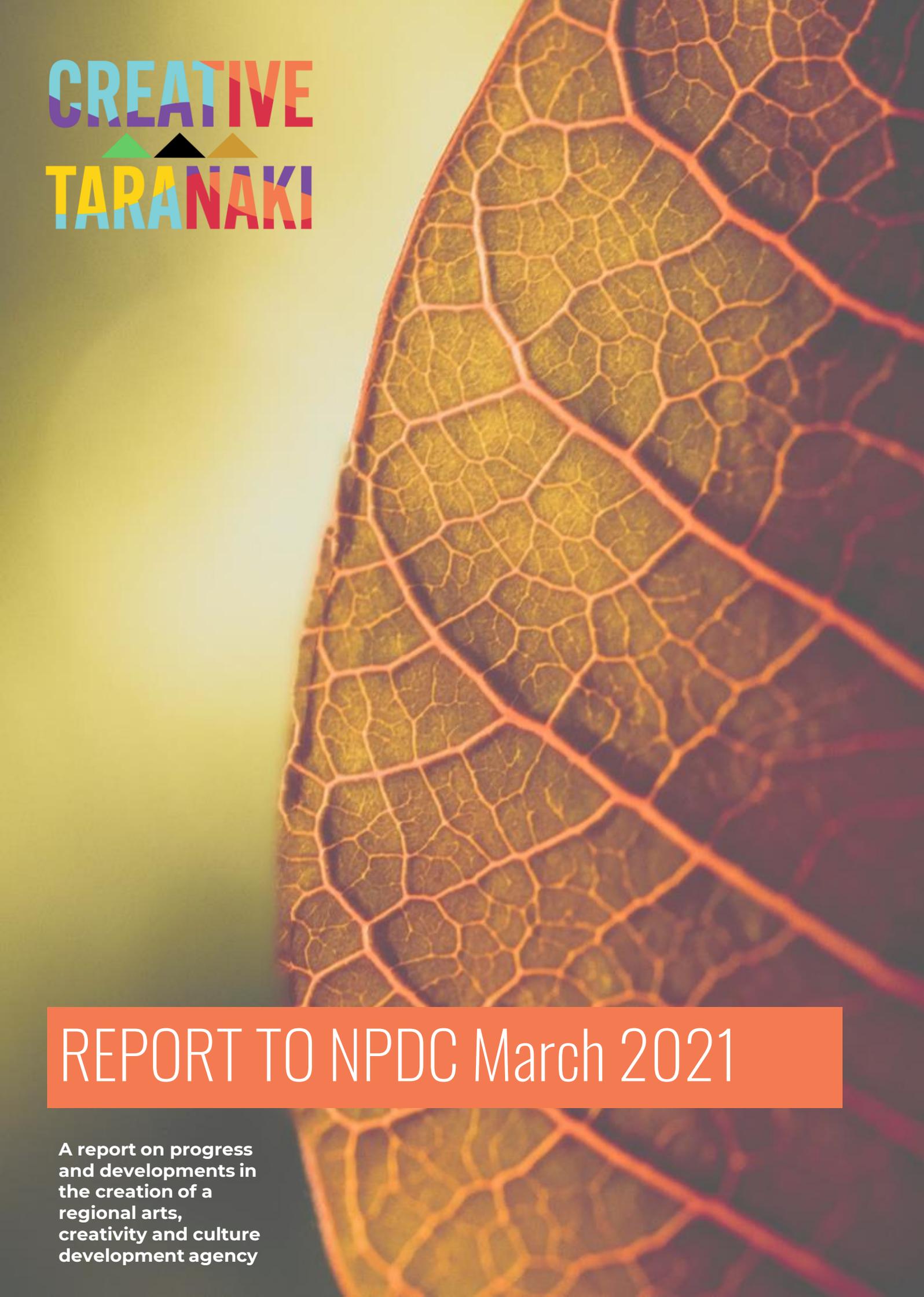




**CREATIVE
TARANAKI**



REPORT TO NPDC March 2021

A report on progress
and developments in
the creation of a
regional arts,
creativity and culture
development agency

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A regional arts, creativity and culture development agency for Taranaki

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“Consideration must be given to our young artists development”

Open text field survey response

“One of first priorities of this org should be creating a database of artists, their skills and resources”

Waitara hui participant

A Trust will be established tasked with supporting regional arts, creativity and culture development, with a portal directory, five part time regional offices, and online media.

Other Regional Arts Development Agency recommendations:

- Establish a charitable trust purely for arts development
- Ensure inclusive, broad representation
- Ensure Taranaki councils have good cultural policies
- Measure the impact of art, creativity and culture on the region’s community, and the resultant community engagement

Taranaki Survey results:

- 92% supported establishing a regional organisation
- 87% supported developing a website and social media
- 89% supported development of an arts and culture strategy for Taranaki

- 95% supported having a database and network of Taranaki artists, creatives and cultural groups

Four regional hui

- Hui in Waitara, Hāwera, Opunake, Ngāmotu New Plymouth
214 people on email list
33 regional supporters
- General agreement on important values - the necessity to be multicultural, interdisciplinary and intergenerational. These are consistent with the values of Te Ao Māori.

What Creative Taranaki will do:

- Sector-Wide Workshops
- Building capability
- Online Portal, Networking and Collaboration
- Ngā Toi Māori Capability
- Specialised Capability Workshops
- Specialised Mentoring
- Access to Professional Services

04. PEOPLE

“It must be region wide”

Hawera hui participant

Lead Group

Stacey Hitchcock	Strategy & Governance, NPDC Councillor
Pasha Ian Clothier	Dir of Creative Research, Artist, Educator
Sam Kelly	Visual Artist – The Jewel & The Jeweller
Andy Bassett	Writer, Musician, Radio Host, Most FM
Morgana Watson	Māori Culture Consultancy
Elvisa Van Der Leden	Dance Instructor & Regional Councillor
Lisa Berndt	Govett Brewster Art Gallery – Curator
Nelita Byrne	NP Events & Venues Manager
Luke Millard	The Koru Project – Event Production
Ron Scott	Theatre Production
Viv Davy	Material Practices

Regional Support Team

Antony Rhodes	GBAG/Len Lye Centre Deputy Director
Callum Williamson	Community Partnerships (NPDC)
Michaela Stoneman	Arts Co-Ordinator (STDC)
Claire Jenson	Opunake Open Studios & Galleries
Carl Fairweather	South Taranaki Creative Space
Christopher Luke	Music Innovation Trust of Taranaki
Bruce Gatward-Cook	Video Production and Media Services
Kristin D'Agostino	Contemporary Jeweller, organiser curator, writer
Tessa Bailey-Lont	Contemporary Māori Art, Fashion / industrial design
Angela Dellow	Digital Media
Philippa Berry-Smith	Web & Graphic Designer
Kerry Smith	Audio Engineering
Anand Rose	Green Cow - Film/Media, Music Events
Sam Johnson	Rhythm Ace Studios – Audio Engineer
Wayne Morris	Visual Artist, Musician & Tutor
Rebecca Beyer	Visual artist & picture book author
Emere Wano	Taranaki Arts Festival Trust

05. Regional Arts Development Agencies in Aotearoa

“All the regional arts development agencies are standalone trusts”

Andy Bassett, report on agencies

Aotearoa New Zealand has ten existing Regional Arts Development Agencies (RADA) – six on the North Island and four on the South Island, plus smaller organisations within some of these areas, many of which have a relationship with their own region’s RADA. Whilst Otago has no RADA for the whole region, Ara Toi, in the Dunedin district, and Three Lakes Cultural Trust, covering the Queenstown Lakes District, both represent substantial areas, so have been included.

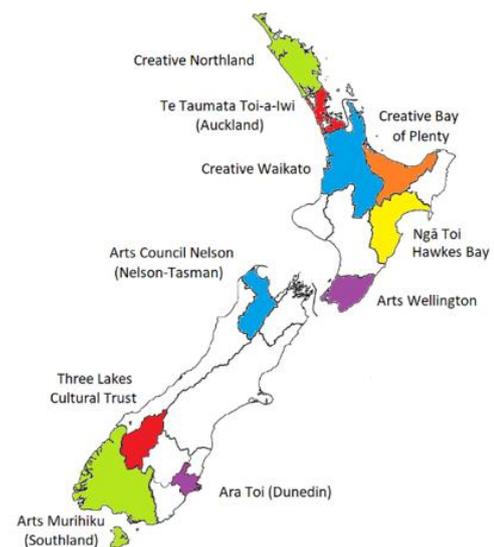
National MOU signed

Creative Taranaki is already a signatory to the nationwide memoranda.

Common Factors between the other RADAs

All the RADAs are independent Charitable Trusts, headed by a board of trustees. In general, they are run autonomously, independent of their regional or city councils, while receiving funding from them.

All the RADAs are dedicated solely to arts, creativity and culture, as opposed to being part of a larger organisation generically promoting their respective regions. The RADAs are run by people from the arts community.



Map of Regional Arts Development Agencies by Andy Bassett

06. Regional development agencies in Aotearoa

Funding Models

Almost all the RADAs receive some amount of funding from local councils. In some cases, it is their main source of funding, while others have several funding sources, receiving sponsorship from other organisations and funding bodies (e.g. Creative Communities Scheme, regional community trusts).

Toi o Taraika Arts Wellington is unique among all RADAs, in that it uses membership as part of its funding model. Prices range from \$25 for an independent arts practitioner, to \$425 for an organisation with a gross annual turnover of more than \$500,000.

Funding is distinctly separated into two categories:

- Operational – the day-to-day running and maintenance of the RADA

- Project-specific, with expected outcomes and time frames.

Staffing Levels

Operational staff numbers range between 4 and 8 full-time/part-time positions. Additional contractors may be taken on during specific projects.

Core Mission

While the various RADAs use different wording to say it, their core mission is essentially the same thing: to ensure their region's arts, creative and cultural community thrives, through support, advocacy, promotion and professional development.

“To ensure their region's arts, creative and cultural community thrives, through support, advocacy, promotion and professional development”

Common mission

07. Regional development agencies in Aotearoa

Services offered

- Advice and assistance with funding applications
- Alerting the community to new funding opportunities, and approaching deadlines
- Advocacy and professional development opportunities for the arts, creative and cultural community
- Connecting practitioners with those who can provide venues for rehearsals, performances, workshops, studios
- Promotion of upcoming events – exhibitions, concerts, shows, workshops
- Foster public art programmes

Advice from other RADAs

Establish a charitable trust that exists purely for arts development. Have a clear understanding of the organisation's purpose, and stick to it. Provide a clear vision/strategy, with 1, 3, 5, 10-year goals.

Inclusive, broad representation – North/South, Māori/Pakeha, visual arts/performing arts, professional/community, mature/youth, accessibility for those with disabilities.

Make sure that Taranaki councils have good cultural policies, dedicating budget to the creative sector. Currently, STDC has a cultural policy that has not been updated in over a decade, while NPDC does not have one at all.

“Ensure inclusive, broad representation”

Recommendation from other RADAs

08. Regional development agencies in Aotearoa

Advice from other RADAs contd

Emulate the sport model. Sport has a strong collective mechanism, a high profile, and comparatively easy access to regional and national funding, due to wide acceptance of its value to the community. A RADA needs to be able to measure the impact of art, creativity and culture on the region's community, and the resultant community engagement. Feed our regional needs into the national discussion, and work collectively with other RADAs to participate in, and benefit from, nationwide initiatives.

Understand the relationship between an RADA and Creative NZ. An RADA is not operationally funded by Creative NZ. Most of the RADAs are mandated to focus on community and grass roots arts. The way Creative NZ funds community arts is through the Creative Communities Scheme programme.

“A RADA needs to be able to measure the impact of art, creativity and culture on the region's community”

Advice from other Regional Agencies

09. Taranaki Regional Survey results

“Not only do we need this cultural nest to improve our art, but also to support our artists in a holistic way”

Open text field survey response

Arts survey results

A survey of artists was completed, with the aim of understanding support for further work, and for key initiatives discussed in the Taranaki 2050 Arts Transition Pathway Action Plan.

Methodology

An online survey ran from 12 May 2020 to 12 June 2020 and received 254 responses. 241 were from people in Taranaki. The survey was widely publicised, being virally promoted online.

Survey respondents

The geographic distribution of respondents broadly reflected the population base of Taranaki, although there was over representation from Central Taranaki. 50% of respondents were from North Taranaki (versus ~70% of the population), 32% from Central Taranaki (versus ~8% of the population) and 12% from South Taranaki (versus ~24% of the population).

The majority of respondents were creative individuals (78%), with the remainder being an equal division of profit and non profit organisations.

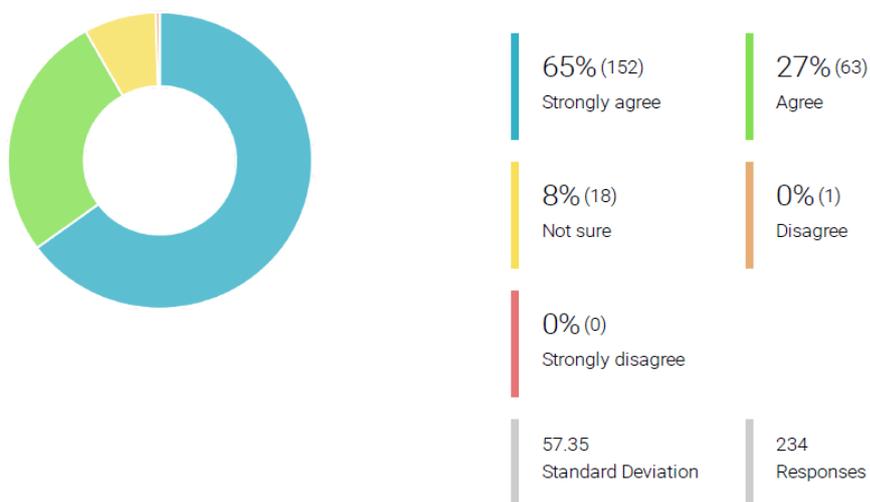
10. Taranaki Regional Survey results

Results

There was widespread support for the initiatives proposed in the survey to support artists:

92% supported the establishment of a regional organisation to support arts, creativity and culture (with no one disagreeing)

Do you think that the establishment of a regional organisation tasked to support arts, creativity and culture in Taranaki, would be a positive step forward?



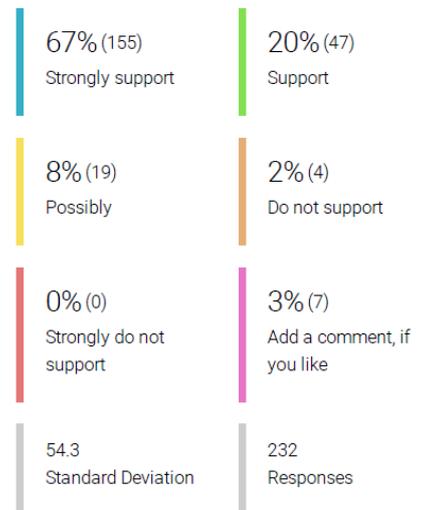
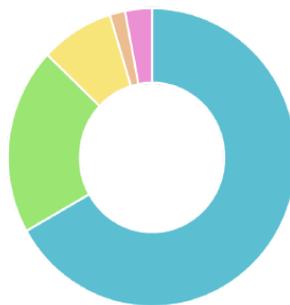
“Stretch across the region and unite North and South Taranaki artists”

Common survey free text theme

11. Taranaki Regional Survey results

87% supported developing a website and social media featuring Taranaki artists and creatives and events.

Do you tautoko/support developing a website and social media featuring Taranaki artists and creatives, and events?



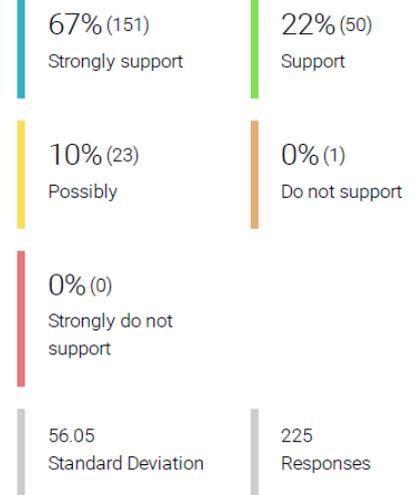
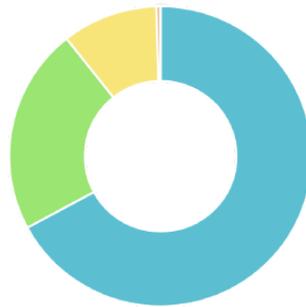
“There is significant potential for artists to collaborate and form connections”

Common survey free text theme

12. Taranaki Regional Survey results

89% supported development of an arts and culture strategy for Taranaki.

Do you tautoko/support the development of an arts and culture strategy for Taranaki?



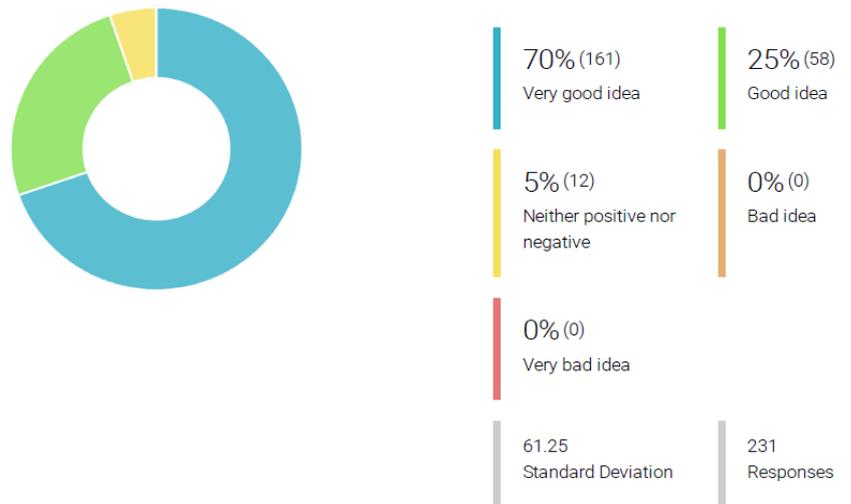
“Ensure anything existing at the moment is factored into thinking and maximised”

Common survey free text theme

13. Taranaki Regional Survey results

95% supported having a database and network of Taranaki artists, creatives and cultural groups.

Do you think having a database and network of Taranaki artists, creatives and cultural groups is a good idea?



“70% think a database is a very good idea; 25% think it is a good idea”

95% of respondents support the database

14. Taranaki Regional Survey results

Common themes in the free text section of the survey

- Any work must be led by artists, and embrace the creativity and agility of the arts sector (i.e. avoid funding administration rather than action)
- There is significant potential for artists to collaborate and form connections with other areas, such as citizen science.
- Ensure any developments, activities and events are not New Plymouth centric, stretch across the region and unite North and South Taranaki artists
- Nurturing and supporting young artists is important.
- Comments on organisational structure and funding.
- The benefits of a physical hub/ space where artists can connect and support each other.
- Ensuring anything existing at the moment is factored into thinking and maximised (e.g. existing arts websites, such as Virtual Tart, organisations, the work of Venture Taranaki, the South Taranaki arts co-ordinator)
- The need to provide more arts education opportunities, and resourcing to develop the creative community.
- Caution on the cost of maintaining databases to keep them up to date.

“There is a need to provide more education opportunities region wide”

Common free text theme

15. Four regional hui

Open and wide ranging discussions

Four regional hui were held, commencing in Waitara, then moving on to Hawera, followed by Opunake and then Ngāmotu New Plymouth

Summary

Over 80 people attended our four regional hui, with a strong level of engagement and participation. While affirming the general direction in which we are heading, the hui also helped to inform and add to the finer detail within this. Below is a summary of suggestions, concerns and observations that emerged during these hui.

Please note, in some cases we are playing devil's advocate – any criticism of the various councils, organisations such as Venture Taranaki, or even of Creative Taranaki itself, were voiced by individuals within the community, who attended the hui.

Council role

Cultural Policy

We were asked what this actually means. Advice from other Regional Arts Development Agencies (RADAs) has been to make sure that councils have strong cultural policies that align with the priorities of the creative community. Stratford has the beginnings of such a policy.

Hāwera has an Arts & Culture Policy developed in 2005/2006. Michaela Stoneman has been employed since 2007 as Cultural Co-ordinator as a product of this. The policy is not often updated, but it allowed for the establishment and development of the role, which is very much community-driven.

16. Four regional hui

There is a high level of support within the arts community for an arts co-ordinator role within District Councils, along with a necessity to ensure the activities of this role are aligned with the needs of the arts, creative and cultural community, with access to current resources.

Concern was expressed regarding the one-person model - if you set up a lone arts co-ordinator, there is a danger they will just burn out trying to sustain the organisation (given that we are establishing Creative Taranaki in parallel with this, the pressure on the arts co-ordinator should be somewhat alleviated).

Arts Strategy

How have the arts been handled by council in the past?

It would seem there has been no one unifying strategy previously. The work has been done by internal arts/events teams. However as part of an economic shift, this process has been initiated and research done by, for example, this project, Luke Millard's secondment into NPDC, and Linda McFetridge's curatorial project.

Feedback: Council does invest, but mainly through institutions and commercial ventures. This strategy work is around focusing on the community space.

The example was cited of Orewa, which had started to build its creative community and grow organically, until connection with the wider Auckland council which kicked funding into gear, resulting in exponential growth.

“Council does invest... through institutions and commercial ventures”

This strategic work is around focussing on the community space

17. Four regional hui

Commercial model

The idea was raised around using corporate as well as council models.

There are commercial model strategies that have been instigated – e.g. the Taranaki Garden Festival - that promote the sector but there is still a long way to go in fully connecting the wider creative community.

There was a suggestion that we build the organisation around the social enterprise model, with its own supporting micro-economy with surrounding industries. Creative Taranaki, being a start-up, could benefit from a relationship with Start-up Taranaki.

Local representation around the region

There is a strong belief that it would be beneficial to have a local representative from each town to feed into the organisation.

With this in mind, we now propose to establish Creative Taranaki representatives in Waitara, Opunake, Hāwera and Stratford. At our last meeting, we had representatives from Opunake and Hāwera present.

Inclusiveness

There was a strong call for ensuring the organisation includes north, south, central and coastal Taranaki, visual/performing/other media, all races and cultures, ages, genders, rainbow community, and the disabled community.

Concern around this stems from anecdotal experience of other Taranaki-wide organisations. It was felt, for example, that more south/rural representation required at the central VTT discussions.

“We propose to establish representation across the region”

Major outcome of the four hui

18. Four regional hui

Inclusiveness contd.

Ability to collaborate highlighted, more connection required as time and money to do so missing from the Hawera/South Taranaki Community Arts hub (suggested use for venue next time).

IWI

What are the arts/culture plans from iwi?

There is definitely a process within Creative Taranaki when engaging with iwi, though the general consensus among us is that it needs to be integrated into the organisation, instead of being treated as separate, with a consulting role.

There are other creative industries around culture / history that could be woven in to bring more collaboration/cross-pollination/bring more revenue.

ACCESSIBILITY

Accessible to both creators and audience.

There is a lack of funding for people in arts with physical disabilities, plenty for mental health. Needs to be noted how valuable art and creativity is in the healing process of all kinds of disability.

Organisations like this should be creating the dialogues that bridge the gap between disability support and arts support.

Are there any statistics around, for example, who has access to musical instruments?

“Creating the dialogues that bridge the gap between disability support and arts support”

Embracing diversity

19. Four regional hui

Assistance with funding

Focus around removing barriers by facilitation i.e. coaching in understanding of funding applications.

Creative Taranaki could be a trust that plays the legal entity role to enable funding for organisations/groups, in cases where funding is restricted to trusts or other registered organisations (as VTT did for us with our MCH funding application), removing the admin barriers.

When it comes to funding, priority is often given to Sports organisations, where success is easily quantified. We need to exploit our potential around telling more stories, e.g. successful artists' journeys - to entice.

There is a tendency among funding bodies to build stronger links with big brands – e.g. Govett Brewster – rather than small galleries.

Noted the difficulty of setting up an arts business. Requirement for business assistance, marketing, signage, setting up finance etc.

- Time-Bank - sometimes these platforms are there, but not being used.

A research role could be useful, generally appealing for government/funding etc – Doesn't need to be quantitative data, more so practice-driven data to show what has been/what can be done.

Youth

There is a big need for something aimed at young people within the creative sector. Success of arts departments at school has exploded, but there is a need to resource outside of the school environment.

“There is a big need for something aimed at young people... outside the school environment”

Arts departments at schools have exploded, but there is no follow on

20. Four regional hui

Youth contd.

Mentoring, and step by step / staged delivery, potentially building the relationship at later high school level so they understand the support will still be here at home after university.

A lot of high school and university students need intern-style learning, and there are a lot of learning opportunities surrounding this from the creative sector, to the business sector - comms, admin, promotion, etc

A suggestion also came up for inter-school arts programmes (as already happen for sports and other competitive events such as debates and theatre challenges).

Audience development

It is fundamental to the growth of the arts community, to be continually finding buyers, markets, connections. Everybody in Taranaki could potentially be an art buyer. Accessibility/Audience development is built from putting things on to entice the audience.

Communication

It would be good to align between districts/regions - There was a regional arts conference, though hasn't happened for 5 or so years. Inconsistent use of comms platforms. There's a requirement for a centralised platform to which we can direct people.

There is also a lack of communication within our community about what is already out there.

"It would be good to align between districts/regions"

There is a requirement for a centralised platform

21. Four regional hui

Communication contd.

- A film-maker at one hui only recently found out that that our Regional Film Office was Venture Taranaki
- An artist looking for a venue to exhibit, and a community gallery owner looking for artists, both from the same town, only became aware of each other after meeting at one of our hui

Suggestion that the register could include organisations who are happy to promote arts, creativity and culture.

It was also suggested that a “translation service,” or different delivery model, was required for current key organisations like VTT who are delivering in business language.

In simplistic, generalised terms, something is needed to bridge the divide between the left-brain thinking of creatives, and right-brain thinking of the business community.

Marketing/Promotion

There was a call for increased reportage of the arts in mainstream media - e.g. pages in the newspaper, its own section on the TV and radio news (as sport already has). Also to develop links with media/literature students, to build on this potential (Opunake High School reportedly already has plans in motion for this). Charity fundraising events, artists donating works – good for bringing people together.

Potential for synergy events around arts/food markets
Access to wider commercial market required. How do we get our archives out into the wider national market? National media?

There needs to be more promotion around art spaces as it seems people don't know where these things are (see Communication, above).

“Something is needed to bridge... left-brain thinking of creatives and right brain thinking of business...”

The potential for synergies is high

22. Four regional hui

Social

The solitary nature of many forms of creative work means that practitioners can become very isolated in their own silos. Our hui highlighted a need for regular social gatherings, perhaps monthly or quarterly, around the region - informal occasions to share ideas and connect. Perhaps an annual dress up event, entertaining events.

Transport to Hui would also be helpful, particularly for those in coastal and central areas, for whom a drive to New Plymouth or Hāwera can be prohibitively expensive.

General suggestions

- Building resilience is key to being able to survive and be an artist and can be a product of that connectivity, being able to lean on/uplift each other
- Calls for a fringe festival
- A centralised artist-in-residence programme
- Communities to tell arts stories as part of the community story, integrated into infrastructure and economic plans
- Paint a picture of what Taranaki would look like in 5 years for the individuals/towns/sectors (i.e. from the eyes of the user)
- Inspiration from Masterton around creative community arts space
- There are plenty of empty store spaces locally, and potential for synergy with local food outlets. Within New Plymouth, building owners seems to prefer to keep commercial rates and have empty shops
- Te Whāriki model of interweaving agencies/industries

“Building resilience is key to being able to survive and be an artist”

We also need to lean on/uplift each other

23. Strategic needs and COVID19 Impact

“This project is integrated into the region’s 2050 Action Plan”

Building on prior work since 2018

Strategic needs identified:

Long-term regional strategic work from 2018-2020 identified the need and significant potential for building the capability of the arts, creativity and cultural sector in Taranaki.

2018 – 2019

Taranaki 2050 is a regional programme led by a collaboration of local government, central government, iwi, community, unions and businesses and focuses on creating a just transition to a low-emissions economy.

Its development involved over 70,000 engagements, and included four specialised arts and culture workshops to develop the Arts, Creativity and Culture Transition Pathway Action Plan¹ (Arts Action Plan) for the arts sector.

The key initiatives identified in the Action Plan included:

- Development of a more strategic, coordinated and connected approach to arts and the creative sector in Taranaki, to be led by a regional and representative organisation
- Creation of a Taranaki arts website
- Growing the creative economy through developing a programme that supports existing and emerging artists and art groups.

November 2019: Cultural sector leaders who had been working previously to support the sector widened their scope to work in partnership with Venture Taranaki to progress the Action Plan (formation of Creative Taranaki).

24. Strategic needs and COVID19 Impact

COVID19 recovery needs identified:

In 2020, the impact of COVID19 on the sector has further validated and increased the need for the strategic plan developed through the Arts Transition Pathway. The following work was undertaken in 2020.

March – May 2020: Creative Taranaki team held online hui during the COVID-19 lockdown to provide support and to escalate the work of the Arts Action Plan to build the capability and infrastructure needed for the sector.

June 2020: A survey conducted by Creative Taranaki was completed by 270 region-wide artists and creative/ cultural organisations, of which **90%** supported or strongly supported the formal establishment of a regional arts organisation and **87%** supported or strongly supported the development of an online resource hub.

August – December 2020:

Ngāmotu New Plymouth District Council provided seed funding to Creative Taranaki for this project, to undertake research and project development. This included research into current models nationally and consultation with the sector including four face-to-face hui around Taranaki Mouna. Key areas from the research included:

- Face-to-face events that created social interaction and networks of support, given many artists operate in isolation.
- Building digital skills to access online opportunities as well as market place and generalised business and sector skills to build a sustainable cultural career.
- Ensuring support is delivered around the region and a central point of information to access support, advice and direction to further training/upskilling is available.

“Representatives of Creative Taranaki had input into the Arts Transition action plan”

During the lockdown, we also held online hui for large numbers of creatives, in association with Creative New Zealand

25. Strategic needs and COVID19 Impact

In summary, the research and engagement has identified three clear deliverables to build a RESILIENT and THRIVING arts, creativity & culture sector in Taranaki:

1. Increased **capability** through a range of **workshops** to increase business, finance, digital and cultural sector knowledge, and specialised upskilling and training
2. Easily **accessible resources, information and support** relevant across the creative sector and available through an online centralised resource hub
3. Active and strong community collaborations within each town in the region that are highly connected and networked, supported by a regional arts entity

“Capability workshops; accessible resources; strong community collaborations”

Three primary trajectories of the organisation

26. Profile of activities, Creative Taranaki

A stand alone charitable trust will be formed

This will enable the identified strategic pathways and associated activities

Sector-Wide Capability Workshops

Workshops building capability of skills needed by all artists and creatives. This includes:

Building capability

Finance; planning and safely delivering activities through COVID-19 alert levels; building your brand; digital literacy; connecting with audience; and building a sustainable creative career.

Navigating the sector

Networking and collaboration to build a market; digital marketing to access international markets and audiences; understanding cultural appropriation and Ngā Toi Māori.

Ngā Toi Māori Capability

Resource for the project to integrate Te Ao Māori through all workshop, training and content development, and support the wider Ngā Toi Māori sector.

This resource will also work alongside current regional strategic Ngā Toi Māori work being undertaken by Taranaki Arts Festival Trust.

27. Profile of activities, Creative Taranaki

Specialised Capability Workshops

These are training modules on skills specialised to the following areas: Performance Art; Ngā Toi Māori; Visual Arts; Electronic and Sound Arts; Literary Arts; and Event & Production Management.

Focusing on skills targeted to each specialised area, delivering training in resiliency and capability building within that field, to ensure long-term sustainability as a practitioner/ organisation.

Mentors will be identified and aligned with individual creatives.

Specialised Mentoring and Professional Services access

This will build on the workshops and focused training modules, and are targeted at practitioners who require more in depth mentoring and coaching with their respective art form/culture to further develop skills, resiliency and career growth.

Professional service access for selected practitioners potentially includes (but is not limited to): Accounting; Legal; Digital and media; Cultural awareness; Marketing & communications

“Specialised mentoring will build on capability workshops”

The target is sector wide at all levels

28. Next steps

Community database, national participation, funding and planning

There is wide regional support for these initiatives, as established by survey, review and hui

Database of our community

The forms for the database of our community have been written. The forms permit the export of form data as csv files, which can be imported into a MySQL database, that subsequently can be pointed to using Wordpress.org functionality.

Participation at national level underway

Creative Taranaki has signed the nationwide MoU connecting Regional Arts Development Agencies and has attended Northern Region meetings both in person and online. This led to an awareness of Ministry of Culture and Heritage (MCH) funding.

Application to MCH for COVID19 Relief Funding

In partnership with Venture Taranaki, Creative Taranaki has made an application for a significant project providing a substantial boost to local arts, creativity and culture.

Alternate planning

If the MCH application is unsuccessful, as part of the current project a presentation has been made to TSBCT and our second option would be to apply for interim funding from them to enable the promulgation of the community database forms, the collation of data and the commencement of the first workshops for the community.

29. Appendices

Emailed as attachments to this document

29.1 Full text of RADA report

29.2 Full survey results

29.3 Full hui notes