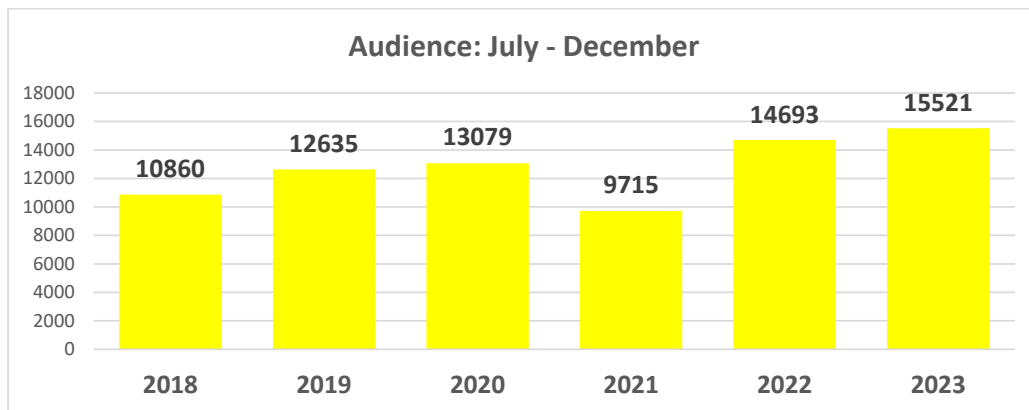


Figure 3

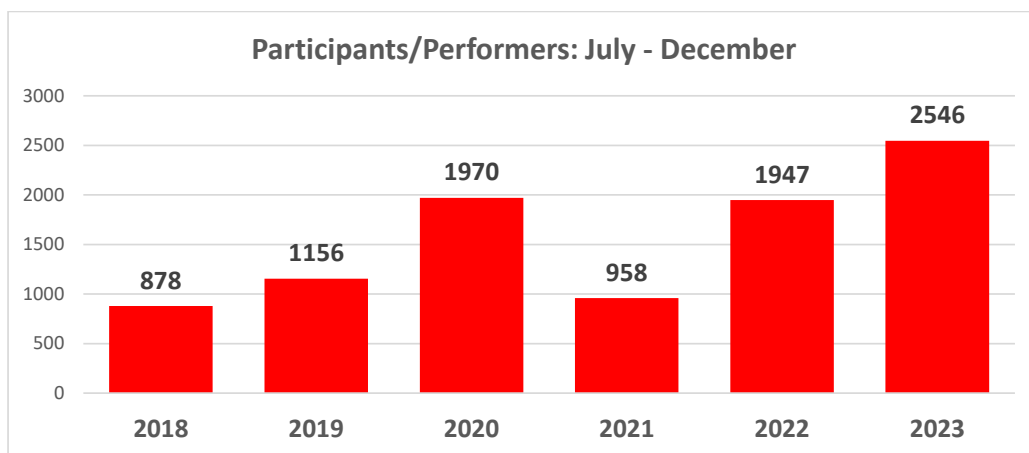


Figure 4

Clowning Workshops For Young People
With award-winning performance artist: Amy Grace Laura

Palmerston North City
creative 12
COMMUNITIES

Monday 3 July, 1:30PM - 4PM (13-18 years)
Tuesday 4 July, 10AM - 12PM (8-12 years)
Tuesday 4 July, 1:30PM - 4PM (Any age 8+ years)
Admission: \$5.50 each

Tickets available online at www.eventfinda.co.nz

globe
theatre

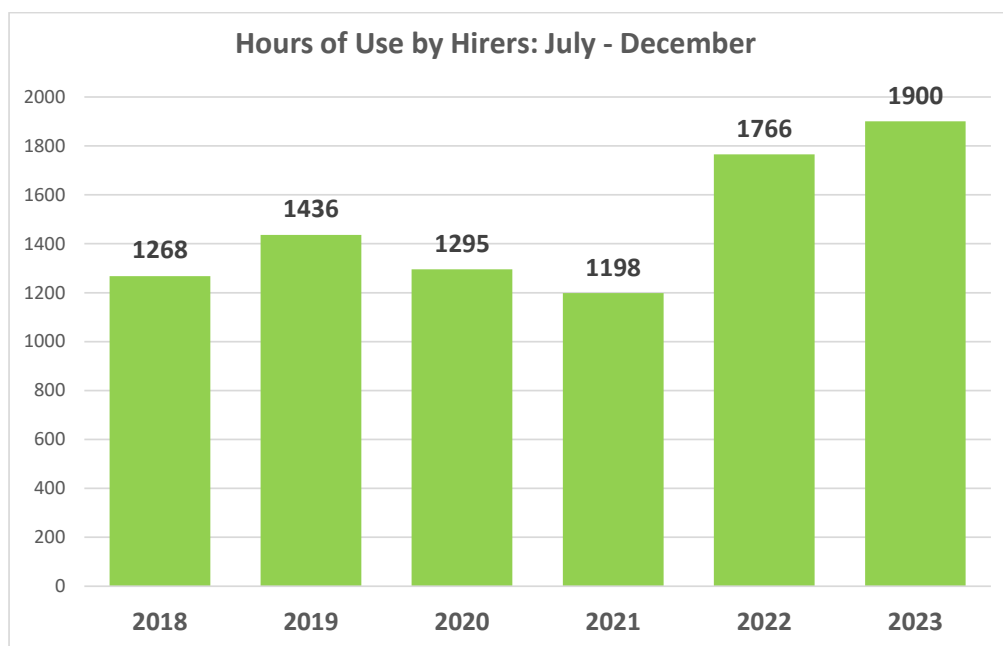


Figure 5

The continued growth in Audience, Participants/Performers and Hours of Use is just reward for the hard work the theatre board and management have put in over the past number of years. For anyone who has attended the theatre over those years, you will appreciate the “buzz” and “excitement” that comes with the various performances taking place.

Our relationship with our MOU groups is as strong as ever. These 12 local community groups are a large part of the Globe Theatre and between them they accounted for 176 Usages (53% of total usages) and 81 Performances (47% of total performances) from July to December 2023.

Our relationship with local community groups that are not MOU groups continues to grow. From July to December 2023, 115 Usages (35% of total usages) and 60 Performances (35% of total performances) came from community groups. When we add these figures to our MOU groups, 88% of usage and 82% of performances come from community groups. As we use the byline “Showcasing Our Community”, the Globe Theatre is definitely fulfilling its role as a powerhouse for community arts in Palmerston North. This sits very nicely with the Council’s Arts and Heritage Plan 2021-2031. And specifically Goal 2 of the Council’s Strategic Direction “A Creative and Exciting City”. There is also a contribution to Goal 3 “A Connected and Safe Community”.

The theatre continues to promote accessibility to the community. The Palmy Companion Card scheme is an example of how barriers to accessibility can be removed. Since September 2022, 41 usages of the Companion Card have been recorded at the theatre. These 41 usages came from 16 individuals. It is pleasing to note that one such user of the scheme has attended 20 performances over that time.

The theatre was also part of the BarrierFree Access audit carried out in June 2023 of which a report was generated for Council later that year. This audit highlighted areas that the theatre can improve to become “Barrier Free” for all and we await further information from Council as to how we proceed.

The list of hirers from July to December 2023 shows the diversity of users at the theatre. When we look at the PNCC Support and Funding Policy 2022 document, Part B, Section 7.7 highlights Māori, Pasifika, minority ethnic groups, former refugees, people with disabilities, children and young people, older people, and rainbow communities. The theatre is comfortable that we are affording regular access to our facilities for these groups as both hirers and patrons.

There are many highlights during the past 6 months. Manawatu Theatre Society's Lennon's Banjo and Clue. Manawatu Youth Theatre's Madagascar Jr. The 2nd New Zealand Blues, Roots and Groove Festival. Palmy Drag Fest. Cuban Film Festival. Aotearoa Country Music Awards. Don McGlashan. Capital Pro Wrestling. Hollie Smith. Hot Potato Band. Alliance Francaise Beaujolais Nouveau. Swamp City Big Band. To name just a few. However, the biggest highlight of the first 6 Months, and one that brought immense pride to the theatre, and we believe to the wider Palmerston North/Manawatu arts community, was our Theatre Manager, Gerry Keating, attending the EVANZ (Entertainment Venues Association of New Zealand) 2023 Conference and Awards in November and walking away with the Team Leader of the Year Award. This was wonderful recognition for Gerry who has been working tirelessly over the years. 2024 will see Gerry attend the VMA (Venue Management Association) Congress in Brisbane in May. Theatre Technician, Brayden Cowie, was also nominated for the Team Member of the Year Award, making the Final 3. Great recognition for the theatre.

We commissioned an Economic Impact Report for the 2023 NZ Blues, Roots & Groove Festival. There are generally only a handful of events that would generate enough patrons from outside the region to warrant a report. As this festival ticked the boxes, we employed local firm Event Insights to produce the report on our behalf.

We continue to attend and participate in the quarterly CCO meetings and regularly catch up with council officers Gillian Tasker, Sarah Claridge and Bailey Woodman. Chief Executive, Waid Crockett, has also instigated quarterly meetings with theatre management.

We welcomed Marama Lobb and Amanda Compton on to the board of trustees and we were pleased to start our 2021/2022 and 2022/2023 audit and hope to have this completed in early 2024. Theatre management also meet on a monthly basis with the Regent Theatre management team.

Our Theatre Manager took advantage of attending concerts at Spark Arena, Auckland and the Opera House, Wellington to go behinds the scenes and meet with venue management. As Gerry attends many concerts and events in New Zealand, he will continue to meet with event management and grow his knowledge.

PERFORMANCE MEASURES

As illustrated below, the theatre is on track to meet all of its performance measures. These measures are continually reviewed in conjunction with council officers.

While not a performance measure, we continue to survey our hirers to see if we are meeting their needs. From July to December, we received 16 completed surveys. It is very pleasing to see that we continue to meet the needs of our hirers as with previous years.

Q1. Overall, how would you rate your experience of hiring the Globe Theatre? (Excellent, Good, Fair, Poor)
Excellent x 16

Q2. How likely would you be to recommend the Globe Theatre as a venue for hire? (Very Likely, Likely, Unlikely, Very Unlikely)
Very Likely x 16

Q3. Please indicate the factors that have influenced your assessment of your experience hiring the Globe Theatre
Booking/confirming your hire x 14

Support to promote your event in advance x 11
 Technical support x 12
 Equipment available to you x 12
 Front of house/Box office x 12
 Completing your hire/pack out x 9
 Completing the paperwork for your hire x 10

We also selected a couple of performances and surveyed the audience members. As expected, the response was very complimentary.

Gerry Keating
 Theatre Manager

Manawatu Youth Theatre
 Te Whare Tapere Rangatahi O Manawatu

DREAMWORKS
MADAGASCAR
 A MUSICAL
 ADVENTURE JR.

WED 5 JULY-FRI 14 JULY
 (TIMES & DAYS VARY)

ALL TICKETS \$15

Tickets available at the Box Office or online at www.globetheatre.co.nz **globe** theatre

CRACK-UP 5
 W/ THE CUZZIES

AN ALL-MAORI/PASIFIKA COMEDY LINE-UP

AUNTIE LIANNE
 LI'I ALAIMOANA

FEATURING:
 KAJUN CAMPBELL BROOKING
 TEANAU TUIONO
 OPETI VAKA
 HOANI HOTENE
 KARL TE KAHIA PEARCE

SUN 23 JULY
 7PM
 \$20/\$15

Tickets available at the Box Office or online at www.globetheatre.co.nz **globe** theatre

Performance Measures - 6 Months to 31 Dec 2023

DEFINITIONS

USER GROUPS

MOU – has an MOU arrangement with the Globe Theatre, may be a community group or professional group

Community – the hirer is a community organisation, may or may not be performance based

Professional – the hirer is a professional performing arts practitioner, a private individual or a commercial company, may or may not be performance based

USAGE AND PERFORMANCE

Usage – A space in the theatre is set aside for a specific event, activity, or exclusive use by a hirer.

Performance – The “usage” involves an audience of any description

Note: The Theatre has two auditoria, the foyer and a rehearsal room which are all available for hire. Thus, there may be multiple uses, both across hireable spaces and of single hire spaces – for example morning and evening use in the same space - in any one day

PERFORMANCE BASED USAGE:

Theatre Performance – a dramatic performance on stage to an audience, open to the public, may be ticketed or not, or a rehearsal towards a performance in front of an audience

Music Performance – a musical performance on stage to an audience, open to the public, may be ticketed or not, or a rehearsal towards a performance in front of an audience

Comedy Performance – a comedy performance on stage to an audience, open to the public, may be ticketed or not, or a rehearsal towards a performance in front of an audience

Dance Performance – a dance performance on stage to an audience, open to the public, may be ticketed or not, or a rehearsal towards a performance in front of an audience

Film Performance – a film shown to an audience, open to the public, may be ticketed or not

NON-PERFORMANCE BASED USAGE:

Conference – a presentation on stage to an audience, may be open to the public or may be pre-registered delegates, may be ticketed or not

Celebration – a ceremony, party, or other festive event, may be open to the public or not, may involve a “performance” to an audience, may be ticketed or not

Other – a committee meeting, get-together, catch-all for small events that don’t fit the above criteria

Strategic priorities and performance monitoring for 2022/23

STRATEGIC PRIORITY 1: ENSURE THAT THERE ARE MORE ARTS AND ACTIVITIES AT THE GLOBE THAT CONTRIBUTE TO THE COUNCIL'S ASPIRATIONS FOR PALMERSTON NORTH TO BE AN EXCITING AND CREATIVE CITY.		
Outcomes	Outputs (KPIs)	
	Target 2023 SOI	Result at December 2023 (6 months)
Number of usages	526	On track: 329 usages
Number of performances	228	On track: 173 performances
Hours of use by hirers	2,163	On track: 1,900 hours of use
Participants/Performers	1,963	Achieved: 2,546 participants involved in a show as organiser/performer/speaker/back stage
No of audience members	16,123	On Track: 15,521 audience members
Number of national and international visiting productions performing at the Globe	23	<p>On Track: 19 events classed as national or international performed at the Globe Theatre.</p> <p>National: You, Me, Everybody Gabby Anderson The Warratahs Booze & Craic Graeme James Aotearoa Country Music Awards Don McGlashan Austen Found Rhys Mathewson Hollie Smith Waiting For Waiting For GODOT David Shanhun</p> <p>International: Chamber Music NZ NZ Blues, Roots & Groove Festival Cuban Film Festival New Caledonia Film Festival Alliance Francaise French Animation Film Festival Hot Potato Band The Bubble Show</p>
Number of collaborated performances (box office splits)	20	<p>On Track: 10 performances as box office splits</p> <p>Debby Mulholland – Children's Theatre Workshop You, Me, Everybody Gabby Anderson Fleetwood Mac Experience Austen Found Manawatu Highland Dance Pantoloons Corp De Burlesque Hot Potato Band David Shanhun</p>

STRATEGIC PRIORITY 2: SUPPORT THE LOCAL PERFORMING ARTS COMMUNITY TO SHOWCASE THEIR DIVERSE TALENTS AT THE GLOBE, AND WORKING TO ENSURE OUR USERS REPRESENT THE DIVERSITY OF THE PALMERSTON NORTH COMMUNITY		
Outcomes	Outputs (KPIs)	
	Target 2023 SOI	Result at December 2023 (6 months)
% of total theatre usage attributed to MOU groups	30%	On track: 53% of theatre usage attributed to MOU groups
% of total theatre usage attributed to community groups	40%	On track: 35% of theatre usage attributed to community groups
Support for Rangitānenuiara, whānau, hapu & iwi to create and deliver arts experiences	Develop a vision and action steps for implementation	Ongoing

STRATEGIC PRIORITY 3: MAINTAIN AND DEVELOP FACILITIES THAT ENABLE OUR COMMUNITIES TO PRODUCE AND ENJOY THE VERY BEST PERFORMING ARTS THAT CAN BE OFFERED, ENSURING THAT THE GLOBE REMAINS A CUTTING EDGE, VISIBLE AND RESILIENT CULTURAL INSTITUTION/FACILITY.		
Outcomes	Outputs (KPIs)	
	Target 2023 SOI	Result at December 2023 (6 months)
Carry out capital development programme	Upgrade pulley/winch system in Globe 1	Ongoing
Contribution to environmental sustainability	All theatre lighting to be LED	Ongoing
Support and encourage Rangitane to incorporate art at the theatre	Develop a vision and action steps for implementation	Ongoing

Manawatu Theatre Society Presents:

Thurs 17-Fri 25 August

7.30PM

Tickets: \$25/\$20/\$15

Group 5+ \$21 each



LENNON'S BANJO
A STAGE PLAY BY ROB FENNAH

MISSING FOR OVER SIXTY YEARS... NOW WORTH MILLIONS... TO WHOEVER FINDS IT!

SOUTHERN HEMISPHERE PREMIERE

'Factual, funny with lots of pathos. A must see show!' Pete Best (The Beatles)
'The story crosses over beautifully from fact to fiction!' Trinity Mirror

Tickets available at the Box Office or online at www.globetheatre.co.nz **globe theatre**



ROCKSHOP BANDQUEST CO. NZ

2023...

WED 30 AUG

7PM

Tickets: \$20/\$10

Tickets available at the Box Office or online at www.globetheatre.co.nz **globe theatre**

THE GLOBE THEATRE TRUST FINANCIAL STATEMENTS FOR THE 6 MONTHS ENDED 31 DEC 2023

Statement of Responsibility

We are responsible for the preparation of the Globe Theatre Trust's financial statements and statement of performance, and for the judgements made in them. We are responsible for any end-of-year performance information provided by the Globe Theatre Trust under section 19A of the Public Finance Act 1989. We have the responsibility for establishing and maintaining a system of internal control designed to provide reasonable assurance as to the integrity and reliability of financial reporting. In our opinion, these financial statements and statement of performance fairly reflect the financial position and operations of the Globe Theatre Trust for the 6 months ended 31 December 2020.

Signed on behalf of the Board:

Entity Information For 6 Months To 31 December 2023

LEGAL NAME, TYPE OF ENTITY AND LEGAL BASIS

The Globe Theatre Trust (the Trust) is a trust incorporated in New Zealand under the Charitable Trusts Act 1957 and is domiciled in New Zealand. The Trust is controlled by Palmerston North City Council (PNCC) and is a council-controlled organisation as defined under section 6 of the Local Government Act 2002, by the Council's right to appoint the Board of Trustees.

THE TRUST'S PURPOSE OR MISSION

The primary objective of the Trust is to promote the arts within Palmerston North by catering for a variety of local and touring arts and cultural events such as drama, comedy, musical theatre, dance and musical recitals, public artistic competitions, conferences, and seminars, rather than making a financial return.

STRUCTURE OF THE TRUST'S OPERATIONS, INCLUDING GOVERNANCE ARRANGEMENTS

The Globe Theatre is a Council-owned venue that is managed by a Trust Board comprising 4 Council-appointed trustees and up to 2 trustees co-opted by these appointees.

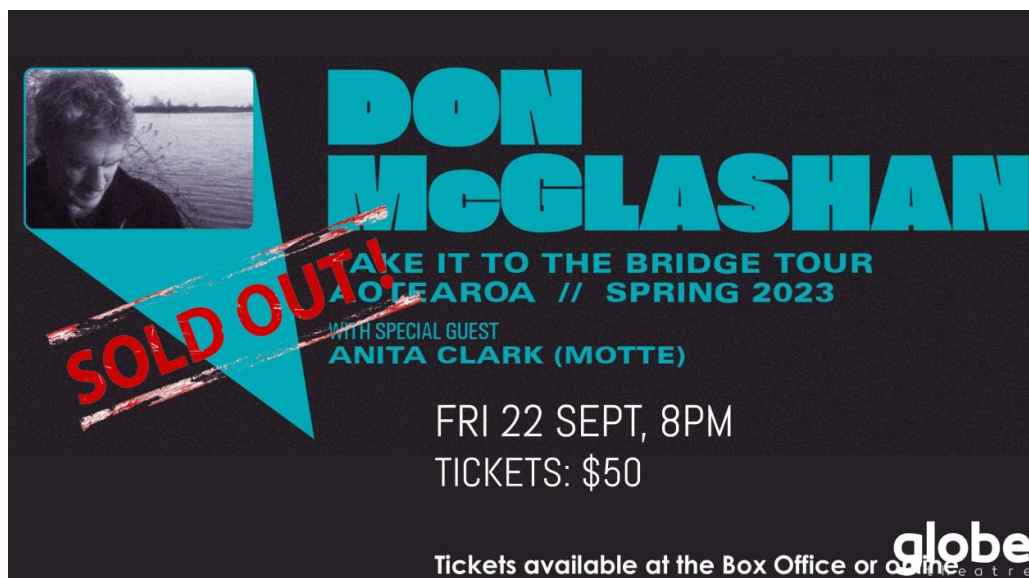
MAIN SOURCES OF THE TRUST'S CASH AND RESOURCES

The Trust Board manages the theatre complex as multi-purpose venues for hire. Principally, the venues are for the performing arts with two theatres: one a 194 tiered-seat theatre and one a flat-floor performance space with an option of up to 105 tiered-seat layouts. The Trust Board also hires the foyer/cafe-bar area separately as a meeting space. The Trust Board maintains an asset register of equipment.

The Globe Theatre complex primarily serves the performing arts community in Palmerston North with an operating subsidy from the City Council which ensures that the complex is affordable for amateur and community groups. Particularly, the Theatre was developed in 1982 as a partnership project between the City Council and the Manawatu Theatre Society and this relationship remains enshrined on the Board's Trust Deed.

The theatre provides a quality experience that is also available to professional organisations for hire.

Finally, the Trust Board raises funds to maintain its equipment and asset register to ensure that it can continue to offer that quality experience to all its clients. As part of this, the Trust Board also promotes shows to raise funds for this purpose.



Statement of Financial Performance for The Six Months To 31 Dec 2023

	Note	Unaudited December 2023	SOI Budget December 2024	Unaudited December 2022
Revenue				
Donations, fundraising and other similar income	2	132	100,000	2,713
Council funding	3	87,491	119,257	60,563
Investment income		5,111	350	1,824
Sales of Goods and Services	4	138,013	82,000	130,701
Total Revenue		230,747	301,607	195,800
Expenditure				
Costs related to providing goods and services	5	33,148	16,150	28,487
Administration and Overhead Costs	6	26,016	64,462	20,362
Employee, Trustee and Contractor Costs	7	90,542	126,944	77,435
Other Expenses	8	31,292	21,678	18,396
Asset Write offs		0	0	0
Depreciation		35,364	50,000	30,934
Total Expenditure		216,361	279,234	175,614
Net surplus/(Deficit)		14,386	22,373	20,186

Statement of Financial Position as at 31 Dec 2023

	Note	Unaudited December 2023	SOI Budget December 2024	Unaudited December 2022
Current Assets				
Bank accounts and cash	9	311,153	301,642	119,759
Debtors and prepayments	10	1,601	4,000	-15,460
Total Current Assets		312,754	305,642	104,299
Non-Current Assets				
Property, Plant and Equipment	11	281,096	234,204	347,584
Total Non-Current Assets		281,096	234,204	347,584
Total Assets		593,850	539,846	451,883
Liabilities				
Current Liabilities				
Creditors and Accrued Expenses	12	88,409	40,758	14,598
Employee Costs Payable	13	20,828	14,064	13,722
Unused Grants and Donations with Conditions	14	465	0	1,272
Total Current Liabilities		109,702	54,822	29,592
Non-Current Liabilities				
Non-Current Liabilities		2,585	0	4,136
Total Non-Current Liabilities		2,585	0	4,136
Total Liabilities		112,287	54,822	33,728
Net Assets		481,563	485,024	418,155
Trust Equity				
Contributed Capital		100	100	100
Retained Surpluses	15	484,676	484,924	423,768
Total Retained Equity		484,776	485,024	423,868

Statement of Changes in Accumulated Funds for The Six Months To 31 Dec 2023

Note	Unaudited December 2023	SOI Budget December 2024	Unaudited December 2022
Opening balance as at 1 July	470,390	462,651	403,682
Current Period Surplus /(Deficit)	14,386	22,373	20,186
Balance at 31 December	484,776	485,024	423,868

Statement of Cash Flows for the 6 Months To 31 Dec 2023

Note	Unaudited December 2023	SOI Budget December 2024	Unaudited December 2022
Cash Flows from Operating Activities			
Donations and Fundraising	851	100,000	2,719
Receipts from Council grants	131,236	119,257	90,844
Receipts from sale of goods and services	92,511	82,000	92,758
Interest Received	5,111	350	1,824
Payments to Suppliers & staff	-166,552	-229,234	-151,298
Goods and Services Tax (net)	6,665	0	-15,352
Net Cash Flows from Operating Activities	69,822	72,373	21,494
Cash Flows from Investing Activities			
Purchase of Fixed Assets/Renewals	-1,152	-10,000	-108,280
Sales of Fixed Assets	0	0	0
Net Cash Flow from Investing Activities	-1,152	-10,000	-108,280
Net Increase/(Decrease) in Cash and Cash Equivalents	68,670	62,373	-86,786
Cash and Cash Equivalents at the start of the Year	242,483	239,269	206,544
Cash and Cash Equivalents at the End of the Year	311,153	301,642	119,759

Notes to The Financial Statements

1 Statement of Accounting Policies

REPORTING ENTITY

The financial statements for the Trust are for six months ended 31 December 2023 and were approved by the Board of Trustees on 26th February 2024.

BASIS OF PREPARATION

The Trust has elected to apply PBE SFR-A (PS) Public Benefit Entity Simple Format Reporting – Accrual (Public Sector) on the basis that it does not have public accountability as defined and has total annual expenses of equal to or less than \$2,000,000. All transactions in the performance report are reported using the accrual basis of accounting. The Performance Report is prepared under the assumption that the entity will continue to operate in the foreseeable future.

Statement of compliance

The financial statements of the Trust have been prepared in accordance with the requirements of the Local Government Act 2002, which includes the requirement to comply with generally accepted accounting practice in New Zealand (NZ GAAP).

Measurement base

The financial statements have been prepared on a historical cost basis.

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Changes in Accounting Policies

There have been no changes to accounting policies this year.

GST

The Trust is registered for GST. All amounts are recorded exclusive of GST, except for Debtors and Creditors which are stated inclusive of GST.

Sale of goods

Revenue from the sale of goods is recognised when the goods are sold to the customer.

Sale of services

Revenue from the sale of services is recognised by reference to the stage of completion of the services delivered at balance date as a percentage of the total services to be provided.

Theatre Hire

Charges for Theatre Hire are recognised when the Theatre is hired to the customer.

Interest Revenue

Interest revenue is recorded as it is earned during the year.

Grants

Grants received from the Palmerston North City Council are the primary source of funding to the Trust and are restricted for the purposes of the Trust meeting its objectives as specified in the Trust's trust deed.

Council, government, and non-government grants are recognised as revenue when they are received unless there is an obligation to return the funds if conditions of the grant are not met. If there is such an obligation, the grants are initially recorded as grants received in advance and recognised as revenue when conditions of the grant are satisfied.

Fundraising and Donations

Fundraising and donations are recognised as revenue when cash is received unless the donations have a “use or return” condition attached. If there is such a condition, then the donation is initially recorded as a liability on receipt and recognised as revenue when conditions of the donation are met.

Donated assets revenue

Revenue from donated assets is recognised upon receipt of the asset if the asset has a useful life of 12 months or more, and the value of the asset is readily obtainable and significant.

Advertising, marketing, administration, overhead and fundraising costs

These are expensed when the related service has been received.

Bank Accounts and Cash

Bank accounts and cash comprise cash on hand, cheque or savings accounts, and deposits held at call with banks. Bank overdrafts are presented as a current liability in the statement of financial position.

Debtors and other receivables

Debtors are initially recorded at the amount owed. When it is likely the amount owed (or some portion) will not be collected, a provision for impairment is recognised and the loss is recorded as a bad debt expense.

Investments

Deposits with banks are initially recorded at the amount paid. If it appears that the carrying amount of the investment will not be recovered; it is written down to the expected recoverable amount.

Property, plant, and equipment

Property, plant, and equipment is recorded at cost, less accumulated depreciation, and impairment losses.

Donated assets are recognised upon receipt of the asset if the asset has a useful life of 12 months or more, and the current value of the asset is readily obtainable and significant. Significant donated assets for which current values are not readily obtainable are not recognised.

For an asset to be sold, the asset is impaired if the market price for an equivalent asset falls below its carrying amount.

For an asset to be used by the Trust, the asset is impaired if the value to the Trust in using the asset falls below the carrying amount of the asset.

Depreciation

Depreciation is provided on a straight-line basis at rates that will write off the cost of the assets over their useful lives. The useful lives and associated depreciation rates of major classes of assets have been estimated as follows

- Theatre Equipment 10 years (10%)
- Computer Equipment 5 years (20%)
- Furniture & Fittings 10 years (10%)

Creditors and other payables

Creditors and accrued expenses are measured at the amount owed.

Employee and contractor costs

Wages, salaries, and annual leave are recorded as an expense as staff provide services and become entitled to wages, salaries and leave entitlements. Independent contractor costs are also included where at the discretion of management these services could equally have been delivered by an employee.

Performance payments are recorded when the employee has been notified that the payment has been granted.

Superannuation contributions are recorded as an expense as staff provide services.

Employee Costs Payable

A liability for employee costs payable is recognised when an employee has earned the entitlement.

These include salaries and wages accrued up to balance date and annual leave earned but not yet taken at balance date. A liability and expense for long service leave and retirement gratuities is recognised when the entitlement becomes available to the employee.

Provisions

The Trust recognises a provision for future expenditure of uncertain amount or timing when there is a present obligation because of a past event, it is probable that expenditure will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

Income Tax

The Trust has been granted Charitable Status by the Inland Revenue Department and therefore is exempt from income tax.

Accumulated Funds

Accumulated Funds are measured through the following components:

- Retained Earnings
- Contributed Capital

Budget figures

The budget figures are derived from the statement of intent as approved by the Board at the beginning of the financial year. The budget figures have been prepared in accordance with Tier 3 standards, using accounting policies that are consistent with those adopted by the Board in preparing these financial statements.

Tier 2 PBE Accounting Standards applied

The Trust has applied the following Tier 2 Accounting Standards in preparing its financial statements.

Grant expenditure

Non-discretionary grants are those grants awarded if the grant application meets the specified criteria and are recognised as expenditure when an application that meets the specified criteria for the grant has been received.

Discretionary grants are those grants where the Globe Theatre Trust has no obligation to award on receipt of the grant application and are recognised as expenditure when approved by the Grants Approval Committee and the approval has been communicated to the applicant. The Globe Theatre Trust's grants awarded have no substantive conditions attached.

2 Donations & Fundraising Income

	Unaudited December 2023	Unaudited December 2022
Donations and Fundraising	132	213
Other	0	2,500
Total Donations and Fundraising Revenue	132	2,713

3 Council Funding

	Unaudited December 2023	Unaudited December 2022
PNCC Grant	87,491	60,563
Total Donations and Fundraising Revenue	87,491	60,563

4 Sales of Goods and Services

	Unaudited December 2023	Unaudited December 2022
Cafe Sales	51,310	41,395
Donations for Venue Hire	1,795	985
Theatre Hire	55,457	59,217
Recoverable Income	4,583	6,084
Ticket Sales (commission and shows)	24,868	23,020
Total Donations and Fundraising Revenue	138,013	130,701

5 Costs relating to providing goods and services

	Unaudited December 2023	Unaudited December 2022
Café Expenses	21,879	18,853
Recoverable Expenses	4,055	1,524
Show Expenses	7,213	8,110
Total Costs of Goods Sold	33,148	28,487

6 Administration & Overheads Costs

	Unaudited December 2023	Unaudited December 2022
Cleaning	10,085	3,278
Hire of Plant and equipment	0	790
Light, Heating and Power	8,789	8,094
Marketing	3,945	4,129
Office Costs	2,004	2,122
Postage, Printing and Stationery	410	525
Telephone and Internet	783	1,423
Total Administration and Overhead Costs	26,016	20,362

7 Employee, Technician & Trustee Remuneration Costs

	Unaudited December 2023	Unaudited December 2022
Salaries, Wages and Employment Related Costs	86,070	72,582
Contractor Costs	0	635
Trustee Remuneration	2,054	2,210
KiwiSaver Employer Contributions	2,418	2,008
Total Employee Related Costs	90,542	77,435

8 Other Expenses

	Unaudited December 2023	Unaudited December 2022
Audit Fees	4,950	0
Bad Debts	0	0
Bank Charges	497	359
Consulting and Accountancy	2,969	2,476
Functions & Events	0	1,280
General Expenses	1,564	1,257
Insurance	3,127	3,114
Professional Development	1,420	1,357
Project Expenses	0	899
Repairs and Maintenance	12,700	4,200
Security	661	246
Subscriptions and Compliance Costs	1,465	2,185
Travel Costs	1,016	0
Waste Disposal	923	1,023
Total Other Expenses	31,292	18,396

9 Bank Accounts and Cash

	Unaudited December 2023	Unaudited December 2022
Cash on Hand	395	395
Non-Profit Current	74,819	60,966
Rapid Save (donations)	235,940	58,398
Total Cash and Cash Equivalents	311,153	119,759

10 Debtors and Prepayments

	Unaudited December 2023	Unaudited December 2022
Accounts receivable	1,601	-34,048
GST Receivable	0	18,588
Total Creditors & Other Payables	1,601	-15,460

11 Property, Plant and Equipment

	Unaudited December 2023	Audited December 2022
Computer Equipment	2,862	4,812
Furniture & Fittings	13,448	18,493
Theatre Equipment	264,786	299,810
WIP Capital Projects – Lighting & Sound	0	24,468
Total Property, Plant & Equipment	281,096	347,584

There are no restrictions over the title of the Trust's property, plant, and equipment; nor is any pledged as security for liabilities.

12 Creditors and Other Payables

	Unaudited December 2023	Unaudited December 2022
Accrued Expenses	19,000	9,500
Creditors	20,722	5,098
GST Payable	4,941	0
Income in Advance	43,745	0
Total Creditors & Other Payables	88,409	14,598

Creditors and other payables are non-interest bearing and are normally settled on 30-day terms. Therefore, the carrying value of creditors and other payables approximates their fair value.

13 Employee and Contractor Related Costs Payable

	Unaudited December 2023	Unaudited December 2022
PAYE Payable	3,693	4,900
Holiday Pay Liability	14,745	7,590
Wages Accrual	2,390	1,232
Total Employee & Contractor Costs Payable	20,828	13,722

14 Unused Donations and Grants with Conditions

	Unaudited December 2023	Unaudited December 2022
PNCC – Companion Card Account	465	1,272
Total Unused Grants and Grants with Conditions	465	1,272

Grants received in advance relate to funding received for the provision of specific development where conditions of the grant have not yet been satisfied, and conditions include a “use or return” clause.

15 Accumulated Surpluses

	Unaudited December 2023	Unaudited December 2022
Balance at 1 July	470,390	403,682
Current Period Surplus/(Deficit)	14,386	20,186
Balance at 30 June	484,776	423,868

16 Capital Commitments and Operating Leases

The Trust has no capital commitments and no operating lease commitments (2021 \$nil).

17 Contingencies

CONTINGENT LIABILITY

The Trust has no contingent liabilities (2021 nil).

CONTINGENT ASSETS

The Trust has no contingent assets (2021 \$nil).

18 Capital Management

The Trust's capital is its equity, which comprises Trust capital and retained surpluses. Equity is represented by net assets.

The Trust deed requires the Board of Trustees to manage its revenues, expenses, assets, liabilities, investments, and general financial dealings prudently. The Trust's equity is largely managed as a by-product of managing revenues, expenses, assets, liabilities, investments, and general financial dealings.

The objective of managing the Trust's equity is to ensure that the Trust effectively achieves its objectives and purpose, whilst remaining a going concern.

19 Explanation of major variances against budget

At this stage in the year, generally income and expenditure should be at about 50% of annual budget. There are the following exceptions/variances:

REVENUE

1. Donations, fundraising and other similar income – Funding application to Eastern and Central Community Trust for foyer upgrade was declined.
2. Sales of Goods and Services – Increased café sales

EXPENDITURE

Operating expenses are 9% over budget

1. Costs related to providing goods and services – Above budgeted sales incurs extra costs

20 Events after Balance Date

There were no events after balance date that require disclosure.

21 Ability to continue operating

The Trust intends to continue operating in future periods.

ITEM 11 - ATTACHMENT 1

The Globe Theatre Trust - Six Month Results 2023	Annual Target 2023-24	6- month performance as at 31/12/22	% of annual target at six month mark	Officer's comment
Objective 1: Ensure that there are more arts and activities at The Globe that contribute to the Council's aspirations for Palmerston North to be a creative and				
Number of usages	526	329	63%	On Track
Number of Performances	228	173	76%	On Track
Hours of use by hirers	2,163	1,900	88%	On Track
Number of participants	1,963	2,546	130%	Achieved
Number of audience in attendance	16,123	15,521	96%	On Track
Number of national and international visiting productions performing at the Globe theatre.	23	19	83%	On Track
Number of collaborated performances (box office split)	20	10	50%	On Track
Objective 2: Support the local performing arts community to showcase their diverse talents at the Globe, and working to ensure our users represent the diversity of the Palmerston North community				
% of total theatre usage attributed to MOU groups	30%	53%		On Track
% of total theatre usage attributed to community groups	40%	35%		On Track
Support for Rangitānenui arawa, whānau, hapu & iwi to create and deliver art experiences	Develop a vision and actions for implementation	N/A		On Track
Objective 3: Maintain and develop facilities that enable our communities to produce and enjoy the very best performing arts that can be offered, ensuring that the Globe remains a cutting edge, visible and resilient cultural institution/facility.				
Carry out Capital Development Programme -	Upgrade pulley/winch	N/A		On Track
Contribution to environmental Sustainability	All Globe stage lighting to be converted to LED	N/A		On Track
Support and encourage Rangitāne to incorporate art at the theatre	Develop a vision and actions for implementation	N/A		On Track

ITEM 11 - ATTACHMENT 2

Globe Theatre Trust
Statement of Intent
For the three years to 30 June 2027

DRAFT

Version: V8

Date: 26/02/2024

Prepared by: Globe Theatre Trust Board

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Trust Details as at 30 June 2024

Nature of Business	Theatre
Establishment Date	15 April 2002
Trustees	J Adams (Chairperson) R Harris C Wilson N Cross R Sheppard M Lobb A Compton (Observer)
Treasurer	N Cross
Secretary	C Wilson
Theatre Manager	G Keating
Address	312 Main Street PO Box 132 Palmerston North
Telephone	(06) 351 4409
Website	www.globetheatre.co.nz
Email	info@globetheatre.co.nz
Bankers	Bank of New Zealand
Accountants	AboutTime Accounting Services Ltd
Solicitors	Cooper Rapley
Registered Office	C/ Palmerston North City Council Civic Administration Building The Square Palmerston North
Incorporation Number	1206039
Charity Registration Number	CC28111
Inland Revenue Number	43-006-495

Foreword

The Globe Theatre Trust Board is pleased to present its Statement of Intent for the three-year period from July 2024 to June 2027.

As a Council Controlled Organisation, the Globe Theatre strives to contribute to the Palmerston North City Council's Arts and Heritage Plan 2021-2031. This plan, aligned with the council's vision for Palmerston North as "Small City Benefits, Big City Ambition", focuses the theatre's strategic direction and our Statement of Intent dovetails nicely into council's plans for the city. Primarily Goal 2: A Creative and Exciting City and in some parts Goal 3: A Connected and Safe Community.

Our Statement of Intent is guided by our Statement of Expectation 1 July 2024 – 30 June 2025 and the Arts and Heritage Plan 2021-2031.

As with previous Statement of Intents, the theatre looks for 4-6 high-quality performance measures which can be easily identified and collated and enables the theatre and council to gain a quick snapshot of the theatre.

	Theatre Usage	Theatre Performances	Audience	Participants/Performers	Hours of Use
As of December, 2023	329	173	15,521	2,546	1,900
2022/23	581	296	23,235	4,072	3,252
2021/22	478	207	14,657	1,785	1,966
2020/21	534	285	23,225	3,351	2,207
2019/20	533	221	15,393	2,801	1,988
2018/19	680	253	21,409	1,843	2,544

As can be seen in the table above, the theatre is currently performing at a very high level. Under the 5 metrics that we have identified, Theatre Usage, Theatre Performances, Audience, Participants/Performers and Hours of Use, these figures show that the theatre is positively contributing to "A Creative and Exciting City".

Two exciting figures are "Performers/Participants" and "Hours of Use". It is easy to think a theatre is only successful if they are attracting large audience numbers. That may be somewhat true, but the Globe Theatre likes to come at this from two sides. Yes, having large audience numbers helps keep the theatre operating but as a Community Theatre, it is just as important to us to create a pathway for people to be performers, crew members, technicians, helpers, and the multitude of other roles that take place behind the scenes of every production. In the past year, over 4,000 people played a part in a production and to us, that is a magical number.

In 2022/2023, we recorded 3,252 "Hours of Use". This equates to approx. 9 hours of use of the theatre every day. This aligns very nicely with our Strategic Statement "To be the centre for the performing arts community in Palmerston North".

For the year ended June 30th, 2023, the theatre had 87% of usage and 74% of performances from community groups (including the Globe Theatre MOU groups). This aligns very nicely with our Strategic Priority 2: Support the local performing arts community to showcase their diverse talents at the Globe.

The list of hirers using the theatre shows the ever-expanding diversity at the Globe Theatre. The PNCC Support and Funding Policy 2022 Part B, Section 7.7 identifies Māori, Pasifika, minority ethnic groups, former refugees, people with disabilities, child and young people, older people, and rainbow communities. The theatre board and management are comfortable that they are affording regular access to our facilities for these groups as both hirers and patrons.

The board is happy with the range and diversity of events at the theatre. The Globe Theatre is known throughout New Zealand as a very welcoming theatre. This is evident from the responses to the Hirer Surveys we send out each year and from conversations with hirers while they are at the theatre.

The theatre continues to promote accessibility to the community. The Palmy Companion Card is an example of how barriers to accessibility can be removed. Since September 2022, 41 usages of the Companion Card have been recorded at the theatre. These 41 usages came from 16 individuals. It is pleasing to note that one such user of the scheme has attended 20 performances over that time. The theatre was also part of the Barrier Free Access audit carried out in June 2023 of which a report was generated for council. This audit highlighted areas that the theatre can improve to become "Barrier Free" for all and we await further information from council as to how we proceed.

In 2023, the theatre commissioned an Economic Impact Report on the New Zealand Blues, Roots & Groove Festival held each year in September. Local firm Event Insights produced the report on the theatre's behalf. In June 2024, another Economic Impact Report will be commissioned for the Manawatu International Jazz Festival in conjunction with the Palmerston North City Council.

The Board welcomed two new members during the past year. Marama Lobb & Amanda Compton.

The theatre is dedicated to the Treaty of Waitangi principles – partnership, participation, and protection. In Palmerston North, we aim to boost Māori and Pasifika representation in theatre, nurture new talents, and celebrate existing achievements. Our goal is to connect with practitioners in the region, becoming a central hub for creative collaboration.

Theatre management has connected with Rangitāne, extending a warm welcome to the Rangitāne Māori Cultural Arts Society. During their visit, the group explored the theatre, and our team detailed its operations and offerings for Rangitāne and the broader Māori community in the region. As a result of this, Rongomau Productions tentatively scheduled rehearsals and performances for February 2024. Unfortunately, due to the sudden passing of one of their members, the production has been postponed. The theatre management remains hopeful for a rescheduled production in the not-too-distant future.

Sustainability is something that is constantly on the minds of the theatre board and management. Environmentally wise, the theatre has approached this vast issue as follows:

1. All stage lighting converted to LED
2. 95% of all theatre house lighting converted to LED
3. Reducing the amount of printing that takes place at the theatre
4. Weekly recycling off glass and cardboard with through the regular PNCC recycling or taking the recycling to the recycling centre
5. Signage encouraging patrons to leave anything recyclable at the counter rather than put into bins

From a finance point of view, the theatre board and management work closely with their accountant and receive monthly reports on the sustainability of the theatre from a financial point of view.

The board is happy with the range and diversity of events at the theatre. The Globe Theatre is known throughout New Zealand as a very welcoming theatre. This is evident from the responses to the Hirer Surveys we send out each year and from conversations with hirers while they are at the theatre.

In the Strategic priorities and performance monitoring for 2024/25, 2025/26, 2026/27 below, these figures are amended yearly to allow for fluctuations and trends experienced over the previous years.

As a Community Theatre, the board and management continue to focus on 'core business'.

1. Memorandum Of Understanding Groups – 12 local organisations/performing groups view the Globe Theatre as their home.
2. Community Groups – Other local and national community groups use the theatre on a regular basis or when they require a Palmerston North/Manawatu venue.
3. Professional Groups – Management continues to maintain and enhance the theatre's current network of professional groups. Our state of the art theatre gives professional groups confidence that their shows and events will be well catered for.

Strategic Statement – To be the centre for the performing arts community in Palmerston North

The Globe Theatre's Strategic Statement contributes to the Palmerston North City Council's Arts Plan and the council's vision of "Small City Benefits, Big City Ambition".

The theatre currently has Memorandum Of Understanding (MOU) agreements with 12 local community groups that use the theatre on a regular basis. These MOU agreements contribute to the Arts and Heritage Plan Priorities 1, 3, 4 & 5. As these relationships continue to flourish, the Globe Theatre will continue to support the increase in arts participation and attendance rates of Palmerston North city residents. As our usages and performances continue to grow, this will support the council's desire to increase patronage of council-owned cultural facilities. This increase will enable residents to see the value in our cultural facilities.

The theatre also plays host to many national and international performers and through the dedicated work of the past 9 years, is now recognised as a "welcoming theatre to perform in" for many performing and promotional businesses and organisations. The ability to provide a first rate, first class, performing facility fits nicely with the council's goal of a Creative and Exciting City.

This ethos was further strengthened in November 2023 when Theatre Manager, Gerry Keating, was awarded the Entertainment Venues Association of New Zealand (EVANZ) Team Leader of the Year Award. A wonderful achievement not just for Gerry and the Globe Theatre but for the Manawatu arts community as a whole.

Globe Theatre Trust Board
May 2024

Purpose of the Statement of Intent

This Statement of Intent is presented by The Globe Theatre Trust in accordance with the requirements of s 64(1) of the Local Government Act 2002.

In accordance with the Local Government Act 2002, this annual Statement of Intent (SOI) publicly states the activities and intention of The Globe Theatre Trust for the next three years, and the objectives to which those activities will contribute.

This SOI takes shareholder comments into consideration and includes performance measures and targets as the basis of organisational accountability.

About the Globe Theatre Trust

GOVERNANCE STATEMENTS

The Globe Theatre Trust is established and governed by the Globe Theatre Trust Deed, available on request from the contact officer.

Objectives of Globe Theatre Trust Deed

The objectives of the Trust Deed provide the framework for the Trust to control, develop, promote, enhance, and maintain the Globe Theatre so that it may be used and enjoyed by the inhabitants of the Manawatu area including:

- (i) Securing the future of the Globe Theatre.
- (ii) Preparing a Strategic Plan and an Annual Plan for attaining these objectives.
- (iii) Acknowledging the Globe Theatre as the home of the Manawatu Theatre Society.
- (iv) Ensuring the Globe Theatre remains accessible to the community (both physically and financially).
- (v) Fostering a sense of community by encouraging youth, assisting amateurs, and promoting participation.

The primary objective of the Trust is to promote the performing arts within Palmerston North by catering for a variety of local and touring arts and cultural events such as drama, comedy, musical theatre, dance and musical recitals, public artistic competitions, conferences, and seminars, rather than making a financial return.

Structure and governance

The Board of up to six Trustees (four appointed by Palmerston North City Council and up to two co-opted Trustees) is responsible for the strategic direction and control of The Globe Theatre Trust's activities. The Board guides and monitors the business and affairs of the Trust, in accordance with the Trustee Act 1956, the Trusts Act 2019, the Local Government Act 2002, the Trust Deed and this Statement of Intent. The Board's approach to governance is to adopt "good practice" with respect to:

- (i) the operation and performance of the Board, including being a good employer.
- (ii) managing the relationship with the Theatre Manager.
- (iii) being accountable to the community and reporting to the Palmerston North City Council.
- (iv) reflecting the diversity of Palmerston North.

The Theatre Manager is responsible for the day-to-day operations of the Globe Theatre, engaging and oversight of staff/volunteers and reporting to the Trustees on performance against The Trust's objectives.

STRATEGIC STATEMENT

“To be the centre for the performing arts community in Palmerston North.”

VALUES

Integrity

Excellence

Respect

Teamwork

Collaboration

Contribution to Small City Benefits, Big City Ambition

Palmerston North is the heart of the Manawātū region within central New Zealand - a small city with a lot to offer, and ambitious about where it is going. The City Council vision is Palmerston North: Small city benefits, big city ambition.

Council has identified five strategic goals for achieving this vision and the Globe Theatre Trust contributes primarily to Goal 2: A creative and exciting city. Council has developed five priorities for Goal 2: A creative and exciting city. The Globe Theatre Trust contributes primarily to Priority 3: Be a creative city that nurtures and celebrates the arts, and to a lesser but still significant extent, Priority 4: Develop a national reputation as an exciting city with plenty to do at night and on weekends.

The Globe Theatre Trust also has a part to play in Goal 4: An eco-city, particularly in Priority 2 to work with Council to reduce carbon emissions.

The Globe Theatre Trust believes that its contribution to the Council's vision, strategic goals and underpinning strategies can be realized as it works towards its vision to deliver a dynamic, bustling, vibrant centre for the performing arts community in Palmerston North.

The Globe Theatre Trust's Strategic Objectives

The Trust Board has identified three strategic objectives which describe the change that it will endeavour to bring about to support the Council in developing Palmerston North as a creative and exciting city with a national reputation for creativity and the arts.

Firstly, it will ensure that there are more, and more visible, arts and activities at the Globe that contribute to the Council's aspirations as a creative and exciting city.

Secondly, it will support the local performing arts community to showcase their diverse talents at the Globe.

Thirdly, it will maintain and develop facilities that enable our communities to produce and enjoy the very best performing arts that can be offered, ensuring that the Globe remains a cutting edge, visible and resilient cultural institution/facility. In addition, the Board will encourage and support Council, as asset manager, to ensure that these developments incorporate incremental sustainability and environmental improvements.

Nature and scope of activities of the Trust Board – what we do

To achieve its objectives, the Trust Board aims to:

1. Increase the number of events that take place at the Globe Theatre and the number of people who are involved in these events (actively organising or participating in a performance or performing art).
This will entail:
 - Providing a seamless, customer-focused hire service that is responsive to the needs of hirers and is enabling and supportive.
 - Ensuring that there are friendly, helpful, and knowledgeable staff/volunteers who can support our hirers in delivering a successful event, whether it is negotiating an appropriate contract, advising on promotion, securing front of house/ushering volunteers, or providing technical support.
 - Encouraging national and international visiting productions and artists to perform at the venue.
2. Maximize the use of the venues by local community performing arts groups and events and to represent the diversity of the Palmerston North community.
This will entail:
 - Undertaking community outreach and collaborating with other agencies and organisations to demonstrate how the Globe may contribute to their aspirations to showcase and develop their cultural heritage.
 - Working particularly with community hirers to support them to showcase their cultural and performing arts heritage, ensuring that the venues are available and accessible for them and encouraging them to become regular users of the theatres.
3. Maintain the fixtures, fittings, and theatre equipment to ensure it continues to offer a professional experience to all its clients/customers/users.
This will entail:
 - Working with the local performing arts community to identify future needs and advancing technologies to support developing performing arts practice.
 - Working closely with PNCC as the building owner, local suppliers with theatre specialisms and local philanthropic organisations which contribute necessary funding.
 - Encouraging and supporting PNCC as the building owner, working closely with local suppliers with theatre specialisms and local philanthropic organisations, to incorporate low carbon choices.

Performance Measures

DEFINITIONS

USER GROUPS

MOU Group – has an MOU arrangement with the Globe Theatre. May or may not be performance based

Community Group – the hirer is a community organisation. May or may not be performance based

Professional Group – the hirer is a professional performing arts practitioner, a private individual or a commercial company. May or may not be performance based

USAGE AND PERFORMANCE

Usage – A space in the theatre is set aside for a specific event, activity, or exclusive use by a hirer

Performance – The “usage” involves an audience of any description

USAGE DEFINITIONS:

Theatre – a dramatic performance on stage to an audience, open to the public, may be ticketed or not, or a rehearsal towards a performance in front of an audience

Dance – a dance performance on stage to an audience, open to the public, may be ticketed or not, or a rehearsal towards a performance in front of an audience

Music – a musical performance on stage to an audience, open to the public, may be ticketed or not, or a rehearsal towards a performance in front of an audience

Comedy – a comedy performance on stage to an audience, open to the public, may be ticketed or not, or a rehearsal towards a performance in front of an audience

Film – a film shown to an audience, open to the public, may be ticketed or not

Conference – a workshop, presentation, etc. to an audience, may be private or open to the public, may be ticketed or not

Other – none of the above. May include weddings, birthdays, meetings, etc.

HOURS OF USE BY HIRERS

Approximate length of each usage from pack in to pack out (does not include box office or café opening hours)

NO. OF DISCREET PARTICIPANTS

People taking part in multiple “usages” for a single event are counted only once. For example, a play that is rehearsed at the Globe and shown at the Globe with ten participants is only counted as ten participants although each rehearsal and performance is a separate hire or “usage”

NO. OF VISITORS/AUDIENCE MEMBERS

People participating at the Globe as an audience member/attending an event but not as an organiser or performer. For example, someone who has been to multiple events at the Globe as an audience member would be counted for each event they attend. It does not include people visiting the box office or café.

Strategic priorities and performance monitoring for 2024/25, 2025/26, 2026/27

Strategic Priority 1: Ensure that there are more, and more visible, arts and activities at the Globe that contribute to the Council's aspirations for Palmerston North to be a creative and exciting city.

Performance Measures	Actual		Target		
	2022/23	at 31 December 2023	2024/25	2025/26	2026/27
Number of usages	581	329	579	608	638
Number of performances	296	173	251	264	277
Hours of Use by Hirers	3,252	1,900	2,379	2,498	2,623
No. of participants	4,072	2,546	2,159	2,267	2,380
No. of audience members	23,235	15,521	17,735	18,622	19,553
Number of national/international visiting productions performing at the theatre	38	22	25	26	27
Number of collaborated performances (box office splits)	31	10	22	23	24

Strategic Priority 2: Support the local performing arts community to showcase their diverse talents at the Globe and working to ensure our users represent the diversity of the Palmerston North community.					
Performance Measures	Actual		Target		
	2022/23	at 31 December 2023	2024/25	2025/26	2026/27
% of total theatre usage attributed to MOU group	49%	53%	40%	40%	40%
% of total theatre usage attributed to Community group	35%	35%	30%	30%	30%
Support for Rangitānenuiawara, whānau, hapu & iwi to create and deliver arts experiences	Ongoing discussion with Rangitāne representatives and Rongomau Productions with a view to hosting rehearsals and productions in the future.				

Strategic Priority 3: Maintain and develop facilities that enable our communities to produce and enjoy the very best performing arts that can be offered, ensuring that the Globe remains a cutting edge, visible and resilient cultural institution/facility.					
Performance measure	Actual		Target		
	2022/23	2023/24	2024/25	2025/26	2026/27
Carry out capital development programme	Investigate digital signage options	Upgrade pulley system in Globe 1	Upgrade Foyer	Upgrade Rehearsal Room	Upgrade seating in Globe 2
Contribution to environmental sustainability	All Globe stage lighting to be LED	All theatre lighting to be LED	Investigate Environmental Sustainability report	Investigate solar panels on theatre roof	Investigate more efficient heating and cooling of theatre spaces
Support and encourage Rangitāne to incorporate art at the theatre	Ongoing discussion linked with the theatre foyer upgrade				

How we operate

The team at the Globe Theatre are a passionate group of people driven to grow and develop the performing arts in the city and wider region. We recognise, and take responsibility for, our role in contributing to the common vision to develop the city into a creative and exciting city with a national reputation for arts and creativity. We will work to:

- Increase the culture of supporting performing arts events from the local community (residents and businesses) to grow the sector.
- Collaborate with all cultural organisations to support each other's contribution towards the common vision.
- Liaise effectively with a City Council committed to and contributing to the common vision.
- Participate in decision-making – governance and operational – that is co-creational building trust and capacity within and between each collaboration partner.

In keeping with best management practice, the Globe Theatre Trust aims to operate efficiently and effectively, reducing any adverse impacts on the natural and built environment. The Theatre management will work towards zero waste in its operations and in developing technologies and processes which reduce the carbon footprint of the theatre's day-to-day operations.

As a future-focused organisation, we aim to promote the social and cultural well-being of our communities through participation in the arts. The Trust regularly reviews its internal processes, seeking continuous improvement to deliver value for money to the shareholders and the ratepayer. As a Council Controlled Organisation (CCO), the Trust is also aware that much of its funding is derived from public monies and therefore all expenditure should be subject to a standard of probity and financial prudence that is to be expected of a CCO and be able to withstand public scrutiny. The Trust recognises the principles of the Treaty of Waitangi and acknowledges the importance of partnering with local iwi and recognition of Tāngata Whenua in the region.

The Trust is committed to the health and safety of all workers, volunteers, visitors, and the public across its premises by undertaking all measures reasonably practicable to provide a safe working environment. The Trust believes that creating and maintaining a healthy work environment is a shared, co-operative venture, where employees, volunteers and employers have roles and responsibilities, including the maintenance of a balance between work and non-work activities. As such, the Trust will ensure it meets its obligations with respect to New Zealand laws and regulations and will undertake annual reviews based on established best practice guidelines.

Working together

HALF-YEARLY REPORT

By the end of February each year, The Globe Theatre Trust will provide the Council with a half-yearly report complying with s66 of the Local Government Act 2002. The report will include the following information:

- Theatre Manager's commentary on operations for the relevant six-month period.
- Comparison of The Globe Theatre Trust's performance to the objectives and performance targets set out in the SOI, with an explanation of any material variances.
- Un-audited half-yearly financial statements incorporating a statement of financial performance, statement of financial position, statement of changes in equity and statement of cashflows.

ANNUAL REPORT

By 30 September each year, The Globe Theatre Trust will provide the Council with an annual report complying with ss 67–69 of the Local Government Act 2002. Financial statements and audit clearance will be provided in early August to ensure timely availability of PNCC's annual report.

The annual report will contain the information necessary to enable an informed assessment of the operations of The Globe Theatre Trust, and will include the following information:

- Commentary on operations for the year.
- Comparison of The Globe Theatre Trust's performance to the objectives and performance targets set out in the SOI, with an explanation of any material variances.
- Financial statements incorporating a statement of financial performance, statement of financial position, statement of changes in equity, statement of cashflows, statement of accounting policies and notes to the accounts.
- Auditor's report on the financial statements and the performance targets.
- Any other information that the Trustees consider appropriate.

This Statement of Intent was approved by the Globe Theatre Trust Board on 26th February 2024

Signed:

John Adams, Chairperson, Globe Theatre Trust Board

DRAFT

Forecast financial statements

STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEARS ENDED 30 JUNE 2025, 2026 & 2027

	Actual 2023	Forecast 2024	Indicative 2025	Indicative 2026	Indicative 2027
Revenue					
Donations, fundraising and other similar income	102,888	4,236	100,300	500	500
Council funding	121,125	174,981	178,481	182,051	185,692
Investment income	5,142	10,222	4,800	5,040	5,292
Sales of Goods and Services	202,916	272,053	253,320	265,986	279,285
Total Revenue	431,070	461,492	536,901	453,577	470,769
Expenditure					
Costs related to providing goods and services	60,336	66,295	60,600	63,630	66,812
Administration and Overhead Costs	36,554	52,034	61,200	64,260	67,473
Employee, Trustee and Contractor Costs	155,236	181,083	188,940	198,387	208,306
Other Expenses	46,757	62,583	161,600	64,680	67,914
Depreciation	65,480	70,728	60,000	60,000	60,000
Total Expenditure	364,362	432,723	532,340	450,957	470,505
Net surplus/(Deficit)	66,708	28,769	4,561	2,620	264

Note 1: Funding for capital additions and renewals is recorded as income whilst the corresponding expenditure is recorded as an increase in assets. Large capital programmes are reflected in the Net surplus in those years and consequently (through increased depreciation) as a net deficit in the 2023, 2024 and 2025 financial years. The Globe Theatre Trust has traditionally not funded depreciation but is moving towards partially funding depreciation through this SOI period.

STATEMENT OF FINANCIAL POSITION FOR THE YEARS ENDED 30 JUNE 2025, 2026 & 2027

	Actual 2023	Forecast 2024	Indicative 2025	Indicative 2026	Indicative 2027
Assets					
Bank					
Cash and Cash Equivalents	242,483	275,986	328,769	386,245	446,639
Total Bank	242,483	275,986	328,769	386,245	446,639
Current Assets					
Accounts Receivable	2,366	2,500	2,500	2,500	2,500
Stock On Hand	3,313	3,313	3,313	3,313	3,313
Accrued Revenue	0	0	0	0	0
GST Receivable	271	0	0	0	0
Prepayments	2,935	0	0	0	0
Sundry debtor accruals	0	0	0	0	0
Total Current Assets	251,367	281,799	334,582	392,058	452,452

Fixed Assets					
Property, Plant and Equipment					
Value of equipment purchased	837,380	837,380	867,380	877,380	877,380
Less accumulated depreciation	-522,072	-592,800	-652,800	-712,800	-772,800
New Capital purchase	0	30,000	10,000	0	0
Total Property Plant and Equipment	315,308	274,580	224,580	164,580	104,580
Total Fixed Assets	315,308	274,580	224,580	164,580	104,580
Total Assets	566,676	556,379	559,162	556,638	557,033
Liabilities					
Current Liabilities					
Accounts payable	11,474	7,360	7,360	7,360	7,360
Income in advance	43,672	20,000	20,000	15,000	15,000
Grants in advance	0	0	0	0	0
Accrued Expenses	19,000	9,500	9,500	9,500	9,500
PAYE Payable	5,759	6,000	6,000	6,000	6,000
Unpaid Expense Claim	0	0	0	0	0
GST	0	0	0	0	0
Total Creditors & Other Payables	79,907	42,860	42,860	37,860	37,860
Employee Costs Payable					
Holiday pay liability	9,748	9,748	9,748	9,748	9,748
Wages accrual	2,228	2,350	2,470	2,590	2,720
Total Employee Costs Payable	11,976	12,098	12,218	12,338	12,468
Unused Grants/Donations with conditions					
COVID-19 Wage Subsidy Extension	0	0	0	0	0
Grants/Donations	943	350	0	0	0
Total Unused Grants/Donations with conditions	943	350	0	0	0
Total Current Liabilities	92,825	55,308	55,078	50,198	50,328
Non-Current Liabilities					
Non-Current Liabilities	3,360	1,812	264	0	0
Total Non-Current Liabilities	3,360	1,812	264	0	0
Total Liabilities	96,186	57,120	55,342	50,198	50,328
Net Assets	470,490	499,259	503,820	506,440	506,705

STATEMENT OF CHANGES IN ACCUMULATED FUNDS FOR THE YEARS ENDED 30 JUNE 2025, 2026 & 2027

	Actual 2023	Forecast 2024	Indicative 2025	Indicative 2026	Indicative 2027
Opening balance as at 1 July	403,782	470,490	499,259	507,331	509,892
Surplus/(Deficit)	66,708	28,769	8,072	2,561	-3,436
Balance at 30 June	470,490	499,259	503,820	506,440	506,705

STATEMENT OF CASHFLOW FOR THE YEARS ENDED 30 JUNE 2025, 2026 & 2027

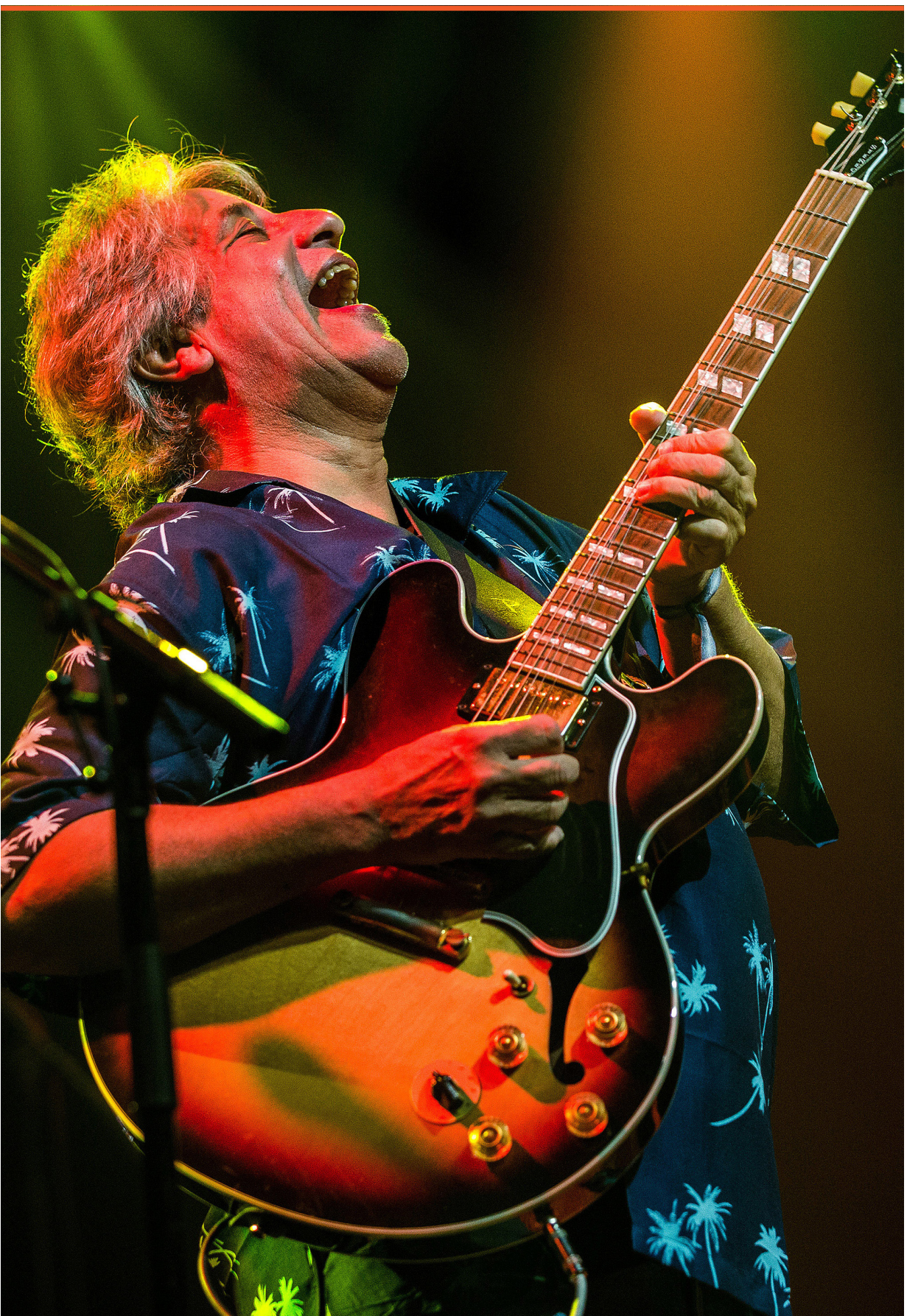
	Actual 2023	Forecast 2024	Indicative 2025	Indicative 2026	Indicative 2027
Cash Flows from Operating Activities					
Donations and Fundraising	103,392	4,236	100,300	500	500
Receipts from Council grants	121,125	174,981	178,481	182,051	185,692
Receipts from sale of goods and services	208,901	247,653	252,970	260,986	279,285
Interest Received	5,142	10,222	4,800	5,040	5,292
Payments to Suppliers & staff	-290,168	-372,312	-472,220	-390,837	-410,375
Goods and Services Tax (net)	-1,122	271	0	0	0
Net Cash Flows from Operating Activities	147,170	65,051	64,331	57,740	60,394
Cash Flows from Investing Activities					
Purchase of Fixed Assets	-109,681	-30,000	-10,000	0	0
Repayment of Non-Current Liabilities	-1,551	-1,548	-1,548	-264	0
Net Cash Flow from Investing Activities	-111,231	-31,548	-11,548	-264	0
Net Increase/(Decrease) in Cash and Cash Equivalents	35,939	33,503	52,783	57,476	60,394
Cash and Cash Equivalents at the start of the Year	206,544	242,483	275,986	328,769	386,245
Cash and Cash Equivalents at the End of the Year	242,483	275,986	328,769	386,245	446,639

ITEM 11 - ATTACHMENT 3

NZ BLUES, ROOTS & GROOVE FESTIVAL

Globe Theatre, Palmerston North
31 August – 3 September 2023





EXECUTIVE SUMMARY



The New Zealand Blues, Roots & Groove Festival featured international, national and local artists both established and emerging. The Festival included genres of blues, roots, gospel, country, ska, rock and soul.

This four-day event, in its second year, was held over the weekend of 31 August – 3 September.

The Festival was organised by an Incorporated Charitable Trust that also managed the non-profit Blues 'n Roots Foundation to support Blues 'n Roots music in the Schools and youth music education programme.

The four-day festival was centred around performances at the Globe Theatre, Palmerston North, with a record fair held on the Saturday at Hokowhitu Bowling Club.

The festival included a free workshop on the Sunday morning with Chris Cain. Participants had the opportunity to enhance their improvisation skills over a blues foundation, and develop their musical knowledge.

"Foyer Sessions" also took place on the Thursday, Friday and Saturday nights in the Globe Theatre's foyer, after the last concert.

Information collected by 88 online surveys completed by festivalgoers and performers and total number of performers and festivalgoers were supplied by the NZ Blues, Roots and Grove Festival Charitable Trust.

All information and details included in this report are the property of NZ Blues, Roots and Grove Festival Charitable Trust and may not be shared, distributed, copied or replicated without express written permission of the author.

ESTIMATED ECONOMIC IMPACT



\$46,618

Direct Expenditure¹



\$32,632

Value Added²

Note: estimated economic impacts are based on the spend of visitors to Palmerston North and Manawatu.

TOTAL ATTENDANCE

FESTIVALGOER + PERFORMERS

1,247



AVERAGE DAILY SPEND PER PERSON THAT STAYED

\$175.00_{PP} (FESTIVALGOERS)

\$183.33_{PP} (PERFORMERS)

AVERAGE DAILY SPEND OF DAY VISITORS

\$75.00_{PP} (FESTIVALGOERS)

\$108.33_{PP} (PERFORMERS)

¹ Direct Expenditure – actual expenditure by ‘event visitor’, based on average daily spend per visitor’s response to the survey (unless specified). Spend includes accommodation, transport, food, registration, shopping, and other incidental spending. This does not include spending of local participants as their spending is considered to be money already present within the local economy.

² Value Added – the net addition to GDP as a result of economic activity of the ‘event visitor’. Measurement of value added excludes the double counting of intermediate goods and services involved in the production and distribution of the final goods and goods consumed by households and end-users in the economy.

227

Total Visitor nights

19.2% **80.8%**
68.0% **vs** **32.0%**
Visitors **Locals**

95.5%

Festivalgoers
Rated Festival
Very Good – Excellent

100%

Performers
Rated Festival
Very Good – Excellent

38.5%

Festivalgoers
from out-of-region,
were days visitors

33.3%

Performers
from out-of-region,
were days visitors

Average nights stayed

1.5 night(s) – Festivalgoers

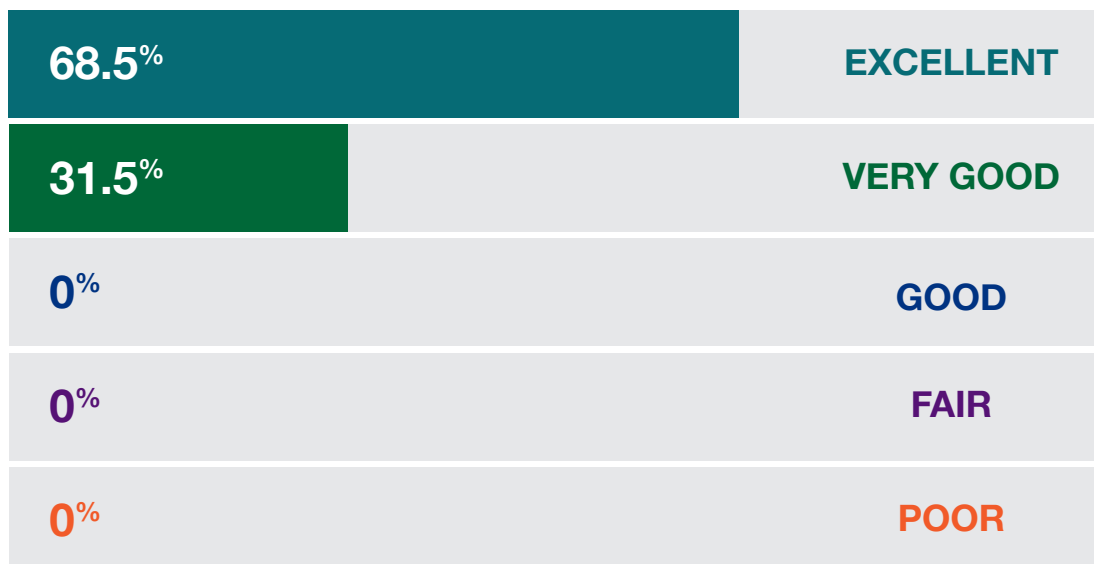
2.5 night(s) – Performers

RATING OF FESTIVAL EXPERIENCE

FESTIVALGOERS

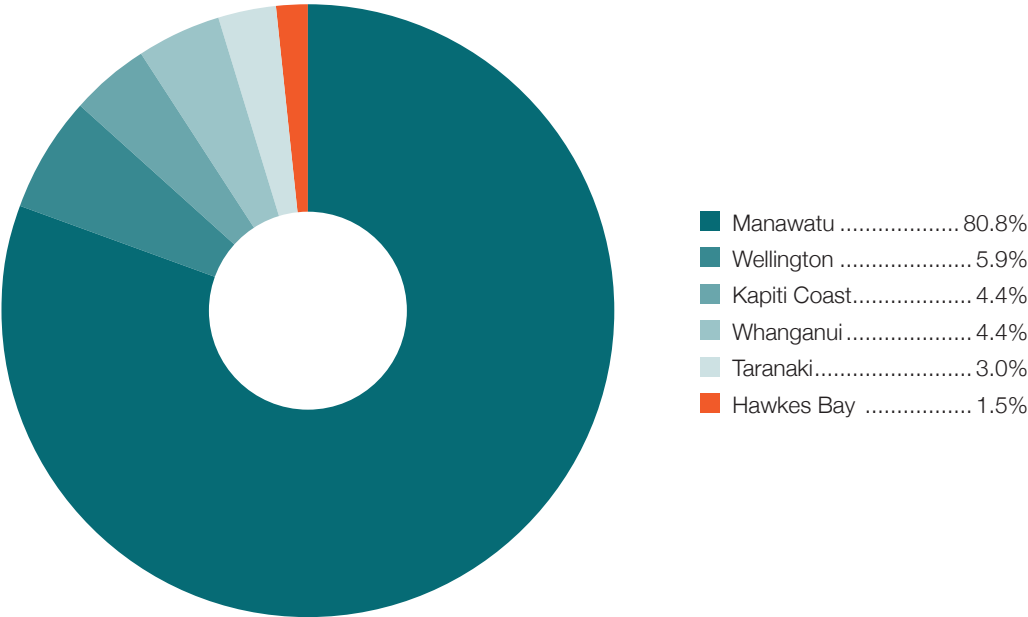


PERFORMERS



FESTIVALGOERS BY REGION

FESTIVALGOERS



AVERAGE DAILY SPEND

\$175.00_{pp}

(Festivalgoers who stayed overnight)

\$75.00_{pp}

(Festivalgoers who were day visitors)

\$183.33_{pp}

(Performers who stayed overnight)

\$108.33_{pp}

(Festivalgoers who were day visitors)

PERFORMERS

64 Performers came from:

Wellington | Taranaki
Auckland | Bay of Plenty
Whanganui | USA

83.3%

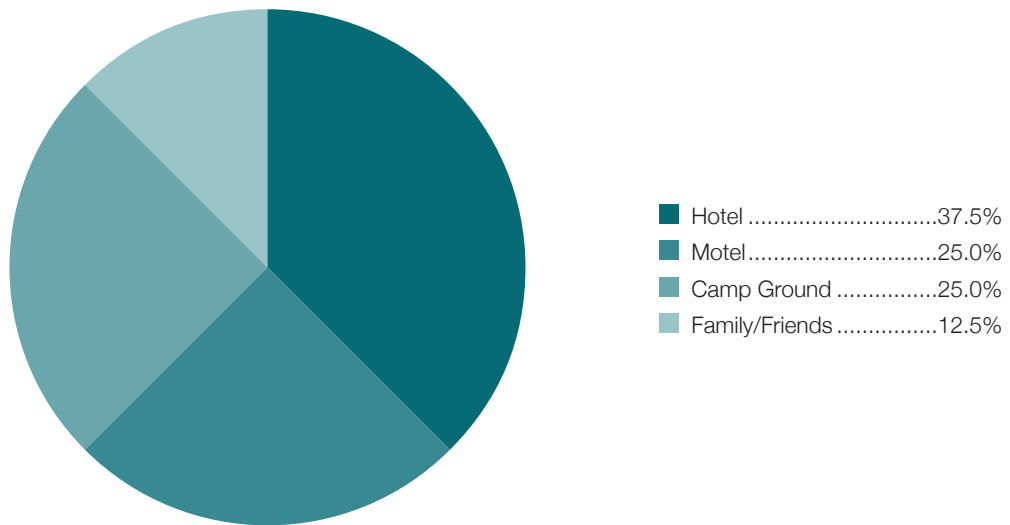
stayed in Motels

16.7%

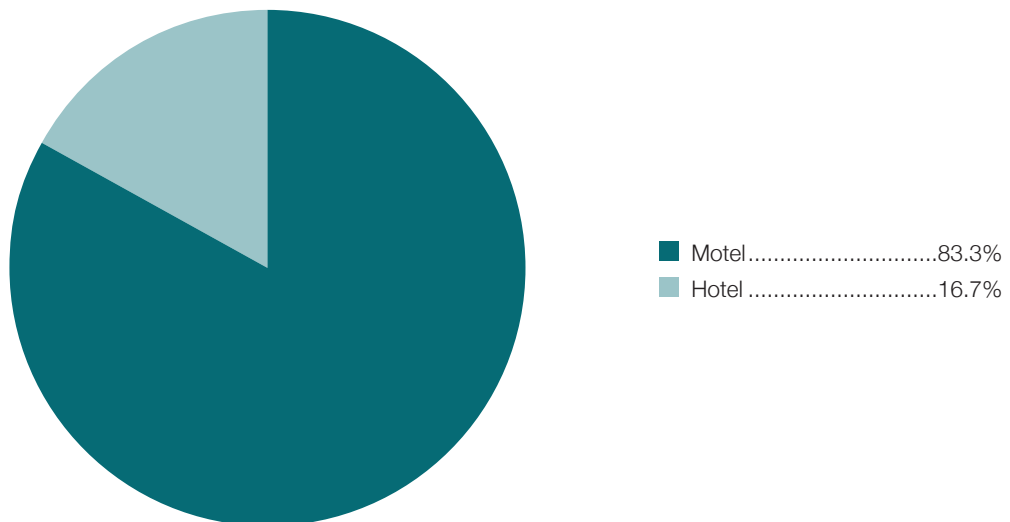
stayed in Hotels

ACCOMMODATION

FESTIVALGOERS WHO STAYED OVERNIGHT

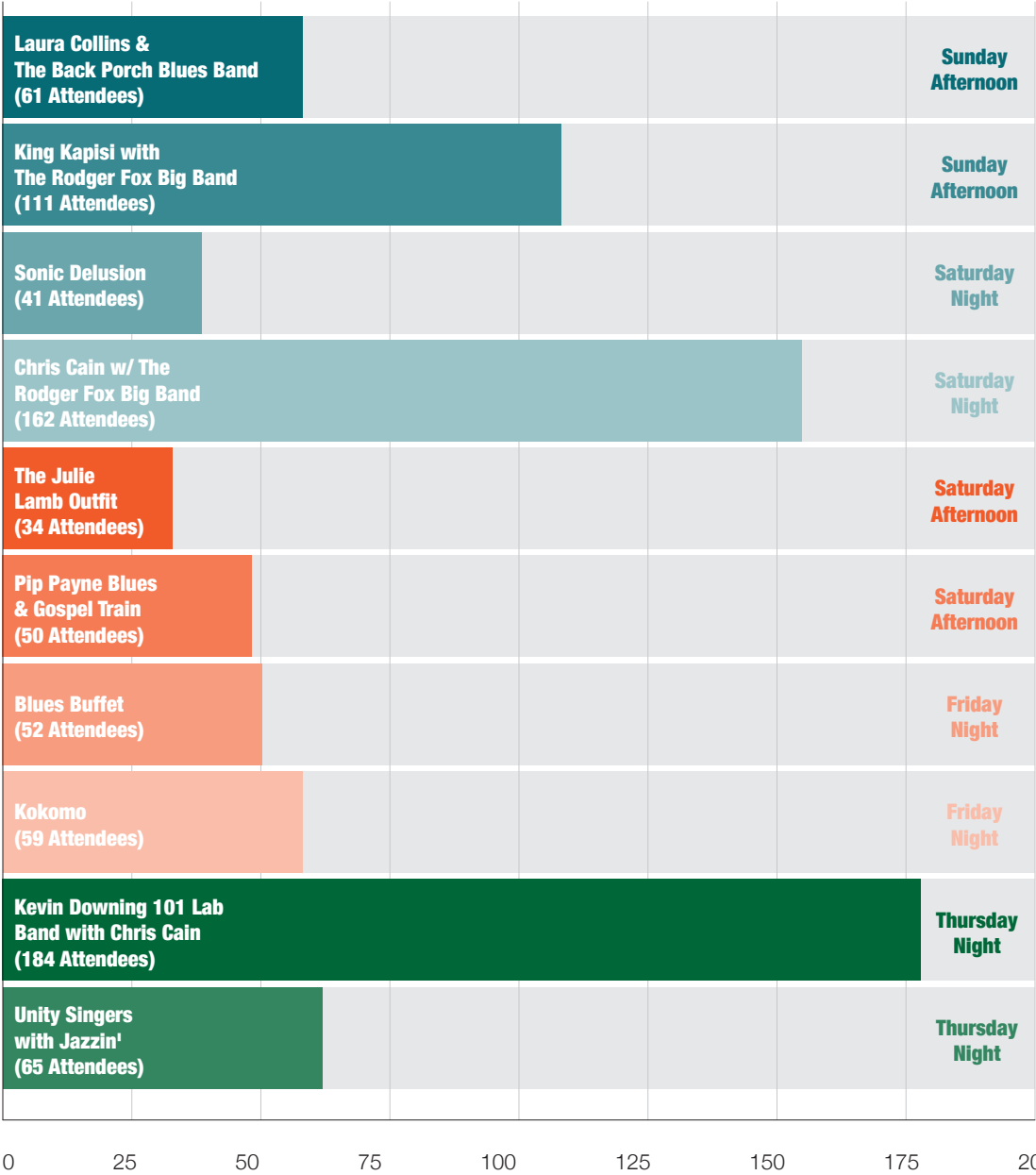


PERFORMERS WHO STAYED OVERNIGHT

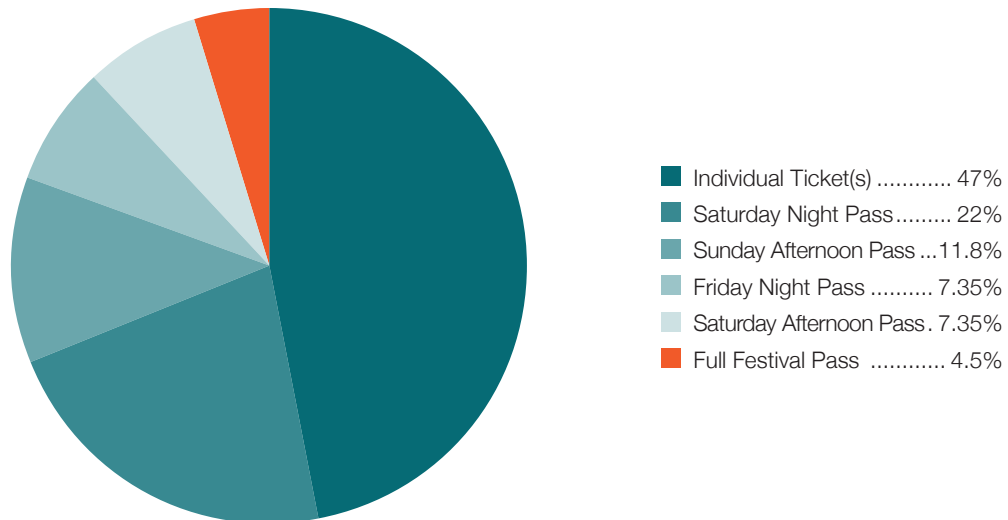


INDIVIDUAL PERFORMANCES

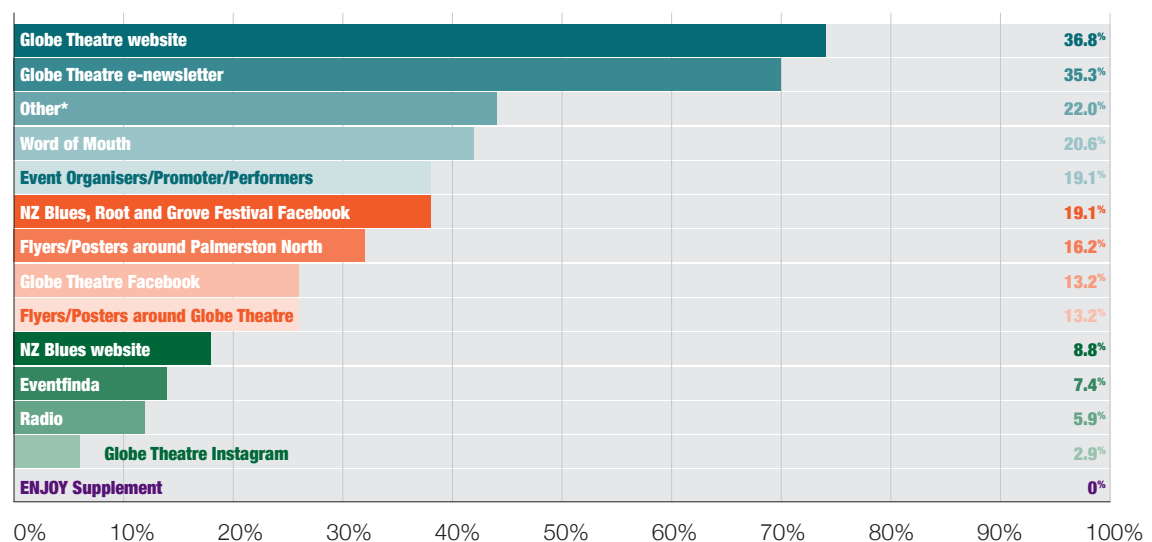
ATTENDEE NUMBERS



WHAT TYPE OF TICKET OR PASS DID YOU PURCHASE?



WHERE DID YOU HEAR ABOUT THE FESTIVAL?



* Including: 'Newspaper', 'Manawatu Jazz Club', 'my guitar teacher', 'Manawatu Guardian' and flyer at Whanganui Jazz Club'.

FEEDBACK

WHAT PEOPLE MOST ENJOYED

Comments (sample):

**"The experience.
Never been to
anything like this
before"**

"The quality and variety of artists"

"Atmosphere, great show"

"Lab Band & Rodger Fox"

"World class musicians, great vibe.
The Globe is a friendly and well-run
venue"

"Rodger Fox Big Band with
King Kapisi"

"It was great fun learning the songs
for the performance and doubling
the size of our audience from
last year. I also attended several
other fabulous performances
over the weekend. Promoting
our performance helps spread
the word about what is on at the
Globe and the fabulous events that
are offered"

"Lab 101 Band and Chris Cain"

"Both Globe venues are excellent
and well run, and the foyer jams
afterwards were a treat too!"

"High calibre of artists, local &
international"

**"Having it. I sense
how much effort it
must take to put
these events on and
really appreciate the
genre. To be frank,
Pip Payne and the
Gospel Train was
one of my highlights
but such a shame to
only have 60-odd as
an audience. Ability
to interact with the
artists was special"**

"King Kapisi, the venue,
the staff at the Globe"

"The warm supportive audience,
high level facility of the Globe"

"The concert was excellent –
would definitely attend for more in
the future"

**"Obviously, the
music and have the
opportunity to be able
to talk to the artists
after the concert.
I also very much
enjoyed the Foyer
performances"**

"Overall, loved everything!"

"Good music high standard"

"Attended the Rodger Fox/Chris
Cain concert. Now better and a
lot less hassle to visit the Globe,
than to try and park for the same
concert in Wellington"

"The variety of artists and
unexpected collaboration between
Roger Fox and King Capesi. Also
the young talent coming through
the jazz music scene"

**"The music was
fantastic. It was
diverse, high quality
and fun. The Globe is
a nice venue"**

HOW COULD WE IMPROVE

Comments (sample):

"Hard to say when already 10/10"

"It would be good to keep this going and expand"

"Timing clashed with other music events in Wellington & Wairarapa, such as Martinborough Jazz Festival & Classical on Cuba – that would have attracted many of the same audience. So need to try & avoid this clash in future"

"Couldn't improve on anything for me"

"Wish I had known about the whole festival but only knew about the concert we attended"

"We found the event well organised and events are each time we go to the Globe. Well done, thank you"

"Start weekday evening concerts earlier, there will be bigger ticket sales"

"The show went smoothly and well organised. The smaller more intimate theatres enable good sound and stage views"

"The volume was excessively high"

"More bands, maybe an opener"

"There was an information in the posters – that some band were to play in different bars in Palmy. I couldn't find out where this happened. Last year there was a small info hidden in the Guardian – but nothing this year"

"It would be great to bring back the after-hours series, in the bars around the city. I feel that Roger Fox is too loud for the venue. The band lost some of its character and integrity in the volume of noise. The following day, I went to a school's jazz band contest and it was a pleasure to be able to distinguish the different sections of the bands as the sound volume was lower"

"Staff and facilities were excellent. No improvement required"

"Felt sorry for the team that puts on such a great event – not enough loyal support from Palmerston North community"

"Cheaper tickets"

"Food truck maybe"

"Theatre was way too hot for 6.30pm Saturday evening concert"

"Don't let people drink during a concert. Some people had three drinks during the concert, interrupting our viewing pleasure by coming and going – why is that necessary? Otherwise, I take my hat off to the organisers. Please, please keep this festival"

"Being able to dance!"

RECOMMENDATIONS

EVENT INSIGHTS NZ'S OBSERVATIONS AND RECOMMENDATIONS

This event has solid management and support, with an impressive range of performers and after only two years has potential to be a permanent event in Palmerston North. Daily spend, per individual, of festivalgoers and performers is high and if organisers wished to expand the event it has the ability to offer a significant economic impact in future years.

Recommendations:

- Increase target marketing in other regions
- Working around dates of other regions similar festivals
- Inviting school / youth bands from lower North Island, possible competition
- Link weekend with other/similar event in Palmerston North



@Michelle McRae



NZ BLUES, ROOTS & GROOVE FESTIVAL



www.eventinsightsnz.com

Contact: eventinsightsnz@gmail.com | 027 226 8361

He Pūrongo Pae Wehe

Six Month Report Against
the Statement of Intent

1 July 2023 – 31 December 2023
TE MANAWA MUSEUMS TRUST

Te Manawa acknowledges the people of Rangitāne. We are thankful for the ongoing guidance of mana whenua and are grateful for the continued support of Palmerston North City Council, the people of Palmerston North City, Manawatū, and our founding partners.

The six-month report encompasses activity undertaken in the period 1 July 2023 – 31 December 2023 and reports against agreed objectives as set in the annual Statement of Intent.

“Whakatō ngā kakānō o te ao marama, kia puawai.”
Plant the seeds of tomorrow through the stories that we share.

Strategic objectives:

- (a) Innovative experiences that engage visitors
- (b) Enhanced learning and development
- (c) A collaborative and future-focused organisation

Baseline progress:

Performance Measures	23/24 Target	Status	Comment
Visitation Baseline (Physical visits to the Te Manawa complex)	130,000	84,401	65%
Outreach (TM experiences offsite)	25,000	2,584	9% . Lower than projected due to lack of outgoing touring exhibitions.
Online engagement	90,000	32,333	36% Lower than projected due to staffing changes
External Revenue Target	\$510,250	290,037	57% - On track as at 31 December
Visitor Satisfaction	95%	98%	

1. Innovative experiences that engage visitors

Performance Measure	Status	Comments
Work in partnership with Rangitāne in the development of exhibitions, learning resources and programmes within the Museum with a focus on embedding biculturalism in everything we do.	On track and ongoing	Discussions have begun with Rangitāne around the refresh of the Te Rangi Whenua gallery. There is ongoing kōrero around learning programmes and we are planning to highlight recently developed programmes during Local Heritage Month in March 2024.
Engage with, and enable participation by, the city's less-represented communities. Collaborate with PNCC for the New Migrant Welcome. Provide at least two extra-curricular learning-based activities for children of these communities.	On track and ongoing	We have successfully relaunched NOA, an inclusive art initiative that creates a safe environment for people with different needs. Te Manawa was again the venue for the New Migrant Welcome on 2 September. Te Manawa has reinstated after school art classes at a very affordable rate, encouraging uptake across the community.
Investigate and plan development of a Pūtaiao Science Space with designs and concepts finalised to initiate budget, fundraising and sponsorship. Investigate and develop partnership and collaboration opportunities.	On track and ongoing	In late September a Science Curator was recruited who is leading this project. Discussion with Science Centre Inc has indicated that they have a strong desire to collaborate with Te Manawa on this project.
Begin discussions with other museums/venues to collaborate on the development of new, shared touring interactives in Science and Heritage.	In progress	Ongoing research, discussions and collaboration around sharing interactives and touring exhibitions with other museums and venues. This has led to hosting ACMI's <i>Codebreakers – Women in Games</i> and Otago Museum's <i>Tuhura Tuarangi - Aotearoa in Space</i> during September and October.

Develop and begin to implement an annual calendar of activity to activate additional engagement through events and outreach with a focus on partnership with other organisations.

On track and ongoing

During the next few years, we will focus our resources on developing a new Science Centre for Te Manawa. However, ongoing networking and discussions will continue with our colleagues nationwide to share and host (interactive) experiences.

Holiday Programmes over July and October school holidays connected with significant dates (Matariki) and touring exhibitions (*Codebreakers* and *Tūhura Tuarangi – Aotearoa in Space*) attracting 1,708 attendees in July and 2,858 in September/October.

For one week in December we offered Christmas activities including karaoke which proved popular attracting 832 and Christmas Craft drop-in sessions which attracted 435, a total of 1,267 participants across four days.

Other Christmas events included Kai & Cave, Santa's Cave Seniors Day, Santa Paws, PJ's in the Cave with 494 participants in total and we collaborated with Manawatu Chamber of Commerce to host the BA5 Christmas Party. – 85 attendees,

We continue to support PNCC events, offering activities at the Puanga Festival (14 July), Palmy Play Festival (11 November),

We hosted the Night Market at the Museum on 18 August in partnership with Palmy Bid, attracting 1,600 attendees.

The Halloween Fright nights and Tamariki Trails (in partnership with Linton Community Group) attracted 1,971 attendees across four nights and provided a safe alternative to trick or treating.

NOA inclusive art sessions restarted in Term three attracting higher numbers with the change to a morning session and through strong links to Awatapu College and support organisations.

Provide access to our collections through exhibitions, offsite displays, Collections Online and other digital projects and public programmes, this will include a cycle of exhibitions of new acquisitions.

On track and ongoing

Highbury Weavers have reinstated a regular schedule to be on-site and engage with the public.

Exhibition Opening events and Artist talks attracted strong attendance numbers including;

Art Gallery

Brigham Anderson – *Te Whare Tukutuku* (70+31)

Brian Elliott- *55 Years of Architecture* (70+25)

Paul Dibble – *Continuum* (145)

Forsyth Barr Paul Dibble Sponsor Event (50)

Toioho ki Āpiti - Māori Visual Arts Matatau 2023 (110)

UCOL BCM 2023 (63)

Museum

Six Extinctions opening (67)

He Ara Whāriki, presenting the work of graduating students and tutors of the Maunga Kura Toi weaving programme at Te Wānanga o Aotearoa was installed on 13 October.

New Acquisitions display was on display until 24 October.

Matariki-themed objects displayed in *Manawatū Journeys* for Matariki (22 June to 27 July).

Bones for Halloween (24 October to 8 November). A Waka Huia shown for a School Visit (16 September) and shells for a family visit (16 September).

We added 344 items to collections online. Currently there are 5,687 items online.

A small moa skeleton, restored huia taxidermy and moa footprints were

		<p>added to the 'Six Extinctions' touring exhibition (from Australia) ensuring local content.</p> <p>Five Paul Dibble sculptures featured in his survey exhibition <i>Paul Dibble: Continuum</i>.</p>
Deliver a programme of balanced, exciting and frequently changing exhibitions.	On track and ongoing	<p><u>Art Gallery</u></p> <ol style="list-style-type: none">1. Sandy Adsett – <i>Toi Koru</i>2. Richard Wotton – <i>Overlooked Ordinary</i>3. <i>Top Art</i>4. Brigham Anderson – <i>Te Whare Tukutuku</i>5. Brian Elliot – <i>55 Years of Architecture</i>6. Paul Dibble: <i>Continuum</i>7. <i>Toioho ki Apiti - Māori Visual Arts</i>8. <i>Sweet & Sour – UCOL/Te Pūkenga BCM</i>9. Rita Angus – <i>New Zealand Modernist</i> <p><u>Museum</u></p> <ol style="list-style-type: none">1. <i>Mātauranga Māori objects (Taonga Māori - STEM)</i>2. <i>Te Ara Whariki – Te Wānanga o Aotearoa (Taonga Māori)</i>3. <i>Raranga display from the collection (Taonga Māori)</i>4. <i>Codebreakers, Women in Gaming (STEM, touring)</i>5. <i>Tūhura Tuarangi – Aotearoa in Space (Science, touring)</i>6. <i>Six Extinctions (Science. Touring) – attracted 12,814 visitors in first two weeks.</i>7. <i>Halloween Skeletons display (Science)</i>8. <i>Santa's Cave (Heritage)</i>9. <i>Recent Acquisition display (Heritage)</i> <p><u>Total:</u></p> <p>Art – 9 exhibitions including 3 Toi Māori</p> <p>Science/STEM – 4 including 1 Mātauranga Māori</p> <p>Heritage – 4 including displays of recent acquisition items (<i>He Ara Whāriki, New Acquisitions</i>, Matariki - themed objects and bones.</p>

Investigate and trial an electronic visitor monitoring system to understand visitor interactions with Te Manawa

On track

Electronic visitor counters are being trialled in the *Six Extinctions* exhibition along with a visitor survey (through Event Insights) from which we can generate economic impact reports

Develop a “Delivery of Excellence” Visitor Experience Strategy that incorporates physical spaces.

In progress

The visitor experience strategy incorporating physical spaces is being developed as part of a broader ‘roadmap for 2030’ project and updated business plan

2. Enhanced learning and development

Performance Measure	Status	Comments
Implement three new Mātauranga Māori learning programmes aligned with the Aotearoa New Zealand Histories Curriculum.	Under review	After advice from <i>THEN: Histories of Pāmutana</i> , this was reduced to two programmes. These are now being offered.
Provide free education programmes to schools within the Palmerston North and Manawātū District Council boundaries.	Achieved	Te Manawa has provided free education programmes to 59 school groups within the Palmerston North and Manawātū District Council boundaries.
Seek external revenue to assist in cost of education programmes.		While external revenue has been sought from two providers, both applications were unsuccessful. We continue to seek funding.
4,000 students will participate in ELC Learning programmes.	In progress	1,640 students have participated in ELC learning programmes from 1 July – 31 December 2023.
Develop a sector leadership role by providing opportunities for interns partnering with Massey University Museum Studies.	In progress	Over the past six months, Te Manawa has provided opportunities for a Marketing Intern from IPU and a Museums Studies Intern from Victoria University, Wellington.
Implement staffed public programmes for visitors during weekends and peak visitor periods.	Complete and ongoing	23 staffed weekend public programmes delivered.
Develop networks with other non-school education programme providers.	On track and ongoing	In August we partnered with Horizons Regional Council to host a sustainability hui for local teachers, attracting 40 teachers to the day-long event.

3. A collaborative and future-focused organisation

Performance Measure	Status	Comments
Continue to maintain strong relationships with Rangitāne at governance levels.	Ongoing	Peter Te Rangi and Terry Hapi serve as Rangitāne representatives on the Te Manawa Trust Board.
Continue to honour and implement Te Tiriti o Waitangi partnerships with Rangitāne and other iwi of the region.	Ongoing	CEO now meets regularly with members of Te Whirikōkō advisory group via PNCC.
Develop clear kaupapa Māori direction and strategy for Te Manawa, incl. training and development opportunities.		Regular staff waiata practice held to bolster tikanga confidence and participation.
Implement two new Rangitāne Mātauranga Māori Learning Programmes.		Staff-initiated fellowship group for tāngata whenua, supported by management. Two new Mātauranga Māori programmes are being delivered as in section one.
Collaborate with founding societies on two new initiatives to grow support for Te Manawa and generate donations.	Ongoing	TMAS Manawatū Art Review partnership: a community arts engagement exercise and opportunity to develop stronger relationships with local businesses for funding. TMMS is shoulder tapping members and historians to research items in and for the collection relating to childhood (toys, games etc) in the Manawatū. They are writing and initiating articles for publication while providing input into the development of a related exhibition. SCI is enthusiastic to provide monetary and support, as well as contacts and potential funding opportunities for work on a new science centre.
Strengthen the relationship with the New Zealand Rugby Museum through a collaborative project or partnership.	In progress/Ongoing	Te Manawa acquired the Peter Bush Archive and will document and

Collaborate with NZRM on a joint national marketing campaign.		provide access to the collection in partnership with the Rugby Museum.
Grow philanthropic and sponsorship contributions to grow external revenue against strategic targets.	Ongoing	<p>External revenue targets for the year are on track at 57%.</p> <p>This reflects only income that has been received to date and does not include any other grant funding for which receipt is pending.</p>
Implement a fundraising programme that communicates the vitality of Museums and Galleries as essential to community identity and wellbeing.	In progress	<p>Our 'We Museum' campaign will form the basis of our fundraising and vitality campaign. Two videos and a dedicated webpage for recruitment have been developed and will contribute to this.</p> <p>A revenue strategy is in development and will include funding, sponsorship, and retail activities</p>
Identify and nurture emerging artists and museum professionals to invest in the future of art and cultural expression and provide links to professional practice and advice.	Achieved	Exhibition projects with Massey University, Te Pūkenga/UCOL in the tertiary sector and MATA and Top Art in secondary sector, enabling students to experience what it's like working with museum professionals such as curators, exhibition technicians and designers.
<p>Continued commitment to environmental sustainability.</p> <p>Work closely with PNCC, as landlord, to understand plans to help the facility function in a more sustainable manner.</p> <p>Review systems with the aim to become digitised and reduce paper use by 30%.</p>	In progress	<p>Replacement of all lighting with LED is complete</p> <p>Worked with PNCC to renovate office space to make them more efficient, creating dedicated work-spaces vs storage. This includes reducing our printers from four to one and reducing our heat pumps by four.</p> <p>Paper towel recycling programme underway, paper reduction targets set as part of workspace redevelopment.</p>

Work with PNCC towards a new, purpose-built, energy efficient and sustainable Te Manawa complex.	In progress and ongoing	CEO is part of the steering group for the city cultural precinct and will continue to be proactive about identifying opportunities, and advocating, for efficiency, vibrancy and cultural design considerations.
Ongoing collaboration with tertiary partners.	On track and ongoing	Hosted an IPU intern, Hosted a Victoria University intern, Hosted the Matatau Massey University Toioho Ki Āpiti Graduate Massey exhibition, Host the UCOL/Te Pūkenga Graduate exhibition, Hosted a Massey intern.
Maintain a Gold Qualmark standard through Tourism NZ (Hospitality and sustainability).	In progress	Te Manawa maintains its gold status. The 2024 assessment is due in April.

COVID-19 Statement

Covid-19 continues to impact operations with additional pressure on maintaining base staffing levels (particularly at the front line with Visitor Hosts, Educators and Event staff).

Pandemic impacts on the economy including additional costs, availability of building materials and freight continue to affect our ability and decision-making around securing touring exhibitions. PNCC support enabled us to host *Six Extinctions* (currently open) – a replacement for a planned exhibition which was cancelled due to proximity and affordability.

Summary

The organisation continues to undergo a period of renewal. Changes are designed and implemented to respond to increased financial pressures, the ongoing pandemic and international political instability. The new management team has now spent one year in the role and has:

- **Finalised an initial business plan, with a view to updating it this year**
- **Reviewed and developed a new strategy, including vision and values, with the Trust Board, to more closely align activity, purpose and practice with the Trust Deed and its strategic goals.**
- **Reviewed the staffing structure and aligned jobs as part of a transition to the Strategic Pay remuneration system**
- **Implemented activity-based workspaces**
- **Begun work on new Visitor Experience and Revenue strategies**
- **Increased external revenue by 46% (compared to December 2022)**
- **Commenced development of a roadmap for 2030 to include upgraded public spaces, semi-permanent galleries, better sustainability and new touring products as we look toward a new facility as part of the city's cultural precinct aspirations.**

We have reviewed our learning programmes following the successful application for ELC Funding (formerly LEOTC) from the Ministry of Education of \$60,000 per year for a period of three years and continue to offer these for free.

More than 5000 items are now available to be viewed online through the Vernon catalogue. This includes the art, Pasifika and childhood toys and games collections. This has been a mammoth undertaking and the work here continues as we seek to unlock new ways to explore, search and engage with our unique and extensive collection.

Te tāhua Finance

For the six months ended 31 December 2023

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Introduction to reports:

Statement of Financial Performance

Two versions of the Statement of Financial Performance have been presented to provide different views of the same data. The Activity Report is based on internal Management Reports and provides summary income and expenditure information for each reporting activity.

The Income/Expenditure Category Report adopts a more traditional view detailing income and expenditure by category, which follows on to the Statement of Financial Position and Cash flows, providing information on the sources of income and expenditure relating specifically to the type of revenue or cost.

Statement of Financial Position

The Statement of Financial Position provides information about the assets, liabilities and equity of the Trust for the current reporting period and current year end forecast and the relationship of these elements to each other at a point in time.

Statement of Cash flows

The Statement of Cash Flows reflects the Trust's cash receipts and cash payments during the period and provides useful information about the Trust's activities in generating cash from operations, investing and financing activities.

Other Information

Other reports have been provided with commentary to supplement the financial information. These include:

- | | |
|--------|--|
| Note 1 | - Payroll costs |
| Note 2 | - Details of Cash and Cash Equivalents |
| Note 3 | - Short Term Deposits |
| Note 4 | - Specific Reserves |
| Note 5 | - Endowment Funds |
| Note 6 | - Fixed Assets |

Te Manawa Museum Trust
Entity (by Activity)
Statement of Financial Performance
for the Month Ended 31 December 2023

	Dec-23			Year to Date			Year End		
	Actual	Budget	Var to Bud fav/(unfav)	Actual	Budget	Var to Bud fav/(unfav)	Forecast	Budget	Var to Bud fav/(unfav)
Revenue									
Collection Management	55	1,500	(1,445)	21,228	6,000	15,228	22,023	15,000	6,228
Corporate Services	4,602	1,730	2,872	44,481	10,380	34,101	54,861	20,760	34,101
Learning	4,850	5,221	(371)	36,948	51,324	(14,376)	68,274	82,650	(14,376)
Exhibitions	18,612	18,500	112	53,490	24,500	28,990	60,990	32,000	28,990
Executive	313,048	313,048	(1)	1,898,285	1,898,286	(1)	3,776,569	3,776,570	(1)
Marketing & Comms	-	-	-	-	-	-	-	-	-
Public Programmes & Events	256	500	(244)	6,454	11,000	(4,546)	7,654	17,000	(9,346)
Sponsorship	693	-	693	45,743	-	45,743	200,743	239,000	(38,257)
Visitor Experience	23,037	13,460	9,577	69,877	55,915	13,962	119,092	98,240	20,852
Volunteers	-	-	-	-	-	-	-	-	-
Total	365,153	353,959	11,194	2,176,507	2,057,405	119,102	4,310,207	4,281,220	28,192
Operating									
Collection Management	46,135	43,198	(2,937)	229,699	255,615	25,916	558,665	537,115	(21,550)
Corporate Services & Facilities	48,396	66,065	17,669	342,954	357,076	14,122	771,450	770,112	(1,338)
Learning & Outreach	21,623	21,224	(399)	136,532	143,510	6,978	276,336	285,801	9,465
Exhibitions	133,690	124,375	(9,315)	365,981	395,642	29,661	709,686	759,537	49,851
Executive	26,697	45,503	18,806	214,453	257,668	43,215	532,840	530,921	(1,919)
Marketing & Comms	36,467	36,991	524	194,428	201,868	7,440	352,308	388,908	36,600
Public Programmes & Events	4,962	10,733	5,771	47,131	64,714	17,583	96,183	123,188	27,005
Sponsorship	75	-	(75)	295	-	(295)	295	-	(295)
Visitor Experience	46,175	46,094	(81)	222,569	240,892	18,323	456,375	473,553	17,178
Volunteers	-	-	-	-	-	-	-	-	-
Depreciation	21,081	28,113	7,032	126,312	168,678	42,366	277,662	337,356	59,694
Net loss/(gain) on disposal of fixed assets	-	-	-	(224)	-	224	(224)	-	224
Custodial Assets Returned	-	-	-	-	-	-	-	-	-
Collection Assets Deaccessioned	-	-	-	19,018	-	(19,018)	19,018	-	(19,018)
Total	385,300	422,296	36,996	1,899,149	2,085,663	186,514	4,050,595	4,206,491	155,896
Surplus/(Deficit) Pre Unusual Items	(20,148)	(68,337)	48,189	277,358	(28,258)	305,616	259,612	74,729	184,883

Te Manawa Museum Trust
Entity (by Category)
Statement of Financial Performance
for the Month Ended 31 December 2023

	Dec-23			Year to Date			Year End		
	Var to			Var to			Var to		
	Actual	Budget	Bud	Actual	Budget	Bud	Forecast	Budget	Bud
	fav/(unfav)			fav/(unfav)			fav/(unfav)		
Revenue									
PNCC Operating Grant	313,048	313,048	(1)	1,878,285	1,878,286	(1)	3,756,569	3,756,570	(1)
MDC Grant	-	-	-	20,000	20,000	-	20,000	20,000	-
Interest Received	4,556	1,730	2,826	24,243	10,380	13,863	34,623	20,760	13,863
Other Income	47,494	37,681	9,813	245,794	142,739	103,055	490,830	468,890	21,940
									-
Total	365,098	352,459	12,639	2,168,322	2,051,405	116,917	4,302,022	4,266,220	35,802
Operating									
Payroll	215,679	217,190	1,511	1,144,357	1,184,670	40,313	2,386,739	2,420,805	34,066
Operating	144,175	170,180	26,005	571,077	691,447	120,370	1,292,353	1,366,592	74,239
PNCC Leases & SLA's	4,365	6,813	2,447	38,609	40,868	2,259	75,047	81,738	6,691
Depreciation	21,081	28,113	7,032	126,312	168,678	42,366	277,662	337,356	59,694
Gain/(loss) on disposals	-	-	-	(224)	-	224	(224)	-	224
									-
Total	385,300	422,296	36,995	1,880,131	2,085,663	205,532	4,031,577	4,206,491	174,914
Surplus/(Deficit) Pre Colln Mvmts	(20,203)	(69,837)	49,633	288,191	(34,258)	322,449	270,445	59,729	210,716
Unbudgeted Colln Mvmt Income									
Custodial Assets Received	-	-	-	-	-	-	-	-	-
Donated Assets	55	1,500	(1,445)	8,185	6,000	2,185	8,185	15,000	(6,815)
Unbudgeted Colln Mvmt Expense									
Custodial Assets Returned	-	-	-	-	-	-	-	-	-
Collection Assets Deaccessioned	-	-	-	19,018	-	19018.00	19,018	-	(19,018)
Net Collection Movements	55	1,500	(1,445)	(10,833)	6,000	(16,833)	(10,833)	15,000	(25,833)
Surplus/(Deficit) Incl Colln Mvmts	(20,148)	(68,337)	48,188	277,358	(28,258)	305,615	259,612	74,729	184,883

Te Manawa Museums Trust
Statement of Financial Position
As at 31 December 2023

		Actual	Actual	Budget
		30/06/2023	31/12/2023	\$
Assets				
Current Assets				
Cash and Cash Equivalents	2	265,459	1,016,281	514,047
Stock of Merchandise		26,153	23,825	28,000
Debtors and Sundry Receivables		19,743	2,536	15,000
Interest Receivable		10,514	13,417	4,000
Prepayments		69,546	50,646	25,000
Short Term Deposits	3	685,364	156,853	330,422
Total Current Assets		1,076,779	1,263,557	916,469
Non-Current Assets				
Intangible Assets		6,953	5,197	3,816
Property Plant & Equipment:				
<i>Computer Hardware</i>		50,827	36,274	55,708
<i>Exhibitions</i>		173,159	213,510	411,221
<i>Furniture & Fittings</i>		74,590	99,932	112,668
<i>Leasehold Improvements</i>		30,068	56,828	42,608
<i>Plant & Equipment</i>		364,200	312,626	450,070
<i>Work in Progress</i>		76,050	255,352	15,000
Collection Assets - Owned		9,302,607	9,382,344	8,124,615
Collection Assets - Custodial		10,674,031	10,591,110	9,044,114
Total Non-Current Assets	6	20,752,485	20,953,173	18,259,820
Total Assets		21,829,264	22,216,731	19,176,289

Te Manawa Museums Trust				
Statement of Financial Position				
As at 31 December 2023				
		Actual	Actual	Budget
		30/06/2022	\$	\$
Current Liabilities				
Creditors, Provisions & Payables		303,523	159,002	387,614
Employee Liabilities		276,431	288,269	345,800
Provisions		-	-	-
GST Payable (Receivable)		28,553	98,632	62,000
Income received in advance		125,124	297,838	30,000
Total Current Liabilities		733,631	843,741	825,414
Non-Current Liabilities				
Employee Benefit Liabilities		-	-	3,310
Total Non-Current Liabilities		-	-	3,310
Total Liabilities		733,631	843,741	828,724
Equity				
Trust Equity		10,668,411	10,425,502	10,467,292
Retained Surplus(Deficit) Current Year		(242,910)	277,357	74,727
Asset Revaluation Reserve		10,224,686	10,224,688	7,327,447
Specific Reserves	4	434,572	434,569	467,225
Endowment Funds	5	10,874	10,874	10,874
Total Equity		21,095,633	21,372,989	18,347,565
Total Equity & Liabilities		21,829,264	22,216,731	19,176,289

Te Manawa Museums Trust				
Statement of Cash flows				
For the 6 Months Ended 31 December 2023				
Description		Actual	Actual Year-to-Date \$	Budget \$
Cash Flows from Operating Activities				
Cash was provided from:				
PNCC Grants		3,352,361	1,878,285	1,878,286
Other Revenue		344,894	265,794	162,739
Reduction in Reserves				
Interest		22,837	24,243	10,380
		3,720,092	2,168,322	2,051,405
Cash was disbursed to:				
Payroll		2,174,200	1,144,357	1,184,670
Suppliers		1,471,529	609,686	732,315
Net GST Outflow (Inflow)		8,064	70,079	3,000
		3,653,793	1,824,122	1,919,985
Net Cash Flows from Operating Activities		66,299	344,200	131,420
Cash Flows from Investing Activities				
Cash was provided from:				
Proceeds from Investments		671,317	1,101,104	360,468
Sale of Assets		695	-	-
Cash was disbursed to:				
Purchase of Intangible Assets - Software		(4,200)	-	-
Purchase of Property Plant & Equipment		(161,843)	151,137	213,300
Purchase of Collection Assets		(75,445)	15,834	30,000
Net reduction of short term deposit		(685,364)	527,511	-
Total		(926,852)	694,482	243,300
Net Cash Flows from Investing Activities		(254,840)	406,622	117,168
Cash Flows from Financing Activities				
Cash was provided from:				
PNCC Long-Term Exhibition Development Grant			-	-
Capital Introduced			-	-
Proceeds of Term Loans/Finance Leases			-	-
Cash was disbursed to:				
Net Cash Flows from Financing Activities		-	-	-
Net Increase/(Decrease) in Cash Held		(188,541)	750,822	248,588
Opening Cash Balances		454,000	265,459	265,459
Closing Total Cash Balances	4	265,459	1,016,281	514,047

Analysis of 3rd Party Revenue for the Six months ended 31 December 2023						
3rd Party Revenue	Actual Month	Budget Month	Actual YTD	Annual Budget	Last Year	Comments
Grants Distributions - Heritage	-	-	13,043	-	41,249	Grant from Peter Bush Collection towards costs
Enriched Learning Curriculum Contract	5,010	5,000	30,057	60,000	60,114	This is the second year of a 3 year contract
Other Education programmes	(160)	221	6,891	22,650	70,450	The sum for 2022/2023 included the grant to develop some Mātauranga resources
Public programmes & Events	256	500	6,454	17,000	12,477	
In Kind Sponsorship	-	-	5,050	-	25,701	Advisory services donated by Darren Shadbolt per his advice
Touring Revenue		-		-	16,791	The 2022/2023 year income arose from donations from visitors to Curious Contraptions in other centres.
Sponsorship	4,680	-	36,550	-	-	
Donations	13,932	18,500	16,940	32,000	17,112	Santa's Cave donations of \$13,821 are less than budget.
Fundraising (Grants- no restriction No GST	-	-	40,693	239,000	5,000	\$5k last year was sponsorship from YORB. The sum this year to date is a portion of the grant from Lion for caseware.
Grants	693	-	-	-	1,012	
Front of House Revenue, including Shop Sales and Venue Hire (Not including front of house donations)	21,970	13,040	66,955	92,800	92,092	Shop sales exceeded budget for December by \$8,742.
Inhouse donation received	1,067	420	2,922	5,440	5,727	The Christmas shop sales were good and sales receipts were helped by steady sales of the Paul Dibble book.
Interest Revenue	4,556	1,730	24,243	20,760	30,383	
Sundry Income	46	-	20,238	-	18,093	Contribution from PNCC towards removal of walls.
Grant MDC	-	-	20,000	20,000	20,000	Grant for 2023-2024 year
Total Third Party Revenue (excluding Collection Donations)	52,050	39,411	290,038	509,650	416,201	

Note 1: Payroll costs

Te Manawa Museums Trust
 Payroll Analysis
 As at 31 December 2023

Payroll Analysis	Actual	Budget	Variance Actual from Budget	Forecast	Budget	Variance Annual Forecast from Annual Budget	Comments	Actual	2023/24 Budget	Variance Actual from Budget
	31 December 2023	31 December 2023		30 June 2024	30 June 2024			FTE's	FTE's	
Finance, Facilities	85,682	92,236	6,554	170,769	186,505	15,736		2.43	3.35	0.93
Collections & Curatorial	196,218	191,991	(4,227)	428,805	398,575	(30,230)		5.16	3.59	(1.57)
Learning and Outreach	131,123	129,127	(1,996)	258,107	261,568	3,461		3.52	3.00	(0.52)
Events	37,225	47,094	9,869	68,217	87,688	19,471		1.00	1.50	0.50
Visitors' Engagement	187,962	204,906	16,944	390,316	406,505	16,189	At year end includes 1.41 Santas and elves for sSanta's Cave	8.50	5.80	(2.70)
Communications/ Marketing	110,963	124,622	13,659	212,519	251,408	38,889		2.80	3.49	0.69
Exhibitions	204,915	167,642	(37,273)	425,220	340,937	(84,283)	Exhibition manager role remains vacant	5.90	6.90	1.00
Executive	158,542	195,503	36,961	354,224	406,500	52,276		3.00	3.00	-
Plus Annual Leave movement in provision and KiwiSaver Employer's contribution	31,727	31,549	(178)	78,562	73,807	(4,755)		0.00		-
Total Operational Payroll	1,144,357	1,184,670	40,313	2,386,739	2,413,493	26,754		32.31	30.63	(1.68)

Note 2: Cash and Cash Equivalents

Te Manawa Museums Trust			
Details of Cash & Cash Equivalents			
As at 31 December 2023			
Cash & Cash Equivalents		Interest Rate	31 December 2023
Term Investments	Maturity date		
Term Investment - BNZ0001 CCE	13/03/2024	4.20%	\$142,954
Term Investment - Westpac 0023 CCE	3/02/2024	2.65%	\$164,635
Term Investment - Westpac 0024 CCE	3/02/2024	5.75%	\$131,950
Term Investment - Westpac 0022	31/03/2024	5.75%	\$190,801
			\$630,340
Westpac Cheque Account			\$92,636
Westpac Online Saver Account			\$290,925
BNZ Cheque Account			\$12
Petty Cash / Cash Floats			\$2,369
			\$1,016,281

Note 3: Short Term Investments

Te Manawa Museums Trust			
Short term Investment			
As at 31 December 2023			
Short Term Deposit		Interest Rate	31 December 2023
	Maturity date		
Term Investment - WP0025	13/03/2024	4.20%	\$156,853
			\$0
			\$156,853

Note 4: Specific Reserves

Specific Reserves							
	Balance at 01/07/23	Transfers from Retained Earnings	Disbursements / Release of Funds	Balance as at 31 December 2023	Forecast transfers in/(out)	Year-End Forecast Balance	Comments
Specific Reserves							
Collection Development Fund - General	14,229	-		14,229	-	14,229	These are funds tagged for art and/or heritage collection items purchases.
Historical Building Maintenance	22,082		-	22,082	-	22,082	
Exhibition Revitalisation/Development Fund	398,261		-	398,261		398,261	
Unspent Santa's Cave Funds	-		-	-		-	
Total Specific Reserves	434,572	-	-	434,572	-	434,572	

Note 5: Endowment funds

Te Manawa Museums Trust

Endowment Fund	Balance at 01/07/23	Additional Endowments	Disbursements / Release of Funds	Balance as at 31 December 2023	Forecast transfers in/(out)	Year-End Forecast Balance
*Clevely Fund	10,874	-	-	10,874	-	10,874
Total Endowment Funds	10,874	-	-	10,874	-	10,874

Note 6: Fixed Assets

Fixed Asset Additions - At 31 December 2023						
Asset Description	Closing Book Value 30 JUNE 2023 / Opening Book Value 01 July 2023	Additions to 31 December 2023	Disposals	Depreciation / Amortisation	Impairment Losses/Depn on disposals	Closing Book Value 31 December 2023
Information Technology	51,350	- 0	-12,020	-14,822	11,766	36,274
Exhibitions	173,158	80,923	-1,713	-40,571	1,713	213,510
Furniture & Fittings	74,588	35,439	-5,331	-10,095	5,331	99,932
Leasehold Improvements	30,069	32,341	0	-5,582	-	56,828
Plant & Equipment	363,678	2,433	0	-53,486	-	312,626
Work in Progress	76,050	179,303	0	0	-	255,353
Total Property, Plant & Equipment Assets	692,844	151,137	-19,064	124,555	18,810	974,524
Collections						
- Collection Assets - Owned	9,367,509	15,835	-1,000	-	-	9,382,344
- Collection Assets - Custodial	10,609,128	-	-18,018	-	-	10,591,110
Total Collection Assets	19,976,637	15,835	-19,018	-	-	19,973,454
Intangibles	6,954	-	-4,965	1,757	-	5,197
Work in Progress	-	-	0	-	-	0
Total Intangible Assets	6,954	-	-4,965	1,757	-	5,197
Total Fixed Assets	20,676,435	166,972	-43,047	122,798	18,810	20,953,174

Statement of Accounting Policies

REPORTING ENTITY

Te Manawa Museums Trust (the Trust) is a charitable trust incorporated in New Zealand under the Charitable Trusts Act 1957 and is domiciled in New Zealand. The Trust is controlled by Palmerston North City Council and is a Council Controlled Organisation as defined under section 6 of the Local Government Act 2002, by virtue of the Council's right to appoint more than 50% of the Board of Trustees.

The Trust was incorporated on 20 August 1999. From that date, the Trust assumed responsibility for art works and heritage assets transferred to its care but held on behalf of others. From 1 July 2000 the Trust commenced leasing the premises and managing the institution under agreements entered into with the Palmerston North City Council. The principal place of business is 326-336 Main Street, Palmerston North.

The primary objective of the Trust is to provide interactive experience in art, science and history through acquiring, conserving, researching, developing, communicating and exhibiting material evidence of people and their environment, rather than making a commercial return. Accordingly, the Trust has designated itself as a public sector public benefit entity for the purposes of Public Benefit Entity Accounting Standards (PBE Standards), in accordance with the Financial Reporting Act (2013).

The financial statements of the Trust are for the six months ended 31 December 2023 and were approved by the Board of Trustees on 15 February 2024.

BASIS OF PREPARATION

The financial statements have been prepared on the going concern basis, and the accounting policies have been applied consistently throughout the period.

Statement of Compliance

The financial statements of the Trust have been prepared in accordance with the requirements of the Local Government Act 2002, which includes the requirement to comply with New Zealand Generally Accepted Accounting Practice (NZ GAAP).

The financial statements comply with Public Benefit Entity International Public Sector Accounting Standards ("PBE IPSAS") and other applicable Financial Reporting Standards, as appropriate for Tier 2 public sector public benefit entities, for which all reduced disclosure regime exemptions, have been adopted.

The Trust qualifies as a Tier 2 Public Sector PBE reporting entity as it is not publicly accountable and as for the two most recent reporting periods it has had between \$2m and \$30m operating expenditure.

Measurement Base

The measurement basis applied is historical cost, modified by the revaluation of collection assets as identified in this summary of significant accounting policies. The accrual basis of accounting has been used unless otherwise stated.

Functional and Presentation Currency

The financial statements are presented in New Zealand dollars and all values are rounded to the nearest dollar. The functional currency of the Trust is New Zealand dollars (NZ\$).

Standards issued and not yet effective that have been early adopted

There are no standards early adopted this year.

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Revenue

Revenue is measured at fair value of consideration received or receivable.
Revenue may be derived from either exchange or non-exchange transactions.

Revenue from Non-exchange transactions

Revenue from non-exchange transactions arises from transactions that are not exchange transactions. In non-exchange transactions, the Trust either receives value from or gives value to another party without directly giving or receiving approximately equal value in exchange.

Approximately equal value is considered to reflect a fair or market value, which is normally commensurate with an arm's length commercial transaction between a willing buyer and willing seller. Many of the services that the Trust provides for a fee are charged at below market value as they are subsidised by Palmerston North City Council operational grant, sponsorship, government/non-government grants. Other services operate on a cost recovery or breakeven basis and are not considered to reflect a market return. Most of the Trust's revenue is therefore categorised as non-exchange.

This includes PNCC grants, transfers from government/non-government entities, donations, donated/vested and custodial collection items, sponsorship, "in kind" sponsorship, revenue from services supplied at subsidised price.

Specific accounting policies for major categories of revenue from non-exchange transactions are outlined below:

Grants

Grants received from PNCC are the primary source of funding to the Trust and are restricted for the purposes of the Trust meeting its objectives as specified in the Trust's trust deed.

Revenues from non-exchange transactions with Council/other government/non-government entities are measured at fair value and recognised when the event occurs and the asset recognition criteria are met, if the transfer is free from conditions and it is probable that the economic benefits or service potential related to the asset will flow to the Trust and can be measured reliably. To the extent that there is a related condition attached that would give rise to a liability to repay the amount if conditions of the grant are not met, deferred income is recognised instead of revenue, and recognised as revenue when conditions of the grant are satisfied.

Rendering of services

Revenue from the rendering of services is recognised when the transaction occurs to the extent that a liability is not also recognised. For these transactions the revenue is recognised by reference to the stage of completion of the transaction at the reporting date.

All revenues from rendering of services are non-exchange, with the exception of revenue from Venue Hire which is classified as exchange transaction.

Vested or donated physical assets

Where a physical asset is gifted to or vested in the Trust for nil or nominal consideration, the fair value of the asset received is recognised as revenue. Such income is recognised when control over the asset is obtained, unless there is a use or return condition attached to the asset.

The fair value of vested or donated physical assets is determined by reference to the market value of comparable assets available.

'In Kind' Sponsorship

The Trust receives sponsorship 'in kind' by way of goods and services provided at discounted or nil charge. Where the fair value of these goods and services can be reliably measured, the income (and expense) is recognised as 'sponsorship - in kind' in the period in which the goods or services are received or there is a binding arrangement to receive the goods.

Volunteer Services

Volunteer services received are not recognised as revenue or expenditure as the Trust is unable to reliably measure the fair value of the services received.

Revenue from Exchange transactions***Sales of goods***

Revenue from the sale of goods is recognized when the significant risks and rewards of ownership have been transferred to the buyer, usually on delivery of the goods and when the amount of revenue can be measured reliably and it is probable that the economic benefits or service potential associated with the transaction will flow to the Trust.

Interest Income

Interest income is recognised using the effective interest method.

Advertising Costs

Advertising costs are expensed when the related service has been rendered.

Borrowing Costs

Interest expense is recognised using the effective interest rate method. All borrowing costs are expensed in the period in which they are incurred.

Depreciation and amortisation

Depreciation of property, plant and equipment and amortisation of intangible assets are charged on a straight-line basis over the estimated useful life of the associated assets.

Leases***Finance Leases***

A finance lease is a lease that transfers to the lessee substantially all the risks and rewards incidental to ownership of an asset, whether or not title is eventually transferred.

At the commencement of the lease term, finance leases are recognised as assets and liabilities in the statement of financial position at the lower of the fair value of the leased item or the present value of the minimum lease payments.

The finance charge is charged to the surplus or deficit over the lease period so as to produce a constant periodic rate of interest on the remaining balance of the liability.

The amount recognised as an asset is depreciated over its useful life. If there is no certainty as to whether the Trust will obtain ownership at the end of the lease term, the asset is fully depreciated over the shorter of the lease term and its useful life.

Operating Leases

An operating lease is a lease that does not transfer substantially all the risks and rewards incidental to ownership of an asset. Lease payments under an operating lease are recognised as an expense on a straight-line basis over the lease term.

Lease incentives received are recognised in the surplus or deficit over the lease term as an integral part of the total lease expense.

Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

Bank overdrafts are presented within borrowings as a current liability in the statement of financial position.

Debtors and other receivables

Debtors and other receivables are recorded at the amount due, less an allowance for expected credit losses.

A expected credit loss of a receivable is established when there is objective evidence that the Trust will not be able to collect amounts due according to the original terms of the receivable. Significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy, receivership or liquidation, and default in payments are considered indicators that the receivable is unlikely to be collected in full. The amount of the impairment is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted using the original effective interest rate. The carrying amount of an impaired receivable is reduced through the use of an allowance account, and the amount of the loss is recognised in the surplus or deficit. When the receivable is uncollectible, it is written off against the allowance account for receivables. Overdue receivables that have been renegotiated are reclassified as current (that is, not past due).

Financial Assets

Financial assets are categorised into the following four categories: financial assets at fair value through surplus or deficit; held-to-maturity investments; loans and receivables; and financial assets at fair value through other comprehensive revenue and expense. The classification depends on the purpose for which each investment was acquired. Management determines the classification of its investments at initial recognition and re-evaluates this designation at every reporting date.

The fair value of financial instruments traded in active markets is based upon the quoted market prices at the balance sheet date. The quoted market price used is the current bid price.

The fair value of financial instruments that are not traded in an active market is determined using valuation techniques.

The Trust uses a variety of methods and makes assumptions that are based on market conditions existing at each balance date. Quoted market prices or dealer quotes for similar instruments are used for long-term debt instruments held. Other techniques, such as estimated discounted cash flows are used to determine fair value for the remaining financial instruments.

Financial Assets

Financial assets are categorised into the following four categories: financial assets at fair value through surplus or deficit; held-to-maturity investments; loans and receivables; and financial assets at fair value through other comprehensive revenue and expense. The classification depends on the purpose for which each investment was acquired. Management determines the classification of its investments at initial recognition and re-evaluates this designation at every reporting date.

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The fair value of financial instruments that are not traded in an active market is determined using valuation techniques.

The Trust uses a variety of methods and makes assumptions that are based on market conditions existing at each balance date. Quoted market prices or dealer quotes for similar instruments are used for long-term debt instruments held. Other techniques, such as estimated discounted cash flows are used to determine fair value for the remaining financial instruments.

a) Financial Assets at Fair Value through Surplus or Deficit

This category has two sub-categories: financial assets held for trading, and those designated at fair value through surplus or deficit at inception. A financial asset is classified in this category if acquired principally for the purpose of selling in the short term or if so designated by management. Derivatives are also categorised as held for trading. After initial recognition they are measured at their fair values. Gains or losses due to change in fair value are recognised in the surplus or deficit.

Currently, the Trust does not hold any financial assets in this category.

b) Loans and Receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They are included in current assets, except for maturities greater than 12 months after the balance date, which are included in non-current assets. After initial recognition, they are measured at amortised cost, using the effective interest method, less impairment. Gains and losses when the asset is impaired or derecognised are recognised in the surplus or deficit.

c) Held to Maturity Investments

Held-to-maturity investments are non-derivative financial assets with fixed or determinable payments and fixed maturities and there is the positive intention and ability to hold to maturity. They are included in current assets, except for maturities greater than 12 months after balance date, which are included in non-current assets. After initial recognition they are measured at amortised cost, using the effective interest method, less impairment. Gains and losses when the asset is impaired or derecognised are recognised in the surplus or deficit.

Currently, the Trust does not hold any financial assets in this category.

d) Financial Assets at Fair Value through Other Comprehensive Revenue and Expense

Financial assets at fair value through other comprehensive revenue and expense are those that are designated into this category at initial recognition or are not classified in any of the other categories above. They are included in non-current assets unless management intends to dispose of, or realise, the investment within 12 months of balance date.

These investments are measured at their fair value, with gains and losses recognised in other comprehensive revenue and expense, except for impairment losses, which are recognised in the surplus or deficit. On derecognition, the cumulative gain or loss previously recognised in other comprehensive revenue and expense is reclassified from equity to the surplus or deficit.

Currently, the Trust does not hold any financial assets in this category.

Impairment of financial assets

Financial assets are assessed for evidence of impairment at each balance date. Impairment losses are recognised in the surplus or deficit.

Loans and receivables and held-to-maturity investments

Impairment is established when there is evidence that the Trust will not be able to collect amounts due according to the original terms of the receivable. Significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy, receivership, or liquidation and default in payments are indicators that the asset is impaired. The amount of the impairment is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted using the original effective interest rate. For debtors and other receivables, the carrying amount of the asset is reduced through the use of an allowance account, and the amount of the loss is recognised in the surplus or deficit. When the receivable is uncollectible, it is written-off against the allowance account. Overdue receivables that have been renegotiated are reclassified as current (that is, not past due). Impairment in term deposits are recognised directly against the instrument's carrying amount.

Financial assets at fair value through other comprehensive revenue and expense

For equity investments, a significant or prolonged decline in the fair value of the investment below its cost is considered objective evidence of impairment.

For debt investments, significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy, and default in payments are objective indicators that the asset is impaired.

If impairment evidence exists for investments at fair value through other comprehensive revenue and expense, the cumulative loss (measured as the difference between the acquisition cost and the current fair value, less any impairment loss on that financial asset previously recognised in the surplus or deficit) recognised in other comprehensive revenue and expense is reclassified from equity to the surplus or deficit.

Equity instrument impairment losses recognised in the surplus or deficit are not reversed through the surplus or deficit.

If in a subsequent period the fair value of a debt instrument increases and the increase can be objectively related to an event occurring after the impairment loss was recognised, the impairment loss is reversed in the surplus or deficit.

Inventories

Inventories held for distribution or consumption in the provision of services that are not supplied on a commercial basis are measured at cost (using the FIFO method), adjusted, when applicable, for any loss of service potential.

Inventories acquired through non-exchange transactions are measured at fair value at the date of acquisition.

Inventories held for use in the provision of goods and services on a commercial basis are valued at the lower of cost (using the FIFO method) and net realisable value.

The amount of any write-down for the loss of service potential or from cost to net realisable value is recognised in the surplus or deficit in the period of the write-down.

Property, Plant and Equipment

Items of property, plant and equipment are stated at historical or deemed cost, less accumulated depreciation and impairment losses. Where parts of an item of property, plant and equipment have different useful lives, they are accounted for as separate items of property, plant and equipment.

Additions

The cost of an item of property, plant and equipment is recognised as an asset only when it is probable that service potential associated with the item will flow to the Trust and the cost of the item can be measured reliably.

In most instances, an item of property, plant and equipment is initially recognised at its cost. Where an asset is acquired at no cost, or for a nominal cost, it is recognised at fair value when control over the asset is obtained.

Disposals

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are presented net in the surplus or deficit.

Work in Progress

All assets constructed by the Trust are initially recorded as work in progress. Work in progress is recognised at cost less impairment and it is not depreciated. Upon completion, these assets are transferred to their relevant asset class and depreciation commences.

Subsequent costs

Costs incurred subsequent to initial acquisition are capitalised only when it is probable that service potential associated with the item will flow to the Trust and the cost of the item can be measured reliably.

The costs of day-to-day servicing of property, plant, and equipment are recognised as an expense as they are incurred.

(a) Furniture, Equipment and Exhibits

Furniture, equipment and exhibits (excluding art and heritage collections) are valued at cost less accumulated depreciation and impairment losses.

Depreciation

Assets are depreciated on a straight-line basis at rates that will write off their cost less any estimated residual value over the expected useful life of the asset. The useful lives of major classes of assets have been estimated as follows:

Computer Hardware	1 to 5 years
Exhibitions	2 to 10 years
Furniture & Fittings	4 to 10 years
Leasehold Improvements	4 to 10 years
Office Equipment	4 to 10 years
Plant	4 to 20 years

The residual value and useful life of an asset is reviewed, and adjusted if applicable, at each financial year end.

(b) Collection Assets

As the Heritage Collection and Art Collection assets are intended to have an indefinite life, they are held in trust in perpetuity for the benefit of the public.

The Heritage Collection and Art Collection have not been depreciated, as it is the Trust's policy to maintain the collections in their current state, in accordance with the Trust's Collection Policies.

All additions to the Heritage and Art Collection are recorded at cost. These additions will be revalued in accordance with the Trust's Valuation Policy. Donated objects are recorded at fair value, or depreciated replacement cost, or nil value if considered unrealisable or irreplaceable.

Custodial Collection Assets are objects within the Heritage and Art Collections not formally owned by the Trust, where the Trust has assumed all the rights and obligations of ownership. Within the Heritage Collection this is limited to items on loan for an indefinite period, excluding works on loan from other Museums and Cultural organisations. In relation to the Art Collection, the nature of artworks and anecdotal evidence suggests that there is a high likelihood of request for return of loaned assets, irrespective of the loan period, therefore only items on loan from the Te Manawa Art Society Inc. are recognised as custodial assets. These assets are held and maintained by the Trust by agreement with the owners.

Revaluation

The Art Collection assets are revalued to fair value as determined from market-based evidence by an independent valuer. The most recent valuation was performed by Art + Object Auckland as at 30 June 2023. Trust's policy is to revalue the Art Collection assets every three years.

The Heritage Collections assets are revalued to fair value as determined from market-based evidence by an independent valuer. The most recent valuation was performed by Ashley and Associates, Auckland as 30 June 2023. Trust's policy is to revalue the Heritage Collection assets every five years to ensure that their carrying amount does not differ materially from fair value.

All other asset classes are carried at depreciated historical cost.

Accounting for Revaluations

The results of revaluing are credited or debited to an asset revaluation reserve. Where this results in a debit balance in the asset revaluation reserve, this balance is charged to the surplus or deficit. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised in a previous year surplus or deficit, will be recognised first in the surplus or deficit up to the amount previously expensed, and then credited to the revaluation reserve.

Intangible Assets*Recognition and measurement*

Intangible assets are initially measured at cost, except for Intangible assets acquired through non-exchange transactions (measured at fair value).

All of the Trust's intangible assets are subsequently measured in accordance with the cost model, being cost (or fair value for items acquired through non-Exchange transactions) less accumulated amortisation and impairment, except for the items which are not amortised and instead tested for impairment such as Intangible assets with indefinite useful lives, or not yet available for use. The Trust has no intangible assets with indefinite useful lives.

Software acquisition and development

Acquired computer software licenses are capitalised on the basis of the costs incurred to acquire and bring to use the specific software.

Costs that are directly associated with the development of software for internal use are recognised as an intangible asset. Direct costs include the software development employee costs and an appropriate portion of relevant overheads.

Staff training costs are recognised in the surplus or deficit when incurred.

Costs associated with maintaining computer software are recognised as an expense when incurred.

Costs associated with development and maintenance of the Trust's website are recognised as an expense when incurred.

Subsequent expenditure

Subsequent expenditure is capitalised only when it increases the future economic benefits embodied in the specific asset to which it relates. All other expenditure, including expenditure on internally generated goodwill and brands, is recognised in surplus or deficit as incurred.

Amortisation

Amortisation is recognised in surplus or deficit on a straight-line basis over the estimated useful lives of each amortisable intangible asset. Amortisation begins when the asset is available for use and ceases at the date that the asset is disposed of.

The estimated useful lives are as follows:

Software	1 to 7 years
Website	3 to 5 years

Amortisation methods, useful lives and residual values are reviewed at each reporting date and adjusted if appropriate.

Impairment of property, plant and equipment and intangible assets

For the purpose of impairment of Property, plant and equipment and intangible assets, which are carried at cost less accumulated depreciation and impairment losses, the Trust classifies its items of property plant and equipment and intangibles as non-cash generating assets, as these are not held with the primary objective of generating a commercial return, but rather for service delivery purposes and to deliver to Trust's public benefit objectives. Property, plant, and equipment and intangible assets that have a finite useful life are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use.

Value in use for non-cash-generating assets

For Trust's non-cash generating assets, value in use is determined based on either a depreciated replacement cost approach, restoration cost approach, or a service units approach. The most appropriate approach used to measure value in use depends on the nature of the impairment and availability of information.

Value in use for cash-generating assets

Cash-generating assets are those assets that are held with the primary objective of generating a commercial return. The value in use for cash-generating assets is the present value of expected future cash flows. The Trust does not currently hold property plant and equipment and intangible assets in this category.

If an asset's carrying amount exceeds its recoverable amount, the asset is regarded as impaired and the carrying amount is written down to the recoverable amount. The total impairment loss is recognised in the surplus or deficit. The reversal of an impairment loss is recognised in the surplus or deficit.

Creditors and Other Payables

Creditors and other payables are initially measured at fair value and subsequently measured at amortised cost using the effective interest method.

Borrowings

Borrowings are initially recognised at their fair value plus transaction costs, if any. After initial recognition, all borrowings are measured at amortised cost using the effective interest method.

Borrowings are classified as current liabilities unless the Trust has an unconditional right to defer settlement of the liability for at least 12 months after balance date or if the borrowings are not expected to be settled within 12 months of balance date.

Employee Entitlements*Short-term employee entitlements*

Employee benefits expected to be settled within 12 months after the end of the period in which the employee renders the related service are measured based on accrued entitlements at current rates of pay. These include salaries and wages accrued up to balance date and annual leave earned to, but not yet taken at balance date. Sick leave has not been included, as the amount of accumulated sick leave that is anticipated to be taken in future periods is not considered to be material.

Long-term employee entitlements

Employee benefits that are due to be settled beyond 12 months after the end of the period in which the employee renders the related service, such as long service leave have been calculated on an actuarial basis. The calculations are based on:

likely future entitlements accruing to staff, based on years of service, years to entitlement, the likelihood that staff will reach the point of entitlement, and contractual entitlement information; and

the present value of the estimated future cash flows.

Provisions

A provision is recognised for future expenditure of uncertain amount or timing when there is a present obligation (either legal or constructive) as a result of a past event, it is probable that expenditures will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation. Provisions are not recognised for future operating losses.

Provisions are measured at the present value of the expenditures expected to be required to settle the obligation using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the obligation. The increase in the provision due to the passage of time is recognised in 'finance costs'.

Goods and Services Tax (GST)

All items in the financial statements are stated exclusive of Goods and Services Tax (GST), except for trade receivables and payables, which are stated on a GST inclusive basis. Where GST is not recoverable as input tax then it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to, the Inland Revenue Department (IRD) is included as part of receivables or payables in the statement of financial position.

The net GST paid to, or received from the IRD, including the GST relating to investing and financing activities, is classified as an operating cash flow in the statement of cash flows.

Commitments and contingencies are disclosed exclusive of GST.

Income Tax

The Trust is exempt from Income Tax by virtue of its charitable status.

Equity

Equity is measured as the difference between total assets and total liabilities. Equity is disaggregated and classified into the following components.

- Trust's contributed capital;
- Retained earnings;
- Restricted reserves;
- Collections revaluation reserve;

Restricted reserves

Restricted reserves are a component of equity generally representing a particular use to which various parts of equity have been assigned. Reserves may be legally restricted or created by the Trust.

Restricted reserves include those that are subject to specific conditions accepted as binding by the Trust and which may not be revised by the Trust without reference to the Courts or a third party (i.e. endowment funds). Transfers from these reserves may be made only for certain specified purposes or when certain specified conditions are met.

Also included in restricted reserves are reserves restricted by Trust's decision. The Trust may alter them without reference to any third party or the Courts. Transfers to and from these reserves are at the discretion of the Trust.

Budget figures

The budget figures are derived from the Statement of Intent as approved by the Board at the beginning of the financial year. The budget figures have been prepared in accordance with NZ GAAP, using accounting policies that are consistent with those adopted by the Board of Trustees in preparing these financial statements

Critical Accounting Estimates and Assumptions

In preparing these financial statements, the Trust has made estimates and assumptions concerning the future. These estimates and assumptions may differ from subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations or future events that are believed to be reasonable under the circumstances. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below:

Property, Plant and Equipment Useful Lives and Residual Values

The Trust reviews the useful lives and residual values of its property, plant and equipment annually. Assessing the appropriateness of useful life and residual value estimates of property, plant and equipment requires the Trust to consider a number of factors including the physical condition of the asset, expected period of use of the asset by the Trust, and expected disposal proceeds from the future sale of the asset.

An incorrect estimate of the useful life or residual value will impact on the depreciable amount of an asset, therefore impacting on the depreciation expense recognised in the surplus or deficit and the carrying amount of the asset in the statement of financial position. The Trust minimises the risk of this estimation uncertainty by:

- physical inspection of assets;
- asset replacement programmes;
- review of second-hand market prices for similar assets; and
- analysis of prior asset sales.

The Trust has not made significant changes to past assumptions concerning useful lives and residual values.

Critical Judgements in applying the Trust's accounting policies

There have been no specific areas requiring management or Trustees to exercise critical judgement in applying the Trust's accounting policies for the period ended 31 December 2023.



everyone active.
kia mātātoa tātou.

6-Month Progress Report

Palmerston North City Council

July - December 2023



www.sportmanawatu.org.nz



Introduction

The role of Sport Manawatū is to support Palmerston North City Council (Council) to achieve its aspiration of delivering social outcomes that contribute to the priorities identified in the Council's strategic direction including the Creative and Liveable Strategy and the Active Communities Plan.

To provide context and clarity Sport Manawatū has a cohort of staff who are subject matter experts across a variety of areas. These include Green Prescription, Coaching, Creating Safe Sporting Environments, Healthy Active Learning, Active Recreation, Active Transport, Strength and Balance and Play. These experts work across and within our MidCentral rohe. Our team of experts gather insights and data, as well as listening to the voice of the community to understand their needs, aspirations and challenges. This information helps us to determine how we best respond to these needs in a responsive way that will work for them. Our experts work collectively and collaboratively with iwi, community groups, sports partners, health and many others to further extending the support available across the city. In essence, Council benefit from a team of people supporting the community in a range of activities and areas.

This update marks year two of a revised three-year strategic partnership agreement with the Palmerston North City Council. Sport Manawatū have gathered both qualitative and quantitative insights from a variety of sources including participant voices, clubs and community organisations to identify local challenges, barriers and needs, as well as identify what's working well.

Sport Manawatū each year are required to submit and annual work plan to the Council which provides clarity on the activities it intends to deliver. The agreed activities are a solution-based response to our local community play, recreation and sport challenges.

Outlined below are our agreed service outcomes 2023 to 2024:

1. PALMERSTON NORTH IS ONE OF THE MOST ACTIVE COMMUNITIES IN NEW ZEALAND
2. SPORTS EVENTS CREATE BOTH SOCIAL OPPORTUNITIES AND ECONOMIC BENEFITS.
3. PEOPLE HAVE THE SKILLS TO SAFELY AND CONFIDENTLY CYCLE AND WALK ON OUR TRANSPORT NETWORK.

1. PALMERSTON NORTH IS ONE OF THE MOST ACTIVE COMMUNITIES IN NEW ZEALAND.

This area focuses on getting our city active using play, active recreation, and sport. Sport Manawatū's role is to strengthen our sector, increase use of parks and open spaces, using insights to assist decisions on facility developments that grow membership and participation opportunities, and empower our community to be active for life. We know that people are generally healthier and happier when they are physically active and that being active contributes to all aspects of hauora.

Evidence of success for outcome area/performance measures:

- Decreasing levels of physical inactivity in the City.
- Activities delivered are responding to and meeting needs.
- Compliant administration and allocation of funding programmed on behalf of the Council.
- Delivery of agreed implementation actions in the RSFP and Play Policy.

COMMUNITY RESPONSIVENESS TO IMPROVE PHYSICAL ACTIVITY LEVELS

Insights at a localised level ensures community solutions and innovations are designed and led by the community for the community. These additional insights findings should complement the Active NZ data but provide a more localised lens. Some of those challenges we are wanting to address through our Insights include:

- Addressing barriers that exist for marginalised communities so there is a need to increase awareness of and develop greater diversity, equity and inclusion responses to grow participation.
- Building an equitable support for and increasing women and girl's promotion and participation in sport and recreation. Data clearly demonstrates this as an area of priority.
- Creating safe and supportive environments for tamariki and Rangatahi to play sport. This includes addressing sideline behaviour issues that are impacting on rangatahi youth participating in sport (there is a noticeable drop-off in participation in competitive sport)
- Addressing low participation rates among tamariki and rangatahi which is being exacerbated by conflicting family priorities, financial limitations, and adequate resourcing.
- Supporting Māori participation, leadership and capability building in play, active recreation and Sport through He Oranga Poutama investment.
- Supporting sport and recreation providers (paid and unpaid workforce) to offer quality, inclusive experiences for participants and members (Coaching and Volunteers).
- Growing, strengthening and retaining governance leadership across the sector. Changes in regulations is making committee volunteering less attractive.

- Attracting and retaining events is crucial if the city business network is to benefit economically. This is currently achieved through administration of the Sports Event Partnership Fund and the requirement to maintain long-term partnerships with National and regional sport organisations.

Key Statistics Palmerston north

Top three activities based on Sport NZ Insights tool 2020 Active Sports Survey

Older adults



60%

Walking for sport or leisure



23%

Individual workout



23%

Gardening

Families



71%

Walking for sport or leisure



44%

Playing Games



37%

Jogging/ running

Rangatahi



73%

Jogging/ running



39%

Walking for sport or leisure



32%

Individual workout

Tamariki**67%**

Playing Games

**48%**

Cycling / biking / scootering

**45%**

Water based activities

Events, activities, activations and initiatives**Manawatū Multicultural Council – Active Communities Programme**

Guided by Sport Manawatū, the Manawatū Multicultural Council (MMC) wanted to support families to address youth inactivity during school holidays. Sport Manawatū connected MCC with Bestcare Whakapai Hauora, and Niuvaka Pasifika who both interested with being involved in the initiative. Using funding through Tū Manawa 150 spaces were available to children to take part in a number of inclusive sport and recreation activities.

Feedback around the success of the programme was hugely positive with parents grateful for the opportunities given to their tamariki: “this was a great opportunity for families with multiple children to learn about various sporting activities available in the Manawatū that would not necessarily have been offered through school”. - parent survey response. The success of the July programme led to tamariki being able to identify sports that would like to continue with. Sport Manawatū worked with the identified sports and removed the barrier of cost which ensured whānau could take part in a continuation programme which occurred in October.

PNGHS Let's Move It

Sport Manawatū worked with High Schools to encourage and empower youth led funding applications that support student aspirations. The PNGHS student-led sports council submitted an application to cover programme costs involved with the ‘Let's Move It Programme’. The ‘Let's Move It’ programme was an excellent example of a rangatahi-led initiative. Students leading the programme gathered insights from their peers to learn what was wanted in terms of a sport and recreation programme. Approximately 300 students participated in these surveys, which allowed for a fair representation of what students were interested in. Through insights, lunchtime sport sessions were facilitated which included Volleyball, Netball and Badminton. The lunchtime sessions were very popular among students, with activities remaining very informal and accessible to students who typically aren't involved in sport. The youth led approach was something we wished to showcase to our stakeholders, as it demonstrated achievement through putting rangatahi at the centre of a project. A video case study was developed by Sport Manawatū, capturing the festivities of one of the volleyball sessions, and hearing first hand the impacts of the programme through interviews with the Student Council, Staff and participants.

<https://fb.watch/pAhK4II7Dp/>

150 participants were involved in six sessions, while three girls led the delivery of the sessions, and one fronted the project throughout the funding process. We hope that the success of the student-led programme will see this delivered in Term 1 2024. PNGHS have a great blueprint on how to deliver a quality programme that Sport Manawatū can help share across other Secondary Schools.

‘That's Not On’ Campaign

The ‘That's Not On’ campaign run by Sport Manawatū, has been an on-going collaboration involving five of the region's major sports codes (Basketball Manawatū, Netball Manawatū, Hockey Manawatū, Manawatū Rugby and Central Football) to create awareness of adult behaviour and how this can negatively impact youth sport participation. Adults, particularly Parents, play a crucial role in supporting quality youth experiences.

The campaign centred on addressing negative behaviour on sidelines, through supporters, coaching, and at home should not be tolerated. Progress to understand the initiatives impact on participation experiences across the district during the winter period will be the next stage of this project.

Training, seminars, conferences and programmes

Diversity, Equity and Inclusion workshop

Sport Manawatū hosted the first of a series of planning sessions in December to develop a regional approach to Diversity, Equity and Inclusion. The action plan is intended to give effect to marginalised groups from the community and give community sport and recreation groups guidance on ways to meaningful engagement and support residents who may otherwise feel excluded from sport and recreation participation. Steered by a group of stakeholder leads from Mana Whaikaha, the Manawatū Multicultural Council and the Sport Manawatū Women and Girls collective, the initial workshop focused on current sector knowledge and understanding. Key themes will be fed back to workshop attendees with the second workshop in February to progress the development of a sector action plan.

Good Sports Presentations

Good Sports is a culture change initiative which aims to create positive sporting experiences for children by educating and supporting the key adult influencers in youth sport – in particular, parents. Sport Manawatū is a leader in educating in this space, and hosts workshop presentations based on needs of local stakeholders.

Hockey Manawatū reached out to Sport Manawatū for support on setting Association wide education for the parents of representative players. 120 parents across the U13 and U15 teams attended the two separate sessions which focused on:

- Engaging discussions with your athlete
- Open mindsets and adult influence on children and their peers.

There were valuable discussions with some suggesting that these presentations could be beneficial for youth to listen to, as this may have an empowering effect on their attitudes to what they wish to get from sport. Plans are underway with Hockey Manawatū to identify and shape how Sport Manawatū can continue supporting both parents and the organisation with positive messaging around youth sport. Sport Manawatū role in supporting Hockey has been a result of the 'That's Not On' campaign to support positive sideline behaviour approaches.

One individual gave feedback about her daughter (14y/o) who had been umpiring for a short time. She was scheduled on to a women's club game and experienced abuse from the sidelines and players which resulted in her giving up umpiring.

This raised question around the disciplinary processes of Hockey Manawatū especially around umpire and volunteer protection. There is potential for more cross-code collaboration in this space to understand what measures are taken to combat these issues.

Activating Rangatahi Network

The Activating Rangatahi Network was established as a collaborative space for youth focused Community Organisations, Sport and Active recreation providers, and regional representatives to come together to work toward a shared vision to promote physical activity among rangatahi. Sport Manawatū 's role is to support the network to develop clarity on its purpose, identify training opportunities and development needs of the stakeholders.

The network approach is intended to support knowledge sharing across organisations and promote cross organisation collaboration to respond to youth needs.

Led by Sport Manawatū, three network sessions have occurred which focused attention on the role of Youth voice to increase youth engagement. The network sessions have been hosted within Palmerston North, however organisations and Councils are invited from the surrounding districts to increase cross-collaboration.

An impact of this network approach will see more organisations working collaboratively to service and respond in a genuine way to the needs of rangatahi. This may include events and programmes initiatives which increase physical activity among youth. Network members bring a wide scope of perspectives through knowledge and insights of their districts and their communities. Possible initiatives have been discussed with the Network growing in numbers each session. It is expected that event opportunities that respond to youth needs will occur between Terms 1 and 2 2024.

Manawatū Secondary School Sport Awards

The Steve's Tyre Service Manawatū Secondary School Sport Awards hold a special place on the secondary school sports calendar, offering an excellent opportunity to reflect on, acknowledge, and celebrate the accomplishments of our secondary school student athletes across the Manawatū, Palmerston North, Horowhenua, and Tararua districts.

This year, we honoured approximately 190 nominees from 15 out of the 20 secondary schools across Palmerston North, Feilding/Manawatū, Tararua, and Horowhenua. Over 60 different sporting codes spanning regional, national, and international levels were recognised and celebrated. Among these nominees, 27 secondary school students excelled in multiple sport codes. We also paid tribute to approximately 80 students who have proudly represented New Zealand in their respective sports over the past year. Through our distinguished judging panel Champions were awarded in the main categories: Active Recreation Champion, Volunteer of the Year, Female and Male Official of the Year, Team of the Year, and Male and Female Supreme Athlete Award.

This year's Female Official of the Year went to Hannah Russell while the Male Supreme Athlete of the Year was Lachie Crate, both are students from Feilding High School.

Workplace Challenge

Planning is underway for the Workplace Challenge, a four-week programme targeting businesses across the region to promote the benefits of physical activity as part of workplace culture. The event comprises weekly challenges to motivate

employers and staff to increase physical activity levels and driving a willingness for behaviour change. The last event had a particular focus on Active Transport. Sport Manawatū led by the Active team are exploring the month of May for the Challenge to be rolled out.

Coaching – Supporting coaches so they can deliver quality sporting experiences

This programme involved opportunities for Regional Sport Organizations (RSOs) and Coach Developers to connect and collaborate with student coaches within secondary schools and help support quality coach delivery (72 students across secondary schools with the city). A meeting with Secondary School Principals following the programme resulted in on-going support from the schools for the continuation of this project.

Key learnings for attendees on the programme included:

- the importance of effective stakeholder engagement between coaches, participants and codes,
- addressing specific barriers affecting participants,
- meticulous planning and coach delivery,
- feedback-driven improvement,
- collaboration, and utilizing insights for tailored solutions which support delivery.

85% of the student coaches agreed that the “How to Coach” workshop was beneficial for improving coach delivery and this will make a significant impact on student engagement in their school sporting competitions.

Collections and analysis of sports code membership and participation

Sport Manawatū using the Sport readiness survey tool approached winter codes in October seeking participant and membership statistics. Code responses to the survey has been slow in coming. A subsequent follow up email remind to winter codes will accompany our request from Summer codes scheduled in March.

Feedback from codes suggest that there are significant pressures being placed on sport administrators for information of this nature.

We are reviewing our data gathering process in an attempt to make responses to surveys easier for our stakeholder groups.

Contribute to Māori wellbeing

Sport Manawatū in partnership with Te Pae Oranga o Ruahine o Taranaki saw the successful return of He Oranga Poutama investment, a national fund governed by Sport NZ designed to support Māori participation, leadership and capability building in play, active Recreation and Sport. He Oranga Poutama investment is strongly centered on Māori ways of being and knowing. It's about supporting and growing community leadership and participation in play, active recreation, and sport as Māori.

Sport Manawatū has since been working with Tāhū Ora to recruit a kaiwhakahaere role who will support the administration responsibilities of He Oranga Poutama programmes. Sport Manawatū have been actively recruiting to fill this role who once appointed will work alongside iwi, hapu and whānau to assist with developing funding applications and support programme delivery. We hope to have this role filled by February 2024.

Active Communities Fund admin – Support and Funding Policy

Established by the Council in 2018, the Active Communities Fund aims to remove financial barriers to enable individuals, families, caregivers, children, and youth the opportunity to be more active, more often. The fund totaling \$10k aims to remove barriers to participation through the provision of:

- activity-related costs
- activity-related equipment not provided through a club, school, or activity provider.
- uniforms, clothing, or footwear
- facility fees or event costs
- access to one-on-one or small group coaching
- opportunities that support a life-long love of being physically active
- travel-related costs.

Nine residents have been supported to be active through grants totaling \$2,265. Applications have slowed since migrating to SmartyGrants in December.

We will be promoting this fund through our communication channels to community groups in the new year to attract more applications.

Regional leadership

Review the RSFP / He ra ki tua

A series of Council executive meetings seeking feedback on the revised Manawatū-Whanganui Regional Sport Facility Plan (newly named He Ra Ki Tua Spaces and Places Plan for Sport and Recreation) were completed in December. This followed Project Working Group sign off back in November. The intention is to seek the plans endorsement in February 2024 with CEO's and Mayors before it is presented to council committees for individual Council endorsement.

Key aspects to the revised plan include:

- The plan is a key facility strategy & framework for the provision of spaces and places for sport, active recreation, and play across regional, sub-regional and local levels.
- He Rā Ki Tua responds to Council, community and funders feedback.
- There is a revised and simplified facility planning framework which addresses previous decision-making concerns.
- The plan proposes regional steering groups (Te Pae Raki ki te whenua – North and Te Pae Whenua ki te Tonga – South) to enhance cross-boundary collaboration.
- He Rā Ki Tua outlines a set of key principles to support Councils facility planning process.
- Sporting codes support the revised plan with the proposed priorities reflecting community sport needs. Additional requirements from codes include a need for facility planning approach templates and ensuring project timeframes include completion dates which should be transparent before facility assessments proceed.

The revised He Rā Ki Tua plan:

- Ensures it works for the greater good and supports Council autonomy.
- Provides quality advice to aid informed Council decision making. Partners retain decision making autonomy but have all relevant information and understanding of best practice to optimise limited resources.

- Independent source of advice (based on local and regional level oversight).
- Support for best practice planning, development, and operation.
- Collaborations between Councils and community funders ensure complementary network approach.
- Facilitates further support for hubbing projects through access to Sport NZ resources.

Provide advice to facility proponents on investment decision-making process

Manawatū Gymsports

Progress on the preliminary feasibility and detailed feasibility assessments for a Gymsports facility in the city remains on track with Visitor Solutions progressing the detailed feasibility assessment which is due for completion in February 2024. Manawatū Gymsports has made positive progress in the interim and secured a medium-term lease of the Gymnastics building located at CET Arena. The project's steering groups comprises representatives from Manawatū Gymsports, Gymnastics NZ, PNCC and Sport Manawatū.

Bowls Detailed Feasibility assessment

Sport Manawatū has continued to work with Bowls Palmerston North and Bowls Manawatū to progress the business case for a covered bowling green in the city. The final report is due for completion in February. Both parties are progressing club and centre strategies as well as a joint memorandum of understanding for shared use of the proposed asset. The project working group comprises a Bowls Palmerston North facility committee, Council and Sport Manawatū, with Brett Young from Community Asset Solutions developing the business case.

Canoe Polo

Sport Manawatū over the past nine months has been working with representatives from the Manawatū Kiwi Canoe Polo club who have expressed a desire to develop a regional training and events facility. Crucial to this piece of work was the aquatic needs assessment completed in August and signed off in October. The club have completed a concept outline with work needed to identify possible sites. Sport Manawatū will be coordinating this phase of the process.

The Regional Sport Facility Plan key work stages is helping guide the process.

Kairanga Community Courts Upgrade

Sport Manawatū have been assisting representatives from the Kairanga Community Center Inc committee to support with upgrading a community tennis court that is run down and under utilised. It was identified through community engagement that upgrading the community facility would be more user friendly, with local demand from residents seeking a universal space for community use. The upgrade ensures that costs on families having travel for sport can now be reduced, while older residents will have an asset which will support a variety of user requirements

Value of Play

Lead and influence play network

Sport Manawatū collaborated with community libraries across the district to deliver eight pop ups:

- Awapuni,
- Ashhurst,
- Central – Te Marae o Hine,
- Te Pātikitiki and
- Roslyn.

The pop-ups were firstly used a promotional tool to showcase the project of 'Play Libraries'; where each of these libraries had play equipment available to be borrowed by the tamariki of their community to use on an on-going basis. Then they became a part of regular programme scheduling for holiday programmes for the libraries. This was a huge win with play being integral part of a child's daily life so is crucial to include in holiday programmes also.

Some pop-ups were more popular than others, ranging from 5-10 participants, up to 100 at the square pop-up; with age ranges from 1-80 years old – showcasing play is for everyone!

In addition to the above, Sport Manawatū also provided pop-up play opportunities at the 4412 Pāia Awapuni event, as well as at the Palmy Play Fest – multicultural play festival organised by PNCC and Manawatū Multicultural Council.

We highlighted intergenerational play opportunities through multiple games so whānau could all come and play together at these events.

The PNCC Local Play Network is up and running with representatives from communities across the district including Multicultural, Māori, disability, suburb community groups, seniors, ECE, primary school contacts, other community organisations and local play advocates. With six-weekly meetings, the network has been able to provide connection of key people within itself, as well as a platform for council and Sport Manawātū to communicate and engage with. This network has been able to help promote out local play events, provide insights and consultation for park upgrades and play projects, and is currently working on play projects to meet the needs of play in our community.

We supported Riverstop Awapuni community group with their story walk project, coming up with play related activations to go along with some of the story walk boards. We will also support the launch of the story walk in the new year through play activations and fun games to encourage whānau to come and engage with it. Alongside PNCC Play Advisor, Sport Manawātū presented a Let's Talk Play workshop to the Ruahine Kindergarten Association PLD day with 30 ECE teachers present. We shared what was happening regarding play across the districts and national trends to highlight the importance of play at their facilities and how they could enhance this out in their communities also. From this workshop, we were also able to identify a couple of champions to join our Local Play Network and be a representative for the ECE sector.

Play week 2023 saw Sport Manawātū facilitate a 'Play in the City' competition for local businesses to encourage them to provide play opportunities for both the community and their staff. By providing incentives and a small timeframe, we hoped this would be a safe environment for them to trial some play within their premises or surrounding footpath. Activations included hula hoops, sidewalk stencil activations, I-Spy, Mini-golf and giant games. Since the competition finished, we have now had other businesses asking to use stencils outside their premises and those who want to jump on board next year too.

We will continue to support and encourage businesses to provide play opportunities permanently in ways their spaces allow.

During play week, Sport Manawātū also developed and released a Play toolkit for parents/guardians or anyone in a child's life to encourage and support play. The toolkit offered ideas around engaging with nature play and a list of resources and places adults could use to provide play for the whole whānau.

Implement actions in the Play Policy

Since the commencement of the Play Advisor role within PNCC, The Tamariki Advisor continues to support the implementation of the PNCC Play Policy through the implementation plan. We have supported with a Let's Talk Play workshop for the internal PNCC Play rūpu, and looking to book a session with elected members within the new year. We have collaborated on LTP submissions in regarding play, promoted the TMAA and other funding sources to community groups looking to carry out play projects, and supported with ideas on the City Centre play project council is currently working on.

Sport Manawātū will look to support the refresh and relaunch of Play Streets within PNCC in the New Year. We have been connecting with ACROSS Social Services on potential streets within the Roslyn area and will look to continue building on this to find key community champions to help facilitate Play Streets.

Encourage application to TMAA funding

Sport Manawātū engaged with TMAA applicant to assist in identifying the needs of whānau and safe water play. This has led to an application for a programme that will result in tamariki and their whānau being able to play safely together in and around bodies of water across the city.

Sport Manawātū will continue to support where necessary and follow the impacts of this programme on tamariki and the increased opportunities they get toward play.

Address barriers to play

This year to date has seen Sport Manawatū work with a range of organisations across the district to provide play opportunities out in the community.

The Tamariki Advisor took up the opportunity to present to the Regional Sporting Organisations General Managers group to encourage and support RSO's to provide play opportunities alongside their Sports. From this presentation, additional conversations with Netball have occurred with planned projects in the pipeline; and in the New Year discussions with Basketball and Tennis will continue.

Sport Manawatū has worked within the school space providing educational workshops to teachers including a Play workshop at the first regional Toi Torua PLD day. This workshop offered ways teachers and schools could implement different types of play within their school settings and encourage teachers to reflect on their own practice when providing play opportunities.

Play week saw Sport Manawatū collaborate with Summerset Summerhill Retirement Village and Milson School to facilitate an intergenerational play session between the residents and tamariki of the school. Although the postponement of school events meant the children were not able to attend the session, they had worked previously identified games and activities to play with the residents of the village. We will continue to support the ongoing relationship between the two for continued connection and mutual benefits for both seniors and tamariki.

2. SPORTS EVENTS CREATE BOTH SOCIAL OPPORTUNITIES AND ECONOMIC BENEFITS.

This outcome area examines how Sport Manawatū has built strategic partnerships with Sport and Recreation Providers, Organisations, and other stakeholders to successfully attract, host, and retain strategically important sporting events which contribute to our city's economy, culture, and wellbeing.

Evidence of success for outcome area/performance measures:

- Increasing economic and social benefits of SEPF-supported events
- Sport Manawatū M is a collaborate partner in the city's event network that contributes to hosting successful sports events in the city

Sports Event Funding and Support

Thirteen events have been supported and delivered during the last six-month period. Nine events are scheduled to be delivered in the remaining six-month period including the Volleyball Secondary Schools National Championships, New Zealand's largest secondary schools' event of the year. The combined "value add" to the city from the events was estimated to be \$4,914,352.

Administration compliance, process improvements

Sport Manawatū has migrated all the funds administrated on behalf of Council into the SmartyGrants platform. SmartyGrants will ensure that all funds distributed by Council are managed under a single platform, which will provide consistency to their internal operations. Smarty Grants also allows easy access to applicants' information, along with transparency with the funding processes. The Sport Event Partnership Fund panel comprising representatives from Sport Manawatū, CEDA, and Council have assessed three applications through SmartyGrants.

Relationship building with event organisers, leveraging opportunities, attraction and retention activities

A series of promising discussions involving representatives from Volleyball NZ, Basketball NZ, Touch NZ, and Badminton NZ have taken place to discuss multi-year partnerships to deliver national grade events in the city. Sport Manawatū have coordinated broader discussions involving other key stakeholders including CET Arena staff, Regional Sport Organisations and Council event and marketing staff.

We have been guiding proponents through the new application process via SmartyGrants, which has been a requirement for improving alignment between our internal administrative processes and Councils Support and Funding policy. This has been a proactive approach by Sport Manawātū to secure on-going multi-year partner agreements to retain economic benefits for our city.

Sport Manawātū have been in discussions with Steven Upfold CEO Volleyball New Zealand and the Chair of Volleyball Manawātū over the last three months to prepare for the 2024 Volleyball Nationals scheduled here in March. Other stakeholder groups supporting this event are Central Energy Trust Arena and Palmerston North City Council (marketing team). Volleyball New Zealand completed a strategy review mid-2023 and part of this work involved a need to improve partnerships with local stakeholders and clarify roles and responsibilities of partners involved in the delivery of Volleyball New Zealand sanctioned events.

Social benefits of hosting Sporting Events in the City

Sport Manawātū continues to obtain feedback on the social benefits of attending events supported through the Sports Event Partnership Fund. Event organisers are supplied with a list of questions to understand attendee experiences. A review of feedback will be included in the annual report.

3. PEOPLE HAVE THE SKILLS TO SAFELY AND CONFIDENTLY CYCLE AND WALK ON OUR TRANSPORT NETWORK.

This outcome area details our activities which contribute to more city residents walking, cycling, or using other active transport modes to move around and explore our amazing city. We investigate the impact of cycle skills instruction for school aged children, using events that promote cycling and active transport, including infrastructure designed to get more residents riding a bike and using our city's network system.

Evidence of success for outcome area/performance measures:

- Increasing participation in walking and cycling as active transport modes

- Evidence that cycle skills are improving through evaluation of Bike Ready programmes, engaging minimum 600 students at Grade 2 skills level

Promote active transport modes (walking and cycling) for recreation and commuting.

Sport Manawātū's focus in the last six months has been on attempts to recruit a cycle skills deliverer to help us achieve our annual BikeReady numbers of 800 children. We have delivered Grade 1 to 369 pupils and Grade 2 to 326 pupils. School recruitment has been our focus however we have experienced some challenges with schools dropping out from the programme impacting on our BikeReady number projections. Below is an impact statement received from parent whose son benefitted from BikeReady instruction. We have recently recruited an additional cycle skills instructor to support programme delivery and are confident of achieving our BikeReady numbers.

Included below is a letter to our delivery team following BikeReady delivery at Riverdale School. It reads:

Dear Phil,

My son Jaxon (a year 5 student) took part in the Sports Manawatu Learn to Ride programme that was held at Riverdale School. Jaxon was diagnosed with ADHD, Anxiety and ASD level one at the age of 6.

At the age of seven they told me Jaxon might have Dyspraxia where his main fine motors skills didn't like to be worked. (such as pushing down on the pedals). After many years of trying to get Jaxon to ride a bike (with and without training wheels) we were never successful due to Jaxon's fear of falling off and it always seemed to be a very stressful time for both Jaxon and myself.

We always knew this programme opportunity was coming up and had openly discussed it with Jaxon. He was adamant he would not take part in the programme.

After speaking to Phil Stevens before the programme started, he assured me that this was common, and Sport Manawātū had plenty of options to assist Jaxon.

The time comes for Jaxon's class to partake, and I am blown away to find that Jaxon gave it a go and loved it.

His best friend Oscar who was also in the programme at the same time was also new to riding a bike so having the support of his mate gave him the boost to keep trying. I was so proud of him. I found out that there was one on one opportunities available to some of the kids who needed a little bit more support. I jumped at the chance for Jaxon and contacted the school asking them to make sure Jaxon was involved. Sport Manawatū were extremely supportive and encouraged Jaxon to take part.

That Friday, my son came home proud as punch to tell me he could ride a bike without any training wheels. He invited me out to the footpath so he could show me. I followed him out as he got on his mountain bike and watched my son take off on his own without any aid. I'll admit, I had tears of pride coming down my cheeks. For so long we had been told he couldn't do it. He'd never ride a bike and I was watching my son in awe as he confidently rode down the street. His face was lit up like a Christmas tree. He was doing it, and he was happy!!

The following day (Saturday) he asked me to borrow his koros mountain bike so we could go for a ride together. I'm not a fan myself of bike riding but for him I did it and man did we have so much fun. Sunday, Jaxon asked his dad and younger sister to join us. So, there we are, the four of us biking out on the Massey track as a family. The freedom he has when he is riding is beautiful to see!

Jaxon and his friend Oscar will now spend time during the weekend bike riding around the tracks, too and from each other's houses. It's been so amazing to witness and support! I have since bought my own bike and we are out riding as a whanau at least twice every week exploring the amazing bike tracks the Manawatu has to offer. As a mama of a neuro diverse child who is constantly battling his own head space the words of gratitude will never be enough. Jaxon's overall mental health is better as he believes he can. Our whanau physical well-being is better as well as we now exercise together.

Thank you to the team at Sport Manawatū for supporting my son! I don't know how you did it, but I'm so grateful you did!!

Ngā mihi nui
Tanneeka Howe

We have plans in place in the next 6-month period to facility programme surveys to understand participant skills improvements, confidence, and on-going use of active transport to move around our city.

Develop and co-ordinate walking, cycling and active wheels events, initiatives, and activities.

Active Summer Campaign

Sport Manawatū initiated its #ActiveSummer campaign which commenced in December and concluded end of January. This campaign is focused on promoting walkways, cycleways and play spaces across the city, Manawatū, Tararua and Horowhenua districts and aims to encourage individuals and whānau to explore these walkways and play spaces this summer. Promoted through the use of social media such as Instagram, Facebook and TikTok. We have asked that the community capture their adventures through video and pictures and post them to social media using the #ActiveSummer, and tag Sport Manawatū.

We kicked this off by posting a few vids to social media of walkways and play spaces in each district. This campaign is looking to actively promote what is already available to the public. There are so many awesome spaces available to the public but there is little to no promotion around these spaces and this something the campaign was looking to change.

This campaign was intended to encourage people who were staying in the area to utilise spaces that are readily available to them. The Sport Manawatū team started its campaign in December with a promotion of the River Pathway. A review of the campaign and information on local impacts will be presented in our annual report.

Manawatū Walking Festival

Following a two-year hiatus, the annual 'Manawatū Walking Festival' is scheduled 01 – 03 March 2024. The event helps celebrate the benefits of walking and showcases some of our regions spectacular scenic walking locations. The event also helps promote alternative ways for whānau of being active together. Sport Manawatū has been assisting event founder Frank Goldingham and other enthusiasts with planning and marketing assistance to deliver a range of amazing walking experiences. Using our media channels to promote the numerous events of offer, the festival will hopefully entice visitors to see the spender of our district's remarkable scenery. Events on offer in the Tararua include The Tawa Loop Walk – Te Apiti, Te Apiti Walk, and North Range Road to Balance and Woodville.

A focus on this activity area in the next six months will be the delivery of the Walk and Wheels Week Event which is scheduled in March. The event aims to promote the use of walking, cycling and scooter to, during, from and after school.

Helping to develop School Travel Plans with selected schools

We coordinated a series of meetings in November involving Council and Massey staff to assist us deliver on school travel plans across the city.

We are currently supporting Winchester Street and Terrace End schools (Bikes in Schools recipient) on implementing their school travel plans which involves ongoing monitoring. A staff vacancy in the Active Transport team has recently been filled which will allow us to review whether impacts have been made through the school travel plans. We are also interested to explore opportunities in term 1 to support school travel plans in partnership with our other Healthy Active Learning schools.



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Palmerston North Indoor Bowling Arena Business Case

February 2024

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Disclaimer

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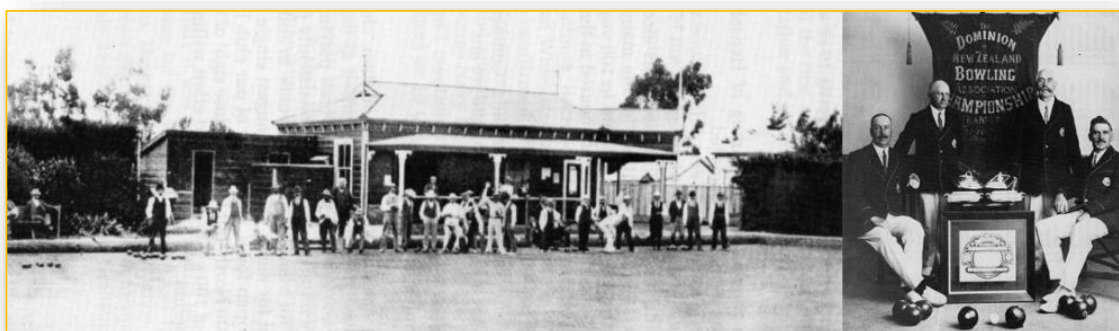


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1. Executive Summary

The information and findings in this report has resulted from a desire to progress the development of an indoor bowls facility by the Bowls Palmerston North Club, Bowls Manawatū, and Bowls New Zealand.

The ethos of this business case is to provide accurate and best practice sport sector advice on facility developments and operations. Community Asset Solutions has undertaken a wide variety of analysis for this business case which includes publications, sector experience and stakeholder engagement.

The purpose of the business case is to.

1. Inform stakeholders of the findings from the investigations undertaken in the Business Case.
2. Provide best practice sector advice that allows for informed decision making at each stage of the project with an opportunity to advance or cease progress as appropriate.
3. Inform of the pathways to progress the project through to completion.
4. Provide procurement and financial management advice of the expected capital costs.
5. Provide options for funding of the capital costs.
6. Provide options of how to maintain the facilities once the project has been completed.

The **Palmerston North Indoor Bowling Arena** development is considered to have a high level of investment and risk, relative to the scale of the proposed development, investment significance, risk profile of the owner, and the level of stakeholder interest the new facility will generate.

The preferred option is a new standalone indoor facility that is fully enclosed. A key objective is to attract regional and national events and covered facilities are required to host such events. A covered facility will ensure longevity meeting both current and future demand expectations.

The main components that were seen as essential to include within the new facility are:

- An enclosed structure to lessen weather impacts providing better participant experiences.
- LED sports lighting.
- Artificial bowling green playing surface.

In light of the expected capital costs, this business case has developed critical success factors of accessibility (strategic fit), achievability, affordability and sustainability to assist with project focus.

The estimated construction cost for the preferred option is **\$2.3m** which includes a 10% contingency. A high-level funding plan is included to sense check the affordability and achievability of the project as noted below.


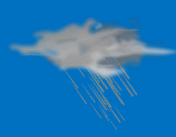






Project Range	Low	Medium	High
Funding Targets	\$1.8m	\$2m	\$2.3m
Club and Bowls Sources	\$250k	\$350k	\$350k
Palmerston North City Council	\$350k	\$350k	\$450k
Grant Bodies	\$1.2m	\$1.3m	\$1.5m
Project Risk Rating	Medium/High		

A procurement strategy focussed on design build with providers/constructors is essential to the success of the project as is a sound project management framework. A project steering group is strongly recommended to lead the project.

Acknowledgements

The business case has been collated by CAS in partnership with many collaborators. We would like to thank the following organisations for their invaluable contribution to the findings in this report.

- ✓ John Dunlop, Bowls Palmerston North.
- ✓ Diane Gemmell, Bowls Palmerston North.
- ✓ Chris Lander, Bowls New Zealand.
- ✓ Mark Cameron, Bowls New Zealand.
- ✓ Aaron Phillips, Palmerston North City Council.
- ✓ Brad Cassidy, Sport Manawatu.
- ✓ Victor Romero, Sport Manawatu.
- ✓ Third Bearing Ltd (Original feasibility report).

Project Fast Facts			
 <p>131 km Nearest indoor facility</p>	 <p>0 Cancellations</p>	 <p>100% Year-round play</p>	 <p>Unmeasurable well-being benefits</p>
 <p>Design-Build construction</p>	 <p>National event capable</p>	 <p>\$2m construction cost</p>	 <p>25+ Year facility warranty</p>

2. Introduction

Community Asset Solutions (CAS) was engaged to prepare this business case based on a modified NZ Treasury Better Business Case model. The report includes a strategic assessment, options analysis, financial case, commercial case, and management case as presented in this report.

In preparing this business case CAS has relied upon the information collated throughout the investigation to date and proposes solutions to progress the covered bowling green development.

The business case concurs after review, that the detailed feasibility assessment presented by Third Bearing Ltd 2022, provides the most up to date information and accurately assesses need, options for development, and a 'best way' forward. The business case provides more detail on the options for construction, finance for the chosen option, and management of the proposed new facility once built.

Key reports include.

- Covered Bowling Green Detailed Feasibility Assessment 2022 (referred to as the 'feasibility' or DFA). Third Bearing Ltd. November 2022.
- Update on Covered Bowling Green Detailed Feasibility Assessment (Long Term Plan programme 1891). PNCC 19 April 2023.
- Supporting report Covered Bowling Green Detailed Feasibility Assessment. Manawatū-Whanganui Regional Sports Facility Plan (RSFP) Steering Group. 19 April 2023.

CAS has also reviewed the Bowls NZ Strategic Plan (2023 to 2026), Sports NZ guidelines for the development of sports facilities and other similar projects. In particular, the recently completed covered green facilities at Naenae Bowling Club, Royal Oak Bowls Club, and Orewa Bowls Club. This review of other facilities has been used as case studies to test assumptions regarding the size of the facility, features, and best practise design.

This Business Case builds on the strategic assessment work that PNCC and RSFP Steering Group have completed in conjunction with local, regional, and national stakeholders. The information provided is intended to provide a robust case for progressing the project.

How did we get here?

As identified in the DFA, the Bowls community of Manawatū have a strong desire for a covered green facility to be constructed within the region, the desire predominantly driven by the Bowls clubs. This to enhance the existing facilities, provide a better bowls playing experience, and grow and develop Bowls in the Manawatū region.

Additionally, a covered green facility will mitigate weather impacts, present opportunities to host events, and provide a venue the wider community can be proud of.

The catalyst for developing a covered green facility is primarily due to the following summary factors.

- The Terrace End Bowling Club vacated their Summerhays site and merged with the Northern Bowling Club (2021). Merger discussions had commenced as early as 2018.
- A Bowls working group advocating for a covered artificial green to potentially operate as a proposed regional level bowling facility.

- In line with the planning approach in the Manawātū-Whanganui Regional Sport Facilities Plan (2018) to optimise existing assets and adopt a more partnership-oriented facility use model to facilitate efficient use of resources including rationalising venues.
- As the proposal is for a regional level covered green it is required to be assessed through the Regional Sports Facility Plan investment decision-making process, endorsed by PNCC to guide decision-making for proposed sport and recreation facilities.

Taking the idea further

Having a general idea formed around a covered green, the Bowls working group, approached Sport Manawātū and PNCC to unpick how their aspirations could be achieved.

A prefeasibility study was completed in March 2020 resulting in PNCC committing funding to undertake a detailed feasibility assessment (DFA). During the pre-feasibility initial thinking centred around a club-based development, however, was later revised during the DFA to a 'centre' based development to provide and deliver a more regional concept.

The DFA was commissioned in December 2021 and completed November 2022, which was then submitted by PNCC to the Regional Sports Facility Plan (RSFP) for summary assessment and alignment to the Regional Sports Facility Plan investment decision-making process.

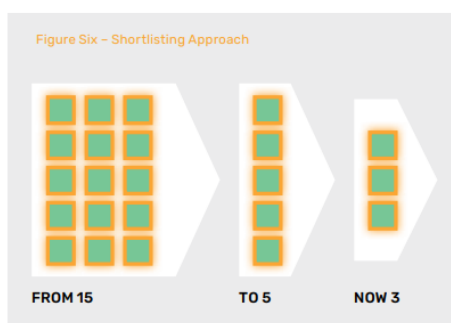
The RSFP (Steering Group) evaluated the DFA and concluded that the facility proposal "not yet ready to proceed to the next stages of the facility investment decision making process". As a result, a commitment to working with the Bowls working group identified a next steps process to progressing the concept.

Considering site options

Selecting a preferred site was a key stage of the next steps process and a recommendation from the DFA, PNCC, and RSFP (Steering Group). The shortlisting approach is detailed in the DFA and depicted in figure 2.1 below.

The DFA concluded; *"The preferred option for a covered facility is to locate it at an existing bowling club site; the three shortlisted club sites being Takaro Sports Club, Palmerston North Bowling Club, and North End Bowling Club, that are all feasible options for erecting a cover over a green."*

Figure 2.1 – Shortlisting approach from the DFA.



Bowls NZ, as the National Sport Organization, then facilitated a selection process which determined that (Palmerston North Bowling Club (sic)) Bowls Palmerston North (BPN) to be the preferred site on the proviso that the recommendations of the DFA be satisfied. This to include a robust business case.

Progressing to Business Case

BPN then engaged Community Asset Solutions (CAS) to assist with the preparation of a business case to be funded by BPN. CAS was chosen due to extensive experience with developing and managing sports facilities. It was agreed that the business case would focus on presenting a best value for money facility outcome whilst aligning to the conclusions and recommendations of the DFA.

The report from this juncture focusses on developing a compelling case for Bowls Palmerston North.

3. Strategic Case

This section of the paper covers relevant strategies and references to form a strategic context for this project. Various documents have been referenced to further determine the viability of the project.

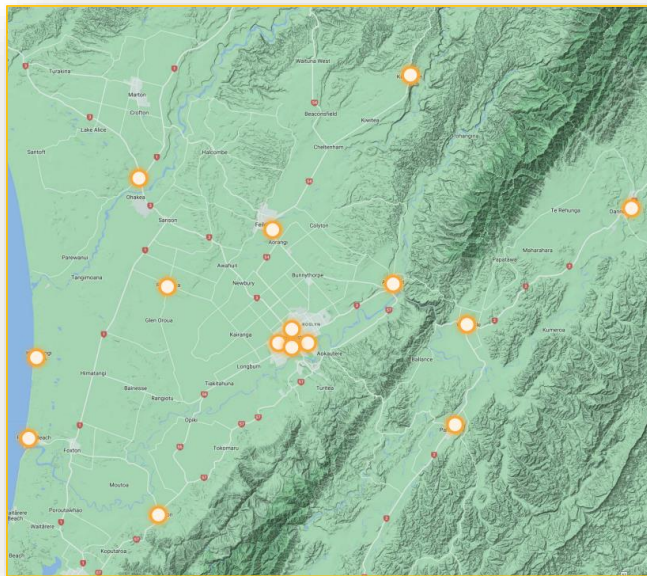
Headline *the project is strategically aligned and is supported by relevant support materials.*

3.1. Strategic Context

A covered bowling green: the first of its kind for the Manawatu region, will enhance opportunities for year-round bowls training and play, create new opportunities for local, regional, and national events, and minimise barriers to retaining participants.

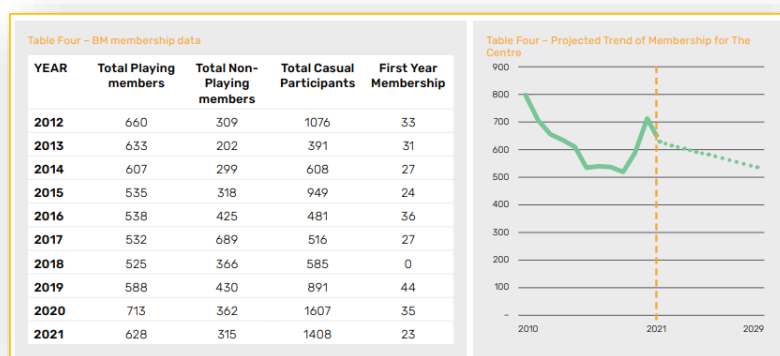
The Manawātū region has a well-established Bowls community comprising fifteen clubs as indicated in figure 3.1 below.

Figure 3.1 – Bowls Manawātū Club Locations.



The DFA reported that in 2021, there were 2,036 active bowlers when taking casual play activity into account (see figure 3.2 below). Whilst traditional membership categories are trending downward, social bowls activity is a popular participation alternative. Many clubs are embracing new initiatives such as *Mates in Bowls* and *Business House* to attract people into their clubs.

Figure 3.2 – Bowls Manawātū Membership Data



Of the 27.5 greens located at the clubs, not one has a covered structure making bowls activity vulnerable to weather related events. The DFA concluded that “given the likely increase in wet weather due to climate change, and the likelihood of intermittent heavy rain in even the warmer months, some sort of shelter over a bowling green would be beneficial.”

When considering membership data, CAS identified that BPN recorded bowls membership of 281 for the 2023 year. However, a true picture of membership numbers is realised when adding affiliates *Kia Toa Rugby Club* and *RSA (Palmerston North)* recorded as members. Both clubs identified BPN as a community ‘hub’ where they didn’t need to provide the facilities themselves yet contribute to the success of another club.

BPN reported total membership as 1,600 in 2023 (including affiliates), whilst Bowls Manawātū ‘centre playing member affiliation’ was recorded as 800, up on 2021.

The key drivers for the project are.

- i. Enhance the participant experience by mitigating the adverse weather conditions by developing fit-for-purpose facilities.
- ii. Enable all-year round use of facilities to maximise utilization and being accessible.
- iii. Support better playing and participation outcomes for bowls and grow community use.
- iv. Enhance the existing facility infrastructure and relieve pressure on existing playing facilities, whilst providing wider community access opportunities.
- v. Maximise the use of all facilities through partnerships, enhancing operational viability and assurance of training – opportunities for other user groups when all facilities are not required for bowls activity.
- vi. Compatible with a regional or network approach and not duplicating spaces, places and resources - by providing facilities which add to the sporting network.
- vii. Support projected growth and demand of bowls in the region, based on the growth in bowls ‘social’ participation and general population increase.

The emergence of the key drivers was the catalyst for the development of the ensuing critical success factors.

3.2. Strategic Review

As part of exploring alignment, a review of related documents was conducted. The review helped to focus the business case and provide best practise evidence for the preferred location. It also enabled refinement of the critical success factors which the development options would be reviewed against.

Detailed Feasibility Assessment Review

The DFA findings highlighted the importance of the following key influences.

- community wellbeing of the bowls communities including facilities that are diverse and inclusive in their operation.
- The ever-changing demographic of New Zealanders accessing the game of bowls has changed and the future of bowling clubs relates to the provision of good quality off-green facilities that will attract not only bowlers but other groups who can access and utilise these facilities.
- the prevailing weather conditions and that the region is projected to get wetter and will likely impact on the delivery and user experience.
- a significant shift from the pre-feasibility study undertaken to the new scope in that the facility was to move from a club-based concept to a wider concept where the site would primarily serve the purpose of operating as a Regional Bowls Centre.
- National and international bowls events are awarded to centres with covered greens.

However along with the findings, the DFA concluded that “without strong strategic direction for bowls in the city and wider Manawātū region, the development of a covered facility to function as a regional centre is not viable”.

Subsequently, CAS and BPN with recommendation from Sport Manawātū, identified that the strategic direction will be enhanced by the renewed Bowls NZ Strategic Plan 2023-2026. Additionally, BPN should seek to secure a Memorandum of Understanding (MOU) between BPN and Bowls Manawātū (see [Appendix 8.1](#)).

During the DFA presented options for a covered canopy facility in keeping with recent development trends in Bowls throughout NZ. Further during business case, CAS agreed with BPN that a fully enclosed structure would be a better outcome for BPN. This based on the rationale that,

- recent experiences by BPN members and the project lead when playing at facilities that were open-sided (or canvas drop sides) were unfavourable during winter due to cold and windy conditions.
- a fully enclosed facility would be easier to keep dry during driving rain coupled with wind from the side, especially on edges of greens. Anecdotally, members and the project lead ‘joked’ about the prevailing Manawātū southerly and westerly winds!
- a fully enclosed facility would be easier to heat during winter months resulting in better playing experience over Autumn-Winter-Spring months.
- a fully enclosed structure was perceived to be more secure and less likely to be damaged from anti-social behaviour.

On that basis the business case includes options for an enclosed facility in comparison with open-sided or canvas drop-side options. This includes the estimate in the DFA.

Manawatū-Whanganui Regional Sports Facility Plan (RSFP)

The RSFP provided feedback to PNCC on the DFA and the likely progression of the project. The initial proposal for the covered green was required to be assessed through the RSFP investment decision making process due to its regional context,

The RSFP (steering group) concurred with the findings of the DFA in that whilst the project was feasible to an extent, further investigation would be required. Specifically, to address the lack of strategic planning or direction for bowls in the city and the Manawatū region.

The steering group also concurred that given the current funding constraints, financing the project could be a challenge. The RSFP provided some high-level funding scenarios with contributions from the preferred club and Bowls Manawatū, local authorities, and grant bodies. A list of potential funders has been provided by Sport Manawatū and is included in the [financial case](#) section.

To further assist the alignment of the project, the RSFP initially measured the findings of the DFA against guiding principles which also has contributed to the CSF's to the project.

The RSFP concluded that the development of a sound strategic plan and robust business case would be essential to the success of the project.

Bowls NZ Strategic Plan (2023-2026)¹

In 2023, Bowls NZ updated its strategic plan with a mid-term range to 2026. The strategic plan has been developed to help guide future growth capacity within the bowls community with the refreshed focus areas including facilities.

Figure 3.3 – Bowls NZ Focus Areas



¹ <https://bowlsnewzealand.co.nz/wp-content/uploads/2023/08/Bowls-NZ-Strategy-2023-2026.pdf>



The plan identifies the important role that bowling clubs play in their respective communities with a view to growing playing membership and delivering more social participation. The plan also identifies facilities as one of nine key focus areas, with specific reference to covered greens. In prioritising this, Bowls NZ recognises the key relationship between communities, partnerships, and facilities.

This is further reinforced by reference to the New Zealand sporting facilities framework. This business case references the community sport and recreation facility development guide 2017 throughout the development options analysis in the upcoming sections.

Figure 3.4 - The New Zealand Sporting Facilities Framework



Source: Sport NZ Community Sport and Recreation Facility Development Guide 2017²

The key finding of the strategic review and for the project to progress, is that key stakeholders including Sport Manawātū, PNCC, Bowls Manawātū, and Bowls NZ continue to work with and support BPN with project development.

² <https://sportnz.org.nz/media/2488/snz-com-facilities-guide-2017-2.pdf>

3.3. Critical Success Factors

Critical Success Factors (CSF) have been established to help focus the purpose and outcomes of the project and are used to score the various options leading to a preferred option. CSF's are aspects essential to the successful delivery of the project which the options identified in the project scope will be appraised against.

The CSFs recommended to this project include accessibility, affordability, achievability, and sustainability, with headline measures to assess against the project deliverables.

Factor	Description and how well the option
Accessibility (CSF 1)	<ol style="list-style-type: none"> 1. meets the project objectives, related BPN, and wider community needs. 2. fits with BPN and wider community need, strategies, programmes, and projects, including an all-weather-proof experience. 3. optimises community value when wellbeing benefits are considered. 4. ensures the facility is accessible to current and future community groups.
Affordability (CSF 2)	<ol style="list-style-type: none"> 1. can deliver against the funding plan/resources. 2. is realistic and/or matches any known or other funding constraints. 3. can be modified, phased, or delivered as a lesser scope. 4. optimises value-for-money (optimal mix of benefits, costs, and risks).
Achievability (CSF 3)	<ol style="list-style-type: none"> 1. is likely to be delivered given BPN's ability to respond to changes required. 2. matches any known supply or other logistic constraints. 3. matches the level of best practice design and specific component expectations for successful delivery. 4. matches the level of available skills required for successful delivery.
Sustainability (CSF 4)	<ol style="list-style-type: none"> 1. is likely to result in operations that optimises value-for-money once the project has been completed. 2. is likely to attract and retain activity of interest to ensure the facility can be commercially viable and not compromise other club's existence. 3. is likely to result in a facility that is easily maintained once the project has been completed. 4. has the ability to provide environmentally conscious and friendly features to help minimise operating costs and environmental impact.

3.4. Site Options Analysis

The DFA evaluated a total of 15 different locations and determined a final shortlist of three options:

- Takaro Sports Club.
- Palmerston North Bowling Club (sic) – Bowls Palmerston North.
- North End Bowling Club.

The DFA summarised that there was "little variance between each site when comparing all assessment components. It indicated that each site is a feasible option for erecting a cover over a green. The self-assessment by the clubs reflects, in our opinion, where each clubs views its current position. Again, the variations between the club assessment and the (DFA) assessment is minimal".

The process required the remaining two clubs (North End had withdrawn their interest prior to the process) to present their case to the panel, who would then make a recommendation to Bowls NZ, for final decision. The panel considered a wide range of criteria in their quest to recommend the preferred venue including, but not exclusively, the following:

- The outcome and preferred location emerged as Bowls Palmerston North (see [appendix 8.2](#)).



4. Development Options Analysis

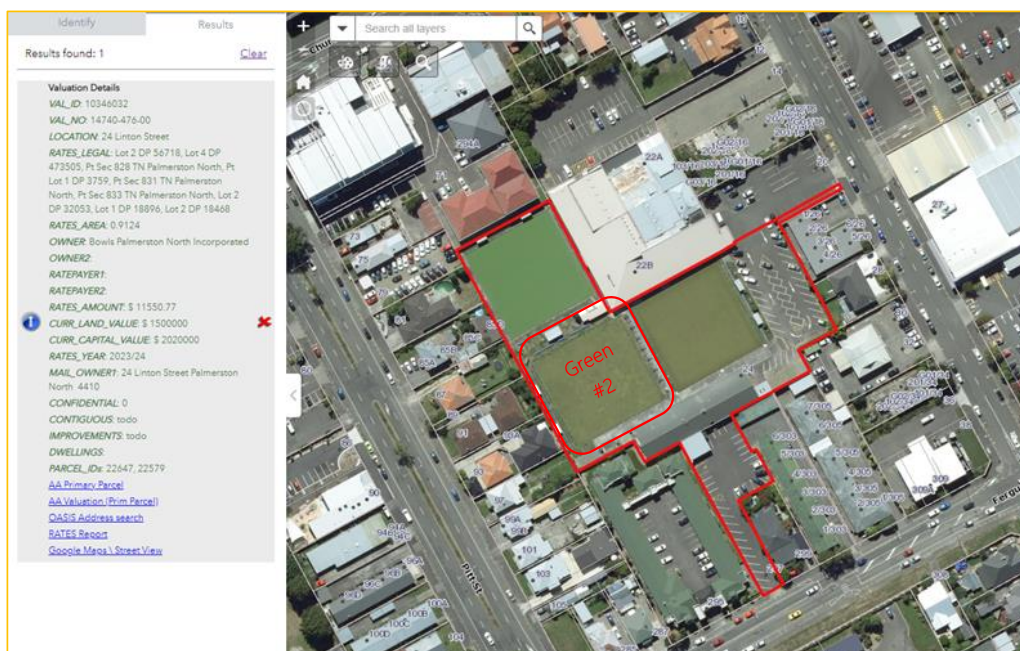
Headline *the preferred option has sports specific components and is supported by best practise analysis.*

The development options presented include information for a new purpose-built indoor or covered bowling green facility. The preferred option will be accessible to the existing club house which will provide necessary amenities, such as building services, changing rooms, bathrooms, hospitality facilities, social spaces, and storage.

Site Planning and Scope Area

Location	24 Linton Street, Palmerston North. 4410.
Landowner	Bowls Palmerston North Club Inc.
Access	Vehicular access via Linton Street into club car park. Vehicular access via Ferguson Street into club car park. Heavy vehicle access via Linton Street only. Public Transport access from all bus routes. 950m walk to Main Street Bus Terminal. Pedestrian access via Linton Street and Ferguson Street.
Topography	The scope area is largely flat, yet significant urban neighbours adjacent to the existing club site.
Size of scope area	The scope area comprises no more than 1,764 square meters.

The placement of the new enclosure as shown below is recommended as optimal by Bowls PN. Alternative placements of the proposed development were considered however ruled out due to accessibility and proximity to neighbouring properties.



4.1 Facility Development Options

Following consultation with Bowls PN the following scope and specification summary was developed for request for proposals from invited providers and/or constructors.

Component and Summary Scope	Summary Specification
Enclosed PVC Canvas structure.	c 1,600 M ²
Open-sided PVC Canvas structure.	c 1,600 M ²
Enclosed 'Traditional Build' warehouse structure.	c 1,600 M ²
Indoor LED Sports Lighting	c 150 Lux
Artificial Grass Bowling Green	c 1,296 M ²

A detailed scope and specification can be found in [Appendix 8.3 and 8.4](#).

Proposals were requested from constructors and providers who had been recommended or were experienced with covered bowling green canopies and/or similar sports structures. The proposals were requested as estimates to assess the options against the project scope, specification, and components, and in no way precludes any other constructor or provider from entering the project later in line with the procurement approach.

Providers were asked to also provide best-practise advice and any other options that may add value to the project, and/or present as an option for assessment.

4.2 Project Components

The scope is divided into components to reflect the specialist nature of the project. In line with procurement approach, the components may be procured separately or bundled where providers may be able to deliver more than one component. For instance, the covered canopy provider may be able to procure sports lighting.

The three specialist areas with summary specifications are;

1 Covered structure	Construction elements to include framework, side walls, access doors, roofing, cladding, foundations, and any lighting fixtures in the framework
2 Bowling Green	Construction elements to include base preparations, playing surfaces, regulation line markings, stipulated perimeter and run-off areas, preparations for drainage and end traps/ditch.
3 LED Sports lighting	construction elements to include light fittings, LED luminaires, relevant electrical works, lighting to min 150lux.

Additional to provider or constructor input, BPN in consultation with members, coaches and aligned stakeholders will be able to provide input into the components based on their playing and or wider bowls experience to achieve the most suitable outcome e.g., green surface type.

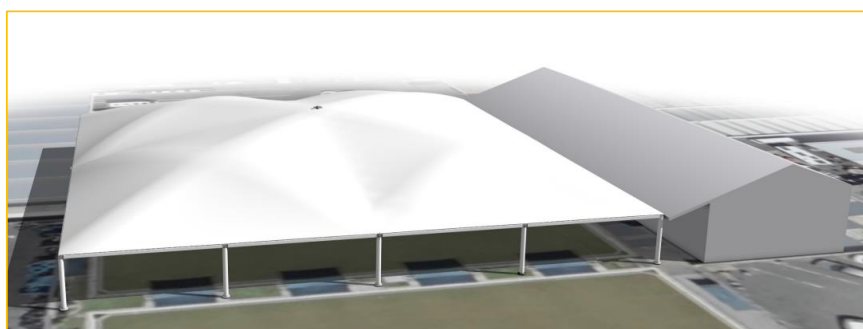
It was also requested that we receive proposals from PVC Canvas constructors for open-sided options for comparison, and project reference as a 'fall back' option if required.

Proposals were received for the following components and/or options.

4.3 Covered Structure Component Options

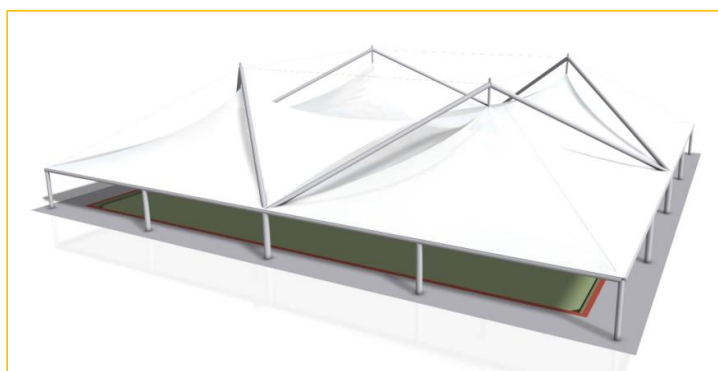
Option 1: Dome Design – Enclosed.

Design features	<ul style="list-style-type: none"> Fabric structure 'dome design' PVC canopy enclosure Kingspan wall cladding to 3m (h) from the base of the columns (not shown in image below. See example Appendix 8.6) Pedestrian and vehicular access doors. Foundations – concrete piling to consent requirements. Provision for internal LED sports lighting.
Provider	Fabric Structures
Build Area	1,681 Square Meters



Option 2: Conical/Cable Design – Enclosed

Design features	<ul style="list-style-type: none"> Fabric structure 'conical/cable' design PVC canopy enclosure Pedestrian and vehicular access doors Kingspan wall cladding to 3m (h) from the base of the columns (not shown in image below. See example Appendix 8.6) Foundations – concrete piling to consent requirements. Provision for internal LED sports lighting.
Provider	Fabric Structures
Build Area	1,681 Square Meters



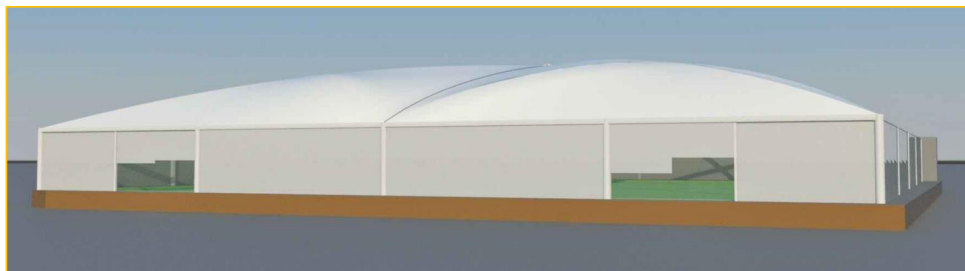
Option 3: Traditional 'Warehouse' Build

Design features	<ul style="list-style-type: none"> • Core steel enclosure with gable roof • Pedestrian and vehicular access doors • Core steel wall cladding to 4.5m (h) from the base of the foundations • Foundations – concrete flooring to consent requirements.
Provider	Core Build Group
Build Area	1,764 Square Meters



Option 4: Dome Design – Open sided.

Design features	<ul style="list-style-type: none"> • Fabric structure 'dome design' PVC canopy • PVC 'drop-zip' wall fabric to 3m (h) from the base of the columns • Foundations – concrete piling to consent requirements. • Provision for internal LED sports lighting.
Provider	Fabric Structures
Build Area	1,681 Square Meters



Option 5: DFA Option – Open sided.

Design features	<ul style="list-style-type: none"> • Fabric structure 'dome design' PVC canopy • PVC 'drop-zip' wall fabric to 3m (h) from the base of the columns • Provision for internal LED sports lighting.
Provider	Shade Systems (<i>assumption made based on interpretation of DFA</i>)
Build Area	1,406 Square Meters

4.4 Bowling Green Component

BPN requested a proposal from it's existing and preferred provider, *Tiger Turf*. This following a long standing and positive relationship with *Tiger Turf* who also installed the artificial turf on Green #3. No other proposals were sought for the business case.

Design features	<ul style="list-style-type: none"> Artificial grass playing surface Provision for drainage Provision for substrate/base preparations
Provider	Tiger Turf
Build Area	1,296 Square Meters



4.5 Sports Lighting Component

CAS requested a proposal from *Fabric Structures* as part of the covered green request for proposals. CAS has procured lighting requests for multiple projects and has a recent and relevant library of cost estimates from multiple providers. The preference to procure sports lighting from the covered green provider is based on knowledge of and engineering specifications for anchor points, electrical, and lighting design. No other proposals were sought for the business case.

Design features	<ul style="list-style-type: none"> LED sports lighting Luminance to 150 lux (tournament specification) Provision for electrical works Provision for lighting design
Provider	Fabric Structures (Philips Lighting)
Coverage Area	1,681 Square Meters



4.6 Preliminary Preferred Option

After discussions with BPN and their considered feedback an anecdotal summary analysis was made based on recent playing experiences by members and discussions with other bowls players nationally. This preliminary analysis, whilst subjective, provided a sense check on emotional and 'feel' criteria. Costs were not considered in this preliminary assessment.

The preferred option at this stage was the Traditional Warehouse build, [Option. 3](#).

4.7 Facility Examples

Noted below are examples of facilities that exist across the bowls network, that resemble the features the project steering group will consider for further comparative analysis.

<p>Royal Oak Bowls Club (Auckland)</p> <p>Constructed: 2023</p> <p>Constructor: Shade Systems</p> <p>Product: Tensile Membrane Structure</p> <p>Coverage: 1x greens</p> <p>Scale: 1,600 m²</p>	<p>Completed in 2023 the facility covers 1443 square meters of bowling green to ensure year-round play. The covered facility is fully lit for night activities and has 'closed-in' fabric sides with the ability to roll zipped up. Steel framing and finishing is hot dipped Galvanised steel with Enamel Finish.</p> 
<p>Naenae Bowling Club (Wellington)</p> <p>Constructed: 2018</p> <p>Constructor: Fabric Structures</p> <p>Product: Tensile Membrane Structure</p> <p>Coverage: 2x greens</p> <p>Scale: 2,508 m²</p>	<p>Designed to accommodate multiple uses from lawn bowls to concerts and other community events. Low energy consumption of heating, ventilation, and lighting resources. The tilt-up slab walls and large concrete apron absorb sunlight during the day, providing for re-radiated heating in the cool winter evenings. Translucent fabric allows for natural light to illuminate the bowling green during the day, reducing the need for artificial lighting.</p> 
<p>Orewa Bowling Club (Auckland)</p> <p>Constructed: October 2019</p> <p>Constructor: Pacific Membrane Group</p> <p>Coverage: 1x green</p> <p>Scale: 1,600 m²</p>	<p>Watch My Video https://youtu.be/cif1nk1gqGI</p>

5. Financial Case

Headline the project in its entirety is expected to cost over \$2m representing good value for money.

5.1 Project Costs

The Financial Case outlines the summary costs for the shortlisted options, along with a projected funding plan for the preferred option. Initial estimates suggest project costs of **\$2.3m** for the preferred option will be required to achieve the objectives and scope of the project. However, further and regular reviews will be required to identify an affordability threshold in keeping with BPN's risk appetite.

The project costs when aligned to realistic funding targets will test whether or not the club progresses the project.

Table 5.1 – Component Cost Comparison

Project Component	Opt.1 Enclosed Dome	Opt.2 Enclosed Conical	Opt.3 Warehouse	Opt.4 Open Dome	DFA ³ Open Dome
Enclosure*	\$1,664,135	\$1,576,460	\$1,848,809	\$1,374,263	\$1,147,800
Allowance for Indoor Lighting	\$40,000	\$40,000	\$40,000	\$40,000	NA
Allowance for Electrical	\$25,000	\$25,000	\$25,000	\$25,000	NA
Project Contingency**	\$20,000	\$20,000	\$20,000	\$20,000	NA
Enclosure sub-total (cost per m ²)	\$1,749,135 (\$1,041)	\$1,661,460 (\$989)	\$1,933,809 (\$1,096)	\$1,459,263 (\$868)	\$1,147,800 (NA)
Bowling Green	\$323,789	\$323,789	\$323,789	\$323,789	\$336,000
Total Project Costs	\$2,072,924	\$1,985,249	\$2,257,598	\$1,783,052	\$1,483,800

*Enclosure includes a contingency of 10%.

**Project contingency allowance at 5% to cover non structure related variances. Not including covered structure component.

With these high-level cost estimates compared a budget range for the project can be set at between **\$1.8m - \$2.3m**.

5.2 Preferred Option Revisited

Having considered BPN's preliminary preference for option 3., an evaluation matrix was completed using the critical success factors. This review was intended to provide robust evidence to consider all options when using the same scoring criteria. The summary scoring is included below and is used for the enclosure only.

³ The DFA cost estimate was provided in 2022 and requires updating.

Table 5.2 - Options evaluation scoring as measured against CSF's

Development Option	CSF Score	Costed	Total Score (/20)
Option 1 - Enclosed Dome	CSF 1 4 CSF 2 3.5 CSF 3 4 CSF 4 3	\$1,664,135	14.5
Option 2 - Enclosed Conical	CSF 1 4 CSF 2 4 CSF 3 4 CSF 4 3	\$1,576,460	15
Option 3 - Warehouse	CSF 1 4.5 CSF 2 1.5 CSF 3 2.5 CSF 4 4	\$1,848,809	12.5
Option 4 - Open Dome	CSF 1 2.5 CSF 2 4.5 CSF 3 3.5 CSF 4 2.5	\$1,374,263	13

The options analysis used a quantitative method against known factors presented in the feasibility study. The evaluation utilises a scoring range from 0 – 5 against the CSFs to sum a maximum 'weighted average' score of twenty (20). The options when assessed don't provide a large enough variance for a standout option to be presented.

That said, the scoring against affordability and achievability (CSF's 2 and 3) may become the key measures. All options will be able to satisfy accessibility and sustainability CSF's to a high degree.

It will be essential to re-evaluate the options during the procurement stage of the project plan as the CSFs and ability to satisfy them may change.

5.3 Project Funding

The business case has concluded that given the current economic environment, a conservative approach to fundraising is required.

The DFA provided a comprehensive funding outline (figure 5.1) that identified a mix of contributions. Given that the project cost estimates of the business case have significantly exceeded that of the DFA (\$2.3m v \$1.15m), this will be a critical factor for the project to progress. A simple task of 'doubling' the DFAs contributions is not feasible and requires a new approach.

This may include staging the project, debt management through (bank) loans, reducing the scope, or 'stopping' altogether. Or a combination of all of the above to compliment the funding plan in figure 5.2 below.

Figure 5.1 – DFA Funding Approach

Table 14 – Potential approach to funding capital costs

Club and Centre subtotal		\$275,000	24%
Centre contribution	\$90,000		
Club or Centre debt/debenture	\$60,000		
Fundraising	\$125,000		
Local authorities		\$300,000	26%
Capital contributions	\$270,000		
Neighbouring authorities	\$30,000		
Grants bodies (indicative only)		\$575,000	50%
Lottery Community Facilities	\$260,000		
ECCT	\$160,000		
CET	\$45,000		
Other Trusts	\$110,000		
Total funding		\$1,150,000	100%

Excluding GST

Whilst figure 5.2 below provides a simplified overview, in all reality fund raising for more than \$2m in the current funding climate will be challenging.

Figure 5.2 – Revised Funding Approach

Project Budget Range	Low	Medium	High
Funding Targets	\$1.8m	\$2m	\$2.3m
Club and Bowls Sources	\$250k	\$350k	\$350k
Palmerston North City Council	\$350k	\$350k	\$450k
Grant Bodies	\$1.2m	\$1.3m	\$1.5m

Given the specialist nature of public or grant funding, the report recommends contracting a professional fundraiser who can provide a specialised and experienced approach to raising funds and are more likely to achieve successful fund-raising outcomes. Fundraising for a project of this scale and cost will be unrealistic for a PSG volunteer, unless those skills are sought for the PSG.

As part of the project plan, a detailed fundraising plan will be developed to ensure a targeted approach. The fundraising plan will identify key partners and levels of capital sought, along with community organisations to approach for partnership or support.

Project Staging

Further to the findings of the development options, consideration should be given to staging the project. The preliminary cost estimates for the proposed options will be impacted by fluctuating and increasing construction costs, coupled with supply chain challenges for some products. Currently including sand, iron ore, and raw steel. Additional cost analysis is recommended as the investigation progresses.

Whilst staging a project is not ideal, this approach will not have a significant impact on the critical success factors.

Charitable Trust Opportunity

The project and proposed addition of a new and significant asset, presents an opportunity for BPN to establish a charitable trust. A charitable trust has several benefits to BPN including, providing new funding opportunities, providing taxation benefits to potential partners, minimising confusion over the current governance structure for potential funders and can solely focus on asset management.

Whilst establishing another layer of governance for BPN could result in additional administrative, taxation and financial compliance, the fund-raising opportunity soon negates this argument. Moreover, once established the Trust need not be administratively cumbersome if the initial rules and objectives of the charity are well defined and have few objectives. Trusts can also bring a level of independence and expertise to the objectives of the charity.

Advantages	Disadvantages
<ul style="list-style-type: none"> ➤ Control is in the hands of a few trustees rather than a wider membership ➤ Trustees usually remain the same so there is some stability around succession ➤ Can have as few as one Trustee ➤ No members, the trustees operate the trust for the charitable purpose ➤ Can have minimal objectives ➤ Fundraising benefits for tax purposes ➤ Can exist to provide benefit back to stated organisations or community initiatives ➤ Timely decision making in line with stated objectives ➤ General meetings not required unless stated in trust rules 	<ul style="list-style-type: none"> ➤ Sometimes the same trustees can remain involved over several years which may have a negative effect on the charity ➤ There should be a consensus in decision making between trustees; trustees disagreeing can result in challenges ➤ Another layer of governance with administrative compliance. ➤ Relies on trustees to make decisions and in a timely manner

Trusts are reasonably common when organisations have large cash reserves, own additional property, have a designated purpose, and/or have been donated significant funds. More detailed information on charitable trusts can be found at <https://www.charities.govt.nz/>.

Subsequently, this business case recommends establishing a charitable trust that has fundraising and asset management as its core objectives.

Further Funding Information and Advice

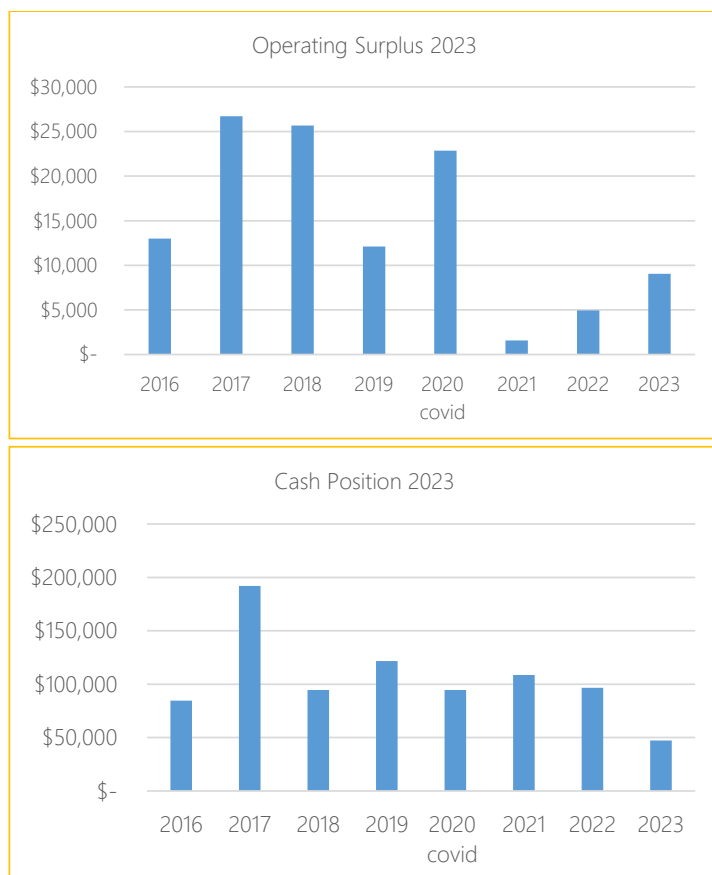
Regional Sports Trusts (RST) also provide funding support and advice and have developed relationships with public funders, including grant bodies and gaming operators. This advice can be particularly useful when navigating the rules and procedures of funders. Sport Manawatū has provided a comprehensive list of funders in [Appendix 8.8](#).

5.4 Financial Forecasting

This part of the financial case explores financial projections for the recommended operating model. Given the significance of the development and liability to the owner's balance sheet, it is prudent to consider operating and financial models with a long-term view. This will help plan for a sustainable future once the indoor bowling arena has been opened (CSF 4).

In light of the 'low' operating surplus and cash position reported by BPN for the 2023 financial year, future financial forecasting is key to successful operations once the new facility is built. This to include a disciplined income and expenditure strategy, while meeting the obligations of the constructor's warranty conditions and long term asset management.

Figure 5.3 – 2023 Club Operating Surplus and Cash Position



The DFA provided some context to costs and income and again identified a mix of contributions. The business case, mostly via the author's facility management experience, forecasts that around 25% increase in income will be required to 'balance the books'.

The DFA has noted a variety of sound income generating opportunities that could result in the additional income required. Given the first year will be a period of settling in, learning, and stabilisation operational costs should be expected to match that of income. Typically, new facilities will generate an additional opex of between 2.5% and 3% of capital value.

Table 20 – Estimated total additional revenue

Bar	\$41,000
Fee increases	\$7,340
Activity revenue	\$6,000
Cover sponsorship & grants	\$10,000
Total potential additional revenue	\$64,340

However, BPN should budget for an annual operating surplus each year to ensure a sustainable facility future (CSF 4). Funds set aside for future renewals and maintenance will be expected by most if not all funders. Establishing a cash reserves policy will help to focus this objective.

5.5 Assumptions

Given the sports facility sector is primarily funded off the back of public funding streams⁴, models of comparison such as return on investment, depreciation and whole of life have not been used in the financial modelling. The modelling recommended to be used is an EBITDA⁵ accounting model reflecting a true operational position. Annual and reporting accounts can show depreciation as a non-cash entry separately.

It is expected that the new structure will have a fifty-year life on the framework and twenty five-year life cycle for a PVC membrane (if option chosen) roof before renewals are required. Budgeting and cash reserves will still be required.

At the time of this business case and with the information provided some costings may have increased and will require a revised costings for the building consent and constructor appointment stage of the project.

6. Commercial Case

Headline *the project is achievable based on a 'turnkey' design and build procurement strategy.*

The commercial case outlines the proposed procurement strategy for the preferred option. In light of the specialist nature, significant stakeholder interest, scale, and value of the proposed new development, a procurement solution that represents the best all-round value for the owner and community to deliver the project is proposed below.

6.1 Procurement approach

A design build approach with tight specification is recommended following approval of the overall concept design. In community projects, this is often termed a 'Project Partnership' where early engagement with provider/constructor could realise significant benefits for the project, not just cost savings. Additional benefits could include, in-house drawings, consenting, and introductions to not yet known community champions.

A design build approach also offers a 'fit for purpose' design that maximises yet skills and experience of the provider/constructor. The procurement aspect of the project plan should include a project budget, project scope, project specification, the intended outcomes, deliverables to the project, timelines and milestones to be achieved, and supplier capability to deliver the best value-for-money outcome.

The procurement strategy is recommended to be led by the PSG in accordance with the terms of reference of the project plan.

⁴ Public Funders include; Territorial Authorities, Grant Bodies, Gaming Trusts and other philanthropic/public funders.

⁵ EBITDA; earnings before interest taxation depreciation amortization.

6.2 Procurement Risk Management

The purpose of this section is to identify potential risks that may impact on the project procurement. The Owner has low tolerance to project delays and cost escalations. The table below identifies relevant risks with responsibilities to the risk.

Issue or consequence	Responsibility	Legal	Action and Strategy
Supply chain delays	Supplier	Fixed price contract	Contract terms apply. Appropriate adjustments to known issue. Time and cost critical.
Product faults	Supplier	Fixed price contract	Contract terms apply. Transparent negotiations to known issue. Time and cost critical
Supplier personnel issues	Supplier	Fixed price contract	Contract terms apply. Transparent discussions to known issue. Time critical
General cost escalations	Shared	Fixed price contract	Contract terms apply. Transparent negotiations to known issue. Cost critical
Weather events	Shared	Contract clause	Appropriate insurance and plans are in place for the project duration. Time dependent.

6.3 Consenting

BPN were granted a Resource Consent to establish a covered canopy structure on 27 July 2021. The consent is subject to meeting several conditions including conforming to the plans submitted and the submission and implementation of a contaminated site management plan. The resource consent must be given effect to within five years of the granting of the consent.

The construction of the enclosure will also require a Building Consent which given the specialised nature of the design-build preferred option, should be included in the project scope for the preferred constructor.

7. Management Case

Headlines

A sound project management solution is key to ensuring the project is delivered on time and to budget.

Considered arrangements for management of the new indoor facility once completed is essential to ensure a sustainable future.

This section of the business case covers.

- i. project management arrangements before, during, and after construction,
- ii. recommended governance and operational model required for this project to succeed.

Demonstrating that the proposed covered facility project can be successfully delivered requires that robust project and operating plans are established in accordance with sector best practice.

7.1 Project Management Arrangements

The business case has determined that an internal procured project is the best option to meet the objectives and CSF's of the project. This mainly due to the design-build nature of the construction which applies to both the covered facility structure and bowling green installation.

The preferred options provide a 'turnkey' or project management delivery included in their proposals. The additional advantage of this mode of project management is that it lessens the burden from the owner of technical and specialised construction, all of whom are volunteers. That said a [project steering group](#) (PSG) is recommended to be established to oversee the project.

In line with this a comprehensive project plan will be required to meet the deliverables of the project and identifies key roles for the project steering group. The project plan will also keep stakeholders informed of project progress.

The key elements of the project plan should include.

- development of a Terms of Reference (ToR) document that identifies the roles and responsibilities for the PSG members.
- establishment of a project steering group to oversee the objectives and deliverables of the project.
- appointment of a project lead to ensure the obligations of the project steering group are met.
- development of a project scope that outlines the project specification and scope of works.
- development of milestones, deliverables, and stages to deliver the project.
- development of a project budget.
- development of a detailed fund-raising plan.
- development of a stakeholder plan.

7.2 Project Steering Group

A representative from BPN is the key point of contact for the project to date. In line with project management arrangements, it is recommended that a project steering group (PSG) be formed ideally to include representatives from BPN, Bowls Manawatū, PNCC, Sport Manawatū, and an independent representative. As owner BPN should chair or lead the PSG.

Specialist advisors where the necessary capabilities and competencies are required, may be introduced to the project at specific stages of the project to achieve a deliverable or project objective. The PSG may seek specialist advisors with additional skills and experience in.

- Financial
- Legal e.g., establish charitable trust deed.
- Commercial e.g., fund raising.
- Technical, e.g., human resources, technology systems, project management.

As noted, a ToR, should be developed for the PSG to ensure the expectations, responsibilities, authority and roles are clear. The ToR also identifies processes for decision making, stakeholder communication, any personnel changes, or implications for the project.

7.3 Project Success

As previously highlighted, critical success factors have been established to ensure a focussed approach to the project which in turn will be essential to the successful delivery of the project. Additional to the CSF's, project milestones should be developed as part of the project plan.

Milestones define a reference point that marks a significant event or decision point within a project. Milestones ensure costly mistakes are not made and that timely reviews of the project deliverables can be conducted with constructors et al. This can occur when project costs escalate, design changes are required due to an unexpected discovery or unforeseen events occur, such as weather events that can impact on the project deliverables.

Key milestones to the indoor bowls arena development should include, PSG establishment, fund raising targets, appointment of constructors, completion of relevant project components e.g., enclosure, light install, bowling green install.

7.4 Expected Benefits

The benefits are closely aligned to the CSF's and spell out high level benefits to the project and project outcome. The benefits can be measured, monitored and evaluated allowing for future decision making to maximise and allow for informed management of the new facility.

The following benefits are relevant to the success of project.

Domains	Benefit
Facilities	Benefit 1: Fantastic new facilities: The covered green gained adds significant local value and amenity to the bowling community.
	Benefit 2: Community pride: New facility will garner a sense of pride and satisfaction among members, volunteers, staff and other participants
	Benefit 3: Maximising usage: The number of playing, coaching, training, and event opportunities is increased with new facility minimising disruptions, and freeing up other greens.
	Benefit 4: More efficient and effective management: The maintenance of the facility once completed is well managed ensuring peak performance and reduced overall maintenance of all facilities i.e., spreads the load.
	Benefit 5: More efficient and effective design: The design removes the impact from weather-related issues.
Participation	Benefit 6: Increased participation opportunities: The ability to maximise participation outcomes, broaden the activity range and accommodate demand is the greatest
	Benefit 7: Decreased participation disruptions: The number of weather-related disruptions and cancelations is reduced or negated.
	Benefit 8: Increased cultural and user group opportunities: The ability to diversify participation outcomes, broaden the programme offerings and accommodate diverse user groups e.g., Mates in Bowls.
	Benefit 9: Increased coaching opportunities:

Domains	Benefit
	Maximising the new facility increases overall coaching and programme opportunities.
	Benefit 10: Increased playing opportunities: Maximising the facility increases overall playing time.
Financial return	Benefit 11: Increased income opportunities: Maximising financial return is achieved by providing the wider community with an 'indoor space' for events and tournaments. Consider televised bowls events and hosting regional and national events.
	Benefit 12: Increased coaching income opportunities Maximising financial return is achieved by optimising the facility for coaching programmes with no delays or disruption. Consider high performance activity.

7.5 Risk Analysis and Strategies

Further to the [procurement risk management](#), it will be prudent to identify any risks that may have a negative impact on the achievement and/or the delivery of the project. Additionally, a 'risk profile' should be created for the project which will establish a tolerance based on known factors from the risk categories of finance, people, and reputation.

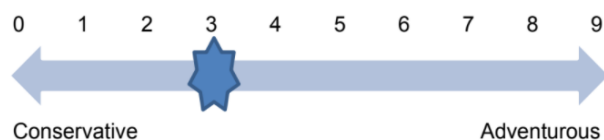
Of the known elements that the owner will be required to navigate the following profile assumptions are made based on the Owners tolerance to risk. With this assessment in mind, it is accepted that the Owner has a 'low' tolerance to risk. This is governed by the incorporated societies act and the constitutions that form the rules of the society. Table 5.7 below, therefore provides guidance on the risk elements to the project and should be reviewed regularly.

Table 7.1 – General risk assessment for the project

Risk Profile Elements	Statement	Tolerance
Financial Risk	The Owner has limited additional funds available and has a low tolerance to price escalations outside of the approved budget. A budget contingency of 10% has been established.	Low
Building Consent Risk	The Owner is limited by design parameters that are yet unknown. Aspects of the consent process may impact on the deliverables, particularly environmental aspects.	Moderate
Fundraising Risk	The Owner does not have enough additional funds available to cover the full project costs. Cost increases as a result of supply and resource escalations will challenge the Owner with raising additional funds. Retained cash reserves are essential to the sustainability of the project once completed.	Moderate
Outcome Risk	The Owner is limited by project outcomes that may arise due to poor decision making. The project has been a long time in the making and could challenge the Owner and wider community if deliverables and outcomes are not met or as expected.	Moderate
Supplier Risk	The Owner is limited by the choice of approved suppliers. A comprehensive due diligence process is required to ensure achievement of the critical success factors to the project, influenced by suppliers.	Moderate
Project Completion Risk	The project if not completed or started presents a reputation risk and a potential lack of confidence perceived in the community.	Low

This signals that the Owner should maintain a 'conservative' approach during the project, particularly around the management of member funds. Figure 7.1 below represents a continuum of conservativeness often used when appraising financial investments or risk.

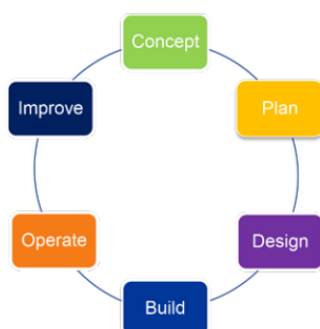
Figure 7.1 – Owner risk profile



7.6 Asset Management

For the purposes of this feasibility, asset management is defined as the practice of managing the life cycle of physical assets such as buildings, equipment, and other physical assets. Figure 7.2 depicts the facility development life cycle, which outlines the primary stages in the life of a facility.

Figure 7.2 – The 'six stage' facility development life-cycle



A comprehensive asset plan is recommended to be developed at the conclusion of the construction phase to include appropriate maintenance timelines along with anticipated costs associated with renewals and maintenance.

In order to achieve a sustainable development, accounting for adequate cash reserves will be required to ensure sufficient funds are available to cover ongoing maintenance, daily operational expenses, as well as the long-term replacement of the assets.

Whilst regular maintenance will be light or minimal in years one to five, cash reserves will be required so that the facility performance is not compromised, and manufacturer warranty conditions are met.

For the project to reduce the technical burden on staff and/or volunteers, outsourced maintenance could be considered to include items such as building washing, painting, and general facility maintenance.

This prudent approach to asset management will ensure the facilities are appropriately managed and financially viable for the community in the years to come.

8. Appendices

8.1 Bowls PN and Bowls Manawatu MOU

Memorandum of Understanding
between
Bowls Palmerston North Inc
and
Bowls Manawatu Inc

1. Introduction

The Bowls Palmerston North Inc was established in 1889 to provide facilities to allow people in the Palmerston North & outer area an opportunity to get together, socialise & play the game of lawn bowls. The Club objective is to enable all levels of bowling ability to play at a level of competition they feel happy with and suits their time of life.

The Bowls Manawatu Inc was formed to provide strategic leadership and coordination for community and high-performance sport in the Manawatu region. Bowls Manawatu is responsible for the administration, promotion, and development of the Game of Bowls in greater Manawatu.

2. Overview and Purpose

Bowls Palmerston North wish to provide a cover green for members of its Club as well as members of other Bowls Manawatu associated clubs & to assist in the growth of the game of Bowls in the lower North Island. Bowls Palmerston North also wish this facility to be used by a variety of organisations & groups to offer them an all weather facility for sporting, cultural and community activities for the betterment of all age groups.

The purpose of this Memorandum of Understanding (MoU) is to record the principles and objectives that the parties expect to underpin their ongoing relationship once this facility is built, in general terms, the process that the parties intend to follow to give effect to the funding arrangement.

3. Objectives

To ensure events can be scheduled with confidence in the knowledge that the weather will not be a factor in the event going ahead or being cancelled.

To ensure all levels of competitors are catered for and natural ability or accessibility will not be a barrier to participation.

To ensure that training and coaching resources for community-based competitors are developed and delivered successfully in all weathers.

To ensure that high performance athletes have access to locally developed and delivered training and coaching resources at all times

4. Partners

The partners to this arrangement are:

- Bowls Palmerston North Inc
- Bowls Manawatu Inc

5. Roles and Responsibilities

The role of the Bowls Palmerston North Inc will be to have overall responsibility for the facility and to provide a facility for training, coaching and participation. The day-to-day running of the facility will be the responsibility of Bowls Palmerston north.

The role of the Bowls Manawatu Inc is to support the facility to ensure it is used for both regional and national events thus allowing the facility to maintain use and cashflow. To enable it to continue running as a successful venture.

6. Success Criteria of the Partnership

- An increase in community participation by 10% over two years.
- Success in attracting national tournaments including televised events for all categories of competition.
- In the elite men's and women's categories to constantly preform at national event and secure at least one national title per year after the first two years of operation.

7. Constraints and Assumptions

Are there any restrictions on the arrangements that the parties have entered? Are there any assumptions for example the level of participation? For example:

- Competitors need to be members of Clubs in the Manawatu region.
- Casual and corporate visitors will continue to see the advantage of participating in lawn Bowls as a way of increasing team bonding and friendship.
- Both Bowls Manawatu and Bowls Palmerston North will rely on the continued support of Bowls New Zealand.

8. Costs

It is expected Bowls Manawatu will pay for their usage of the facility.

9. Disputes

Where a conflict arises between the parties which is impacting on the collaboration of the parties the following steps will be followed:

- The parties will resolve the conflict using informal mediation / negotiation and in good faith; and
- Where the conflict cannot be resolved, an independent mediator agreeable to all parties shall be appointed to assist in resolving the conflict issue

10. Authority to Comment Publicly on Behalf of Each Party

- The Bowls Palmerston North will be primarily responsible for all local media and other communications. Bowls Manawatu will be primarily responsible for all national media and other communications.
- All coaches must be accredited coaches with the Bowls Manawatu

11. Confidential Information

Confidential Information means all information and materials relating to or arising from this MOU in any form whatsoever, and information which is by its nature confidential or which the discloser advises the recipient is confidential and includes the terms of this MOU and includes anything disclosed before the date of this MOU.

Confidential Information does not include:

- information which at the date of this MOU is in the public domain or subsequently enters the public domain without fault on the part of the recipient,
- information that is received in good faith by the recipient from a third party,
- information which is at the date of this MOU, independently developed by, or already properly in the possession of, the recipient and which the recipient can demonstrate by written record to be previously known to the recipient.

The recipient of Confidential Information shall:

- keep it in the recipient's possession and treat it as confidential regardless of when disclosed,
- not use any Confidential Information belonging to the other party for any purpose other than as required in terms of this MOU,
- only disclose Confidential Information to employees, officers or professional advisers on a need to know basis and shall be liable to the discloser for any breach by those persons of these confidentiality obligations.

The restrictions in this Clause 12 do not apply where disclosure is required by law or by a government agency or governmental authority.

The parties acknowledge that any breach of this confidentiality obligation may result in damages for which monetary compensation would not be an adequate remedy and that the affected party is entitled to specific performance or injunctive relief in addition to any other remedies at law or in equity.

12. Liability

Neither party shall be liable to the other for any costs, liability, damages, loss, claims or proceedings of whatever nature arising out of this Memorandum and neither party shall be liable to the other for any loss of profit, loss of business or consequential loss of that party, howsoever caused.

The parties also agree that it is not the intention for any of the Terms and Conditions of this Agreement to be legally binding on either or both parties.

13. Signed as an Agreement by the Partners

Agreement has been signed on the date recorded below (effective date) by the Chief Executive of the participating organisations or their nominee:

Signed for Bowls Palmerston North Inc by

Name John Dunlop

Signature



Signed for Bowls Manawatu Inc by

Name Grant Pratt

Signature


14. Date of Agreement

Date - 26/02/2024

8.2 Bowls NZ Memorandum re: Covered Bowling Green



From: Mark Cameron, CEO Bowls New Zealand

To: Bowls Manawatu, Bowls Palmerston North, Takaro Bowling Club, Palmerston North City Council, Sport Manawatu.

Cc: Chris Lander, Tony Rickerby, Brett Young.

Re: Covered Bowling Green.

Date: 20th June 2023.

Kia ora

As you are aware, on Monday 22nd May, Bowls New Zealand met with the four Palmerston North bowling clubs: Hokowhitu Bowling Club, North End Bowling Club, Bowls Palmerston North and Takaro Bowling Club, to discuss the opportunity to have a cover / roof installed over an artificial bowling green, with financial support from the Palmerston North City Council.

The outcome of the above meeting was that Bowls New Zealand, with the support of the clubs, would appoint an independent panel to meet with the clubs that wished to be considered as a covered green site, and make a recommendation as to the preferred location to Bowls Manawatu, Sport Manawatu and the Palmerston North City Council.

This panel was subsequently appointed and consisted of the following people:

- Chris Lander
General Manager – Clubs and Community, Bowls New Zealand
- Tony Rickerby
Past President - Bowls North Harbour and Bowls Orewa
Current member of the Bowls New Zealand Greenkeepers Association Executive Committee
Tony was the project manager of the Bowls Orewa covered green facility, which was completed in 2019, and is now leading the project team to establish a covered green at the Takapuna Bowling Club.
- Brett Young
Managing Director – Community Asset Solutions
Brett has had a long career in community facility development and management including project and senior management roles at Arena Manawatu in the early 2000's.

The panel met with two clubs (Takaro Bowling Club and Bowls Palmerston North) on Thursday 15th June and were very appreciative of their respective presentations and interest in being the preferred site for a covered green in Palmerston North. Of the other two city-based clubs from Bowls Manawatu,

Hokowhitu Bowling Club did not seek to be considered and North End, who had previously indicated they did wish to be considered, withdrew their interest in the week commencing Monday 12th June.

Both clubs that presented to the Panel on 15th June had been visited by the Panel earlier in the day to allow a site visit to be completed in daylight hours.

The clubs were represented by members of their respective committees at these evening meetings and presented sufficiently well to the Panel to provide confidence that either club could both establish, and effectively manage, a covered green and provide this facility for the benefit of the local, regional and national bowls community.

The Panel considered a wide range of criteria in their quest to recommend the preferred venue including, but not exclusively, the following:

- Existing Facilities
- Ownership
- Location
- Leadership
- Management Solutions
- Membership
- Financial Position
- Community Engagement

Bowls New Zealand Recommendation

Following feedback from the Panel, Bowls New Zealand's recommendation is that **Bowls Palmerston North** (20/24 Linton Street) be the first site to be considered as the location for a covered green. The club has proposed the covered facility be located adjacent to the clubrooms, with the artificial (carpet) green replacing their existing natural (turf) green.

Bowls Palmerston North's central city location provides accommodation, transport, and hospitality opportunities within walking distance. Bowls Palmerston North has a good understanding of the financial undertaking required to develop a covered facility. The existing facilities (three greens) offer space to grow both playing membership and casual participation.

The Panel were impressed by the leadership of the club, and their commitment to delivering a covered bowls facility for the wider Manawatu region.

This recommendation does not, however, establish the Takaro Bowling Club as a poor alternative location should circumstances eventuate, that would see the Bowls Palmerston North option unable to progress.

The Takaro Bowling Club had an equally good understanding of the financial undertaking required. Their facilities are suitable, and they had the added advantage of having their artificial green already constructed. The club's enthusiasm for this project was also commended.

Ultimately though, the major difference between the sites was Bowls Palmerston's central city location.

Qualifying Statement

Bowls New Zealand understands that there is significant work that needs to be done by clubs and officials before this project can officially commence. Site assessments by specialists will need to be commissioned (from geotechnical details, to prevailing wind exposure), and these assessments may ultimately determine the suitability of the venues.

Equally, the club will need to secure funding, resource and building consents, and establish a plan that ensures the facility benefits the wider Manawatu bowls community.

Summary

The establishment of a covered artificial bowling green facility in the city of Palmerston North, will be a fantastic asset to the city and the Manawatu region and will support the growth of the sport of bowls.

With several covered or fully enclosed bowling greens now established, and several more being constructed around the country, Bowls New Zealand appreciates first-hand, the benefits that such facilities can bring to the community as well as the sport of bowls. We are committed to supporting this capital development and know it will be a fantastic asset for the Manawatu community.

Ngā mihi / Kind regards



Mark Cameron
CEO, Bowls New Zealand

8.3 Project Scope

For clarity outlined below is the what is in-scope and out-of-scope for the project.

In Scope	Out of Scope
✓ Establishment of a project steering group to oversee and represent key stakeholders to the project.	✗ Any separately funded or organised projects relevant to the site, unless specifically included
✓ Collaboration within the project steering group to ensure full transparency and visibility across the project.	✗ Any other renewals, maintenance, or site improvements outside of the purpose of this project, unless specifically included.
✓ Consultation with appropriate sector practitioners to ensure a full scan of knowledge and information is incorporated.	✗ Any other projects, development proposals or concepts outside of the purpose of this project. Knowledge of such proposals or concepts may be relevant to the project if they impact the indoor arena in any way.
✓ Covered Bowling Green building structure investigation and design with deliverables as outlined in Project Specification below.	✗ Whilst recognising BPN does have existing partnerships and multi-use agreements, any cross-code opportunities and facility sharing including any club merger or partnership discussions.
✓ Covered Bowling Green building lighting investigation and design with deliverables as outlined in Project Specification below.	
✓ Playing surface (bowling green) investigation and design with deliverables as outlined in Project Specification below.	
✓ Any environmental and efficiency investigation and design for indoor arena that may achieve positive environmental outcomes.	

8.4 Project Specification

The project is to undertake investigation and design for the development of a covered bowling green structure and a bowling green playing surface development at the Bowls Palmerston North Club, 24 Linton Street, Palmerston North, to the following standards.

➤ Covered Bowling Green

- fully enclosed structure that provides an appropriate year-round experience for bowls play.
- fully compliant structure no less than 1,296 M² (36m x 36m) being the area size of a standard bowling green.
- Indoor floodlighting to a minimum lux capacity of 150lux⁶.
- in preparation for building consent applications ready for submission.
- meets conditions of the resource consent previously issued (available on request)
- any environmental and efficiency design options that may enhance the project and future sustainable operations i.e., solar panelling, water reticulation or any other initiative that may benefit the project.
- expected budget for construction phases for covered green structure.
- expected budget for construction phases for lighting.
- expected terms and conditions including warranties for the owner to meet ongoing operating, maintenance and renewal costs.
- all producer statements, as built drawings, and any other documents or information relevant to the completed project.
- options and costings for project management for the entirety of the project.

➤ Playing Surface - Bowling Green

- playing surfaces capable of sustaining usage of a minimum of 80 hours per week.
- fully compliant playing surface of no less than 1,296 M² (36m x 36m) being the area size of a standard bowling green
- playing surfaces capable of a useful life of at least 15 years (with warranties) to be installed under a covered structure as noted above.
- playing surfaces capable of performing to appropriate levels of club, recreational, social, inter-regional, and national play.
- in preparation for any consent applications ready for submission.
- expected budget for construction phases for bowling green surfaces.

⁶ [HTTPS://WWW.MAKMAX.COM.AU/AN-ILLUMINATING-GUIDE-TO-LIGHTING-FOR-COVERED-BOWLING-GREENS/](https://www.makmax.com.au/an-illuminating-guide-to-lighting-for-covered-bowling-greens/)

8.5 Constructor Proposals

Option1: Dome PVC Design – Fabric Structures

Task Name		Summary Totals 2
BUDGET: Palmerston North Bowls - Dome - 41mW x 41mL - At 22 February 2024		
Engineering, Design & Fees		\$62,390
Project Engineering - GA, reactions, connection detailing, Calc, PS1		
Project Engineering - Steel 3D model / workshop		
Project Engineering - Patterning cables & extrusion schedule		
FS Design		
Council Building Consent Fees and Compliance Costs		
P&G & Project Management		\$33,020
Project Management		
Data Scan		
Underground Services Survey		
Site Survey - Surveyor		
H&S Compliance		
Insurance - Contract Works & Materials		
General Supplies		
Hoarding & Site Protection		
Waste Removal		
Steel Supply, Rolling, Fabrication, Coating, Bracing & Install		\$650,571
Structural Steel Supply		
Structural Steel Rolling & Fabrication		
Structural Steel Installation (includes a Crane)		
PURS and Epoxy Paint System		
Independent Quality Control - Weld Testing		
Additional Costs to Customise the Steel over the State and Down		\$0
Fabric Supply and Fabrication		\$133,676
Serge Ferrari 1002HT (15-Year Factory Diminishing Warranty)		
Freight of fabric		
Fabric Surface Area - 4 x Side Walls		
Fabric Surface Area - Roof		
Roof Fabrication - including QA documentation		
Mesh Wall Fabrication - including QA documentation		
Kedar - Roof and Walls		
Fabric Deliver Bags		
Plates, Track & Hardware		\$24,717
UA6848 M12 Extrusion Anodised / m		
Rolling Extrusion based on Linear m		
Tension Bolt, Nut & Washer - M12 x 65mm Galvanised		
4 x Over Fabric Cable - 18mm Galv Cable 6 X 19		
Supply 80x6 Flat bar screen supports to the posts - to future proof for 2 x walls		
Gutters and Downpipes - Supply and Install (long side only)		\$16,441
Supply of Gutters Brackets and Gutters		
Supply of Downpipes		
6 x Ziptrack Drop Screens - For Wall Openings		\$14,854
6 x Ziptrack Screens		
Installation of all above		
Installation of Roof Fabric & Tensioning Hardware		\$173,040
Freight fabric, extrusion to Site		
Fabric - Labour - Site Setup		
Fabric - Labour - Roof panels		
Fabric - Labour - 4 x Wall Panels - Ground Fixings		
Installation of all Gutters/DP's		
Booms - Base x 4		
Telehandler		
Misc - tools, fuel and incidentals		
Accommodation and Per diems		
-		
GRAND TOTAL: Fabric Structure (from base of columns up)		\$1,007,598
		+ GST
Sq/m Surface Area		\$590
Sq/m Plan Area		\$590
Provisional Sums - Foundations, Stormwater Connections and Related Engineering Works		\$203,138
16 x Drilling Piles - Remove spoil from site - Supply 10mm 40MPA concrete for piles		\$67,200
16 x Steel cages for Piles		Above

Continued on next page

Task Name		Summary Totals 2
284	Drainage - Connection to existing stormwater drains - 160LM allowed	\$35,520
285	Anchor HD Bolts - 16 x Sets	\$14,016
286	Hold Down Bolt Anchor Disk Templates	\$3,840
287	Grouting of 16 x Foundations	\$15,120
288	Perimeter Slab Footings for Walls Fixings - 161LM	\$35,048
289	Make Good of all surfaces after Civil Works - 33% makegood assumed - standard 100mm concrete reinstatement	\$19,892
290	FSL Project Management of Civil Works	\$12,500
291	Provisional Sum - Foundation / Stormwater Related Engineering Fees	\$27,690
292	Foundation Design Fee - Engineer	\$3,250
293	Foundation Engineer - BC Inspections and Construction Monitoring	\$3,900
294	Fire Report	\$7,800
295	Stormwater Capacity Report (should council require it)	\$3,250
296	Geo-technical Report	\$7,800
297	Geo-technical Engineer - BC Inspections	\$1,560
298	Provisional Sum - Additional Cost to Supply 4 x Kingspan Walls	\$263,520
299	Supply 4 x 40mLx3mH - Kingspan Walls	\$263,520
300	Provisional Sum - Additional Cost to Supply 2 x personnel doors and 1 x Double Door	\$11,008
301	1 x Double Door - with Fire Exit Hardware Mechanism	\$4,340
302	2 x Personnel Doors	\$2,232
303	Installation of 3 x doors above	\$4,464
304	Provisional Sum - Additional cost to add LED Lights	\$64,290
305	25 X Philips BVP382 LED240NW 200W 220-240V AMB ANZ	\$21,750
306	Cables & Glands	\$8,750
307	Electrical Work	\$25,000
308	Control Systems	\$8,750
309	Optional: Additional Cost to paint the steel using a Zinc Wire Spray and epoxy paint system	\$87,000
310	Zinc Wire Spray and Epoxy Paint System	\$37,000
311	Optional: Saving to Galvanise the steel only (no paint)	-\$4,600
312	Galvanising of Steel Only	-\$4,500
313	GRAND TOTAL: Fabric Structure + PC Foundations/Stormwater Connections	\$1,577,100
314		+ GST

Option 2: Conical PVC Design – Fabric Structures

Task Name		Summary Totals 2
BUDGET: Palmerston North Bowls - 4xConical/Cable Design - 41mW x 41mL - At 22 February 2024		
Engineering, Design & Fees		\$88,789
Project Engineering - GA, reactions, connection detailing, Cals, PS1		
Project Engineering - Steel 3D model / workshop		
Project Engineering - Patterning cables & extrusion schedule		
FS Design		
Council Building Consent Fees and Compliance Costs		
P&G & Project Management		\$34,290
Project Management		
Data Scan		
Underground Services Survey		
Site Survey - Surveyor		
H&S Compliance		
Insurance - Contract Works & Materials		
General Supplies		
Hoarding & Site Protection		
Waste Removal		
Steel Supply, Rolling, Fabrication, Coating, Bracing & Install		\$371,858
Structural Steel Supply, Rolling & Fabrication		
Structural Steel Installation		
⊕ PURS Resene Paint System and Epoxy Paint		
Independent Quality Control - Weld Testing		
Additional Costs to Customise the Steel over the Stairs and Doors		\$0
Fabric Supply and Fabrication		\$143,716
⊕ Serge Femari 1002s2 HT (15 year factory Warranty)		
Freight of fabric		
Fabric Surface Area - 4 x Side Walls		
⊕ Fabric Surface Area - Roof		
⊕ Outer Roof Fabrication - including QA documentation		
Kedar - Roof and Walls		
Fabric Deliver Bags		
Cables, Tensioning Extrusion & Hardware		\$47,549
UA8848 M12 Extrusion Anodised / m		
Rolling Extrusion based on Linear m		
Tension Bolt, Nut & Washer - M12 x 65mm Galvanised		
4 x Valley Cables - 19mm 1x19 SS 316		
16 x Under Fabric Cables - 12mm 1x19 SS 316		
4 x Tie Cables - 10mm 1x19 SS 316		
4 x Tie Cables - 10mm 1x19 SS 316		
Supply 60x6 Flat bar screen supports to the wall base fixing		
Gutters and Downpipes - Supply and Install (long side only)		\$16,036
Supply of Gutters Brackets and Gutters		
Supply of Downpipes		
6 x Ziptrack Drop Screens - For Wall Openings		\$14,564
6 x Ziptrack Screens		
Installation of all above		
Installation of Roof Fabric & Tensioning Hardware		\$209,055
Freight fabric, extrusion to Site		
Fabric - Labour - Site Setup		
⊕ Fabric - Labour - Roof - 1 Panel		
Fabric - Labour - 4 x Walls - Ground Fixings		
Installation of all Gutters/DP's		
Booms - Base x 3 / Scaffolding		
Misc - tools, fuel and incidentals		
Accommodation and Perdiems		
⊕		
GRAND TOTAL: Fabric Structure (from base of columns up)		\$919,937
		+ GST
\$/sqm Surface Area		\$520
⊕ \$/sqm Plan Area		\$547
Provisional Sum - Foundations, Stormwater Connections and Related Engineering Works		\$209,139
16 x Drilling Piles at (900dia Pile Cap) 600dia & 5.5m deep - Remove spoil from site - Supply 10mm 40MPa concrete for piles		\$67,200

Continued on next page.

Task Name	Summary Totals 2
397 16 x Steel cages for Piles above	Above
398 Drainage - Connection to existing stormwater drains - assumed 160 LM	\$35,520
399 Anchor HD Bolts - 8 x M36	\$14,016
400 Hold Down Bolt Anchor Discs	\$3,840
401 Grouting of 16 x Foundations	\$15,120
402 Perimeter Slab Footings for Walls Fixings - 161LM	\$35,048
403 Make Good of all surfaces after Civil Works - 33% makegood assumed - standard 100mm concrete reinstatement	\$19,892
404 FSL Project Management of Civil Works	\$12,500
Provisional Sum - Foundation / Stormwater Related Engineering Fees	\$35,593
406 Foundation Design Fee - Engineer	\$6,760
407 Foundation Engineer - BC Inspections and Construction Monitoring	\$3,900
408 Fire Report	\$7,800
409 Stormwater Capacity Report (should council require it)	\$3,640
410 Geo-technical Report - by client	\$8,548
411 Geo-technical Engineer - BC Inspections - by client	\$1,365
412 Works over approval CCTV - 2 pipes - 2 visits	\$3,380
Provisional Sum - Additional Cost to Supply 4 x Kingspan Walls	\$263,520
414 Supply 4 x 40mLx3mH - Kingspan Walls	\$263,520
Provisional Sum - Additional Cost to Supply 2 x personnel doors and 1 x Double Door	\$11,180
416 1 x Double Door - with Fire Exit Hardware Mechanism	\$4,340
417 2 x Personnel Doors	\$2,356
418 Installation of 3 x doors above	\$4,484
Provisional Sum - Additional cost to add LED Lights	\$64,250
420 25 X Philips BVP382 LED240NW 200W 220-240V AMB ANZ	\$21,750
421 Cables & Glands	\$8,750
422 Electrical Work	\$25,000
423 Control Systems	\$8,750
Optional: Additional Cost to paint the steel using a Zinc Wire Spray and epoxy paint system	\$30,000
425 Zinc Wire Spray and Epoxy Paint System	\$30,000
Optional: Additional Saving to Galvanise the steel only (no paint)	-\$7,500
427 Galvanising of Steel Only	-\$7,500
GRAND TOTAL: Fabric Structure + PC Foundations/Stormwater Connections + Others	\$1,497,396
	+ GST

Option 3: Traditional Building Design – Corebuild Group

CS# QR25920



Date: 27th February 2024
Client: Palmerston North Bowls Club
ATTN: John Dunlop
Address: C/- Palmerston North Bowls Club
20-24 Linton St
Palmerston North
Phone:
Email:
Project: Proposed New Building for the Palmerston North Bowls Club.

Good afternoon John,

Thank you for the opportunity to provide this estimate for your new Coresteel Building.

The following estimate outlines the style, materials and specifications you have selected for your Coresteel building. Your building is designed, engineered and manufactured in New Zealand for New Zealand conditions.

Why Coresteel?...

Coresteel Buildings is a 100% New Zealand owned and operated company, with 24 locally-owned franchises reaching from Cape Reinga to Bluff. Our buildings are New Zealand designed, manufactured and constructed to the highest engineering standards. When you build with Coresteel Buildings you can be confident you are receiving the best quality product, and keeping New Zealand working, with all our processes carried out right here in New Zealand.

Coresteel buildings' proven design technology is revolutionising NZ's steel frame building industry. With our unique construction method and expert design engineers, cost-effective steel buildings of any size and shape are possible, without compromising structural integrity.

Coresteel's design team will adapt our systems – the patented Bracket-less Portal System or the Tapered Box Beam – to create a custom design to meet your exact specifications. We cater for everything from expansive industrial and commercial buildings to steel frame homes and sheds.

We look forward to working with you in the future.

Kind Regards,

Ray Meaclem

Estimator

Coresteel Buildings Hawke's Bay

Continued on next page

Budget Estimate

RE: Six bay building at 42.0 m wide x 42.0 m long. Please refer to attached concept drawings February 2024

Our lump sum budget estimate is based on the following information:

General:

Style:	Gable Roof
Knee Height:	4.5 m
Apex Height:	7.450 m
Bay Spacing's:	6 x 7.0m bays.
Wind Zone:	Medium Region A
Structure:	Dono Beam hot formed portal frames to be attached to concrete slab, nested cold formed girts & bird resistant purlins.
Roof Pitch:	8.0 degrees
Vermin Girts:	Yes, where applicable
Windows:	No
Ranch-sliders:	Yes - 7 No. (seven) at 2.2m high x 5.9m wide stacker ranch-sliders
PA Doors:	Yes - 4 No. (four) standard entry/egress doors
Roller Doors:	Yes - 2 no. (two) at 4.0m wide x 3.0m high - NB: power to by others
Concrete Floor:	Yes, reinforced 150mm thick slab, structural pads & perimeter foundations. (subject to final design)
Mezzanine Floor:	No

Roofing and Cladding:

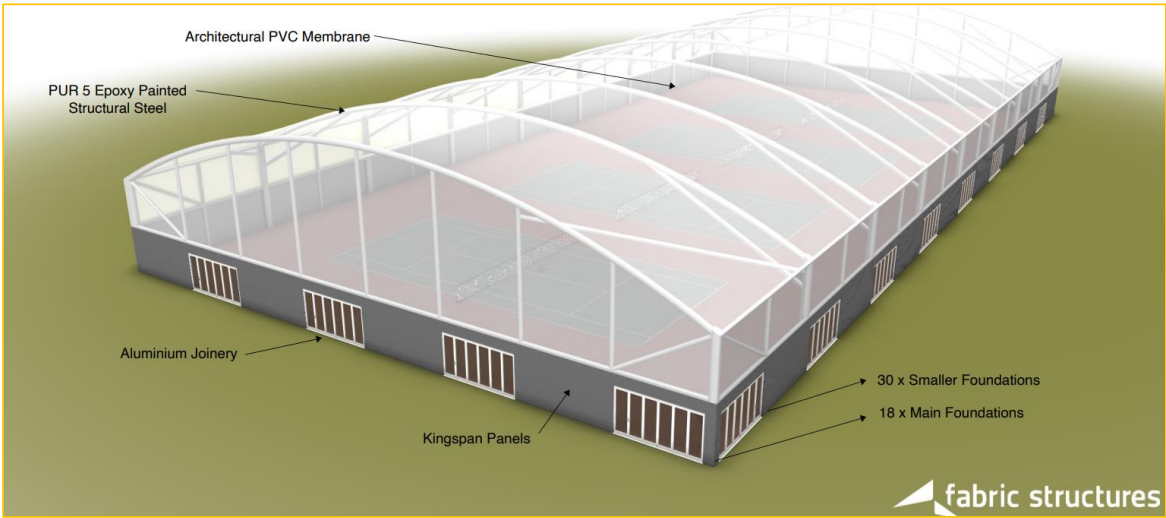
Netting:	No – not required
Underlay:	No – not required
Walls -	yes to designated FRR walls only
Clearlites:	No
Roofing:	AspireSpan (PIR) 50mm thick, profiled insulated panels, topside coloursteel selected from standard colour range, bottom side in titania white coloursteel.
Wall Cladding:	0.40 Corrugated coloursteel selected from standard colour range.
Rainwater Goods:	Yes Box 175 mm spouting coloursteel selected from standard coloursteel range & matching coloured external brackets @ 900crs 150mm uPVC downpipes
Insulation:	No - by others if required to walls

Project Brief - Incl. for all labour, materials & plant as necessary to complete the following works:

- Reinforced concrete foundations & floor slab. **(subject to final design)**
- Steel structure stood & erected.
- AspireSpan insulated roofing panels fixed in place, complete with all flashings to render watertight.
- Exterior wall cladding & rainwater goods installed.
- Roller shutter doors installed. **NB: power to and connecting to power by others.**
- Exterior aluminium joinery (ranch-sliders & PA doors) fixed in place.
- FRR walls as noted on plans strapped and lined to meet code. **NB: no allowance for gib stopping.**
- Balance of walls strapped and lined with gib up to 3.0m above FFL. **NB: no allowance for gib stopping**
- Engineers consent drawings, fees, PS1 statement, calculations for structure, slab & foundations.


Our Budget Estimate Is:		\$1,661,735.00 + GST
Architect's fees for consent drawings & specifications	add	\$15,000.00 + GST
Engineer – monitoring fees, incl. slab & structure, PS4	add	\$4,000.00 + GST

8.6 Kingspan Wall Cladding Render examples.



8.7 Tiger Turf Quotation.

Bowls



Friday, 23 February 2024


Client Palmerston North Bowling Club


Attn: John Dunlop

Dear John,

Estimate for the supply of a TigerWeave surface at Palmerston North Bowling Club

Further to our discussions, please find attached our estimate for upgrading the existing bowling green to a TigerWeave surface. Obviously, we will require site visit to confirm detail and design fits in with the clubs' requirements.





TigerTurf NZ Ltd
384 Nelson Street
Penrose, Auckland
New Zealand 1061
Tel +64 9 634 4134
Freephone 0800 904 134
NZinfo@tigerturf.co.nz

Quotes provided in confidence.
Not to be redistributed without prior approval from TigerTurf.

[Tigerturf.com](https://www.tigerturf.com)

Process - The scope would be: 36.60m x 36.60m

- Size 36m x 36m metres. (Playing surface)
- Utilise existing ditch walls.
- Excavation and disposal of 150mm nominal depth
- Removal of existing plinths & rebuild new plinths
- Supply & fit new aluminium grippers for TigerWeave
- Supply and install TigerTurf drainage system
- Supply and placement of appropriate aggregate base
- Laser grade to within World Bowls Tolerance
- Apply TigerBond to bond the surface. (TigerBond is a free draining silicate bonding system)
- TigerTurf will assess levels at this point as a reference to share with the club
- Supply and install new underlay and TigerWeave
- Supply and install new droppers and ditchmaster grass (Dropper colours to be confirmed)
- Supply and install Rink markers on all 4 sides of the green
- Freight to site
- Project manager assigned to your project
- Clean and remove any leftover TigerTurf materials
- TigerTurf will re-stretch the green within 6 months at no charge, if the green requires this to increase green speed.

Synthetic Grass Surface Options and Pricing

TigerWeave

\$323,789.00 plus GST

Major improvements over recent years have resulted in synthetic bowling surfaces being accepted by bowlers at the highest level.

TigerTurf's TigerWeave is a non-filled woven surface manufactured by world renowned Greengauge Surfaces Ltd exclusively for TigerTurf. [Click Here for More Details](#)



Timeline

Please note we would require a 30% deposit upon signing a contract and on receipt we would commit to ordering TigerWeave from our overseas supply, which in most cases is taking 6-9 months to deliver.



Tigerturf.com Page 2 of 4

Payment Terms

- 30% on signing of the contract.
- 65% on completion of the installation.
- 5% 3 months from completion.
- Quotes are valid for three months from date of quote.
- Please note we would require a 30% deposit upon signing a contract and on receipt we would commit to ordering TigerWeave from our overseas supply, which in most cases is taking 6-9 months to deliver.

Notes / Assumptions

- Pricing assumes working within a secure site.
- Pricing assumes access is good.
- Pricing assumes no interruptions by other contractors working on site.
- Pricing subject to review every three months.
- Pricing assumes existing drainage outlet is in good condition.
- No allowance has been made for rock, soft spots, asbestos or uncompactable materials within the construction area. If it is encountered, upon agreement it will be charged as a variation.
- Assume no consents are required.
- TigerTurf shall not be liable for damage, disconnection or reconnection costs associated with the services that may be encountered in the area of works.
- All care, but no responsibility will be taken for machinery damage to the access point.
- Necessary power and water and facilities are available at site.

By Choosing TigerTurf We Can Offer You:

- Over 40 + years of experience and knowledge in the synthetic surface industry.
- High quality product manufactured in our factory in Onehunga, New Zealand – the only NZ based manufacturer in the marketplace.
- Highly qualified and skilled staff dedicated to providing you with quality service, production, construction, installation, and after sales service.
- Competitive pricing.
- An on-going maintenance programs.

Maintenance

- Every synthetic grass surface needs some maintenance to allow it to perform to its optimum in terms of longevity, playability, and aesthetics and to meet warranty conditions. TigerTurf has its own Maintenance programme so please advise if you would like information on this service.



Tigerturf.com Page 3 of 4

Guarantees

- The synthetic materials are guaranteed for 7 years against significant fading and significant breakdown of the yarn due to ultraviolet degradation.
- TigerTurf NZ Limited guarantees its synthetic installations and workmanship for 24 months.

8.8 Funders List

Funders List						
	Link	Geographical Boundary	Contact	Position	Email	Phone
New Zealand Community Trust	http://www.nzct.org.nz/	Palmerston North Manawatu Whanganui	Ben Hodges	Grants Manager	Ben.Hodges@nzct.org.nz	021 244 1577
Lion Foundation Eastern and Central Community Trust	http://www.lionfoundation.org.nz/		Samantha Alexander	National Grants Manager	samantha.alexander@lionfoundation.org.nz	2720885 88
	http://www.ecct.org.nz/	Horowhenua Taranua Palmerston North Manawatu	Neil Attapattu	Community Advisor	neil@ecct.org.nz	0800 878 720
Central Energy Trust	http://www.centralenergytrust.org.nz/	Palmerston North Manawatu Pahiatua Eketahnua	Billie Stanley	CET secretary	Billie.Stanley@bdo.co.nz	06 358 4163
DIA	https://www.dia.govt.nz/	Central Region	Maggie Regan davidc@pubcharitylimited.org.nz	Community Advisor	Maggie Regan <Maggie.Regan@dia.govt.nz>	27371906 8
Pub Charity	https://www.pubcharitylimited.org.nz/	Taranua Palmerston North Manawatu Horowhenua Rangitikei Ruapehu	ted.org.nz		info@pubcharitylimited.org.nz	(04) 385 6100
The Southern Trust	https://www.tst.org.nz/funding	Central	Steve Bennett	Funding Manager	steve.bennett@tst.org.nz	(03) 471 6294
		Rangitikei Ruapehu Whanganui/Palmerston North	Toby Elliottson		toby.elliottson@tst.org.nz	027 550 0037
Grassroots Trust	https://www.grassrootstrustcentral.co.nz/			carmen@maxserv.co.nz	info@grassrootstrust.co.nz	0800 957 960

Waireka Trust	http://www.wairekacommunitytrust.org.nz/	Pahiatua, Eketahuna, Woodville			manawatu@bdo.co.nz	(06) 358 4163
Mainland Foundation	https://www.mainlandfoundation.co.nz/ https://www.pelorutrust.net.nz/ https://www.trillian.nz/	Palmerston North Horowhenua Tararua Manawatu	Mark		info@mainlandfoundation.co.nz grants@pelorutrust.net.nz	(03) 366 7426 (04) 589 0819
Trust House	https://trusthouse.co.nz/ https://www.communitymatters.govt.nz/lottery-grants-board/	Pahiatua	Cindy Grant	Gaming Manager	cindy@trusthouse.co.nz LowerNorth&Nelson@dia.govt.nz	027 257 7014 (06) 355 8088
Lotteries	https://www.trillian.nz/ https://www.trustwaikato.co.nz/ https://www.whanganuicommunityfoundation.org.nz/	National				
Trust Waitkato		Waikato/Taumaurunui Whanganui Rangitikei Waimarino			info@trustwaikato.co.nz info@whanganuicommunityfoundation.org.nz	(07) 838 2660 022 595 8700
PNCC	https://www.pncc.govt.nz/		Stephen Brandon	Foundation Manager		
MDC	https://www.mdc.govt.nz/Home	City	Bevan Trotman	Business Advisor	bevan.trotman@pncc.govt.nz	027 359 6642
HDC	https://www.horowhenua.govt.nz/Home	District	Janine Hawthorn	Community Development Advisor	Janine Hawthorn	
TDC	https://www.tararua.govt.nz/Home	District				
Whanganui District Council	https://www.whanganui.govt.nz/Home	District	Mark Maxwell			
Rangitikei District Council	https://www.rangitikei.govt.nz/ https://www.ruapehudc.govt.nz/Pages/default.aspx	District				
Ruapehu District Council	https://sportnz.org.nz/	District				
Sport NZ	https://sportwhanganui.co.nz/	National	Zanta Jones	SME Spaces and Places Consultant	zanta.jones@sportnz.org.nz	2729084 77
Regional Sport Trust partner	https://www.sportmanawatu.org.nz/	Regional	Tania King	General Manager - Business	tania@sportmanawatu.org.nz	021 246 2400
		Regional	Brad	GM Partnerships	bradc@sportmanawatu.org.nz	027 2583 426



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MANAWATU COMMUNITY ATHLETICS TRACK 2023 ANNUAL REPORT

*Prepared by the
Manawatu Community Athletics Track Advisory Committee*

Contents:

1. Executive Summary	2
2. Palmerston North Athletic and Harrier Club Report	3
3. Community and Schools Report	4
5. Bookings and Users Statistics	6

EXECUTIVE SUMMARY

This is the 22nd annual report provided by the Manawatu Community Athletics Track (MCAT) Advisory Committee to the Palmerston North City Council (PNCC) and Massey University (Massey). Provision of this report is part of the requirement of the Memorandum of Understanding for the Advisory Committee to formally report to both the PNCC and Massey.

Firstly, the good news, 2023 was the first year since 2020 where COVID did not impact track bookings and usage, or require Massey staff, club members, or general users of the track to operate under COVID restrictions. This meant the facility got its first full 12-month use for nearly 3 years, which is positively shown in the graphs on page 6.

One of the key 2023 items achieved from an Advisory Committee perspective was the introduction of a compulsory cleaning fee that was added to each track booking. The decision to introduce this cost (\$40) was approved by the Committee to manage the rising cleaning costs associated with the facility, and to increase hygiene and cleanliness, which ultimately maintains the standard of the MCAT overall.

Thanks to the PNAHC, the MCAT now has a new electric vehicle that will make transporting equipment a lot more manageable and efficient. The purchasing of this vehicle has been a long process, but one that will have a positive effect on track logistics. Other items from the Advisory Committee in 2023 included the continued work into an asset stocktake and renewal plan, exploring the costs and timelines for a lighting upgrade, and discussions around athletics matters such as the shotput kickboard, and hurdles markings.

Looking ahead to 2024, one of key tasks will be finalising the MCAT asset renewal plan, which will be especially important for the lighting requirements and the track surface itself. Given the tight financial climate we are experiencing, and the fact that the MCAT surface is approx. halfway through its projected lifecycle, this document becomes increasingly important to plan accordingly.

Finally, thank you to the representatives of Massey (Gary Mack, Brigitte Grooby, Emma Carey), PNCC (Cnr. Billy Meehan, and Aaron Phillips), and the User Group (Alan Adamson, George McConachy, Vanessa Story) for their contribution to another productive 12 months.

Jacob Oram

Massey University – Sport Advancement Manager

Manawatu Community Athletics Track Advisory Committee – Chairperson



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UNIVERSITY OF NEW ZEALAND

SPORT

PALMERSTON NORTH ATHLETIC AND HARRIERS CLUB REPORT

It is probably safe to say that we are now back to the level of track usage we had before the pandemic. Schools are holding events at the track with peaks in March for High Schools and in November for Primary Schools. In addition, we have held the North Island Secondary Schools Championships and will also run this event in the new year. The North Island Masters Championship was also held at this venue.

Sadly Robin "Digger" Doyle passed away on February 17. A man of dedication, passion and wit. His catch phrases are legendary but perhaps not for general publication. Robin had recently retired after 45 years at Palmerston North Boys High. Digger loved relays and during his years at PNBHS his teams won 12 Gold, 13 Silver and 6 Bronze medals. He coached Hayden Townsend, Shaun MacFarlane, Craig Wickes, Sam Higgie and so many others. His athlete first approach was an example to all. Robin was awarded the NZSSAA service medal in 2017 to recognise his many years of outstanding commitment to school athletics. He is greatly missed.

Digger bequeathed \$70 000 to the club. This has made it possible to purchase an electric vehicle to tow hurdles and jump pads at the track. This vehicle is to be known as "The Digger". The new vehicle has made a significant difference to coaches and officials and to school groups. Although the vehicle is owned by the club it is available to all users, although we require users to undergo an introduction before they drive the vehicle. Key requirements are that the driver has a full driving license, that only one passenger is transported and that no individuals are on the tray or on trailers. The areas of use and a speed limit is included. Of course, it is difficult to police these rules and we rely on the users to comply.

The club has agreed to contribute to the cost of cleaning of the meeting room from this year on. Income from the facility users continues to cover the cost of the replacement of equipment.

The User Group appreciates the ongoing support of the Palmerston North City Council and the work of Jacob Oram and the Massey University team.

We look forward to another successful athletics season

George McConachy

President – Palmerston North Athletic and Harrier Club



COMMUNITY AND SCHOOLS REPORT

“The Manawatu Community Athletics Track is a great resource for the sport of athletics, primary and secondary schools and the wider community.

It is generally well maintained and equipped with safe, modern athletics equipment. Access is generally straightforward. Given the number of schools that use the track, especially during Terms 1 and 4, the low to no cost model encourages schools to utilise the facility for their school, cluster, regional or national events.

As a tool to keep our community active and healthy, Sport Manawatu continues to support and encourage use of the facility”.

Matthew Conger

Sport Manawatu – Regional Sport Director

“The Manawatu Community Athletics Track is used by Palmerston North Intermediate Normal School for its school athletics day and school cross country events.

As we are a large school it is great to have access to a track that can cater for our needs. The track has all the equipment we need to run an event for 700 students along with the required parking and bus drop off areas. This enables us to comply with our health and safety plans with ease. Events are easy to manage with the track microphone system and all the equipment is always of a high standard.

We look forward to our days at the Manawatu Community Athletics Track every year”.

Chris Sanson

Palmerston North Intermediate Normal School – Sports Coordinator

“The wider Manawatu community is fortunate to have a facility such as the Manawatu Community Athletics Track out at Massey University.

The track adds to a hub already established including top level football and rugby fields, a hockey turf, the Sport Institute with its green room and accommodation facilities, recreation areas, equestrian capabilities and more.

As a school Palmerston North Boys High School use this this facility regularly with athletes training several times a week with the club, school athletics finals day, MISSA and this year the NISSA championships.

Hosting larger athletic events is made possible with both the physical and club manpower made available. The track is supplied with up to date equipment that is stored on site which makes the set up and pack downs efficient. Being supported by lights also gives the track added capabilities”.

Peter Finch

Palmerston North Boys High School – Director of Sport

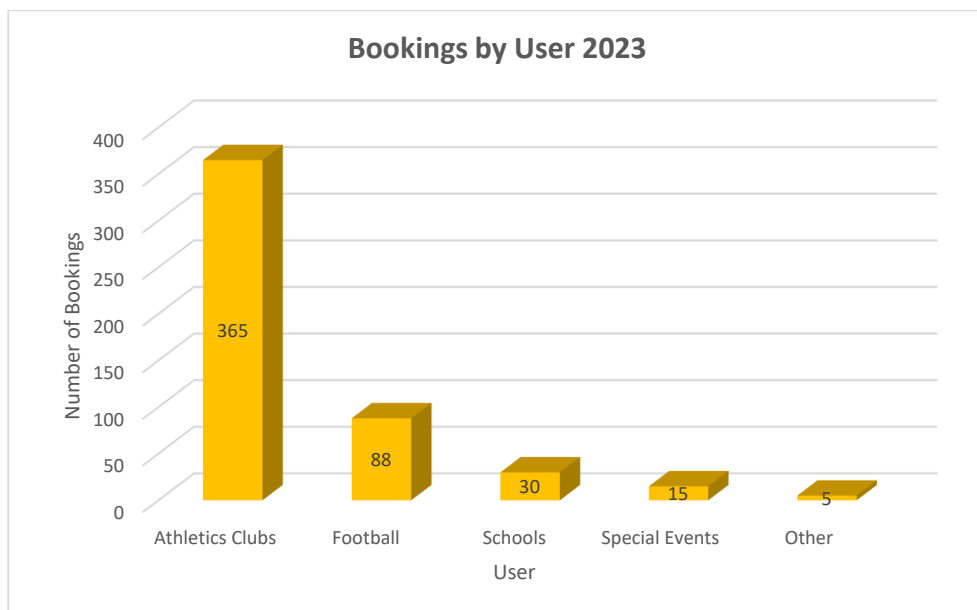
“The Manawatu Community Athletics Track is a fantastic facility that we use to host the Manawatu Primary School Athletics Championships. Every year 20 local Primary Schools are able to experience the track and its amazing facilities. For many of our kids it is their first time running on a proper athletics track or throwing in a concrete circle. The facilities are always tidy and well maintained and the athletics equipment we use is in great condition.

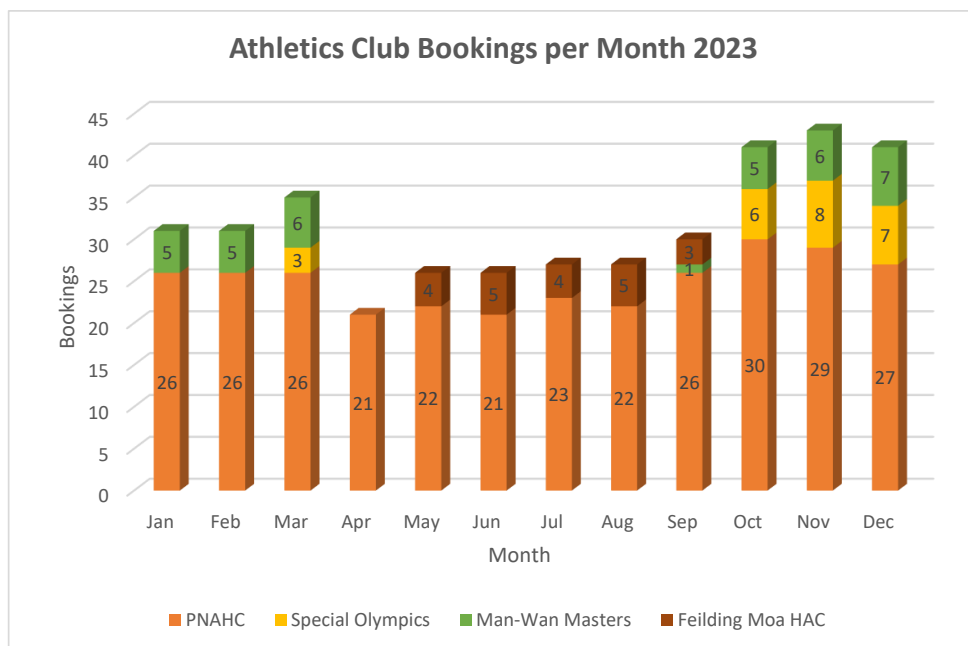
For schools to gain access to a track of this standard is a real privilege and the Manawatu Community Athletics Track is a great asset to the wider Manawatu region”.

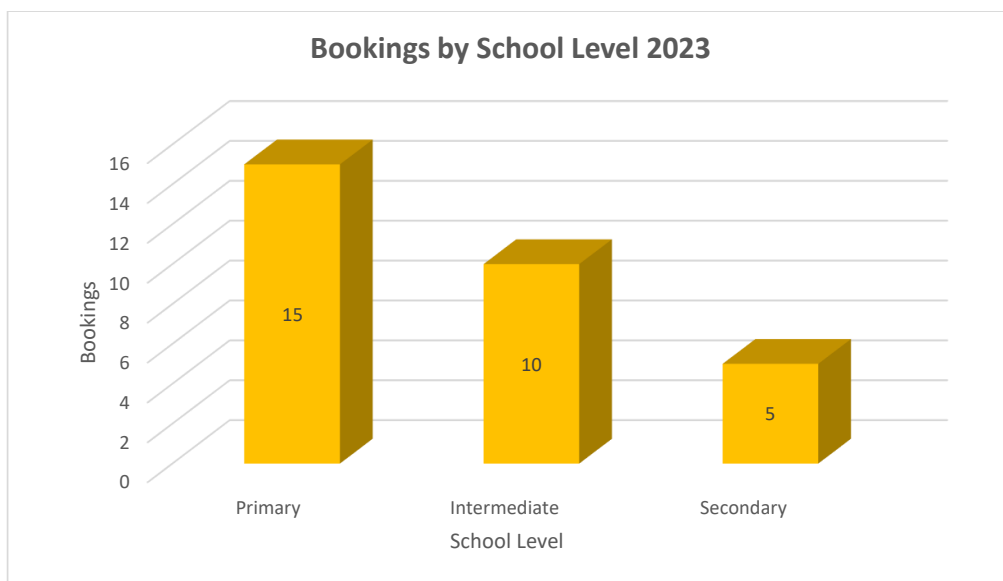
Clive Robertson

College Street Normal School – Sports Coordinator

BOOKINGS & USER STATISTICS 2023







NOTES:

1. There are no total participant graphs or tables for 2023 as this data was not provided in all bookings. The decision was made not to make a guesstimate on these numbers.
2. The MCAT field (inside the athletics track) was used regularly for football trainings in 2023. From April-August (between athletics seasons) the field was used Monday-Thursday for 2-3 hours per afternoon/night by either the Massey Club or PN United FC.

OCTOBER 2023

DALMY

FOLKL

Manawatū Festival.

Arts Festival Research.

creative
capital
arts
trust

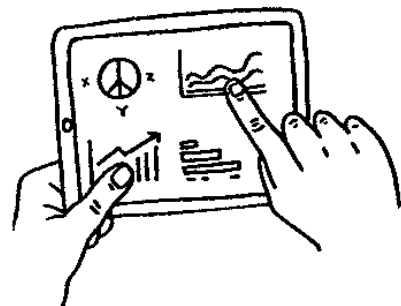


ITEM 16 - ATTACHMENT 1

Contents.

PAGE 3
Background and report purpose.

PAGE 4
Research Objectives and Methodology.

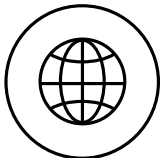


PAGE 5
Research Findings.

- Interest in a potential festival.
- Creating an arts festival that is unique to Manawatū.
- Community expectations of an arts festival.
- Stakeholder planning solutions.



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Creating a Sustainable Festival:
Options identification.



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Summary and Next Steps.



PAGE 22
Appendix.



Background and report purpose.

In October 2021, Palmerston North City Council (PNCC) initiated a search for an event producer to organise and execute an arts festival. In response to this, a steering group formed from people working in the Palmerston North arts sector. The steering group presented a counter proposal in November 2021 emphasising the need for a well-structured, regional festival. The steering group outlined the importance of having the festival managed by an appropriate organisation with skilled creative teams, securing adequate funding and establishing partnerships with Mana Whenua.

In December 2021, PNCC recognised the necessity for a different approach to the festival project. In May 2022, a Letter of Engagement was established between the Festival Steering Committee and PNCC Events team members to jointly collaborate on the project, with a focus on investigating if (following Covid) there was a desire for an arts festival and what that might look like. In June 2023 Creative Arts Capital Trust and FOLKL were briefed to conduct wider research to understand the appetite for a potential arts festival from the Manawātū community and stakeholders.

This report was initially designed to assess the extent of support for a potential arts festival and to identify its key priorities. While the report has successfully addressed these core questions, the research journey has unearthed valuable nuances and insights that extend beyond the original scope. In addition to this, practical recommendations from two seasoned festival directors have been included. This report serves as a foundational document, aiming to provide valuable insights for strategic planning and the development of business cases. It should be considered as a supportive resource rather than a substitute for these critical initiatives.



Research Objectives and Methodology.

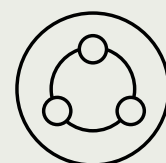
Objectives:

The festival steering group and the Palmerston North City Council (PNCC) events team partnered to brief the Creative Capital Arts Trust and FOLKL on a research project to understand the following key objectives:

- 1 Interest, appetite and enthusiasm for an arts festival in Manawatū.
- 2 Ideas on what local people would expect in an arts festival in Manawatū.
- 3 Clear recommendations on what is essential for a secure festival and a timeline for development.

Research Methodology:

A mixed method research approach was used to understand community and stakeholder perceptions. All findings presented within this report are drawn from the research methods outlined on this page. Participants provided informed consent for their involvement and survey participation was acknowledged with the chance to win a \$100 Prezzy Card. All data was anonymised for analysis. All FOLKL research is conducted in accordance with the Research Association New Zealand Code of Practice.

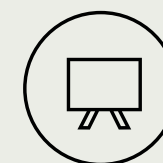


For the purpose of this report, the term 'community' is used to encompass all individuals and groups involved in the research study. 'Stakeholder' is used when text specifically references information from participants in the stakeholder workshops or meetings.



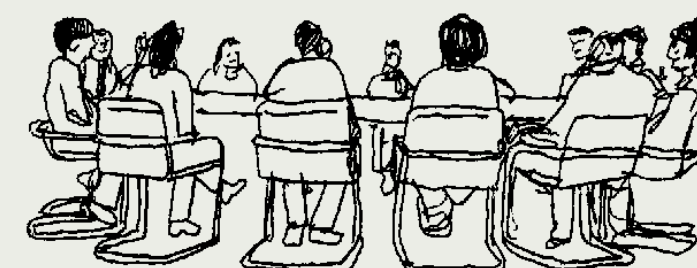
Survey.

An online survey of the community went live 15 July 2023 - 10 August 2023, distributed primarily through the following channels: Manawatū cultural sector/venue databases, education providers, targeted social media posts and special interest groups. A tailored version of the survey for young people was completed by a youth group. A total of 424 people completed the survey.



Workshops and stakeholder meetings.

A community drop-in session and a stakeholder workshop ran on 18 August 2023 and involved approximately 30 participants. Various meetings were scheduled with people working in or adjacent to the cultural sector to help context building. Stakeholders were venue and arts sector professionals, council staff, artists including Rangitāne artists and interested members of the community.



Research Limitations.

Survey data is not representative of the national population and any interpretation of the results should consider this.



Research Findings.

creative
capital
arts
trust

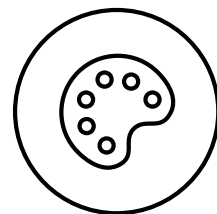


DALMY

FOLKL

ITEM 16 - ATTACHMENT 1

Interest in a potential arts festival.



There is a desire for the arts to be showcased more effectively in Manawatū through greater promotion, support and access.

Boosting and supporting the arts in Manawatū.

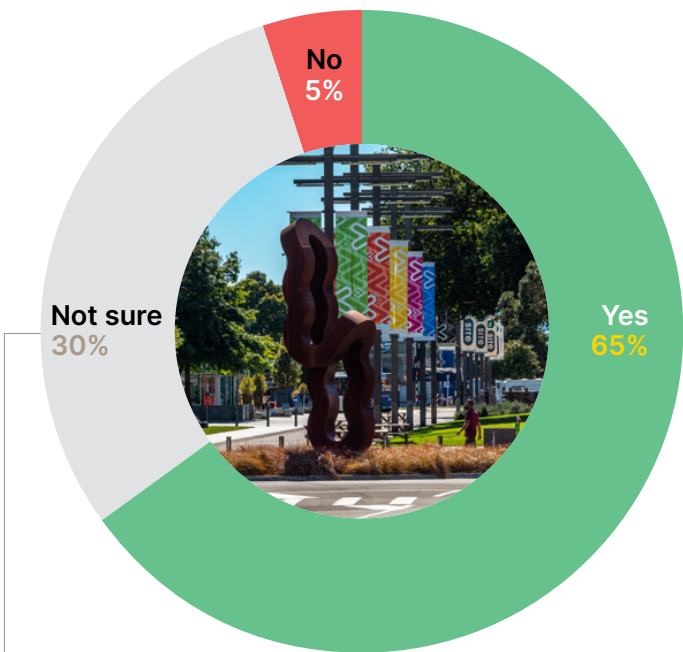
The feedback from both the arts sector and the broader community indicates a shared belief in the potential for **increased promotion of the arts year-round**. It was felt that **more effective promotion** of the arts would help engage a wider audience and encourage more investment. Community members mentioned they often had to actively seek out information to discover what was on.

Within the arts sector, there is a recognised need for a more comprehensive approach to marketing and communication. It was felt that this approach should encompass a broader range of channels and partnerships. Notably, there is a **desire for closer collaboration with PNCC and the Central Economic Development Agency (CEDA)**. This collaboration was viewed as a chance to stimulate initiatives and foster connection within the sector.

There was a strong sentiment that effective showcasing of the arts in Manawatū requires increased support. Generally the support suggested was **financial backing and opportunities for less established artists** to exhibit their work in dedicated spaces and special exhibitions. The council(s), in particular, were frequently mentioned as a potential source of funding.

The collective belief was that **these initiatives would significantly improve access to the arts**. It was felt this would be achieved through heightened awareness, an increase in the number of events and attendees and the development of a more cohesive arts community.

Would you like more ways to showcase the Manawatū arts in the community?



Both young people (<24) and Māori showed a higher inclination towards seeking more avenues to showcase the arts.

Key themes (Not sure)

- Lack of clarity/concern of costs
- Funding concerns
- Feeling there is already enough on

“More advertising where the non-arts community can see it. Community centre performances.”

“There are already plenty of events, but often these are isolated from each other. Would be good to have more interaction/collaboration”

“Council to assist more in showcasing what we already offer”.

“Greater promotion and support year round; investment in building our region’s reputation as an arts destination.”

“Workshops for school students to be exposed to what is out there and how to work towards their goals. Outreach to new immigrants to help them showcase their culture to the Manawatū.”

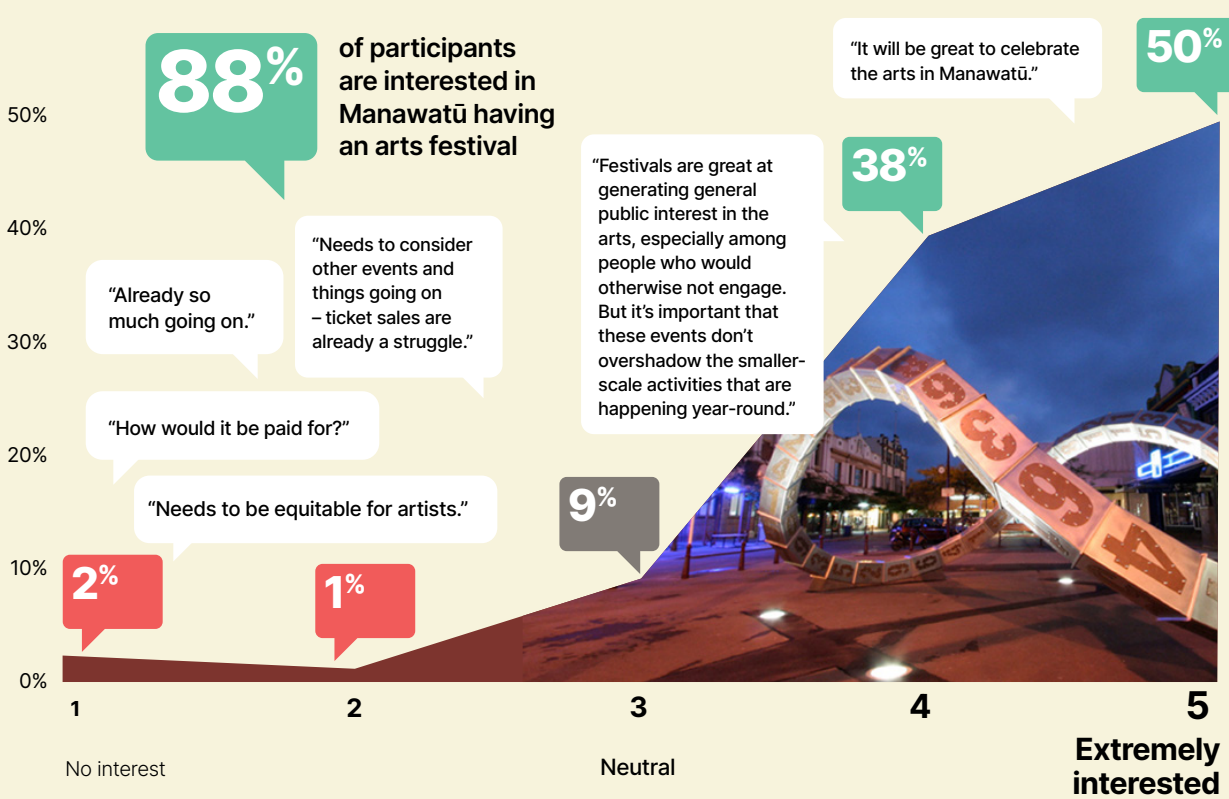
“The public needs to know when and where it is happening, and it needs to be more frequent.”

Source: FOLKL ‘Manawatū Arts Festival Survey August 2023 n424

Interest in a potential arts festival.

Do the Manawatū community want an Arts Festival?

Please rate your level of interest in a Manawatū Arts Festival



Source: FOLKL 'Manawatū Arts Festival Survey August 2023 n424



Summary of motivation behind response:

Extremely interested/Interested:

- Celebrating the arts will have positive impacts on the region through supporting local talent and bringing vibrancy.
- This level of sentiment was also reflected across the younger demographic (< 24) and across ethnicities.

Neutral:

- Feeling that there was already a lot going on in the region
- Participant unsure as dependant on programming

No/Low Interest

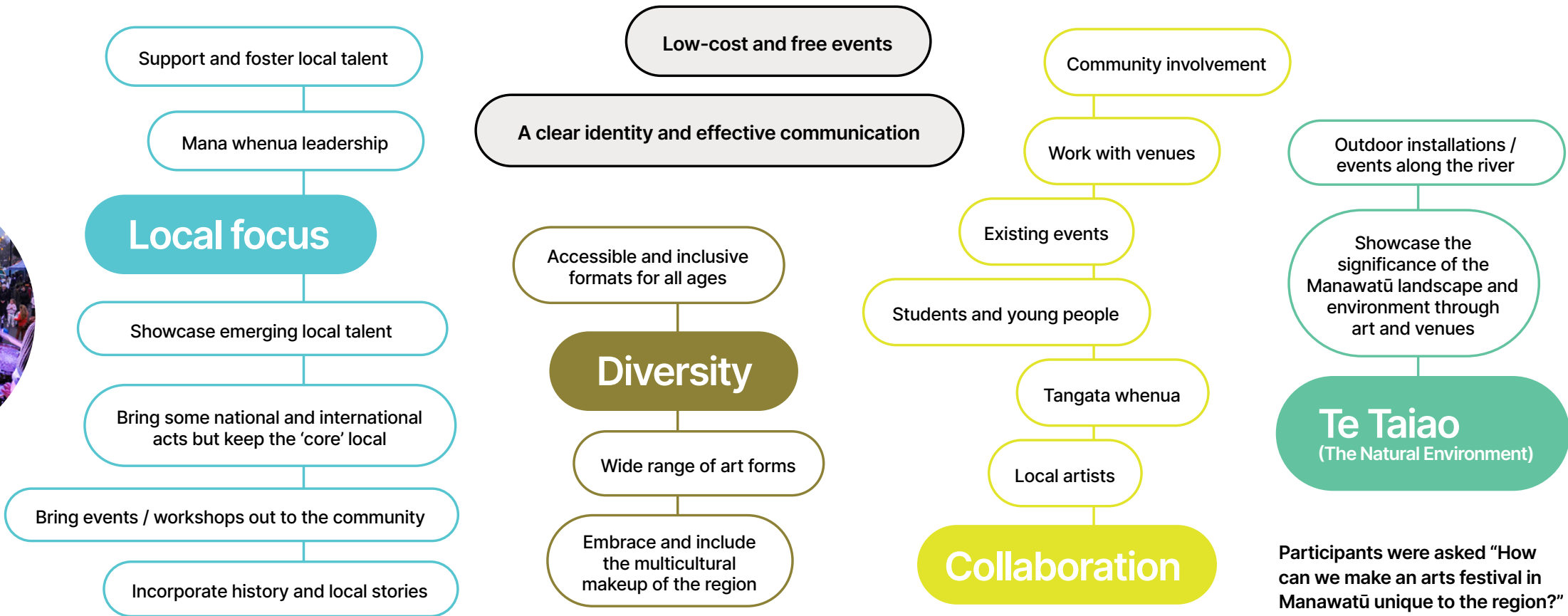
- Perceived high cost
- Risk of a festival 'cannibalising' existing arts initiatives

Creating an arts festival that is unique to Manawatū.

Creating a regional arts festival which embodies Manawatū through local collaboration and celebrating diversity.



Summary of key themes



Source: FOLKL 'Manawatū Arts Festival Survey August 2023 n424, FOLKL workshops

Creating an arts festival that is unique to Manawatū.

Key themes from the Survey and Workshops.

Local focus:

Participants felt that a central pillar to planning any potential arts festival was the **meaningful inclusion of local artists**. There was a belief that working closely with artists who are deeply rooted in the community will bring a perspective that can showcase the regions identity. Participants emphasised the importance of **collaboration with Mana whenua and indigenous artists to shape the identity of the arts festival, highlighting the culture and history of the region.**

It was important to participants that a regional arts festival was committed to the **positioning of Manawatū as a artistic hub through the nurturing of talent.**

It was thought that key ways to do this would be by providing artists with opportunities for growth through workshops, recognition and exposure on a broader stage and also involve local artists in national and international works to provide further opportunities for learning and growth.

“It should simply reflect the arts practices and artists cultures. We all make up the Manawatū.”

“A broad range of arts with workshops, classes, performances and exhibitions.”

Diversity:

Participants expressed the view that diversity within an arts festival could be attained through a **multidisciplinary and multilocation** approach. It was felt that embracing a wide spectrum of artistic disciplines would not only enable and **encourage artists from various genres and backgrounds to participate but would also broaden the festival's appeal to a wider audience.** Additionally, participants believed that holding festival events at multiple locations throughout the region, including smaller community spaces and schools, would help to facilitate the engagement of diverse audiences and communities.

“By using local venues and attractions to hold the events such as those created by the PNCC down the river walkway. Also get local local Iwi involved. Use the Esplanade. How about focusing on what’s happening in local schools? Showcase local artists, go to their workshops.”

“Showcasing Manawatū’s beauty and incorporating artists from all genres and walks of life.”

“Feature local artists/performers, across a wide range of genres, ages, known and unknown.”



Creating an arts festival that is unique to Manawatū.

Key themes from the Survey and Workshops.

Te Taiao (The natural environment):

Participants felt that creating an arts festival deeply rooted in the region's natural beauty and heritage would help set it apart from other regional and national events. **Holding events in the natural environment alongside the iconic local venues** was seen as a way to do this. The Manawatū river was frequently mentioned as a way to potentially weave together a rich cultural and historical narrative and identity in an arts festival.

“With significant tangata whenua support and responses to our distinctive physical environment.”



“Take inspiration from the Manawatū environment - the awa, maunga, swamp origins.”

Collaboration:

The success and sustainability of an arts festival in Manawatū was widely perceived to hinge on the establishment of authentic partnerships and collaborations within the local community. Participants emphasised the importance of incorporating Rangitāne leadership in the festival's organisation and execution. The most common avenues cited for collaboration were, working closely with Iwi, schools, local artists, venues, existing events, and the broader community. Some examples of ideas for collaboration included student mentorships, partnerships with the multicultural society, and community run events. It was widely believed that nurturing strong connections in the community would contribute to fostering a collective sense of ownership over the festival. This in turn would cultivate a sense of pride, celebrate and actively engage local talent, and provide numerous opportunities for community involvement. Survey data indicated a high level of potential **community participation with 58% of people indicating that they would be interested in participating in an arts festival.** Community involvement was seen as pivotal in shaping a festival that genuinely mirrors and represents the region.

“Rangitāne leadership and school involvement.”

“Utilise and capitalise on unique Manawatū spaces, the square, heritage buildings, projections onto buildings, parks, pubs, coordinate with Massey/schools etc.”

“Involve local artists and performers, involve local schools, local iwi, immigrants who have made this place home, tell the stories of Manawatū old and new.”

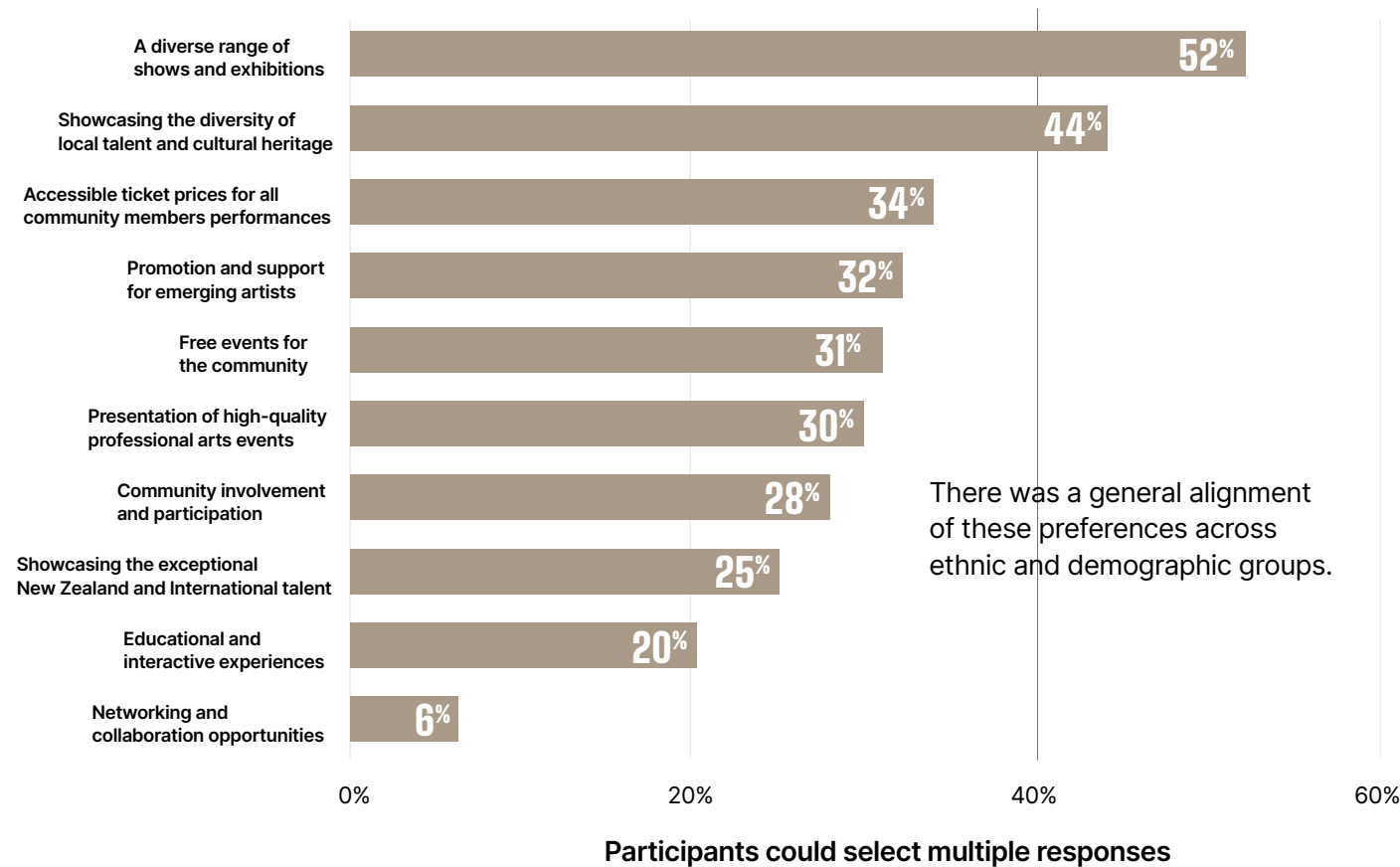


Source: FOLKL 'Manawatū Arts Festival Survey August 2023 n424, FOLKL workshops

Community expectations of an arts festival.

The Manawatū community value an arts festival that showcases diversity, is accessible for the community and supports artists.

Please select your top three expectations for a potential Manawatū Arts Festival.



Source: FOLKL Manawatū Arts Festival Survey August 2023 n424



Community expectations of an arts festival.

Top 5 elements shaping participants' festival expectations:

1

Diverse programming.

- Embrace a wide variety of art forms, including visual arts, music, dance, theatre, kapa haka.
- Showcase local artists and talent, providing opportunities for emerging artists to participate and learn.
- Offer diverse performances and exhibitions suitable for different age groups and interests.
- Utilise both indoor and outdoor spaces, making use of iconic locations and venues.
- Reflect the cultural history of mana whenua and settlers, addressing cultural friction with sensitivity.



2

Accessibility.

- Work with existing events and avoid scheduling competing events simultaneously.
- Emphasise inclusivity by catering to many languages and including special events for people with disabilities, for example sensory experiences.
- Offer a mix of free and paid events to accommodate a wide range of budgets.
- Street performances and busking.
- Communication strategy to break stereotypes (elitism etc) and misconceptions.



3

Quality.

- Ensure professionalism, high quality, and interactivity throughout the festival.
- Guidance of professional festival developers and established artists to ensure a high-quality festival.
- Include interactive and passive forms of engagement to attract a broad audience.
- Strive to make the festival world-class and draw inspiration from successful cultural festivals.



4

Promotion.

- Develop a clear and inspiring vision.
- Marketing that encourages youth participation.
- Collaborate with council and other organisations to utilise channels, databases etc.
- Ensure a high level of marketing and public awareness in advance to generate excitement and anticipation.
- Foster business support and interaction to promote the arts.



5

Artist support.

- Workshops to nurture emerging artists and bring less established artists into the spotlight.
- Engage with schools to involve young people in the arts.
- Ensure adequate funding for artists and ensure funds are distributed fairly between local and outside artists.
- Explore financial support for artists through sponsorship opportunities.



Source: FOLKL Manawatū Arts Festival Survey August 2023 n424, FOLKL workshops

Stakeholder planning solutions.

Workshop participants were asked to write down challenges in relation to bringing to life the values of a potential festival. Participants were then tasked to come up with solutions.

Summary of workshop themes:

Perceived challenge	Suggested solution(s)
Lack of time and resources to tailor experiences to community	<ul style="list-style-type: none"> → Resourcing support from local organisations (funding, staffing) → Smaller scale events → Meeting people where they are → A community champion to coordinate between groups
Support limited to things that historically make money	<ul style="list-style-type: none"> → Find right blend of “new” and “safe” in events; realising that value is not necessarily measured in dollars
Spreading the word	<ul style="list-style-type: none"> → Have regular digital and media promotions. → Involve CEDA, PNCC → Create engaging and shareable promotion material → Competition → Marketing out to areas outside of Papaioea
Undervaluing/not knowing what we already have	<ul style="list-style-type: none"> → Showcase and tell the story of how important/great our arts community is → Pooling resources → Use local stories to engage local artists to respond as a central project of the festival
Including established artists from outside of the region	<ul style="list-style-type: none"> → Not being afraid to invite national and international artists as an opportunity to inspire → Local artists involvement in curation process
Poor communication leading to a lack of awareness within the community	<ul style="list-style-type: none"> → Community-led events to encourage community involvement → Collaboration with PNCC communications team (open and regular dialogue) → Regular hui for reflection to understand gaps
Defining success and ‘quality’	<ul style="list-style-type: none"> → Audience research pre and post events → Context by benchmarking against aspects of other festivals
Already so much going on	<ul style="list-style-type: none"> → Collaborate as a sector on promotion, planning and resource. → Potential to develop an overarching ‘identity’ for the arts in Manawatū.

Source: FOLKL Workshops.





Creating a Sustainable Festival: Options identification.

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Creating a Sustainable Festival: Current landscape.

Many participants in the research expressed the view that the Manawātū region already hosts a considerable array of activities, and that this should be a pivotal consideration in any future planning efforts. Concerns were raised about the potential for a festival to overshadow and compete with these existing activities, and many believed there should be a focus on showcasing and bolstering the current initiatives. Below is a snapshot of the current events in the region:



Source: Manawātū Festival steering committee.

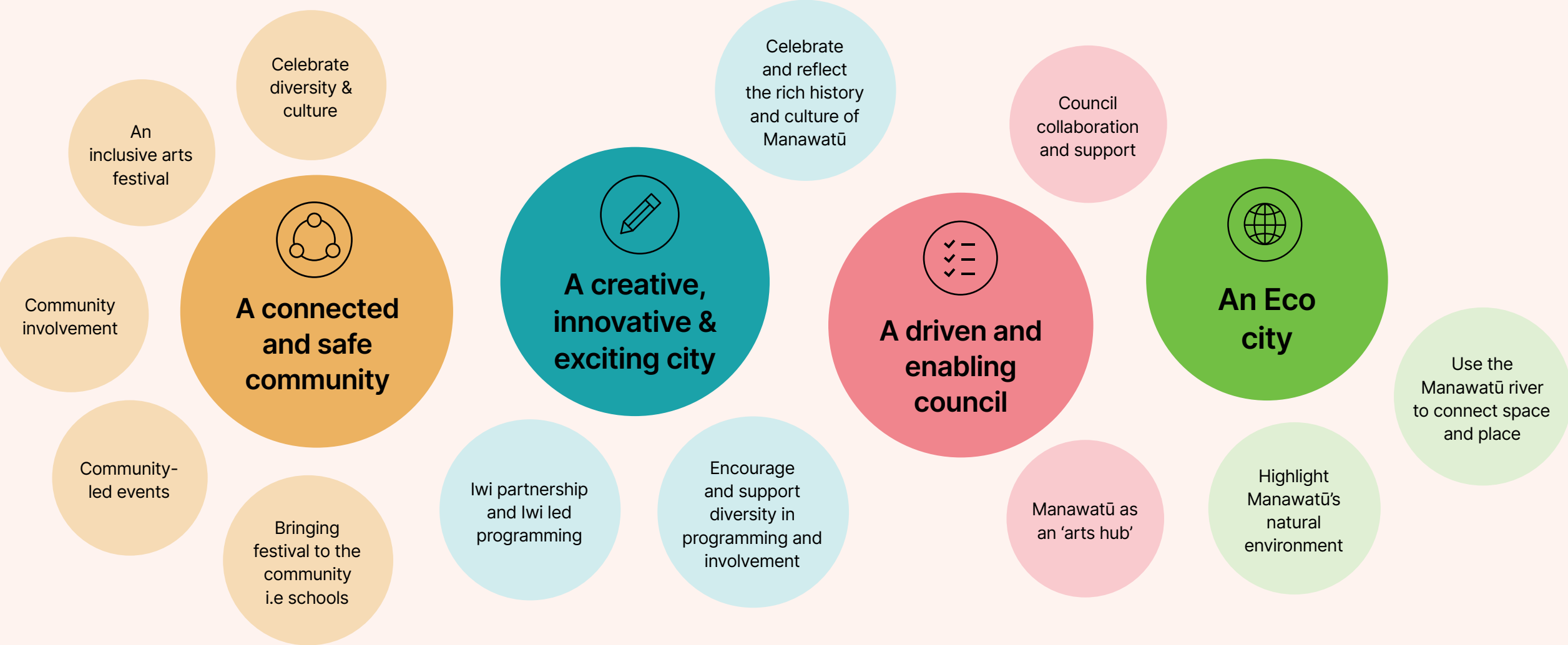
Event	Type / Lead
Jenny Mair Highland Square Day	Cultural Arts
Kapa Haka Festivals (school and adults and regionals)	Cultural Arts
Pasifika Fusion	Cultural Arts
Art Trail Manawatu	Visual arts (SECA)
Summer Shakespeare	Theatre (Massey, SECA)
Local History Week / Heritage Month	Spoken Arts (PNCC)
Palmy Drag Fest	Performance
Manawatu Perf Arts Competitlon	Performance
PACANZ	Performance
Dance NZ Made	Dance
PNDA Dance Competitions	Dance
World on Stage	Multi cultural/dance/performance
This is Hip Hop2	Music/dance
Harmony Unleashed Barbershop Quartets	Singing
Smokefree Rockquest	Music
SwampFest	Music
SingFest	Music
The Big Sing	Music
Molly Atkinson Choral Festival	Music
NZ Blues Roots and Grooves	Music
Manawatu International Jazz and Blues Festival	Music
Fete de la Musique	Music
Rotary Youth Music Festival	Music

Event	Type / Lead
Comedy Festival (Globe Theatre)	Comedy
NZ International Film Festival	Film
French film Festival	Film
Italian Film Festival	Film
Latin America & Spain Film Festival	Film (PNCC)
International Spring (Blossom) Festival	IPU New Zealand Tertiary Institute
Moon/Lunar festival	(PNCC)
Festival of Colours	(PNCC)
Palmy play festival	(PNCC)
Diwali	(PNCC)
New Years Eve in The Square	(PNCC)
Explore Esplanade Day	(PNCC)
ANZAC Day	(PNCC)
Christmas Parade / concert / tree lighting	(PNCC)
Waitangi Day	(PNCC)
Armistice Day	(PNCC)
Festival of Cultures	(PNCC)
Puanga Matariki Twilight Festival	(PNCC)
Local history week	(PNCC)
Past Festivals	
Papaioea Arts Festival 2021	(PNCC)
Palmy Fringe 2018	(PNCC)
Rock Music Festival	Music
Floral festival	Other
Palmy Comedy Fest 2019	Comedy
Winter Fest/the Big Chill	Massey/PNCC

Creating a Sustainable Festival.

Alignment with Palmerston North City Council strategic direction.

Below is a visual summary of the potential alignment between the objectives outlined in the Palmerston North City Council's Arts and Heritage Plan for the years 2021-2031 and the desires and expectations of the community and stakeholders for an arts festival.



Source: FOLKL Research, Palmerston North Arts and Heritage plan 2021-31

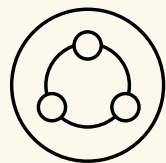
Recommended Governance structure. The 'Creative Manawatū'* model.

These options have been informed by the research conducted for the Manawatū Arts Festival, as well as insights provided by two experienced festival directors (Drew James Director CubaDupa and Pitsch Leiser Director Hawke's Bay Art Festival) who collaborated with FOLKL and the Festival Steering committee on this project. They have been carefully selected based on the context derived from the research and practical expertise. **These options are intended to serve as guidance for the development of a business case.**

Why:

A representative charitable trust structure emphasises collaboration with a diverse group of stakeholders to support the planning and execution of an arts festival, ensuring operational inclusivity. It is important that the charitable trust reflects the region and includes a diverse range of skills. This representation should include, but not be limited to, mana whenua, stakeholders from the arts sector, elected representatives, community leaders and business leaders. When determining this structure, it is essential to consider whether the focus should be on the city (Palmerston North) or the broader region (Manawatū) and where crossover occurs between council initiatives and responsibilities.

- This structure supports community leadership
- Enables the ability to apply for additional resources



Source: FOLKL Research.

What:

The creation of a 5-10 year strategic plan that focuses on the following key areas:

- **Amplification of Existing Initiatives:** Elevate and increase the impact of current events and activities.
- **Arts Leadership and Advocacy:** Establish a strong arts leadership presence and advocate for the arts within the community.
- **Capability Support:** Targeted development programmes tailored to the specific needs of the community.
- **Service provision:** Offer essential services such as marketing support under a unified marketing.
- **Resource Management:** Efficiently manage mapping, databases, community engagement, and coordination efforts.
- **Diverse Festival Projects:** Create a spectrum of projects and festival activities that align with community expectations and needs. These may be extensions of existing events.
- **Event Management:** Ensure effective and smooth management of all events.

How:

Phase 1:
February – June 2024
(\$25,000)

- Develop governance structure and membership
- Develop 5 – 10 year plan and budget
- Funding and Sponsorship plan

Phase 2:
July 2024

- Secure funding for activity
- Appointment of key roles

* working title

Creating a Sustainable Festival.

Options identification.

These options have been informed by the research conducted for the Manawatū Arts Festival, as well as insights provided by two experienced festival directors (Drew James Director CubaDupa and Pitsch Leiser Director Hawke’s Bay Art Festival) who collaborated with FOLKL and the Festival Steering committee on this project. They have been carefully selected based on the context derived from the research and practical expertise. **These options are intended to serve as guidance for the development of a business case.**

Festival models:

Curated and Co-curated Festival Events

This approach promotes diversity and inclusivity by merging the expertise and perspectives of multiple stakeholders in the planning and execution of the event. Aligned with the research findings it places a strong emphasis on community engagement and cultural enrichment, ensuring a broad range of viewpoints contribute to the planning of the arts festival. Partnership with mana whenua, venues, the arts community and local businesses would ensure an arts festival that is unique and relevant to Manawatū.

There are two options recommended for further exploration in this model.

- 1 **Scheduled** at a time that strategically aligns with the region’s needs, this approach offers several advantages. It allows for a focused celebration of the arts and can be timed to generate economic benefit, for example during low-season periods when local businesses may benefit from an increase in visitation.
- 2 **Year-round arts programming**, offering the flexibility to concentrate efforts during specific periods, such as dedicating a month to music or celebrating multiculturalism. By spreading cultural events throughout the year and honing in on particular themes at designated times, it can support continuous community engagement while still allowing for in-depth exploration and celebration.

Regional examples include: [Hawke’s Bay Arts Festival](#), [Nelson Arts Festival](#), [Tauranga Arts Festival](#), [Festival of Colour Wanaka](#).

Open-access, Non-Curated Festival Events

This approach is to invite registrations without a selection or curation process. This model encourages wide participation and inclusivity, welcoming contributions from artists and groups. It aims to provide a platform where diverse voices and talents can freely showcase their work under a unified marketing umbrella.

There are two options recommended for further exploration in this model.

- 1 An open-access arts festival **invites individuals to actively participate**, fostering a sense of community and promoting skill development among its participants. This approach empowers people to engage directly in artistic activities, providing opportunity for exposure, support and capability building, for example [New Zealand Fringe](#).
- 2 **A marketing umbrella approach** involves creating a coordinated marketing strategy, identity and brand to support and promote events that are already taking place in existing venues and locations within the Manawatū region. It focuses on boosting the visibility and success of ongoing activities, ensuring that the local arts and cultural scene gets further support and awareness. This model has the flexibility to incorporate an open access component to supplement the existing initiatives, for example [Creative Waikato](#).

Examples include: [Taranaki Arts Festival Trust](#), [WOMAD](#), [Taranaki Garden’s Festival](#), [Right Royal Cabaret Festival](#), [Creative Capital Arts Trust - CubaDupa](#), [NZ Fringe](#), [Classical on Cuba](#)



Source: FOLKL Manawatū Arts Festival Survey August 2023 n424



Summary and Next Steps.

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Summary / Next steps:

Feedback from both the Manawatū community and stakeholders has highlighted a clear and widespread desire for the arts to be showcased and supported further in the region. There is a desire to see the establishment of a regional arts festival but it is evident that the festival's structure must be approached with careful consideration and developed collaboratively in partnership with stakeholders and the community. The feedback emphasised the importance of creating a festival that not only celebrates the rich diversity of Manawatū but also serves as a platform for showcasing and supporting the local arts community.

The community and stakeholder feedback outlined the importance of fostering partnerships with mana whenua, the community, and the arts sector. These collaborations were viewed as essential components for creating a festival that is relevant and truly unique to Manawatū.

The research has brought to light factors that have the potential to be addressed beyond the scope of the festival itself. Key insights included the need for increased council support for the arts sector, the necessity of creating more networking and collaboration opportunities within the arts community, and the importance of consolidating a more effective marketing approach for the arts sector.

The research shows a clear alignment between the community's perceptions of the value of a Manawatū Festival, and the Palmerston North City Council Strategic Direction. Potential options for festival models, governance structure, funding and promotion have been identified. These were informed through the research and the experience of two festival directors.



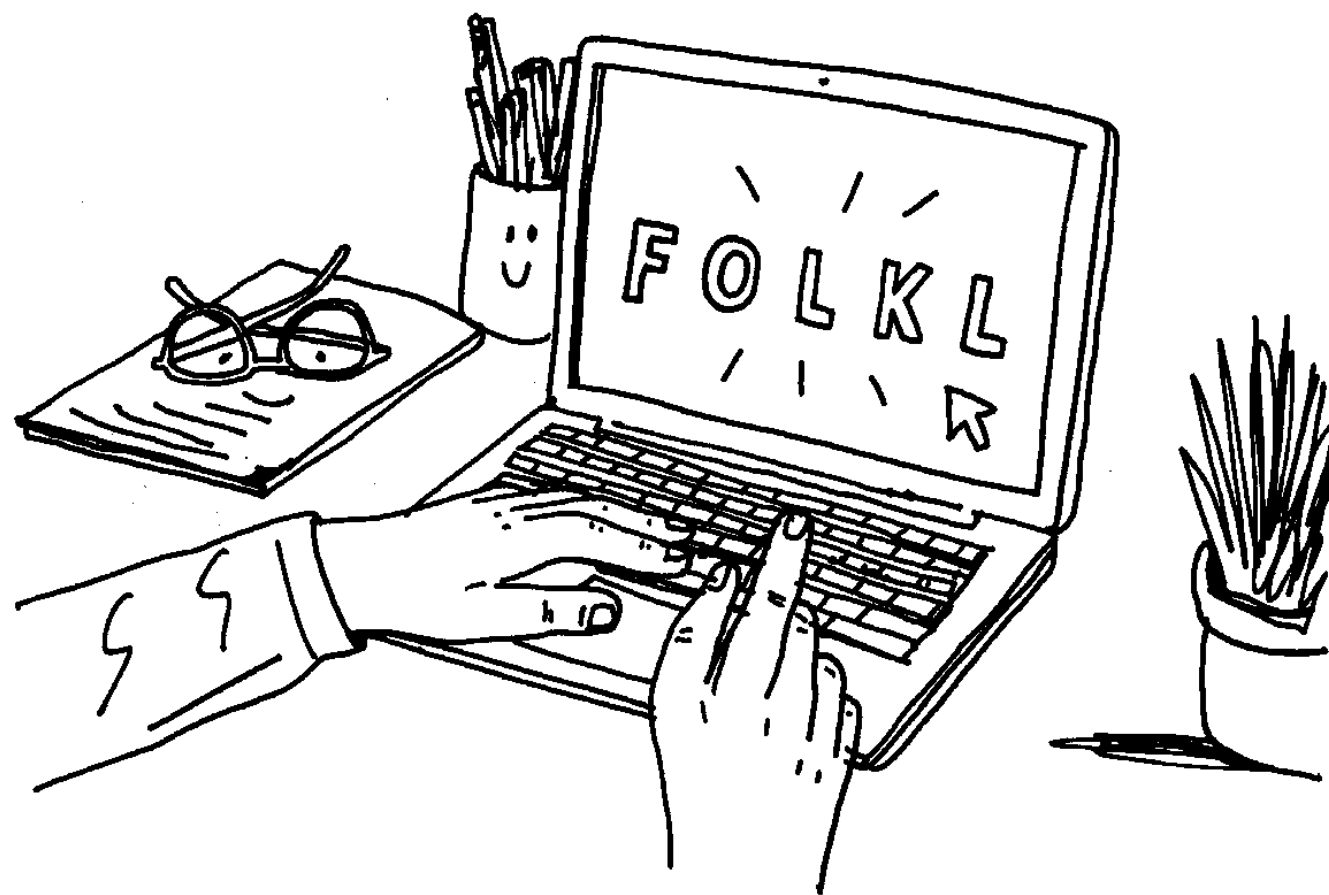
Next steps:

- Report circulated to relevant groups and participants and made available to the wider community.
- Phase 1 and Phase 2 recommendations from the 'Recommended Governance Structure'



Source: FOLKL Manawatū Arts Festival Survey August 2023 n424

Ngā mihi
Thank you.



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Creating a Sustainable Festival.

Funding and promotion considerations.

Funding considerations:

Diversifying funding sources will help to mitigate risks and create a sustainable arts festival.

- **Core funding commitment from council:** This is the foundational funding source for the arts festival. It serves as a stable financial base, covering essential operational costs and ensuring the festival's sustainability.
- **Corporate sponsorship:** Palmerston North is a strategic transport hub and with this there are some interesting corporate sponsorship opportunities to explore. Within the Manawātū large companies like Meridian and Mercury energy (operating wind farms) and international success story Obo hockey gear all present potential partnership opportunities.
- **Grants from trusts and foundations and patrons:** Opportunity to strategically align art festival initiatives with trust/foundation objectives. For example funds received from trusts and foundations can go toward specific art installations, community outreach, or educational programs. A tiered system for patron donations could be explored, for example gold, silver and bronze.
- **Central government funding:** Support from central government agencies, such as the Ministry of Culture and Heritage and Creative NZ, is vital for the festival's growth and reach. Government support also signifies recognition of the festival's importance on a national level.

Promotion:

By strategically consolidating and supporting promotion through existing channels and resources the arts festival (and sector) can enhance its visibility, engage a wider audience and ultimately gain a number of efficiencies.

Below are some key considerations, many of which have been informed through conversations with key stakeholders within the sector.

Centralised database / marketing portal:

Centralising an audience database will allow for efficient data collection and analysis. This helps festival organisers and the wider arts sector make informed decisions, target specific audience segments, and measure the effectiveness of promotional campaigns. From a customer perspective it ensures more succinct and relevant information and avoids duplication.

Partnerships with media suppliers:

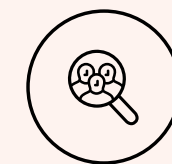
Collaborating with media suppliers, such as newspapers, radio stations, and digital platforms, enables the festival to reach a broader audience and a much lower cost.

Centralisation of resources (buying power):

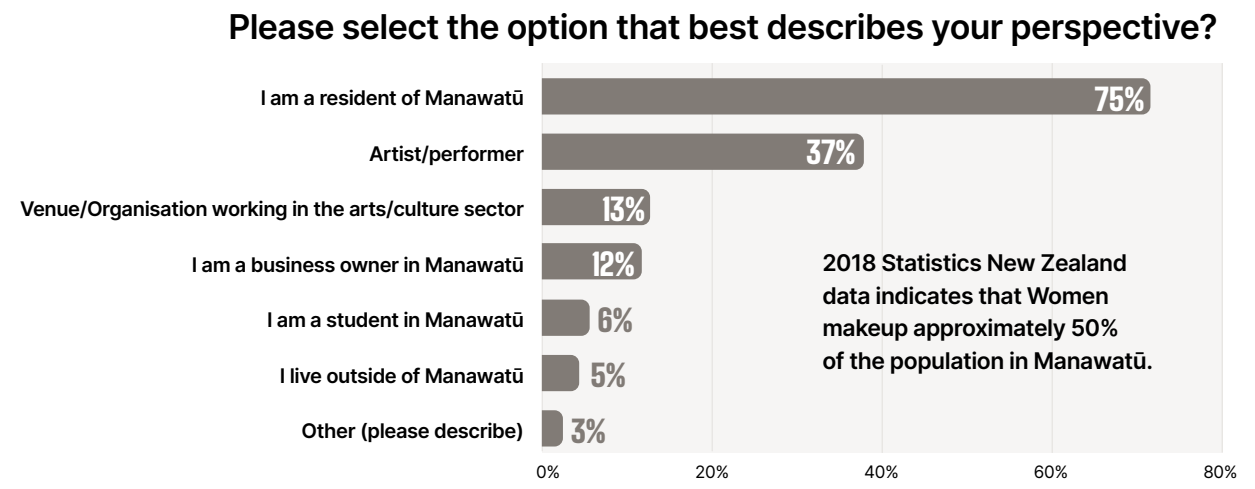
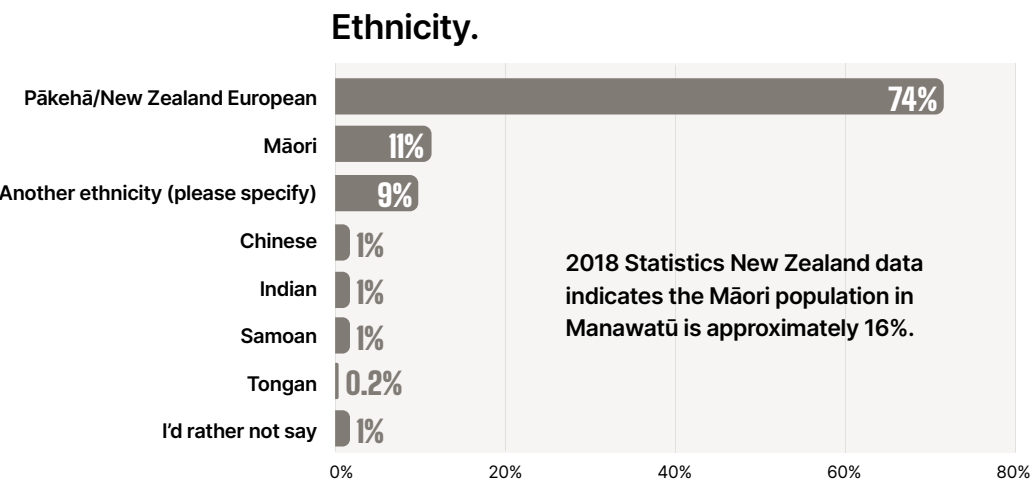
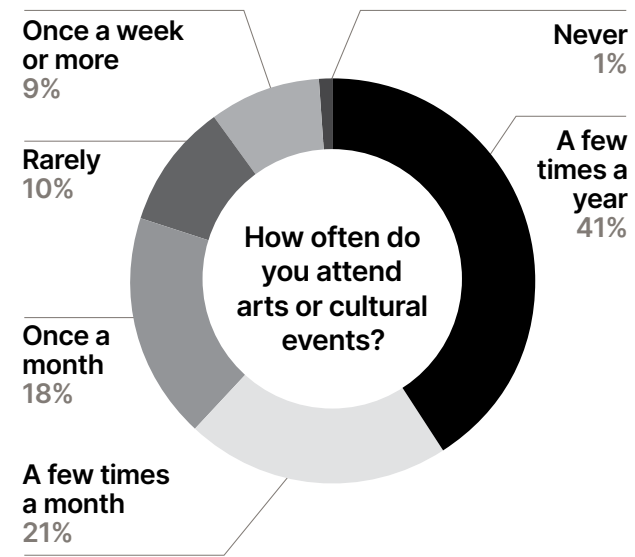
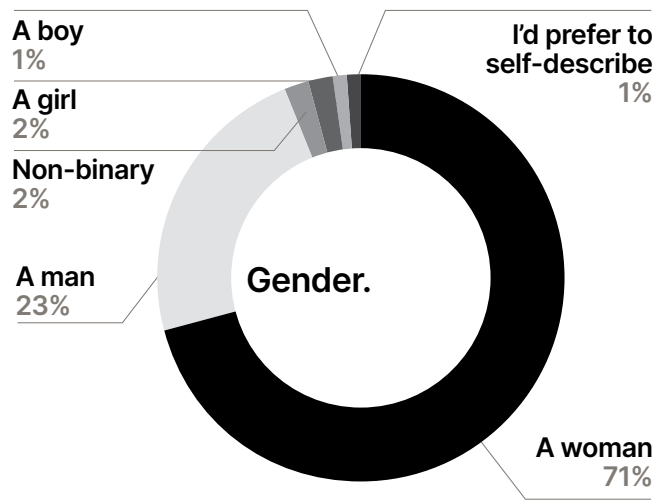
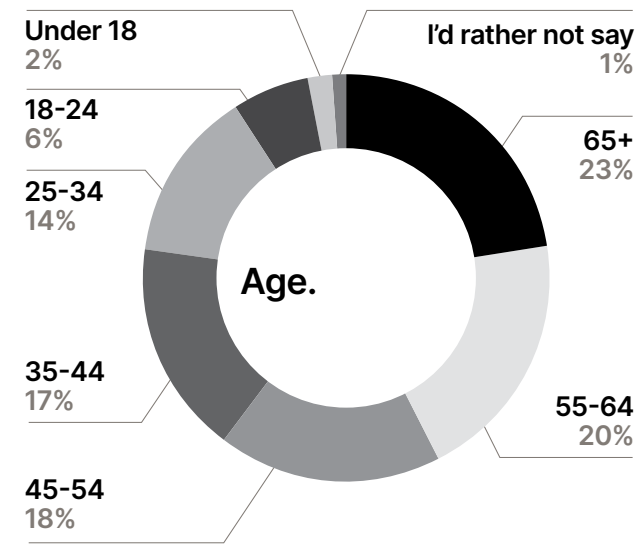
The arts festival (and sector) has the opportunity to gain greater buying power when negotiating with vendors and service providers by consolidating promotional activities. This can lead to significant cost savings allowing for extra exposure or investment in other marketing initiatives.

Council partnership:

Enabling both the promotion and coverage of events via council operated channels is a cost effective way to reach a regional audience. Having 'reserved access' guaranteeing exposure for cultural events will support the sector and support building routine. Extending this to peripheral council supported organisations such as business chambers will help with exposure. Heart of the City in Auckland is an active example of this.



Survey participant demographics.



Source: FOLKL Manawatū Arts Festival Survey August 2023 n424

Team bio.

Drew James:

Drew's career spans over 30 years in performing arts management, event management, and festival direction. He was the first Producer for WOMAD (World of Music Arts and Dance) in Auckland, was Artistic Director for two Erupt Lake Taupo Festivals, and as the Artistic Director for Taranaki Arts Festival Trust, programmed four WOMAD festivals, and three Taranaki International Arts Festivals.

He was also the founding Executive Producer for PANNZ Tour-Makers, New Zealand's Performing Arts Touring Agency from 2015 – 2019.

From 2019 to 2023 Drew was the Chief Executive of Creative Capital Arts Trust, the producing organisation for New Zealand Fringe, CubaDupa and Classical on Cuba. He is the Founder and Director of CubaDupa street arts festival in Wellington and Director for Classical on Cuba.

Pitsch Lieser:

Pitsch is the Festival Director alongside his role as Community Arts Development Manager for Arts Inc. Heretaunga.

He is responsible for the curation and direction of the festival as well as managing its implementation. Experience includes:

Festival Director - Hawke's Bay Arts Festival x9 since 2015

Community Arts Development Manager for Arts Inc. Heretaunga, Hastings from 2014 to date.

Previous experience: Regional Advisor Capability, DIA Charities Services • Multicultural Project worker, Centacare Migrant Services Cairns QLD • Ethnic Affairs Advisor, DIA • Producer Pecha Kucha Night Wellington • Manager, Festivals and Community Events, Auckland City Council • Lecturer, Diploma in Event Management, Auckland University of Technology • Manager, ArtSound FM Canberra ACT • Director Capital E, Wellington • Founder/ Director Galaxy Theatre Auckland

FOLKL

Founded in 2017, FOLKL is a team of six experienced and passionate researchers with a desire to understand communities, public opinion and human behaviour in greater depth. The name 'FOLKL' is a combination of the words 'folk' and 'focal', to reflect that people are at the centre of everything we do. FOLKL's philosophy is rooted in a "community-up" approach to research that is built on respect, collaboration, and meaningful participation.

FOLKL prioritises a mixed-method research approach which looks beyond numbers to put people front and centre of decision-making processes. FOLKL combines qualitative and quantitative methods such as interviews, workshops, participatory action research, surveying, and spatial analysis. We pride ourselves on being academically rigorous in our approach to research, embedding reflexive practices and ethical principles throughout the process.

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