



Murihiku Regional Arts Strategy 2020–2030

Compiled by:



With support from:





Photo supplied by Riverton Community Arts Centre

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Whakarongo āke au,
Ki te tangi a te manu nei.
A te mā tūī,
Tūī, Tūī, Tūī, Tūīa,
Tūīa I runga, Tūīa I raro, Tūīa I waho,
Tūīa I roto.
Tūīa te here tangata ki te whai aō.
Ki te aō marama, Tihei mauri ora!
Tākitimu te waka, Tākitimu me
Hokonui, me Motupohue me Kawarau
te maunga,
Te Āra a Kewa te moana, Rakiura te
moutere, Murihiku te whenua.
Kō Toi Murihiku taku ingoa.
Naū mai, haere mai, tauti mai.

Ngā tōmairangi ō nga tūpuna, hei
whengaia nga kakano mō āpōpō.

Greetings

The opening tauparapara tells us, listen to the call of the tui, it asks us to join our threads together and then step forward into a new light as one, to be enlightened.

Arts Murihiku represents all the people of the area bound by Te Ara a Kewa / Foveaux Strait, overseen by the Tākitimu Mountain range in the west across to the Hokonui hills and as far away as the Kawarau/ Remarkables Range in the North, and then to the south sits Motupohue / Bluff Hill and also encompasses Rakiura / Stewart Island.

“Welcome and greetings to all: - a whakataukī to guide us forward. The efforts of today will give life to the seeds of tomorrow.”

Photo supplied by Mīhāro





Tākitimu tōku waka,
Tākitimu tōku maunga,
Murihiku te whenua,
E ngā Murihiku rūnanga katoa
tōku manawhenua
Ngati Atawhiua, Ngāti Irakehu
o tātou hapu,
E ngā Waitaha, Ngāti Māmoe,
Ngāi Tahu te iwi tōku māmā.
Ngati Kahungunu ki te Wairoa
te iwi tōku pāpā.

Welcome from the Trustees of Arts Murihiku

**Kia ora my name is
Darren Rewi and it is
my pleasure, on behalf
of Arts Murihiku, to
introduce the
Regional Arts Strategy
as developed with
Mary-Jane Rivers.**



Arts Murihiku is a volunteer Trust formed to administer a two-year pilot programme. Initiated and funded by Creative New Zealand aimed at growing the capacity and capability of the Arts sector. Based in Invercargill the area covered by Arts Murihiku also includes rural Southland, Rakiura / Stewart Island, Gore, Queenstown, the Wakatipu Basin and West Otago, aligning with the same boundaries as Community Trust South.

Current Trustees are from Invercargill, Gore, Southland District, Rakiura / Stewart Island and Queenstown.

Our brief from Creative New Zealand includes the development of a Regional Arts Strategy as a guiding document to support the strengthening of the Arts in our communities into the future.

Arts Murihiku engaged Mary-Jane Rivers of Delta Networks to carry out this work supported by an advisory group of trustees and our Arts Murihiku staff. Mary-Jane has considerable experience in strategic planning particularly related to communities, including other arts strategies. She has previously done work in our wider region for Community Trust South as well as for other Southland organisations.

In the development of the strategy, conversations were held with a wide range of people involved in the Arts including iwi, Councils, funding organisations, events organisers, arts performers and creators across all genres as well as interested members of the public.

It is appropriate that at the time the strategy was being brought together, Matariki has risen to herald in the Māori new year. Matariki's appearance allows us to set our goals to move forward but also to shed the problems of the past. Toi Murihiku: The Regional Arts Strategy will hopefully provide that beacon of light to guide us forward.

Hinga atu he tete kura, ara mai he tete kura –
As a dead frond falls, a young shoot uncoils.

Darren Rewi

Deputy Chair, Arts Murihiku
November 2019

Introduction

Setting the context of the strategy

This strategy was developed with people participating from Queenstown through to Rakiura, from Manapouri to Tokanui, with mana whenua involvement and building on previous reports and strategies.

It has been prepared at a time of mixed circumstances when those from the arts and cultural sector are keen to see greater action and unity, and to build on high quality local developments that are already happening through local leadership.

It is also a time of significant challenge for the arts and culture sector with uncertainty around earthquake prone buildings and resource constraints and amid some frustration about inaction on previous strategies.

Arts and Culture in Murihiku

The awe inspiring environment and local developments



In preparing this strategy people often spoke about Murihiku's awe inspiring natural environment. The region is well known for this. Half of the land area of Murihiku is public conservation land, and most of that has had its outstanding natural values recognised with World Heritage Status.

This wild beauty is often reflected in the local arts and culture sector and there were many examples of this connection being acted out in practice. The magnificent Mataura River Art Project led by artist Janet de Wagt is one example. Janet worked with over 1800 children from 21 schools to produce over 500 works that celebrate the mighty Mataura River. Supported by a collaboration of local agencies the project was so community engaging and successful the exhibition was displayed in Parliament. There is the national Wild Creations initiative which has seen artists from around Aotearoa connect - such as Michel Tuffery and his 2018 research into pelagic birds at Te Punga o Te Waka a Maui Rakiura / Stewart Island, resulting in multiple artworks and community engagement projects.

Lonely Planet (2018) describes "the Fiordland National Park's mountains, forests and mirror-smooth waters as holding visitors in thrall." Invercargill and Gore get special arts and culture mentions. The Southland Museum and Art Gallery based in Invercargill rates highly. Gore is mentioned as New Zealand's 'home of country music', with the Gold Guitar Awards, Hokonui Moonshine Museum with its illicit distilling history, and the Eastern Southland Gallery described as the 'Goreggenheim', because of its "impressive treasury of contemporary New Zealand art". The long planned Maruawai Project (Hokonui Moonshine Museum and Gore's heritage precinct upgrade formed through a partnership of Gore District Historical Society, Hokonui Runaka and Gore District Council) received funding from the Provincial Growth Fund in early 2019.

Queenstown, now a major tourist spot where the multi-cultural population grows from its base of 39,000 to 79,000 at peak times, has long standing community involvement in arts and culture. The weekly arts and crafts market is a clear example. Established over 25 years ago it has been created locally, sells local creations and also invites art and crafts from outside the area. And it contributes locally. Some of the profits are given to local creative initiatives - a clever way of supporting emerging local art and artists.

There is a thriving locally-led events, visual arts, theatre and music scene - although there is a significant shortage of appropriate performance facilities.



The local Council is proactive and a key connector in supporting groups, individuals and networks and in connecting with Ngai Tahu and arts trusts in the district.

Many people newer to the area bring an interest in contributing to arts and culture development artistically, financially and strategically. New initiatives include the Three Lakes Cultural Trust established in 2019 which is developing the district's first independent Cultural Masterplan - starting with input from the grassroots and with support from Queenstown Lakes District Council. The Council is also looking to develop an Arts, Cultural and Heritage Strategy for the district. There is an increasingly strong relationship between Ngai Tahu reflected in 2019's Waitangi Day celebrations.

Invercargill is working through the closure of two significant arts facilities - the Southland Museum and Art Gallery (SMAG) and the Anderson Park Art Gallery, now Invercargill Public Art Gallery (IPAG). While there are big issues to address IPAG and SMAG are working closely together to create 'Awhi Rito', an interim downtown Invercargill space. Invercargill is rich in facilities for the performing arts - theatre, dance and music. There is an Arts and Creativity for Invercargill (ACI) centre planned to contribute to the rejuvenation of the inner city. Southland Institute of Technology is also planning a creative centre that will focus on moving imagery, technology and interactivity. The volunteer-based Southland Art Foundation is actively working with other organisations



Photo supplied by Invercargill Highland Pipe Band



Photo supplied by Shakespeare in the Park

for art to be on public display in the city. There is a thriving annual Arts Festival and Shakespeare in the Park. Mīharo, formerly the Murihiku Māori and Pasifika Cultural Trust, runs the highly successful Polyfest which has grown from a one day event in Invercargill in 2009 to a five day week in 2018 - involving 7000 children performing kapa haka, supported by whanau and welcoming 33,000 visitors. Polyfest has touched a deep vein of interest and has recently expanded to Queenstown and Central Otago.

There are exciting developments such as Mīharo's new premises in downtown Invercargill which opened in June 2019 and is acting as a vibrant, welcoming hub. Already they are providing a space for connecting and learning, eg visiting visual artist Tracey Tawhiao ran workshops with school children and the internationally renowned Black Grace dance troupe worked with young Southland dancers.

These examples of young people's engagement reflect a sector which is actively seeking to involve young people whether through the five-day Invercargill Kidzone Festival including multiple arts activities or through pathways for involvement through theatre, music and the Polyfest. There is a keen interest in creating more opportunities for young people. Arts Murihiku's discussions in 2017 with young people identified they too would like to be more involved and engaged from school onwards. A typical comment from a young person was: "I feel as though the arts are not used as much as they should be in the community. It helps define who

we are and brings up the confidence hidden beneath our age group."

Some local neighbourhoods in Invercargill - such as South Invercargill - have their own arts development plans. In several rural communities throughout Murihiku community arts groups provide locally-led and relevant opportunities for arts and culture events and learning - including opportunities for artists in residence, local theatre and music, competitions for visual artists and poetry afternoons in the local pub. Often the events involve the whole family - starting with the children. Anecdotal comments suggest that involvement in arts and culture at a community level builds confidence and a pathway into trying other art forms outside the community. These groups reflect the strength of local relevance and energy, and have the potential for being a network of thriving arts and culture.

Mixed in with this dynamic and grounded arts and culture sector is 'volunteer fatigue', the changing nature of volunteering and uncertain or insufficient funding for many.

The Lonely Planet describes "... a chain of towns characterised by friendliness and fresh seafood is strung along the Southern Scenic Route ... with a ... road that snakes through Southland to the Catlins". Arts sector leaders are keen to see an arts route through the region and for the next Lonely Planet to celebrate the arts as much as - and probably with - the fresh seafood!



79%

of Southland residents are engaged with the Arts.



81%

of Southland residents think Southland is a great place to live.



51%

the highest participation in the Arts is Performing Arts.



6%

the lowest participation in the Arts is Literary Arts.



23%

of Southland residents participate in crafts that creates objects.

How Southlanders ‘see’ Art and Culture

There are 112,611 people in the Arts Murihiku area. The 2017 Creative New Zealand survey shows that a large majority of Southland residents (79%) are engaged with the arts and 81% think Southland is a great place to live. Attendance is highest for performing arts (51%) and visual arts (43%) and lowest for literary arts (6%). People participate most in craft and in art that creates objects (23%).

The majority of Southland residents recognise a range of benefits arising from the arts. More than half (51%) agree their community would be poorer without the arts and residents agree that the arts:

- **contribute positively toward the economy (59%)**
- **give young people an opportunity to express themselves (58%)**
- **define who we are as New Zealanders (54%)**
- **help to improve New Zealand society (53%)**
- **encourage people in the region to be innovative (47%)**
- **give a voice to important issues in the community (39%)**

Southlanders see that arts help build understanding of other cultures, allow creative expression, and are thought provoking. Southland residents, in particular, are more likely than all New Zealanders to mention that arts are thought provoking (15% vs. 9%).


Fifty-one percent of Southland residents support public funding of the arts and 44% agree that their local council should financially support the arts. Sixty three percent of Southland residents agree that it is important that the region has an organisation that supports, promotes and advocates for the arts. Over half (52%) agreed it is important to develop an arts strategy to increase the liveability and vibrancy of Southland.

photo supplied by Gillies Creative Drama Academy





Areas for development



The survey identified some helpful suggestions for arts and culture development. Combined with the insights gained for those who contributed to developing this strategy they provide useful pointers.

Greater promotion

Overall, the survey results indicate that there is potential for more promotion and development to further develop the arts scene in the Southland region. Those involved in developing this strategy are keen for greater promotion and communication such as expanding the reach and content of the Arts Murihiku calendar of events.

The survey shows that the most preferred way of finding out about arts events and activities is through social media (53%), followed by The Southland Times (51%) and other community newspapers (50%). In total, 86% of Southland residents would like to find out about arts events and activities through at least one of the offline options (e.g. community newspaper), and 73% would like to find out through at least one of the online options.

Potential for more Engagement

Choice, price and social isolation emerged as key barriers for engagement in the arts - 41% indicated that having someone to go with would make a big difference. The key activities people would like to see more of are music concerts and street art, such as murals.

There is an opportunity to broaden participation and deepen engagement. Thirty-eight percent of Southlanders take part in the arts less than they would like. Forty percent of those not currently participating would like to become involved.

The main barriers to participating are not having enough time (43%), followed by affordability (34%), and self-doubt about creative ability (29%). The combination of social isolation and lack of confidence are useful to know when communicating and reaching out.

Certainly, the experience of the community arts organisations reinforces the importance of community connections and face to face relationships for increasing engagement, participation and enjoyment - and the willingness to 'give things a try'.

Increasing the contribution to the regional economy and quality of life. In preparing this strategy discussions emphasised

the importance of arts and culture for residents. This reinforced the survey results. Newcomers to the Murihiku area that are expanding make it clear that a culturally rich environment is something they seek and are willing to contribute to. This can be seen in public ways such as the Michael Hill Violin Competition in Queenstown or through more private support of the arts. There is considerable potential for this to expand.

New Zealand's Core Cities research identified the contribution of creative industries to the 'buzz of a place, and (its) strengthened brand and identity.' There are increasing numbers of ways of recognising, counting and measuring the contribution of arts and culture to the economy and well-being, with several discussed at the 2019 Philanthropy NZ Summit. This strategy strongly supports such approaches being pursued.

Although residents in the Murihiku region are less likely than the New Zealand average to agree that the arts drive tourism in the region (33% vs. 42%) one third of Southland residents do feel the arts and culture are important to the region's identity and that the arts in the Murihiku area encourage overseas tourists to the region. The new Destination Strategy for Southland may well provide an opportunity for arts and culture economic contribution.

Principles that guide the strategy

Treaty of Waitangi – Te Tiriti o Waitangi

The principles of Te Tiriti are foundational to the Arts and Culture Strategy. This strategy specifically acknowledges the relationship with Iwi, Ngai Tahu as manawhenua and especially the Runanga of Hokonui, Waihopai, Awarua and Oraka Aparima.

Collaboration and Partnership

Most effective and long lasting arts and culture development happens through working together while respecting the individual drive and skills of individual artists.

Sustainability

The strategy supports enhancing the sustainability of arts and culture in Murihiku.

Inclusion

Arts and culture are for all and this strategy supports growing people's engagement in arts and culture: artist involvement, in communities, across sectors, through greater audience participation and visitor engagement.





Photo supplied by Invercargill Musical Theatre, 'Wicked' - Photo credit: Nicole Gourley Photography

Other relevant strategies, plans and developments

- Three Lakes Trust Cultural Masterplan (under development in 2019)
- Queenstown Lakes District Council Arts, Culture and Heritage Strategy - planned
- Southland Regional Development Strategy: Te Iwi Me Oranga Rauemi , 2015
- Southland Murihiku Destination Strategy, Venture Southland, 2019
- Maruawai Project – Hokonui Moonshine Museum and Gore’s heritage precinct upgrade. Partnership: Gore District Historical Society, Hokonui Runanga and Arts and heritage Team, Gore District Council, 2019
- SMAG and IPAG – joint inner city hub Awhi Rito: 2018/2019
- Southland Art Foundation – building on its foundational partnership with SMAG to develop new collaborations in the visual arts
- Art+Creativity Invercargill (ACI) part of ICC Long Term Plan
- SIT Creative Centre in Invercargill – decision made 2018
- South City, Invercargill – Art Strategy, 2016
- Proposed Southland Culture and Heritage Strategy

Photo supplied by West Otago Theatre Group



Photo supplied by Riverton Community Arts Centre



Directions for progressing arts and culture in Murihiku

There were a number of consistent messages in the development of this strategy.

Key messages involved growing our pride in our identity as a thriving arts and culture mecca that is envied and admired, and to do this:

- it is vital to build on the strengths, assets and local points of brilliance. As one arts leader noted “There is extraordinarily good stuff happening and all good stuff starts with the heart”. Many of these good developments come from a strong commitment from local people - often many years in the making. There is a noticeable 10-15 year time period that lies behind several of the developments mentioned in this strategy
- the whole region leading together is crucial. Working across sectors and localities – connecting with iwi, business, funders, education, and conservation – and with arts and culture ‘being in the psyche’ of the region based on the arts and culture sector being strategic and unified in positioning the sector
- being artist-focused matters – creating an environment for artists to thrive in their art form
- assessing and understanding the contribution of arts and culture to the economy and quality of life
- art education is a key – starting in the schools
- capacity building, succession planning, financial sustainability and increasing young people’s involvement is crucial for sustainable development, and
- there must be action – not a strategy sitting on a shelf
- together these key messages led to the vision and four themes of the strategy.

Vision for Arts and Culture in Murihiku

Celebrating the distinctive raw beauty of Murihiku's identity through arts and culture

Arts and creativity are:

- visible (everywhere)
- valued (know the benefits to health, well-being, community cohesion, economy)
- vibrant (diversity embraced and celebrated)

In order to achieve this vision we must constantly keep the vision in the forefront and ensure a collaborative approach to:

- minimise silos forming, gaps being created, and
- maximise effectiveness for positive developments to flourish and gaps to be filled.



Themes

The four themes establish the main areas of focus for the region. Key areas of action are identified with the top three to five identified. Each area will require more detailed attention as well as measures for assessing progress and success. When they are further developed many of the actions will contribute to more than one of the four strategic themes.



1 **Toi te whenua,
Toi te mana**
Celebrate our identity

2 **Whakapapa**
Strengthen creative connections

3 **Taonga**
Arts and culture values and
supported... and at the centre

4 **Whare Toi**
Building today for a thriving
creative future



1

Toi te whenua, Toi te mana Celebrate our identity

Deep connections with the physical environment and history clearly shape the arts and culture of Murihiku. There are also people who have clearly shaped and formed arts and culture in Murihiku – either as individual artists or inspirational organisers. Whether this is ‘Polyfest or Goreggenheim’ it takes considerable resilience and leadership. The sector and region benefit. A number of unequivocal messages were delivered in the development of this strategy. In relationship to celebrating identity one was to support and nurture those who lead and ‘do’ and the second was that the whole region needs to ‘lead together’, with a major push coming from building on local initiatives. Both approaches were seen as vital for sector growth and resilience.

Three main actions for supporting this include:

- fostering high level arts champions from all sectors
- an investment in arts leadership development through an intentional, planned approach
- acknowledging and celebrating the exceptionally good developments.

photo Supplied by Fiordland Players 'Jungle Book'





Photo Supplied by Southern District Arts Trust

2

Whakapapa Strengthen creative connections

Connections in arts and culture happen in many ways in Murihiku. Arts Murihiku has provided welcome support to some place-based community arts groups and publishes a calendar of arts and culture events on its website. As well some of the place-based community arts groups keep in touch with each other informally. Several groups and organisations also informally connect over projects for example sharing and showing arts works. There is also an informal network of 'wise' people who are consistently turned to for advice, judging of competitions, assistance with events and planning, mentoring or as visiting artists. Together they provide the Informal 'connective tissue' of Murihiku's arts and culture.

Collaboration cannot be forced, isn't always necessary and must be customised to fit participants and circumstances. But there is greater leverage, efficiency and capacity building with more formalised connections and specific collaborations. There are many instances where working together produces better and more sustainable results and more than can be achieved individually. For the arts and culture sector that means across the region, across sectors, within communities and with other sectors.

The specific priority steps to action for this theme are:

- regional community arts initiatives supported to actively learn from and support each other
- supporting creative 'hubs' as places for access, creativity and excellence. (In Invercargill the recently opened Mīharo has shown the thirst for places to visit, connect and engage). Done well such hubs attract other businesses.
- expanding digital sharing of information including expanding the calendar developed by Arts Murihiku to encompass the whole region
- increasing collaboration between funders (not centralised funding but the walls lowered down for effective collaborative funding and support). This may be as simple as those involved with managing the Creative Communities Scheme working together. Or it may be more complex collaborative public, philanthropic and private funding for key initiatives such as a regional arts trail which has been long sought by many in the sector
- increasing the opportunities and instances of blending arts and other events and sectors together: eg conservation and art; education and art.

3

Taonga

Arts and culture valued and supported... and at the centre

Arts and culture ‘in the psyche’ of all Southlanders and the arts and culture sector creating Murihiku as a ‘thriving mecca’ were succinctly expressed aspirations in the development of this strategy. The sentiment was repeated in different ways many times.

There is growing national and international evidence of the value of the arts and culture sector economically and for wider wellbeing – physical and mental – and for social connectedness. Sometimes this is called art’s broader societal impact and benefit. It is seen in small and big ways such as: the successful backing, in the past few years, of the Northland Regional Economic Development Agency for the Hundertwasser Arts Centre in Whangarei; the impact of the kapa haka movement on cultural understanding, and community participation, or the Guggenheim in Bilbao, Spain becoming a destination that has allowed the local economy to flourish.

As well, the arts and culture contributors – artists, small community arts groups and larger organisations – all require sufficient certainty of appropriate resourcing in order to thrive rather just survive.

Murihiku is poised to both support and position the sector. Key actions identified are:

- An assessment of the economic and broader value of arts and culture with a plan to connect with other developments such as tourism
- A planned, deliberate approach to assess and ensure a consistent, relevant and adequate funding base for groups and for regional connecting
- Support for arts and culture built into local government plans, policies and then expenditure and behaviour. In practice this would be reflected in many ways such as Arts built into local, neighbourhood, town and city design and revitalisation
- Strengthened business partnerships with the arts and matching private wealth with local, community-led creativity and sectors together: eg conservation and art; education and art.

4

Whare Toi Building today for a thriving creative future

The ongoing sustainability of arts and culture feature strongly in the thinking of sector actors. They are keenly aware of challenges and fragility that come with the changing nature of volunteering, a slim layer of leadership and the diverse interests of different generations and cultures. As well, the arts and culture contributors – artists, small community arts groups and larger organisations – all require sufficient certainty of appropriate resourcing in order to thrive rather than just survive.

Actions for ensuring a concerted effort that builds on the strengths of today for a thriving creative future include:

- Looking out for and supporting new talent, ability and skills
- Active succession planning and sector leadership development
- Actively growing and encouraging young people's involvement by building on existing initiatives, approaches and models in Murihiku and learning from others
- Planning for increasing children's exposure to and engagement in arts and culture through schools. One suggestion was for junior development officers in schools, similar to sport
- Increasing audience numbers and engagement through a collaborative planned approach.

Annex 1

People interviewed, members of focus groups and workshops

Individuals

Ange Newell

Ari Edgecombe

Jade Gillies

Lynley Irvine

Dave Kennedy

Loren Bowater

Sarah Brown

Mary Napper

Cameron McIntosh

Clare Hadley

Dianne Williams

Robyn Koehler

Janine Cruickshank

Bernadette Gourley

Pauline Smith

Jim Geddes

Marcella Geddes

Organisation

Venture Southland

ILT Board

Shakespeare in the Park

Curator, Visual Arts, Southland Museum & Art Gallery (SMAG) (closed)

Gillies Creative

Repertory

Shakespeare in the Park

Chair, Invercargill Public Art Gallery

Invercargill Public Art Gallery

Invercargill Public Art Gallery

Invercargill Public Art Gallery

Invercargill City Council (ICC) – Creative Communities Scheme

Southland Art Foundation trustee

Director, Works and Services, ICC

Chief Executive, ICC

Community Trust South

Community Trust South

Invercargill Pipe Band

Invercargill Musical Theatre

Murihiku Māori & Pasifika Cultural Trust
now Mīharo

Eastern Southland Gallery

Eastern Southland Gallery

Individuals

David Luoni

Gwen Neave

Janice Broad

Debbie Smith

Bronwyn Stevenson

Vicki Crawford

Ann Whatley

Christine O'Connor

Kerryn Miller

Lyndal Ludlow

Rebecca Amundsen

Peggy Peek

Odele Stehlin

Terry Nicholas

Clare Lenihan

Jo Brand

Janet de Wagt

Kathryn McCully

Hamish Small

Tracy Hicks

Mihaela Erdelyi

Organisation

Eastern Southland Gallery 2018
Manager, Southland Museum and Art
Centre (SMAG) from 2019

Toi Rakiura

Chair, Southern District Arts Trust

Waimumu Arts

Waimumu Arts

West Otago Theatre

Manapouri Arts

Riversdale Arts

President, Riversdale Arts

Chair, Southland Art Foundation

Arts Murihiku Trustee
ICC Deputy Mayor

Murihiku Marae

Murihiku Marae

Hokonui Marae

Music

Hokonui Marae

Artist

Southland Institute of Technology (SIT)
SIT

Mayor, Gore District Council

Gore District Council, Multi-cultural
Engagement Adviser

Individuals

Suzanne Lucas
Helen McCurdy
Wayne Hill
Janette Malcolm
Karen Purdue
Megan Seator
Kathryn Cowie
Jan Maxwell
Margaret O'Hanlon

Blaise Barham
Jon Bitcheno
Jasmine Clark

Jeri Elliott
David Clarke
Tanya Surrey
Luke Baldock

Vicci Lawrence
Warrick Low
Bobbi Brown

Organisation

Gore District Council
Riverton Arts
Riverton Arts
Arts Researcher
Southland District Council (SDC)
SDC
SDC
Queenstown Lakes District Council
Queenstown Performing Arts Centre,
Whirlwind Productions, Queenstown Arts
Centre and Cloakroom Gallery
Remarkable Theatre
Show Biz Queenstown
Queenstown Creative Markets and
local artist
Queenstown Lakes District Arts Trust
Lakes District Museum and Gallery
Queenstown Film Society
Queenstown Jazz Festival and LUMA
Southern Light Festival
Central Lakes Trust (Funding Trust)
Venture Southland
General Manager Tourism, Events and
Community, Venture Southland

Individuals

Chris Ramsay

Angee Shand

Belinda Jones

Nonnita Rees

Helen Bartle

Tim Walker

Sarah Nathan

David Wilson

Philip Tremewan

Organisation

Invercargill Licensing Trust

Invercargill Licensing Trust

Creative New Zealand (Key Liaison)

Creative New Zealand (Policy)

Creative New Zealand (Booster Study)

Consultant for ACI and SMAG

CE, Creative Waikato

Former CE, Northland Economic
Development Agency

Convenor, Wanaka Festival of Colours

Arts Murihiku Trustees

Paul Duffy

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Emma Carle

Gwen Neave

Joan Kiernan

Rebecca Amundsen

Tim Lindsay

Edendale

Queenstown

Invercargill

Invercargill

Riverton

Waikaka

Rakiura / Stewart Island

Queenstown

Invercargill

Invercargill

Arts Murihiku Staff

Lisa Tou-McNaughton

Jeannie Dyer

Executive Officer (until October 2019)

Administrator



Photo supplied by Southland Arts Festival - The Road That Wasn't There

Acknowledgements



GWD Holden Sponsorship

Mary-Jane's travel throughout Murihiku was generously supported by GWD's provision of a loan car.

Arts Murihiku is grateful to GWD for this support.

Pictured: Mary-Jane Rivers and GWD Salesman John Coppin with a Holden Astra Sportswagon.

Creative New Zealand

Strategy funding

Cover Image:

Photo supplied by Southland Festival of the Arts. New Zealand Dance Company, 'Kiss the Sky'.

Photo credit: Sigan by John McDermott.

