

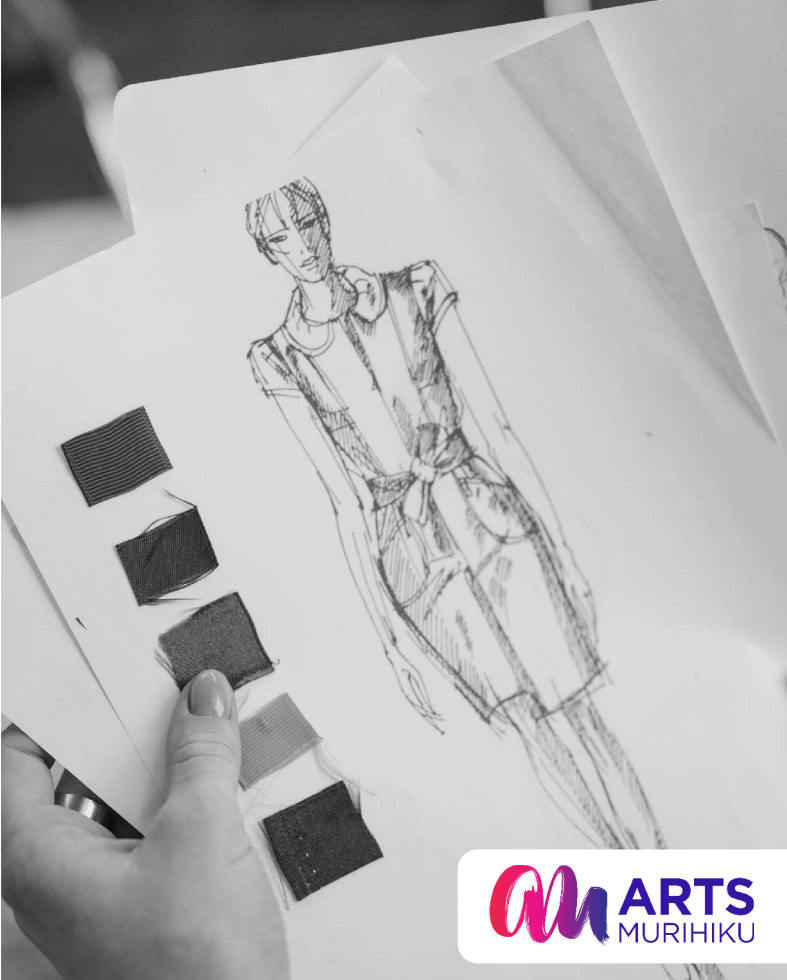
# Arts Murihiku

BASELINE  
REPORT

August 2023

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**ARTS** MURIHIKU **VISION**

“To grow our pride in our identity as a thriving arts and creativity mecca that is envied and admired.”



# Executive Summary

McElrea Consulting, engaged by Arts Murihiku, conducted surveys, interviews, and workshops (huis) throughout Southland during the period from May to June 2023. The primary objective of this baseline report is to gain a comprehensive understanding of Southland's arts landscape. This includes a focus on assessing the current state of the arts sector's economic contribution to Southland, creating a snapshot of the various artists and arts organisations operating within the Southland region, and uncovering the aspirations and challenges faced by the arts sector. It serves as a means to test the assumptions made in the Regeneration Fund Project - Pathways proposal. This proposal outlines a three-fold strategy, comprising the establishment of an art incubator programme, the provision of resources for an Invercargill community arts space, and the documentation of this creative journey.

To meet the goal of this baseline report various stakeholders were targeted including Southland art practitioners and organisations, as well as the Southland community itself. The feedback from the surveys, interviews, and workshops (huis) was then analysed and grouped into the aspirations, challenges, and insights of the various stakeholders represented in Southland.

## Arts Practitioner and Organisations

Below is the summary of the aspirations, challenges, and insights gathered from *Art Practitioners and Organisations* throughout Southland.

		ASPIRATIONS	CHALLENGES
FOUNDATIONAL PILLARS	Visibility and Accessibility	<ul style="list-style-type: none"> <li>Increasing awareness</li> <li>Education and involvement of children</li> <li>Enhancing accessibility</li> <li>Collaboration and integration</li> </ul>	<ul style="list-style-type: none"> <li>Limited accessibility and awareness</li> <li>Barriers to engagement</li> <li>Exclusivity perception</li> <li>Lack of funding and spaces</li> </ul>
	Value	<ul style="list-style-type: none"> <li>Positive economic contribution</li> <li>Changing perceptions</li> <li>Integration with everyday life</li> <li>Valuing art</li> <li>Fair compensation</li> <li>Transform artistic endeavours in Southland into viable income streams</li> </ul>	<ul style="list-style-type: none"> <li>Valuation of arts</li> <li>Lack of support</li> <li>Closure of arts facilities</li> <li>Income levels</li> <li>Ensuring fair financial compensation</li> </ul>
	Education	<ul style="list-style-type: none"> <li>Art education in schools</li> <li>Inclusivity for lower socio-economic households</li> <li>Tertiary pathways and qualifications</li> <li>Focus on business and marketing Qualifications</li> <li>Workshops and critique sessions</li> </ul>	<ul style="list-style-type: none"> <li>Limited availability of fine art qualification</li> <li>Balancing regional opportunities and nearby options</li> <li>Youth migration</li> <li>Resource allocation</li> <li>Balancing practical and creative education</li> </ul>
	Sustainability	<ul style="list-style-type: none"> <li>Connection to community</li> <li>Funding and council support</li> <li>Enjoyment and self-expression</li> <li>Understanding different perspectives</li> <li>Migrant influence</li> <li>Health and well-being</li> <li>Contribution to society</li> </ul>	<ul style="list-style-type: none"> <li>Funding and succession planning</li> <li>Marketing and finances</li> <li>Adapting to evolving attitudes</li> <li>Pathways for local creatives</li> <li>Migrant influence</li> <li>Encourage participation</li> <li>Financial sustainability</li> <li>Funding application expertise</li> </ul>
	Collaboration	<ul style="list-style-type: none"> <li>Increased networking opportunities</li> <li>Cross-promotion of events</li> <li>Better communication between groups</li> <li>Engagement with rural communities</li> <li>Efficient resource utilisation</li> <li>Enhanced visibility and inclusivity</li> </ul>	<ul style="list-style-type: none"> <li>Silos and selectivity</li> <li>Unclear benefits of collaboration</li> <li>Competition for funding</li> <li>Lack of business support</li> <li>Inadequate promotion and outreach</li> <li>COVID-19 impact</li> <li>Need for diverse forms of support</li> <li>Geographical disparities</li> <li>Lack of comprehensive framework</li> </ul>
		INSIGHTS	
Arts Incubator and Community Arts Hub		<ul style="list-style-type: none"> <li>Interest and utilisation</li> <li>Promotion and accessibility</li> <li>Information and support</li> <li>Importance for the community</li> </ul>	

# Executive Summary

## Value of arts in Southland

The Southland region boasts up to 80 identified arts organisations, with a caveat that this list is not exhaustive. In addition to these organisations, there is a thriving community of individual artists throughout the region. These arts practitioners encompass a diverse spectrum of art forms, including performing arts, visual arts, indigenous arts, literary arts, media arts, decorative arts, applied arts, and various other forms, including arts education. The arts are widely recognised as contributing significantly to the overall well-being of society, encompassing economic, social, cultural, and environmental aspects, and their value is widely acknowledged.

However, a significant challenge emerges when examining the financial aspects of the arts in Southland. A limited number of artists in the region are able to earn an annual income exceeding \$20,000 from their artistic pursuits. This suggests that artists and arts organisations in Southland are primarily driven by passion rather than financial gain, with many pursuing their craft as a hobby rather than a full-time profession.

Furthermore, when examining funding distribution across different art forms in Southland, a notable preference emerges for supporting performing arts and traditional indigenous arts over other creative disciplines. This funding bias may impact the growth and sustainability of various art forms in the region.

While the arts play a vital role in Southland's cultural and social landscape, many artists and arts organisations face financial challenges that hinder their ability to make a full-time living from their craft. Addressing these challenges, promoting the value of art in society, and diversifying funding support across art forms are essential steps towards fostering a thriving and sustainable arts community in Southland.

## Summary of insights gathered from community workshops (huis) and an online survey undertaken with the community throughout the Southland region.

The feedback collected from community workshops and an online survey highlights the strong appreciation of the arts in Southland, New Zealand. Visual, performing, and media arts are highly valued by respondents, with traditional indigenous arts also holding significant importance. Although some respondents expressed lower importance for decorative and applied arts, the majority placed a high or very high value on various art forms.

Arts promotion in Southland primarily occurs through social media and word of mouth, while other channels like newspapers, posters, radio, and the Southland App are less commonly used. Understanding which age groups access art information through different means can aid in targeted marketing efforts for future promotions.

When it comes to arts attendance, performing and visual arts are the top choices for respondents, followed by media arts, traditional indigenous arts, literary arts, and decorative arts. Attendance patterns vary across regions, with Southland and Invercargill residents showing higher attendance for visual arts events, while Gore residents attended performing arts more frequently. However, the small sample size in Gore makes definitive conclusions difficult. Motivations for attending arts events include fun, entertainment, appreciation for the arts, socialising, well-being improvement, and cultural understanding. Barriers to attendance include a lack of event information, ticket costs, time constraints, and events being too far away. Respondents expressed a desire for more appealing events, better access to event information through an events calendar, and lower ticket prices.

In terms of participation in the arts, visual arts and performing arts were prominent in the last 12 months, with media arts also showing strong participation. However, approximately 40% of respondents did not participate in any art form during that time. Many expressed a desire for increased participation, especially hobby artists seeking inclusive and accessible creative spaces. Motivations for participation include fun, socialising, well-being improvement, and skill development. Barriers to participation include lack of awareness, time constraints, distance, and funding limitations for arts organisations. Respondents desired more concerts, music events, art exhibitions, and workshops. Arts were considered vital for well-being by over three-quarters of respondents. Online forums like Zoom were suggested for virtual arts engagement and collaboration, which are essential for fostering creativity and development. Funding for art therapy and support for emerging artists were raised as important concerns.

Looking ahead to the future of the arts in Southland, respondents overwhelmingly agreed on the positive impact of the arts on New Zealand society. They cited reasons such as self-expression, community building, enjoyment, and fostering understanding of diverse perspectives. However, barriers to the visibility and value of arts in Southland were identified, including the closure of major arts facilities and the lack of recognition for arts practitioners. The majority of community respondents were supportive of paying artists for their contributions. There's a desire to engage young people in the arts outside the school curriculum, but challenges related to stigma and limited access to arts education were acknowledged. Respondents expressed a need for increased interest and involvement in the arts and emphasised the importance of fostering growth and development in the local arts scene. Overall, the feedback underscores the significance of investing in Southland's creative future through arts education, workshops, and support for artists and arts organisations.

# Introduction

This report outlines a baseline for Southland's arts sector for Arts Murihiku. Arts Murihiku contracted McElrea Consulting to conduct surveys and one-on-one telephone interviews with the community, art practitioners, organisations and local businesses in Southland. These surveys were completed between May - June 2023.

The goal of this baseline report is to:

- Create a comprehensive understanding of the current situation for the arts including the economic value of the arts sector to Southland
- Create a snapshot of the arts sector including art practitioners, groups and organisations
- Identify the aspirations of the arts sector
- Identify barriers and gaps in the arts sector
- Test the assumptions made in the Pathways proposal about the above points
- Produce a baseline report against which we can measure impact and change over time in the areas identified above

As part of understanding the baseline of the arts sector in Southland, it is relevant to recognise the strategy proposed in the Pathways to Arts in Murihiku to the Regeneration Fund. In September 2022 Arts Murihiku proposed various initiatives to move the Southland arts sector closer towards its vision.



**Regeneration Fund Project - Pathways to Arts in Murihiku** has the overarching objective of achieving the vision of Art Murihiku: *"To grow our pride in our identity as a thriving arts and creativity mecca that is envied and admired."*

The primary objective of the proposal is to establish a framework and pathways that facilitate the sustainable growth of the arts sector, which cannot be achieved with the current piecemeal approach. To achieve this, the Pathways for the Arts in Murihiku proposal outlines the three interconnected components:

The components are as follows:

- 1 Firstly, an **incubator programme** that caters to the needs of the arts sector is to be established. This programme will be community-led, and the activities it supports will be determined accordingly.
- 2 Secondly, resources for the newly established **community arts space** in Invercargill will be provided and ensure maximum utilisation of this facility through the activator role.
- 3 Finally, the entire journey will be **documented**, highlighting the impact of these actions, and identifying successful approaches, and areas for improvement. This documentation will support applications to local funders for ongoing support and monitor and measure progress.

The baseline report assesses and validates assumptions about Southland's arts sector, addressing barriers identified through sector engagement. The challenges include the limited tertiary pathways, geographical isolation with only one major centre, absence of dedicated arts support staff in local councils except for Gore, closure of key facilities impacting professional staff and community connections, lack of visibility hindering growth, absence of platforms for professional critique, undervaluing of arts practitioners' work, disjointed promotion efforts, fragmented approach causing silos, scarcity of community arts spaces, limited accessible experts for growth, resource insufficiency, the prevailing expectation of unpaid or underpaid work, and youth lacking post-school opportunities.

# Snapshot of Arts in Southland

The Southland region boasts a vibrant and diverse community of individual artists, each contributing their unique talents and perspectives to the local arts scene. Southland serves as a fertile ground for artistic inspiration, shaped by its breathtaking landscapes, rich cultural heritage, and close-knit communities.








From painters and sculptors to photographers, writers and mixed-media artists, the Southland region is a melting pot of creative expression.

Below is a snapshot of groups, organisations, trusts, societies and institutions (museums, galleries, etc.) segmented across the broader Southland area and its assorted towns. This snapshot is not exhaustive but every effort has been made to include all forms of art that are known to Arts Murihiku.

The definitions for the categories are as follows:

- **Visual arts** (painting, drawing, sculpture, printmaking, photography etc.)
- **Performing arts** (theatre, dance, music, etc.)
- **Literary arts** (film, video, digital media, etc.)
- **Decorative arts** (ceramics, glassware, furniture, textiles, jewellery etc.)
- **Applied arts** (graphic design, industrial design, fashion design, architecture etc.)
- **Traditional Indigenous arts** (Kapa Haka, Toi whakairo (art carving), Pounamu art etc.)
- **Various art forms** (trusts, organisations, groups, exhibitions etc. involving multiple art forms) (galleries, museums etc.)

## BASED IN INVERCARGILL




 <b>Visual Arts</b>	 <b>Literary Arts</b>	 <b>Performing Arts</b>
<ul style="list-style-type: none"> <li>• Southland Arts Society</li> <li>• Southland Art Foundation</li> <li>• Southland Photographic Society</li> <li>• South Sea Spray</li> </ul>	<ul style="list-style-type: none"> <li>• Southland Literary Association</li> <li>• Dan Davin Foundation</li> </ul>	<ul style="list-style-type: none"> <li>• Invercargill Musical Theatre</li> <li>• Invercargill Rock n Roll Club</li> <li>• Shakespeare In The Park Charitable Trust</li> <li>• Southland Piping and Drumming Development Trust</li> <li>• Southland Chamber Music New Zealand Trust Board</li> <li>• Southland Musicians Club Incorporated</li> <li>• Outreach Singing</li> <li>• A Capella Singers</li> <li>• Ascot Brass Band (Invercargill Garrison Band)</li> <li>• Dance Southland Inc.</li> <li>• Foveaux Harmony Chorus Incorporated</li> <li>• Invercargill Symphonia Incorporated</li> <li>• Out of School Music</li> <li>• Southland's Youth Jazz Band</li> <li>• The Invercargill City Big Band</li> <li>• The Invercargill Symphonia</li> <li>• Piping and Dancing Association of New Zealand</li> <li>• Civic Theatre</li> <li>• Kennedy School of Music</li> <li>• Southland Schools Pipe Band Programme Trust</li> <li>• Ukes Down South</li> <li>• Southland Chamber Music New Zealand Trust Board</li> <li>• Strings of Southland Charitable Trust</li> </ul>
 <b>Decorative Arts</b>	 <b>Media Arts</b>	
<ul style="list-style-type: none"> <li>• Invercargill Potters Incorporated</li> <li>• Southland Embroiderers Guild</li> <li>• Southland Woodworkers Guild</li> <li>• Menzshed</li> </ul>	<ul style="list-style-type: none"> <li>• The Southern Filmmakers Trust</li> <li>• Invercargill Film Society</li> <li>• Invercargill Repertory Society</li> <li>• SIT - Digital Media and Screen Arts</li> </ul>	
 <b>Traditional Indigenous Arts</b>	 <b>Various Art Forms</b>	
<ul style="list-style-type: none"> <li>• Miharo Murihiku Trust</li> <li>• Tuurama</li> <li>• Toi Toi Maori Art</li> <li>• Diwali- Festival of Light Event</li> <li>• Invercargill Filipino Dance and Talent Group</li> </ul>	<ul style="list-style-type: none"> <li>• CS Art Trust</li> <li>• Arts Murihiku Charitable Trust</li> <li>• Invercargill Public Art Gallery</li> <li>• Southland Education</li> <li>• He Waka Tuia</li> </ul>	

## GORE



 <b>Visual Arts</b>	 <b>Performing Arts</b>	 <b>Media Arts</b>
<ul style="list-style-type: none"> <li>• Gore After School Art Classes</li> <li>• SIT (Art for Leisure)</li> <li>• Eastern Southland Gallery</li> </ul>	<ul style="list-style-type: none"> <li>• Gore Musical Theatre Incorporated</li> <li>• Gore Country Music Club</li> <li>• Gore Out of School Music</li> <li>• Hokonui Celtic Pipe Band</li> <li>• Tussock Country Music Festival</li> <li>• Freeze Ya Bits Off Busking</li> <li>• Gore Dancesport</li> <li>• New Zealand Songwriters Trust</li> <li>• Southland Festival of Dance</li> </ul>	<ul style="list-style-type: none"> <li>• Gore Repertory Society</li> </ul>
 <b>Various Art Forms</b>		 <b>Applied Arts</b>
<ul style="list-style-type: none"> <li>• East Gore Arts Centre</li> </ul>		<ul style="list-style-type: none"> <li>• Hokonui Fashion Design Awards</li> </ul>
 <b>Decorative Arts</b>		 <b>Traditional Indigenous Arts</b>
<ul style="list-style-type: none"> <li>• The Nattering Knitter</li> </ul>		<ul style="list-style-type: none"> <li>• Hokonui Culture Feast</li> </ul>

# Snapshot of Arts in Southland


## Te Anau

 <b>Performing Arts</b> <ul style="list-style-type: none"> <li>Fiordland Players Theatre Group</li> <li>Te Anau Ukulele Festival - TUF</li> </ul>	 <b>Decorative Arts</b> <ul style="list-style-type: none"> <li>Fiordland Embroiderers Guild</li> </ul>	 <b>Various Art Forms</b> <ul style="list-style-type: none"> <li>The Arts Hub - Fiordland Arts Society</li> </ul>
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## Stewart Island/Rakiura

 <b>Various Art Forms</b> <ul style="list-style-type: none"> <li>Toi Rakiura - Arts Trust Stewart Island</li> <li>Eastern Southland Gallery</li> </ul>	 <b>Performing Arts</b> <ul style="list-style-type: none"> <li>Stewart Island Players</li> </ul>
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## Tokanui

 <b>Various Art Forms</b> <ul style="list-style-type: none"> <li>Southern District Arts Trust</li> </ul>
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## Waikaka

 <b>Various Art Forms</b> <ul style="list-style-type: none"> <li>Waikaka Arts and Crafts</li> </ul>
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## Riverton

 <b>Decorative Arts</b> <ul style="list-style-type: none"> <li>Takitimu Patchwork and Quilters</li> </ul>
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## Manapouri

 <b>Visual Arts</b> <ul style="list-style-type: none"> <li>Manapouri Arts group</li> </ul>
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## Tuatapere

 <b>Visual Arts</b> <ul style="list-style-type: none"> <li>Artists of Southland</li> </ul>
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## Balfour

 <b>Performing Arts</b> <ul style="list-style-type: none"> <li>Balfour Theatre Company</li> </ul>
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## Waimumu

 <b>Various Art Forms</b> <ul style="list-style-type: none"> <li>Waimumu Arts</li> </ul>
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# VALUE OF OUR ARTS SECTOR

The arts serve as a source of entertainment, enrichment, and fulfilment at the individual level. In addition, they can promote openness to new ideas and creativity and competencies at school and work.

At the community level, the arts can provide a variety of social, and economic benefits, such as increasing the level of economic activity, creating a more liveable environment, and promoting a sense of community pride.

At the national level, the arts express the country's rich cultural diversity, reinforce national identity, and provide an important body of cultural goods for international export.

The arts play a vital role in improving the lives of citizens and should be encouraged for their social and cultural value as well as commercial potential. The benefits of arts to our well-being are well documented nationally and internationally, however, little information is available locally.

Regardless, arts-related events such as Tussock Country, the Hokonui Fashion Awards & Murihiku Polyfest, and events such as concerts and theatre, benefit the district through increased economic activity, visitors and local involvement.

The social benefits associated with the arts are numerous. Data suggests that participation in the arts can help to promote understanding between peoples, both within and beyond a country's borders. It also gives people a reason to be involved and care about their community. Crime rates typically lower and there is greater ownership for what happens in their place. By individuals getting involved, the benefits are numerous, they gain confidence and skills, spiritual and emotional enrichment, improved social contacts and employability, and overall, a sense of well-being.

The economic benefit of the creative sector, which includes the arts, is of growing international and national interest. A healthy arts sector is important to building the foundations of creative and innovative industries. At a local level, increased economic activity can result from the increased vibrancy associated with an active arts sector. Several artists expressed their belief in the positive economic impact of the arts on the Southland region. They pointed to specific events such as South Sea Spray, Polyfest, and musical theatre productions as examples that they perceived as significant contributors to the local economy.

**TUSOCK COUNTRY** - In 2021, a survey was conducted to measure the event's economic impact. Overall, 9,678 patrons attended the festival, 65% of whom were from outside the Gore district. The average daily spend per attendee was \$194, which led to a total regional economic impact of over \$1.7 million.

**MURIHIKU POLYFEST** - Miharo has not undertaken a study on how their event affects the economy, but they did share the following statement:

*"Some of things we do know is that our local marae are fully booked out, many of our special guests contribute to the local economy through dining, accommodation etc. Spotlight sells a huge amount of material and supplies. I imagine it is the biggest week of the year for the stadium kiosk."*

As later demonstrated in this report, a limited number of artists in Southland earn over \$20,000 annually. This suggests that artists and arts organisations are driven by passion rather than financial gain, pursuing their craft as a hobby rather than a full-time profession. It also suggests that artists in Southland struggle to make a full-time living from their art due to factors like underappreciation of art's value, limited market demand, the perception of art as a hobby, irregular income, tough competition for funding, limited exhibition opportunities & venues, economic constraints, preference for established artists, inadequate arts education, isolation affecting networking, and the need for part-time work.

# FUNDING OF THE ARTS

Numerous entities that fund the arts operate in the Southland region. A list of organisations can be found on the Arts Murihiku website via the following link: <https://artsmurihiku.co.nz/resources/funding-and-grants/nation-funders>.

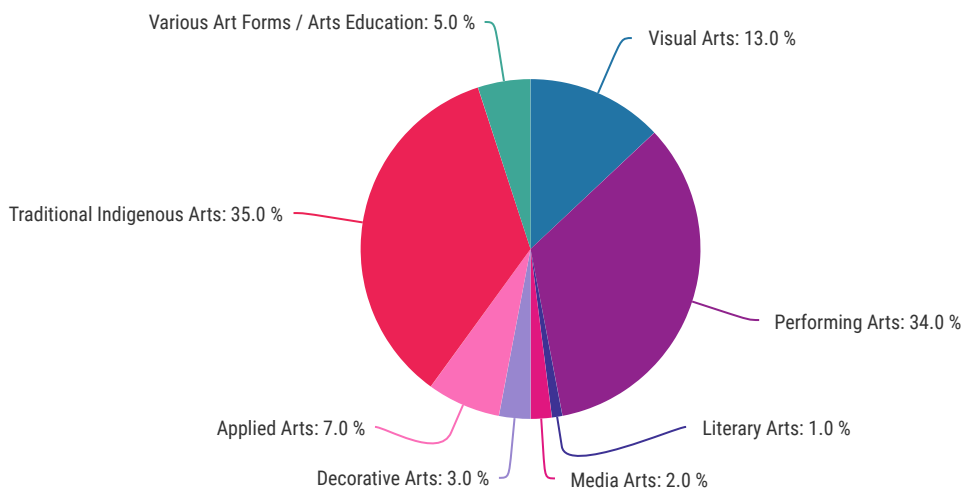
While these entities and organisations serve as the primary funding sources, it's important to note that this list is not exhaustive. Businesses and individuals throughout the Southland region also contribute to the arts through various means such as provision of funding and/or volunteer time.

Local councils within Southland also fund and resource the arts through the provision of funding, governance, representation, management and support of entities providing arts, culture, and heritage activities and direct delivery of services. Gore District Council employs a full-time Arts and Heritage curator for the Gore district, working at the Eastern Southland Gallery. Invercargill City Council also funds He Waka Tuia which includes art and museum functions, regular changing of exhibitions, outreach, and public programming.

Certain remarks provided during this study by arts practitioners and arts organisations indicated that sports hold a higher perceived value and consequently receive more funding than the arts sector in Southland. A brief analysis of one of the funding trusts in the Southland District revealed a greater allocation of funds toward sports. Nonetheless, it's important to note that a substantial number of sports organisations submitted funding applications in comparison.

Furthermore, examining funding distribution across different art forms in the Southland region reveals a notable preference for supporting performing arts and traditional indigenous arts over other creative disciplines.

**Funding distribution across various art forms by major funders 2021-2023**



# FUNDING OF THE ARTS

Below is a table that outlines the funding allocations from various funding organisations in the Southern region. It is important to note that this table is **not** comprehensive and there is a margin of error regarding the accuracy of the funding amounts and dates. Some funding towards sponsorships by certain Trusts has not been added as it was unclear what these sponsorships were for. Additionally, there are businesses, individuals, and other organisations that may give to the arts that are not mentioned, such as Rotary, Lions etc.

Funding Organisation	Funding Allocation	Visual Arts	Performing Arts	Literary Arts	Media Arts	Decorative Arts	Applied Arts	Traditional Indigenous Arts	Various Art Forms/ Arts Education
<b>Community Trust South</b> (Mar 2022 - Dec 2022)		\$117,500	\$54,474	\$2,763	\$3,000	\$5,000	-	\$20,000	\$20,000
<b>Creative NZ (2022-23)</b> (Southland District)		\$3,709	\$13,474	\$4,570	\$6,780	\$10,466	-	\$7,000	\$25,281
<b>Creative NZ (2022-23)</b> (Gore District)		\$2,890	\$13,123	-	-	\$1,260	\$5,386	\$3,696	\$4,523
<b>Gore District Council</b> (2022-23)		\$40,000	\$62,000	-	-	-	\$9,104	-	-
<b>Southland District Community Boards &amp; Council Grants</b> (2021-22)		-	\$12,337	-	\$1,040	-	-	-	\$2,500
<b>Creative New Zealand (Invercargill City)</b> (2022-23)		\$12,395	\$17,739	\$400	\$6,933	\$3,740	-	\$6,360	\$900
<b>Invercargill Community Wellbeing Fund Arts Allocations</b> (2022-23)		\$40,000	\$13,600	\$8,000	\$25,000	\$2,000	-	\$63,417	\$6,988
<b>Lotteries Grants Board</b> (2021- 23)		-	\$15,000	-	-	\$18,500	-	\$6,000	-
<b>Invercargill Licensing Trust</b> (Apr 21 - Apr 23)		\$50,200	\$291,275	\$4,500	\$5,478	\$16,703	-	\$30,000	\$35,678
<b>Mataura Licensing Trust</b> (Apr 21- Apr 23)		-	\$127,851	-	-	-	\$71,962		\$15,880
<b>The Trusts Community Foundation</b> (Apr 2 -Apr 23)		-	\$109,330	-	-	-	\$61,744	-	-
<b>Creative New Zealand</b> (Miharo Murihiku Trust)								\$595,982	

# Art Practitioners & Art Organisations

Summary  
Aspirations  
and  
challenges -



# Aspirations of our Arts Sector

## A Thriving Arts Community

The following aspirations have been distilled from the analysis presented in this document.



### Enhanced Visibility and Accessibility

- Improve accessibility through broader marketing and education efforts.
- Overcome barriers like limited awareness and exclusivity.
- Ensure funding, education, and community involvement for vibrancy.
- Involve children in the arts to promote early engagement.
- Improve access to galleries and venues, including spaces for amateur works and outdoor performances.



### Comprehensive Art Education Pathways

- Nurture creativity and self-expression in children through art education in schools.
- Provide diverse cultural exposure and art genre exploration.
- Foster innovation and personal growth through workshops and critique sessions.
- Address accessibility barriers for disadvantaged backgrounds.



### Collaboration, Inclusivity & Community Involvement

- Strengthen collaboration through networking and cross-promotion of events.
- Increase business sector support with sponsorships and funding.
- Enhance inclusivity efforts for minority groups and underserved communities.
- Expand outreach to rural areas and broaden community involvement.



### Artistic Growth, Sustainable Income, and Enduring Arts Sector

- Facilitate artistic development and growth for artists and organisations.
- Strive for sustainable income and financial stability.
- Emphasise collaboration, workshops, and engagement with the community.
- Foster a thriving arts sector that supports emerging talent.
- Strengthen community connections through creative expression.
- Promote understanding, acceptance, and diverse viewpoints.
- Focus on long-term sustainability and local creative talent retention.



### Comprehensive Council Support

- Secure more holistic support from local councils beyond finances.
- Access to council facilities, dedicated arts staff, and technical assistance.
- Equitable distribution of funding to rural regions.
- Address discrepancies between arts and sports sector support.



### Recognition, Support, and Integration

- Gain increased recognition and value for the arts sector.
- Secure fair compensation for artists' contributions.
- Promote integration of arts and culture into daily life.
- Highlight positive economic impact and expand awareness.

# Art Practitioners and Organisations

This section outlines the identified pillars used during the development and execution of the survey and interviews undertaken with arts practitioners and organisations, based on the results and analysis of the key aspirations and challenges of art practitioners and organisations. The pillars are as follows: visibility and accessibility, value, education, sustainability, collaboration, arts incubator and community arts hub.

## Visibility and Accessibility

Key **Aspirations** and **Challenges** regarding **Visibility** and **Accessibility** in Southland's Arts and Culture Sector

### ASPIRATIONS

- Increasing Awareness:** Respondents expressed a strong aspiration to enhance awareness of arts and cultural activities. This includes broader advertising and promotion beyond just social media. Suggestions involve using print media like newspapers and local publications, as well as distributing flyers and posters in shops and cafes. Increasing awareness is seen as a priority to engage the community effectively.
  - Education and Involvement of Children:** The surveys highlighted the importance of involving children in arts and cultural activities to foster a lifelong appreciation. When children are exposed to the arts from a young age, it is believed to break down barriers and encourage parents to participate as well.
  - Enhancing Accessibility:** Respondents provided valuable insights into improving access to arts venues, particularly for the elderly and disabled. Creating accessible parking options was also suggested to make these venues more appealing to a broader audience.
- Securing suitable galleries and venues for artists to display their work or perform was highlighted as crucial.
- Equally important is addressing time constraints, ticket prices, and transportation issues to enhance accessibility. Additionally, efforts to counter the perception of exclusivity within the arts sector can contribute to a more welcoming environment.
- Collaboration and Integration:** Engaging with other sectors, such as hospitality, to integrate arts and culture into daily life was mentioned as a potential aspiration. This could involve initiatives like outdoor performances and live music in conjunction with businesses, encouraging a seamless blend of arts with other aspects of the community.

## CHALLENGES

**Limited Accessibility and Awareness:** A significant challenge is the limited accessibility of the arts and culture sector in Southland. Over three-quarters of respondents mentioned that there is limited awareness about art activities and events, making it difficult for people to discover them, particularly for those not already involved in the arts.

**Barriers to Engagement:** Time constraints, ticket costs, and transportation issues were identified as barriers to engaging with arts events. These challenges hinder people from attending and participating in cultural activities.

**Exclusivity Perception:** The perception that the arts are exclusive or elitist acts as a deterrent for some individuals to participate in cultural activities. This perception needs to be addressed to foster inclusivity and make the art scene more welcoming.

## CHALLENGES

**Lack of Funding and Spaces:** Almost three-quarters of respondents expressed concerns about the lack of adequate funding for running events, exhibitions, classes, and educational initiatives. There is also a shortage of spaces, such as galleries and venues, including spaces for amateur works and outdoor performances.

# Art Practitioners and Organisations

## Education

Key **Aspirations** and **Challenges** regarding the **Education** in Southland's Arts and Culture Sector

### ASPIRATIONS

- **Art Education in Schools:** All respondents agree that art education in schools is extremely important and crucial for children's development. They see it as a way to provide a creative outlet, encourage self-expression, and broaden knowledge about different cultures and art genres. This aspiration highlights the desire to nurture creativity and cultural awareness in young minds.
- **Inclusivity for Lower Socio-Economic Households:** Respondents emphasise the importance of art education, especially for children from lower socio-economic households or those with parents not involved in the arts. This aspiration reflects the goal of making art education accessible and beneficial to all, regardless of their background.
- **Tertiary Pathways and Qualifications:** While there are mixed responses, the aspiration to establish and maintain tertiary pathways and qualifications in the region, especially in the digital and music fields, is evident. Respondents express a desire to retain local talent, attract students from other regions, and cater to adult learners.
- **Focus on Business and Marketing Qualifications:** Artists emphasise the importance of business and marketing qualifications, indicating a practical aspiration to equip artists with skills beyond their creative expertise. This reflects a desire to empower artists with the tools to succeed in promoting and sustaining their careers.
- **Workshops and Critique Sessions:** The emphasis on the significance of workshops and critique sessions for artists and practitioners underscores the aspiration for continuous growth and development. This reflects a commitment to improving skills, refining techniques, and fostering a supportive artistic community.

### CHALLENGES

**Limited Availability of Fine Art Qualifications:** Respondents highlight the absence of a fine art qualification in Southland as a challenge. This could hinder the comprehensive development of artists and restrict educational pathways in traditional art forms.

**Balancing Regional Opportunities and Nearby Options:** The challenge of attracting and retaining youth in the region is mentioned by some respondents. They weigh the benefits of local tertiary pathways against the appeal of nearby art courses in places like Dunedin. This highlights the challenge of maintaining a competitive edge and addressing the preferences of prospective students.

**Youth Migration:** The notion that youth tend to leave the region regardless of educational opportunities poses a challenge. This highlights the broader issue of rural youth migration and the need to create incentives for them to stay, or come back, and contribute to the local community.

### CHALLENGES

**Resource Allocation:** While respondents express the importance of various aspects of art education and development, resource allocation could be a challenge. Providing workshops, critique sessions, and diverse educational opportunities requires investment in terms of time, facilities, and funding.

**Balancing Practical and Creative Education:** The challenge of balancing practical education, such as business and marketing qualifications, with the development of artistic skills might require careful curriculum planning and coordination between different educational institutions.

# Art Practitioners and Organisations

## Collaboration

Key **Aspirations** and **Challenges** regarding the **Collaboration** in Southland's Arts and Culture Sector

### ASPIRATIONS

- **Increased Networking Opportunities:** Respondents expressed a desire for more opportunities to network and connect with other organisations within the sector.
- **Cross-Promotion of Events:** Cross-promotion of events strengthens collaboration, helping organisations reach wider audiences and share resources effectively.
- **Better Communication Between Groups:** Improve communication between different groups and organisations to foster collaboration.
- **Engagement with Rural Communities:** More contact with smaller groups in rural areas, indicating a desire to extend collaboration beyond urban centres.
- **Efficient Resource Utilisation:** Collaborate to avoid duplication of efforts, share resources, and ensure more efficient use of funding and personnel.
- **Enhanced Visibility and Inclusivity:** Increase visibility, value inclusivity, and make arts and culture accessible to a broader audience.

### CHALLENGES

**Silos and Selectivity:** The prevailing challenge identified is the tendency for organisations to work in isolation and be selective about collaboration partners, hindering a cohesive effort.

**Unclear Benefits of Collaboration:** Some respondents questioned the necessity or benefits of collaboration, feeling that their own organisation's success might be compromised.

**Competition for Funding:** Multiple organisations pursuing similar goals often compete for limited funding, making collaboration crucial to address this challenge.

**Lack of Business Support:** The arts sector feels that there's insufficient support from the business sector, both in terms of funding and sponsorship for events and initiatives.

**Inadequate Promotion and Outreach:** Limited advertising beyond social media and reliance on word-of-mouth communication can isolate potential audiences.

### CHALLENGES

**COVID-19 Impact:** Respondents noted that business support for the arts may have decreased post-COVID, potentially due to economic challenges.

**Need for Diverse Forms of Support:** Organisations require not only financial support but also in-kind assistance, such as expertise, volunteer engagement, and use of networks.

**Geographical Disparities:** The challenge of extending collaboration efforts beyond urban areas to rural communities was identified, highlighting the need for equitable engagement.

**Lack of Comprehensive Framework:** Some respondents mentioned the need for a broader framework that goes beyond local areas to ensure inclusivity and participation across regions.

# Art Practitioners and Organisations

## Value

Key **Aspirations** and **Challenges** from Arts Practitioners and Organisations perception of the 'value' of Arts in Southland's Arts and Culture Sector

### ASPIRATIONS

- **Positive Economic Contribution:** Elevate the arts' positive economic impact on Southland. Acknowledging the significance of events like South Sea Spray, Polyfest, and musical theatre productions, a future where the arts are key contributors to local economic growth.
- **Changing Perceptions:** Continue to reshape perceptions of the arts sector in becoming more positive and less conservative or traditional, where the arts are valued as dynamic and vital, fostering a cultural landscape that celebrates diversity and innovation.
- **Integration with Everyday Life:** Respondents felt that increasing the visibility and accessibility of arts in everyday life (as previously mentioned) would, subsequently increase the value of arts within society.
- **Valuing Art:** Respondents emphasised the importance of valuing art in the community. To create an environment where artistic contributions are valued consistently, where all forms of artistic expression receive their fair share of the spotlight and resources.
- **Fair Compensation:** A future where artists receive the fair compensation they deserve, aligned with their invaluable contributions. This journey involves not only financial remuneration but also a genuine acknowledgment of the impact artists make on our cultural fabric.
- **Transform artistic endeavours in Southland into viable income streams:** Elevate income levels and create an environment where artists can sustain themselves through their passion, fostering a vibrant artistic community in the region.

### CHALLENGES

**Valuation of Arts:** The community's inconsistent appreciation of the arts emerged as a significant challenge. A substantial majority indicated that many activities, including attending cultural events, are not universally recognised as art, leading to a gap in understanding and recognition.

**Lack of Support:** The arts sector faces a perceived lack of support when compared to sports. Respondents noted that the arts receive less financial backing and media coverage, leading to an uneven distribution of resources and visibility.

**Closure of Arts Facilities:** The closure and uncertain reopening of major arts facilities, such as the museum and art gallery, represent a significant obstacle. This hampers the development of a dynamic and valued arts scene, affecting both accessibility and visibility.

**Income Levels:** A considerable proportion of artists earn less than \$20,000 annually from their craft, highlighting a financial challenge that impedes the ability to sustain a career in the arts.

### CHALLENGES

**Ensuring Fair Financial Compensation:** A significant concern highlighted by many is the perceived lack of fair compensation for artists' work. Respondents expressed a prevailing perception that volunteer work and underpricing of artwork are common practices within the arts sector. This undermines the financial sustainability of artistic careers, posing a significant challenge to the ability of artists to thrive and contribute to the cultural landscape. Addressing this issue involves fostering an environment where artists' contributions are valued and adequately rewarded, ensuring that artistic pursuits can be pursued as viable and fulfilling careers.

# Art Practitioners and Organisations

## Sustainability

Key **Aspirations** and **Challenges** regarding the **Sustainability** of Arts in Southland's Arts and Culture Sector according to Arts Practitioners and Organisations

### ASPIRATIONS

- **Connection to Community:** Strengthening community bonds can help address the challenge of succession planning, as engaged communities are more likely to support and contribute to the sector's growth.
- **Funding and Council Support:** Seek resources for workshops, advertising, venues, and facilities to realise aspirations. Additionally, the aspiration for dedicated arts and culture staff within councils underscores the importance of essential support at the administrative level.
- **Enjoyment and Self-Expression:** Fostering personal enjoyment and self-expression to attract and retain young creatives, as well as encourage ongoing involvement from current members.
- **Understanding Different Perspectives:** Promote diverse viewpoints through the arts to help address the challenge of evolving attitudes, making the sector more relevant to a changing audience.
- **Migrant Influence:** Emphasise cultural exchange to leverage the positive influence of migrants, enriching the sector's diversity and creativity.
- **Health and Well-being:** Highlight the contribution of the arts to overall health and well-being.
- **Contribution to Society:** Showcase the arts' role in society to reinforce the need for transparent practices and effective marketing to sustain the sector's positive impact.

### CHALLENGES

**Funding and Succession Planning:** Many smaller arts organisations struggle with long-term funding and succession planning for aging committee members.

**Marketing and Finances:** Organisations require support in areas like marketing, advertising, and financial management.

**Adapting to Evolving Attitudes:** The sector needs to evolve to stay relevant to changing societal attitudes.

**Pathways for Local Creatives:** Establishing pathways for local creative talents, particularly the youth, to contribute and succeed.

**Migrant Influence:** Recognising the positive impact of migrants in enriching the sector's diversity and cultural exchange.

### CHALLENGES

**Encourage Participation:** Efforts to keep people engaged and motivated to contribute to the sector's growth.

**Financial Sustainability:** The challenge of establishing reliable income streams, and reducing dependence on sporadic funding.

**Funding Application Expertise:** Struggles with identifying suitable funding sources, understanding required outcomes, and allocating time and expertise for applications.

# Art Practitioners and Organisations

## Arts Incubator and Community Arts Hubs

Key **Insights** regarding the  
**Arts Incubator** and  
**Community Arts Hubs**

### INSIGHTS

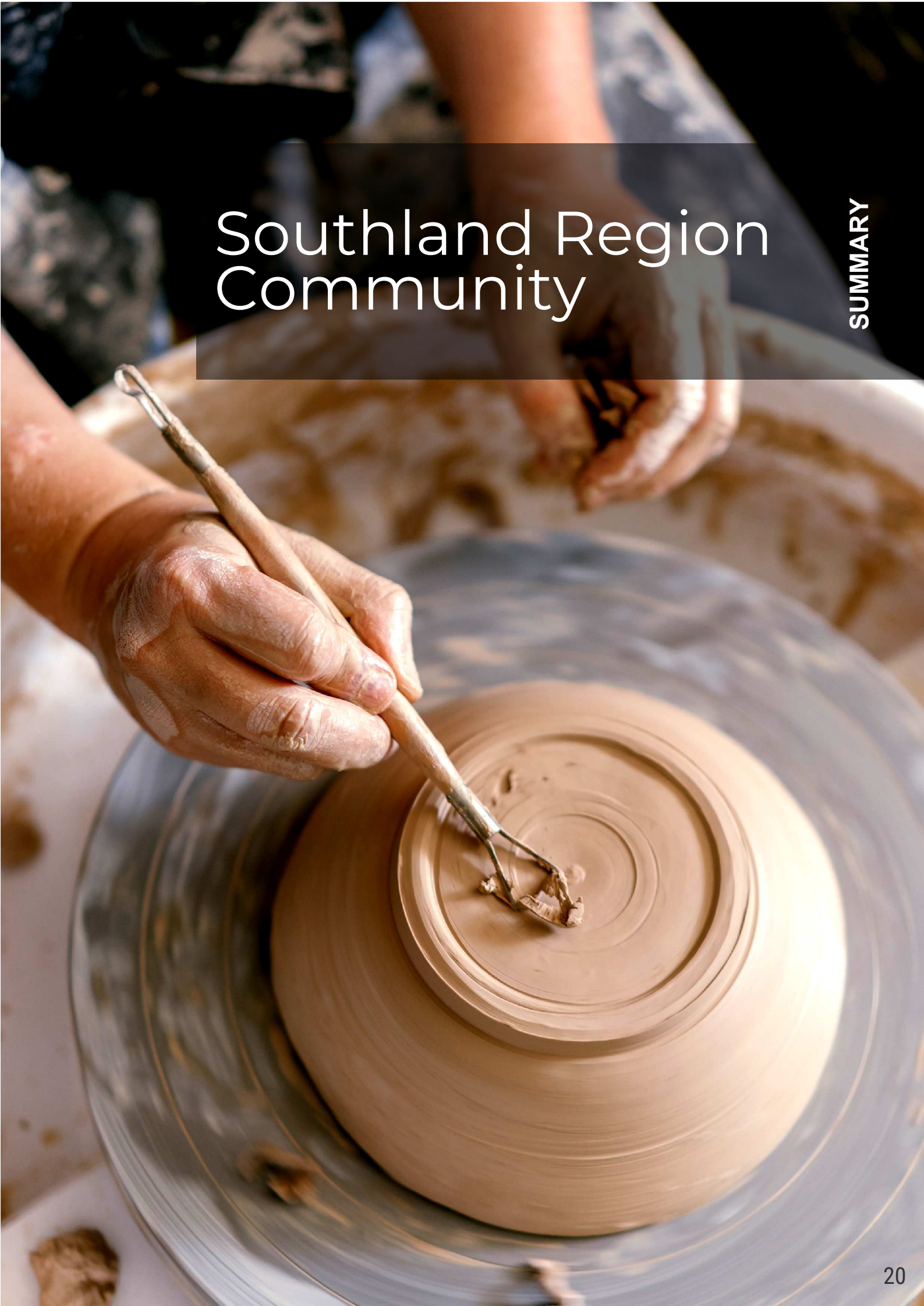
- **Interest and Utilisation:** Communities benefit from bringing people together, fostering connections, and offering practical workshop spaces.
  - 90% of respondents expressed interest in using art incubators for themselves or their organisations.
  - Willingness to participate was contingent on the relevance of workshops and artists involved.
  - Workshops, mentoring, in-residence opportunities, and networking were highlighted as essential activities.
- **Promotion and Accessibility:**
  - Timely and effective promotion is essential to reach individuals outside of Invercargill.
  - Planning and communication are necessary to make the space accessible to a wider audience.
- **Information and Support:**
  - Crucial information includes availability, open days, operating hours, site layout, and costs.
  - Amenities like mirrors and spaces for dancing or performance practice were requested.
- **Importance for the Community:**
  - Around 80% of respondents consider the Invercargill art space important or very important for the community.
  - In areas lacking art spaces, over 63% expressed a need for such facilities in their communities.

### Summary

These points outline the interests, needs, and aspirations of the community regarding the development of arts incubators and community arts hubs, along with considerations for promotion, accessibility, information, and the significance of these spaces for the community.

# Southland Region Community

SUMMARY



# Southland Region Community

This section outlines the pillars used during the development and execution of the survey and workshops (huis) done with the Southland community. Based on the results and analysis various insights emerged and have been categorised according to the insights from the feedback. The pillars for the survey and workshops are as follows: arts appreciation, arts promotion, arts attendance, arts participation, and Southland arts community and future.

## Arts Appreciation

Key **Insight** regarding **Arts Appreciation** in Southland's Arts and Culture Sector

### INSIGHTS

#### Importance of Visual, Performing, and Media Arts

Visual arts, performing arts, and media arts were highly valued by the community, with no respondents indicating that these art forms were not important to them. They were considered the most significant forms of art.

#### Significance of Traditional Indigenous Arts

Traditional Indigenous Arts were viewed as very important and somewhat important by three-quarters of the community, indicating a strong appreciation for these art forms.

#### Regional Appreciation

Respondents from all regions represented showed a generally good appreciation of the arts, with most placing a high or very high value on various art forms.

### Summary

The survey revealed a strong appreciation for the arts, with visual, performing, and media arts being highly valued by all respondents. Traditional Indigenous arts were also considered very important by three-quarters of the community. While some respondents expressed lower importance for decorative and applied arts, overall, the majority placed a high or very high value on various art forms. Respondents from all regions showed a positive view of the arts.

## Arts Promotion

Key **Insights** regarding **Arts Promotion** in Southland's Arts and Culture Sector

### INSIGHTS

#### Primary Sources of Arts Promotion

Social media platforms like Facebook and Instagram, as well as word of mouth, were the primary means through which respondents found out about arts and cultural events.

#### Secondary Sources

Other methods of accessing arts promotion included newspapers, posters, the radio, and the Southland App, but these were used less frequently compared to social media and word of mouth.

#### Age Group Differences

Respondents aged 35-65+ evenly utilised social media and word of mouth for arts promotion. The 55-64+ age group was the only one accessing information via newspapers and the Southland App, although the number of such respondents was minimal.

### Summary

Social media and word of mouth were the primary channels for arts promotion, with newspapers, posters, radio, and the Southland App being less commonly used. The data provide insights into the age groups that access art information through different means which could assist with target marketing for future promotions.

# Southland Region Community

## Arts Attendance

Key **Insights** regarding **Arts Attendance** in Southland's Arts and Culture Sector

### INSIGHTS

#### Appreciated Art Forms

Performing and visual arts are the most attended and highly valued art forms, followed by media arts, traditional indigenous arts, literary arts, and decorative arts.

#### Art Attendance by Region

Attendance patterns varied across regions, with residents from Southland and Invercargill showing higher attendance for visual arts events, while Gore attended performing arts more frequently. However, Gore's sample size was small, making it challenging to draw definitive conclusions.

#### Motivations for Art Attendance

The primary motivations for attending arts events were fun and entertainment, followed by an appreciation for the arts, socialising and connecting with others, improving well-being, and understanding different perspectives and cultures.

#### Art Attendance Barriers

The main barriers to art attendance were a lack of information about events, ticket/entry costs, time constraints, and events being too far away. Other barriers included lack of personal interest, family and friends disinterest, lack of public transport, lack of disability access, health fears (COVID-19), and events not being appealing enough.

#### Desired Improvements

Respondents expressed a desire for more appealing events that grab their interest and make them want to attend. They also requested better access to event information through an events calendar and lower ticket prices. Some respondents also mentioned the need for higher quality events, childcare options, transportation, events closer to their location, and finding like-minded attendees.

#### Spending on Arts Events

On average, respondents spent between \$41 to \$100 on art events in the past 12 months, with no significant regional differences observed.

#### Commonly Attended Events

Respondents listed various events attended in Southland District, including festivals, art exhibitions, ballet performances, film screenings, theatre events, poetry nights, and museum displays. There are ideas for using existing community spaces, such as libraries and community rooms, to host arts events and create a platform for artists to connect with audiences.

## Summary

The survey results highlight the art forms that are most appreciated and attended by respondents, with performing and visual arts being the top choices, followed by media arts, traditional indigenous arts, literary arts, and decorative arts. Attendance patterns varied across regions, with Southland and Invercargill residents showing higher attendance for visual arts events, while Gore residents attended performing arts more frequently, though the small sample size in Gore makes definitive conclusions difficult. The primary motivations for attending arts events were fun and entertainment, followed by an appreciation for the arts, socialising, well-being improvement, and cultural understanding. However, several barriers to attendance were identified, including a lack of event information, ticket costs, time constraints, and events being too far away. Respondents expressed a desire for more appealing events, better access to event information through an events calendar, and lower ticket prices. Overall, the survey sheds light on the preferences and challenges faced by art enthusiasts in the region, providing valuable insights into the arts and cultural sector.

# Southland Region Community

## Arts Participation

Key **Insights** regarding **Arts Participation** in Southland's Arts and Culture Sector

### INSIGHTS

#### Art Participation

Visual arts and performing arts were the most participated in art forms in the last 12 months, with media arts having the highest representation after that. About 40% of respondents did not participate in any art form during this period. Close to half of the respondents participated in arts events up to 3 times in the last 12 months, while just under 20% participated 3-6 times and a similar percentage participated 6-12 times. Southland District had a good representation in the 6-12 times category.

#### A Desire for Increased Participation

Many respondents expressed a desire to participate more in arts events and there is a desire for hobby artists to learn new skills and interact with other artists indicating a need for inclusive and accessible creative spaces.

#### Motivations for Participation

The reasons for participating in arts events were for fun and entertainment, followed closely by the desire to socialise and connect with others. Improving well-being and personal expression and skill development were also important motivations.

#### Barriers to Participation

Lack of awareness and information about events was the main reason cited for not participating, followed closely by difficulties finding time. Some respondents also mentioned events being too far away, lack of public transport, health concerns, lack of interest from family/friends, lack of personal interest, and personal insecurities as barriers. Lack of national funding limits the promotion and participation of various arts organisations.

#### Desired Arts Events/Festivals

Respondents wanted to see more concerts and music events, followed by art exhibitions and art workshops. A smaller percentage also desired more art and film festivals.

#### Importance of Arts for Well-being

Over three-quarters of respondents considered arts to be important or very important for their well-being, with many indicating it was very important. Specific reasons for this sentiment were not provided in this summary. Questions are raised about funding for art therapy and arts-related well-being activities. There's also a need for support and development opportunities for emerging and semi-professional artists.

#### Virtual Arts Engagement and Collaboration

The use of online forums and platforms like Zoom is considered for sharing artistic insights and connecting with audiences, both for youth and adults. The flow of information and collaboration between artists and groups can be challenging but is crucial for fostering creativity and artistic development.

## Summary

Participation in visual arts and performing arts was prominent in the last 12 months, with media arts following closely. However, about 40% of respondents did not participate in any art form during that time. Many expressed a desire for increased participation, especially hobby artists seeking inclusive and accessible creative spaces. Motivations for participation included fun, socialising, well-being improvement, and skill development. Barriers to participation included lack of awareness, time constraints, distance, and funding limitations for arts organisations. Respondents desired more concerts, music events, art exhibitions, and workshops. Arts were considered vital for well-being by over three-quarters of respondents. Online forums like Zoom were suggested for virtual arts engagement and collaboration, essential for fostering creativity and development. Funding for art therapy and support for emerging artists were raised as important concerns.

# Southland Region Community

## Southland Arts Community and Future

Key Insights regarding **Art and Society** in Southland's Arts and Culture Sector

### INSIGHTS

#### Positive Impact of Arts

Almost all respondents agreed that the arts contribute positively to New Zealand society. The main reasons cited were; allowing people to express themselves, bringing people together, providing enjoyment, facilitating understanding of different perspectives, and being thought-provoking. Additionally, respondents mentioned that arts help in understanding other cultures, defining one's own culture, giving a sense of fulfilment, and promoting acceptance of others' differences.

#### Barriers to Visibility and Value

The closure of major arts facilities was identified as the most significant barrier to making arts visible, valued, and vibrant in the Southland region. For example, the closure of the Arts Centre in Riverton has led to the loss of various arts-related activities, such as film societies and Arts On Tour NZ. Another barrier mentioned was the lack of value placed on arts practitioners.

#### Recognition and Payment

A vast majority (91%) of respondents indicated that they do not expect artists to work for free and are willing to pay for their time and contributions.

#### Youth Engagement in the Arts

There's a desire to provide opportunities for young people to express themselves creatively outside the school curriculum. Challenges related to stigma and limited access to arts education for students were mentioned.

#### Arts Education and Engagement

The desire to change the timing of the SAT and appeal to non-arts attendees shows a need for increased interest and involvement in the arts.

#### Growth and Development of Local Arts

Various groups, like the Riverton Art Group, seek to grow and expand by having more tutors and diverse art forms.

#### Southland's Creative Future

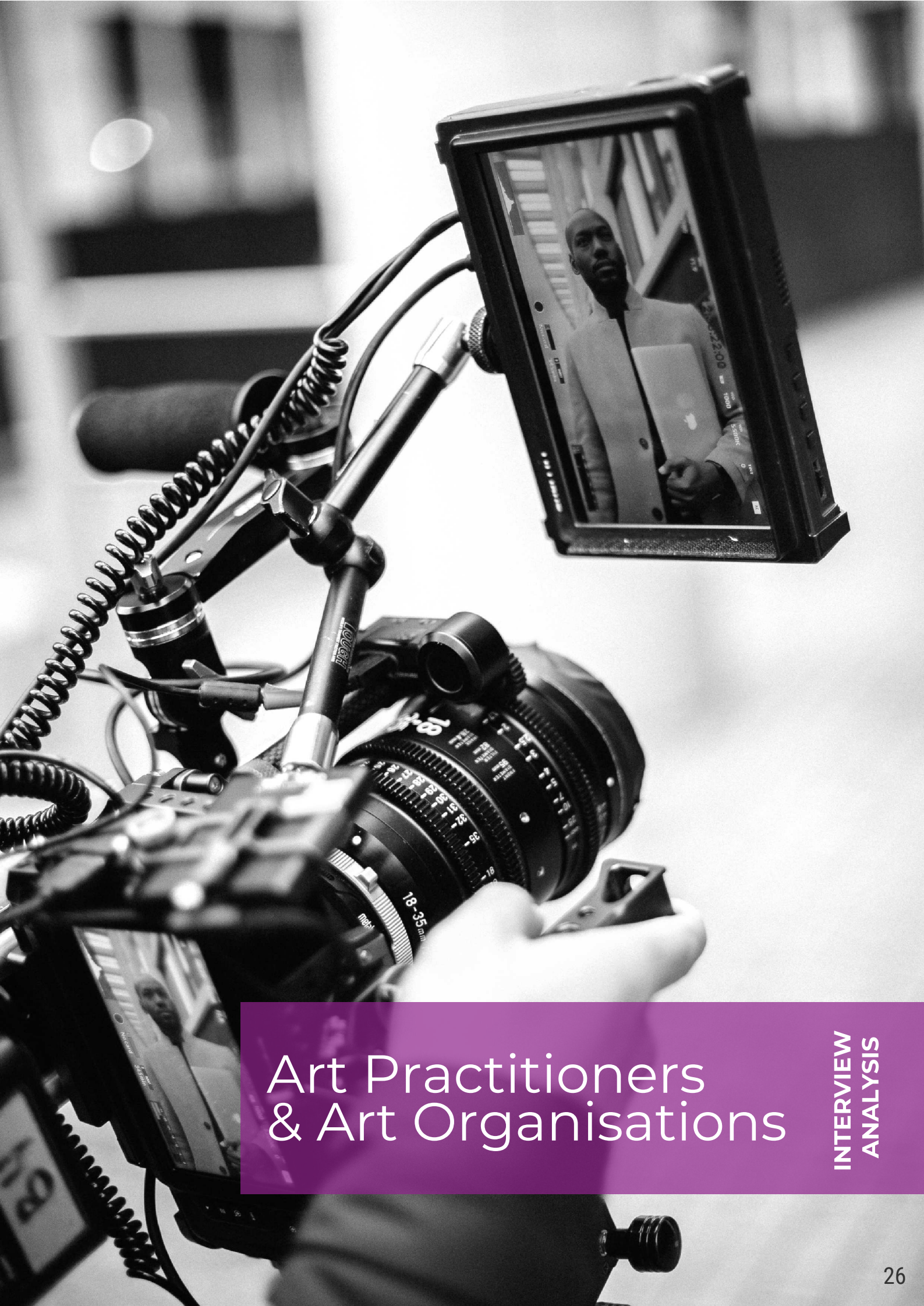
The respondents emphasised the importance of the creative future of Southland, with a majority expressing the significance of funding arts education for children, providing workshops for the arts community, and supporting tertiary pathways and qualifications for the arts in the region.

### Summary

The respondents overwhelmingly agreed on the positive impact of the arts on New Zealand society, citing reasons such as self-expression, community building, enjoyment, and fostering understanding of diverse perspectives. They also mentioned how arts help in understanding other cultures, defining one's own culture, and promoting acceptance of differences. However, barriers to the visibility and value of arts in Southland were identified, including the closure of major arts facilities and the lack of recognition for arts practitioners. The majority of community respondents were supportive of paying artists for their contributions. There's a desire to engage young people in the arts outside the school curriculum, but challenges related to stigma and limited access to arts education were acknowledged. Respondents expressed a need for increased interest and involvement in the arts and emphasised the importance of fostering growth and development in the local arts scene. Overall, the feedback emphasises the significance of investing in Southland's creative future through arts education, workshops, and support for artists and arts organisations.



# **FULL ANALYSIS FROM INTERVIEWS, SURVEYS AND HUI'S**



# Art Practitioners & Art Organisations

INTERVIEW  
ANALYSIS

# Art Practitioners and Art Organisations

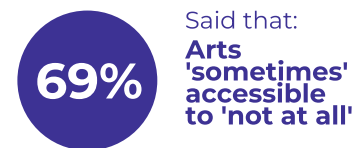
Interview Analysis

## OVERVIEW

In May 2023, McElrea Consulting was engaged by Arts Murihiku to conduct telephone interviews with art practitioners and art organisations to better understand the current state of the art and culture sector in Southland, along with identifying any gaps and needs and opportunities from these groups.

## VISIBILITY

Respondents were asked if they felt that currently, the arts and culture sector in Southland is easily accessible. Sixty-nine percent of respondents indicated that they thought the arts were accessible 'sometimes' or 'not at all'. There was an acknowledgment that it is improving, especially over the last 18 months but overall, people indicated that the arts was not as accessible as it could be. Some respondents expanded on their answers saying that if people are not in tune with the arts, it is often hard to find out what's going on. The remaining 31% of people indicated that they think the arts are accessible. Some also expanded on this and indicated that there is a lot going on in Southland but sometimes people can be indifferent to the arts.



When queried about factors that make it challenging for people to access the arts, slightly more than 58% of respondents pointed to a lack of awareness regarding the timing and locations of art activities and events. About 30% of participants identified both the constraints of their available time and the cost associated with tickets or entry as comparably substantial barriers.

Furthermore, participants also emphasised other obstacles, such as the prevailing perception or cultural notion that art is exclusive or geared towards an elite audience.

The closure of museums and art galleries was suggested to have negatively affected the accessibility of arts and culture. Beyond Invercargill, several barriers emerged, including location and geographical distance, which hindered attendance or participation in arts-related activities. Additionally, lack of awareness, cost constraints, and time availability were identified as obstacles.

To enhance people's access to the arts, a priority was recognised which is - *raising awareness*. This entails broader forms of advertising and promotion beyond just social media, acknowledging that a segment of the community does not use this platform. Strategies like longer and more advanced advertising campaigns, despite the expense of print media, were deemed effective in reaching certain demographics. Avenues such as newspapers, local publications, flyers in shops and cafes, and appropriately placed posters were also suggested.

Other ideas surfaced that could positively impact accessibility such as including arts education and nurturing children's involvement in the arts. Engaging children not only encourages parental involvement but also lays a foundation for their lifelong engagement with the arts, thus dismantling barriers early on. Strengthening industry capabilities, ensuring access and parking for the elderly and disabled, and establishing a gallery were also underscored as crucial aspects in improving accessibility to the arts.

## Suggestions to improve awareness of the arts

**Advertising and promoting in a broader way, not just on social media. Advertising for longer and well in advance. Include print media in advertising - flyers, posters etc.**

The respondents highlighted several essential factors for the creative future in Southland. Notably, 40% emphasised the significance of increased funding. Support within the industry was also a recurring theme, encompassing various aspects such as succession planning for groups and committees, preventing volunteer burnout, attracting and retaining young talents in the region, enhancing sector capabilities, and advocating for more paid roles.

## - Importance for Southland Creative Arts →



# Art Practitioners and Art Organisations

Interview Analysis

## VALUE

A large portion of the people we interviewed were representing their community art group. Seven people classified themselves as art practitioners or part-time art practitioners, and two (28%) of them indicated that their art form was a full-time income stream for them. The remainder said that they have their art form as a hobby or that they can't afford to have art as their full-time job.



Said that:  
**Arts contribute positive to Southland economy**

Seventy-five percent of respondents said that they think the arts contribute positively to the Southland economy with several highlighting specific events such as South Sea Spray, Polyfest and musical theatre productions. These events they thought would contribute significantly to the economy. The remaining 25% indicated they were unsure or didn't have enough information to answer the question.

The perceptions of the sector were a bit harder for people to answer. There were those that emphatically said perceptions were 'conservative' or 'traditional', which they think reflects the community in Southland, but a large portion indicated they thought the perception is changing and is more positive than it has been.

Regarding the community's perception of art's value, slightly more than 60% indicated that it is either not valued or only valued occasionally. Some respondents elaborated on this sentiment, with many expressing that art is not given the recognition it deserves. Additionally, numerous individuals mentioned that a significant portion of the population fails to recognise activities they engage in or witness as art. For instance, although many people participate in events like Polyfest or Matariki celebrations and attend theatre performances, they may not categorise these experiences as 'art'.

**Belief that art valued by community →**

**'No' or 'Sometimes' 60%**

Ninety-eight percent of respondents said that they did not feel that artists and art practitioners are fairly paid for their work or time in the community. While there is a growing awareness, and recognition that it is better than it was 5 years ago, the overwhelming majority indicated that the work is undervalued.



**Do not feel that artists and art practitioners are fairly paid**

Only four artists or practitioners were happy to answer the income question, with all indicating that their annual income from their art is less than \$20,000.

## ASPIRATIONS

Growing and developing was the overall theme for the aspirations of the whole sector. For smaller organisations, increasing membership, raising their profile and reaching wider audiences were reoccurring comments. These smaller organisations indicated that receiving funding or finding a way to be sustainable without funding is crucial for these organisations. While larger, well-established charitable and community organisations still want to grow and develop, as expected, they have bigger aspirations with a longer-term view for their organisation. These included professional development, strategic planning and growing to multi-day events or even expanding to other regions of New Zealand. Working with youth and increasing community involvement were also themes that came through.

In terms of **support for organisations** to achieve these goals, there were some strong themes that were identified:

### Promotion and advertising

This ranged from something as simple as Arts Murihiku advertising an event or activity to their wide database to having a calendar of events so that if an organisation is planning something, they can be made aware if there is a date clash with another event.

### Workshops

This was a broad comment that covered many ideas for workshops, such as, 'the commercial side of art', 'help with the upcoming changes to the Incorporated Societies Act' and how that will affect them and 'financial literacy' sessions.

### Help with funding applications

This is for both artists and organisations. Art practitioners can sometimes struggle to identify the specific outcomes required to go on a funding application and therefore may need help to apply. Equally, some organisations lack the expertise or time needed within their committee to successfully apply for funding. Additionally, some don't know what funds are available and appropriate for them, or where to look.

# Art Practitioners and Art Organisations

Interview Analysis

Staffing of organisations is hard. Most community organisations are run by volunteers, those that do have paid staff are often limited by their ability to obtain funding to pay for their staff, leading to challenges around job security and a low pay rate being offered. Outside of Invercargill, the location was identified as a barrier. If the skills required are not already in the community, it can be hard to get someone to move to the region for a job in the art sector. There were a lot of **opportunities** identified by interviewees with three main themes coming through:

## Collaboration and partnerships

This is both within the sector – communicating with each other better, but also partnerships outside the sector including business, local and central government, funding organisations etc.

## Children and youth

This came through very strongly and covered everything from the reinstatement of a youth orchestra to allowing street art/youth artists a space to create, digital art spaces for youth, extra after-school art activities and children's art exhibitions.

## Going to the people

Identifying where people are and what they are interested in and taking art to them was identified as an opportunity. It could be interactive art or light shows, using the empty spaces within the city to create and research. Using pubs and cafes, pop-ups and cross-pollination between sectors e.g., sports clubs/school teams and art or food/chefs and art.

Other opportunities that were recognised were around staffing, with various suggestions given. Examples of these were that councils could have roving staff that work in and move between some organisations, or allow staff to spend a certain number of hours per month volunteering to keep the doors open. Developing Māori and Pasifika music and dance, building the capability of people within the sector, and celebrating the people within the sector were also highlighted.

## Funding and support from councils?

Majority said they wanted to see more support by councils beyond financial aid.

Others said organisations should find ways to be self-sufficient and not rely on funding to operate.

Perceptions regarding funding and assistance provided by local councils were diverse among the participants. The prevailing sentiment was a desire for more comprehensive support beyond just financial aid. This included suggestions like accessing council facilities at reduced or no cost, engaging council staff for volunteering, and recognising the limitations of council resources, which subsequently affect monetary allocations.

Conversely, another viewpoint emerged, emphasising the importance for organisations to attain self-sufficiency rather than relying solely on external funding. This perspective stemmed from concerns over the restrictive nature of funding criteria, untimely availability of funds, and predetermined expectations imposed on applicants. As a result, organisations often adjust their activities to align with these funding prerequisites.

A recurrent theme was the comparison drawn between the support accorded to the arts sector and the sports sector by local councils. Notable attention was directed towards the upkeep of sports facilities and recreational centres in contrast to the level of aid granted to the arts. The general perception was that council funding disproportionately favoured sports, even though the reality might be more nuanced.

## VIABILITY

In this section, questions were asked about the long-term sustainability of the arts and culture sector in Southland. One-third said 'no', they don't think the sector is in a good position for long-term sustainability, one-third said they were 'unsure' and one-third said 'yes'.

For those that answered 'no', most comments are focused on long-term funding and succession planning of their committees. There is an acknowledgment that many committee members of smaller organisations are of the older demographic and, especially in the regions, don't have a plan or the people available to take over the running of the organisation. Organisations being reliant on funding and requiring help with marketing, advertising and finances were also highlighted. It was also noted that the system doesn't seem to be set up to encourage people to stay. Those who answered 'unsure' felt they couldn't confidently answer 'yes' or 'no'. All of them expanded on their answers, saying that the sector needs more transparency, that people and attitudes need to evolve with the sector to keep it relevant and that there needs to be pathways to retain local creatives, particularly, youth. The third that answered 'yes', cited that there are many more people involved in the arts, and there are the key drivers behind getting things done within the sector. Migrants bringing culture into the sector was also highlighted as a positive for the future of the sector.

To ensure a vibrant arts and culture scene in Southland, respondents cited 'Health and Well-being' as being important, followed closely by 'connection'. Other reasons include self-expression, which provides people with a sense of belonging, showing our stories, exposure and understanding of different points of view and cultures, for enjoyment and to add to the fabric of society.

# Art Practitioners and Art Organisations

Interview Analysis

## ART INCUBATOR & ART SPACE

Most responses to the art incubator were positive with the benefit of workshops being the number one response. Ideas for workshops included personal development sessions, sessions on the 'business of art', including finances, marketing, how to price your art etc. For organisations, workshops on the changes to the Incorporated Societies Act and succession planning were at the top of their list, with the note that some need to be repeated several times to catch as broad an audience as possible. Having tutors available and access to high-quality artists-in-residence opportunities was also highlighted as a potential benefit to the art sector. In terms of what people would need to utilise this space – information was the most important thing for people. Newsletter, advertising or promotion of events and activities that are happening at the incubator, with plenty of notice.

For the Invercargill art space, most people thought that space was important but had questions about who it was aimed at, how it would be run and where it would be located. The feedback is that it has been talked about a lot, so will be great to see this up and running. There are only two art spaces/hubs outside Invercargill that were identified. One in Gore and one in Te Anau. They offer very different services, with the Gore art space having a paid art projects officer, on-site for three days per week. The respondents cited that it is a great space and their organisations need to utilise the space more. Within Te Anau, this area serves as a creative hub where individuals can create their work, receive tutoring, and engage in community interactions.

### Needs to use space →

Information

Newsletter

Advertising/Promotion of events

Plenty of Notice

## EDUCATION

All respondents said that art education in schools is extremely important and crucial to the development of children. It provides a creative outlet and allows children to express themselves, broadens knowledge of different cultures, and art genres, and it encourages innovation. The respondents thought art education was especially important for those in lower socio-economic households and those whose parents may not be involved in the arts.

There were more mixed responses regarding the question about tertiary pathways and qualifications. Two-thirds think it is important to have some kind of tertiary pathway in Southland and while acknowledging that there are digital and music qualifications, there is no longer a fine art one. However, the feedback was that the digital course offered in Southland is among the best in the country and that should be capitalised on. The reasons cited for its importance included keeping youth in the region and attracting others from around the country, for adult students who have jobs and families in the region. For those who didn't think it was important, their reasons included that youth leave anyway and there are some good art courses in Dunedin, which is not that far away. From an artist's perspective, they indicated that the most important qualification an artist could have is a business or marketing qualification.

100%

Said that:

"Art education in school is extremely important to development of children"

## COLLABORATION

Collaboration was brought up quite a lot during the interviews and while there were a few examples of organisations working together within the sector, the general consensus was that most organisations work in silos and are very selective about who they work with. However, most also agree that there is a need to work collaboratively within the sector for it to remain viable and that the sector needs to do better and make more effort to work together. There were the minority that said they weren't sure how it would help, or even if it was required, to work together, citing that one organisation is not going to stop doing what they do, to allow another to be successful.

When asked if the business sector contributes sufficiently to the arts, 50% said 'yes' and 50% said 'no'. The answer depended on their experience with businesses supporting their own organisation. There is also the perception that business support has changed since COVID and that the support has reduced. Those who answered 'no' indicated that they find it hard to get sponsorship, feel there is a disconnect between the two sectors, and that while some businesses purchase art for the workplace, they play it safe. Again, there was a comparison to sports, with people stating that local businesses don't contribute as much to the arts as they do to sports within the region, and they are unsure if businesses see the value in the arts.

For those that said that businesses do support the arts, they cited the ways that they have benefited from business including rent-free spaces, that businesses in Southland understand it's good for them and their families to support the art sector but perhaps they could do more.

It's not always money that organisations require as support. In-kind support such as legal and financial expertise, allowing their staff to volunteer during work hours, displaying art for sale in their businesses and using their databases and networks to advertise events, activities, and facilities are some of the ways that were suggested where businesses support could be helpful.

# Art Practitioners and Art Organisations

Interview Analysis

The final question was whether Southland's arts and culture sector is inclusive. Most like to think that it is and say that when new people turn up they are welcomed, but when you dig a little deeper, words and phrases such as 'cliquey', 'may appear exclusive' and 'if you know, you know' start to come forward. When asked how people find out about organisations, word of mouth or social media are the most popular ways, however, this may isolate some of the community if they are not already involved in the sector or don't have social media, especially those of the older demographic.

There is an acknowledgement that more work needs to be done in this space to ensure that the reach is wider, and information is available in more formats. There are some minority groups that feel they are being left out of conversations, including the LGBTQIA+, youth and Māori and Pasifika communities.

## COUNCIL AREAS

To understand if there is any significant difference between the regions of Southland, we have done an analysis based on the area that the organisation is based in. The three regions are based around their local council, Invercargill City Council, Southland District Council and Gore District Council.

Understanding the differences, if any, between the more urban-based, regional and rural organisations, will help find any gaps in what is being offered to the people of Southland and what potential barriers are to accessing the arts.

The things that are highlighted below are those that are significantly different to the whole of Southland and are nuanced to a region.

## INVERCARGILL CITY COUNCIL

Two-thirds of the respondents were located within the Invercargill City Council catchment. This is not surprising given this is the densest area of the population in Southland and the number of organisations that are located within the city. Some of this has to do with accessibility to infrastructure such as theatres, practice spaces, location of tutors and generally being set up where people will attend.

**In Invercargill  
80% said art  
was not  
accessible or  
sometime  
accessible  
compared to  
69% for the  
whole region.**

Almost 80% of Invercargill respondents thought that art was not accessible or sometimes accessible, compared to 69% for the whole region. The comments relating to this said that it is only accessible if you know where to look for it and if you are already in tune with the arts.

In terms of barriers to the arts, for those in Invercargill, the most common answer was that it is hard to find the time (compared with the lack of awareness for the whole region). Lack of awareness and cost barriers came in second equal.

Like the whole region, funding was the number one answer when asked what would make the biggest difference to Southland's future as a creative region.

Nearly 80% of respondents in Invercargill City indicated that they thought the arts contribute positively to the Southland economy, which is slightly higher than the regional percentage (75%). One hundred percent of people who answered the questions on whether they felt artists and art practitioners get fairly paid, answered 'no'.

For those in Invercargill, there were two respondents who indicated they did not think the incubator would be useful to their organisation and one who said that it would not be useful for their organisation but could see the benefit for the community. The remainder (19) indicated that it would be something that they could see themselves or their organisation using, with a view to understanding more about it and what may be on offer.

Fifteen of the 22 respondents answered the question about workshop and critique sessions for personal development and while most indicated that it would be important for the development of the sector, they also noted that being critiqued can be a vulnerable space to be in and that it would need to be done in a respectful manner, with highly respected tutors or professionals.

# Art Practitioners and Art Organisations

Interview Analysis

## SOUTHLAND DISTRICT COUNCIL

One hundred percent of those in this region said that the arts are not accessible. The reasons for this were much more mixed than for Invercargill, with location and difficulty getting there, lack of interest, lack of awareness, time and cost all being indicated as reasons it is not accessible.

The barriers that were highlighted included accessibility for disabled people and parking, needing to increase the number of venues to display art and more awareness and advertising being required.

Funding again, was highlighted as playing an important role in Southland's creative future, particularly funding youth, and future generations. There was also a comment about looking after our knowledge holders to ensure we keep moving forward.

In the regions, 50% of respondents said that art is valued by the community, 40% said sometimes and 10% said it was not. It could be that in smaller communities, any activity is often well supported by the community and therefore seen as of value for that community.

The aspirations for this group were very similar to the whole group, being growth and increasing membership of their organisation. There were two artists in this group of respondents, and one would like to have more opportunities to exhibit while the other would like art to be their full-time income. The types of support they have indicated they would need include help with planning, marketing, and profiling, help with regulatory changes and funding applications.

When asked about the arts incubator, there were mixed responses. Those located relatively close to Invercargill indicated that they would find it useful, depending on what was being offered, while others said they would not find it useful, due to the distance. For those in the regional communities, Te Anau was the only centre that indicated they have a community art space, which is important for the creativity of their community. Others said that they do not have one and often run events and activities from different venues within the region such as local cafes, pubs and community halls.

In terms of collaboration, the responses to this were indicative of the whole group, that as a sector it could be done better to reduce the silos.

Just over 70% of this group said that the business sector sufficiently contributes to the arts. This is higher than the whole group and potentially because in the smaller regions, they rely more on the support from their local businesses to run events and activities.

When asked about whether the sector is inclusive in its approach, there is an admission that this can be challenging but word of mouth, local advertising and social media are the most common ways of letting people know what is happening in the area.

## GORE

As we know, Gore is often seen as an outlier in terms of its arts and culture scene. I spoke to four organisations that are within the Gore region. Seventy-five of the respondents said that arts and culture are accessible, compared to 31% for the whole region.

The one organisation that said 'no', is also one of the biggest events in the region. They said that the sector doesn't get out there enough to promote that anyone can come to any event or activity. As for reasons why the arts may not be accessible, lack of awareness and hard to find the time were indicated as possible barriers. Education and promotion of events and activities, particularly to those who aren't already engaged, were cited as ways that could make a difference to people accessing the arts.

Factors that could be important to Southland's future as a creative region were support for volunteers, education, and exhibiting space for Gore.

When asked about whether the arts contribute to the economy, 3 answered yes, with one answering, sometimes. This was followed by varying answers on the perception of art in Gore with the following all being noted, that it is 'good', 'getting stronger', 'intertwined with everyday life' and 'that it's exclusive'.

The respondents felt that the arts incubator was probably too far away to be useful to their organisations, but they have a good community art centre in Gore that is well-used and has a part-time art project coordinator.

**100% of those in Southland District Council said arts was not accessible**

**75% of those in Gore said arts was accessible compared to 31% for the whole region**

# Art Practitioners and Art Organisations

Interview Analysis

## OTHER IDEAS

There were some ideas and suggestions raised by respondents that were not in the interview questions or discussions. Here are some key points that were raised:

- That participation in the arts is not reaching enough men.
- People want to see action from this report and the strategy.
- Clarification around branding eg Whare Tuapua (space), run by Arts Murihiku (organisation)
- Community needs an explanation of what/when/how so people understand the relationship between it all.
- There is a view that money is not filtering down to regional organisations.
- Get Amplify up and running again.
- Helping smaller groups to communicate, succession plan, and filling skill gaps within a committee.
- There are some broader issues with volunteer fatigue.
- Enabling the 'doers' to get on and do the work within the sector.
- Celebrating culture

## MINORITY GROUPS AND ART

As with any sector, there are minority groups to be considered. We were fortunate enough to touch base with a few of these groups but there is still more to be done to ensure that they are consulted appropriately and that any decisions that are made, take them into consideration. For the purposes of this survey, the minority groups that we identified are:

- Māori
- Pasifika
- Other ethnic minorities (Samoan, Chinese, Filipino)
- Youth
- LGBTQIA+ community
- Physically disabled
- Neurodiverse

While we managed to speak to some of these groups, there was the general feeling that they can often be left out of this type of survey and in the case of the rainbow community, were only picked up because we were asked by another respondent, very close to the end of the survey, if we had spoken to them.

Youth are also another group that are overlooked but if we are looking to make decisions for the future and they are the ones who will be affected, they should be included in consultation very early on.

We did not speak to anyone who was physically disabled, (although this was picked up in the online survey), anyone who is neurodiverse or anyone from the Chinese or Filipino communities. We did speak to some Pasifika people, but they were speaking on behalf of an organisation, not from a Samoan perspective.

We spoke to Māori who raised the issue that while organisations often ask, 'How do we engage with Iwi', they are not often invited to the table to help make decisions.



# Art Practitioners & Art Organisations

SURVEY  
ANALYSIS

# Art Practitioners and Art Organisations

Survey Analysis

## OVERVIEW

In May 2023, McElrea Consulting was engaged by Arts Murihiku to conduct an online survey with art practitioners and art organisations.

## DEMOGRAPHICS

There were 143 respondents who completed the online survey. These respondents indicated they were either art practitioners or art organisations. Just under 69% of them were from Invercargill City, 9% from Gore District and 22% from Southland District.

Most of the respondents skipped the question regarding age so this will be left out so as not to give a false representation. This is the same with nationality. Sixty percent of respondents indicated that they are visual artists, 23% answered on behalf of a community organisation, just over 17% said that they are either a musician or writers/literary artists, 14% performing artists and 6% were Māori or Pacifica, artists. Five and a half percent were gallery owners or staff with 2.3% (3 people) being a venue owner or staff member.

## VISIBILITY AND ACCESSIBILITY

When asked if they thought Southland's arts and culture sector was easily accessible, just over 53% of people indicated 'yes'. In contrast, the remainder indicated that they did not think the sector was easily accessible. When thinking about the reasons that the arts are not accessible, limited awareness was the most common answer, with nearly 75% of people citing that as a barrier. This was followed by 'hard to find the time' (44%). Over 37% cited the cost of ticket or entry as a reason, lack of interest and difficulty getting there.

### ← Barriers to Attending Arts Events →

Lack of awareness/information	75%
Hard to find the time	44%
Cost of the ticket/entry	37%

Nearly 20% of respondents expanded on the question, with the following themes being highlighted as potential barriers to people accessing the arts:

- Limited facilities/venue options
- Community don't see the value in the arts and there isn't anywhere to purchase local art.
- ILT-dominated venues that 'lack culture'.

Other comments included limited broadcasting of information and often events and activities are found out about after the fact, diversifying communications away from social media to capture a wider audience.

In terms of what would help people access Southland's arts and culture scene, more marketing and promotion was the most popular answer with just over 66% of people saying that would make a difference. This was followed by 'if people were confident of feeling welcome' and 'if there were more variety of art events.'

When asked what they felt would be necessary for Southland's future as a creative region, funding was cited as the most important by nearly 74% of respondents. The second equal was education and more opportunity to display work, followed by having a public art gallery. Forty-seven people chose to expand on their answers with four main themes coming through. These have been categorised into the following:

### Funding

Funding is a recurring theme in all surveys. Funding to help run events and exhibitions run local art classes, for education, support and to increase awareness were all cited as important for the sector.

### Spaces to exhibit and perform

Twenty-five percent of the comments were based around the lack of or perceived lack of spaces to exhibit art. This included the lack of galleries but also spaces for amateur works, and Rangitahi outdoor spaces to display or perform.

### Communication and Education

Communicating with the public, advertising more broadly, improving people's understanding and awareness of arts and educating the next generation of Rangitahi were things that were highlighted.

### Collaboration

Engaging with other sectors and industries, such as hospitality, to encourage outdoor seating with live music etc. and integrating arts and culture into everyday living.

# Art Practitioners and Art Organisations

Survey Analysis

## VALUE

When asked if their art form was their primary source of income, less than 12% said 'yes', with 75% saying 'no' and the remainder did not comment. Seventy-eight percent of people think that the arts contribute positively to the Southland economy.

A wide array of responses surfaced regarding the prevailing perceptions of the arts in Southland. The following emerged as the predominant themes.

- That art is exclusive or elite
- That art is a hobby or a 'nice to have' option
- There isn't enough happening
- Conservative/traditional

Just over 20% of respondents said that they feel that the arts are valued by the community, with just over 66% saying that it is 'sometimes' valued by the community. The remainder said they did not think the community values the arts. fifty-seven percent of people expanded on their answer with most saying that there is huge potential and fantastic opportunities, with a very passionate section of the community who drive and support the arts in Southland, but that art is still seen as a luxury item and often not seen as a viable career option for the younger generation.



There is an ongoing comparison between sports and the amount of financial support and newspaper headlines sport receives compared to art. Respondents say that there are events that appear to be well supported such as the theatre shows, however, the cost can be a barrier to attending some events and activities.

The closing of, and subsequent uncertainty around the opening of the museum and art gallery indicates to some people that there is a lack of value in arts and culture in the region. Overall, the respondents would like arts and culture to become more intertwined with everyday life in Southland.

In response to whether art practitioners get paid fairly, only 6% said that they thought this was the case. Just over 45% said 'no', they don't think they are, with the remainder (just over 48%) saying that they thought they are paid fairly 'sometimes'. There are a lot of volunteer hours put into the arts and culture sector and there seems to be the expectation that people will perform or give their expertise for free or koha. If artwork sells, the price rarely reflects the number of hours that have gone into creating the piece.

Sixty-four percent of respondents answered the questions about how much is earned from their craft, with just over 51% of them saying they earn less than \$20,000 per year, 4.35% indicated they earn between \$21,000 - \$50,000 and one each for between \$50,000 - \$80,000 and over \$80,000. Just over 42% preferred not to say.

## ASPIRATIONS

To understand the aspirations of art practitioners and art organisations in the region, the respondents answered a question about how they would describe the stage they are at with their art practice. Nearly 36% of respondents indicated that their practice is a hobby, with just over 30% saying they earn some money from their craft. Just under 30% indicated they play, perform or exhibit multiple times per year. Of the 27% who answered 'other', several were teachers, tutors, or mentors. Eighteen percent of respondents indicated they were answering on behalf of a well-established organisation.

In regard to where they would like to see their art practice or organisation in two years' time, there are three main themes that came through from respondents, which included:

Growing and developing their craft or organisation	This was for both artists and organisations. It included growing membership, growing attendance at events and exhibitions and developing and extending as an artist.
Their craft provides them with a sustainable income	Many artists would like their art to become their sole source of income, with organisations also indicating they would like their group to be financially sustainable without always relying on funding or sponsorship.
Collaboration, workshops, and support	Having more exhibitions, opportunities to be involved with, and holding more workshops, especially for the dance and theatre genres. Working with the community and collaborating with other groups throughout Southland was also cited as a priority for some organisations.

# Art Practitioners and Art Organisations

Survey Analysis

In terms of what support is needed to help the respondents reach their aspirations, the most common answer was funding. The use of the funding was varied with ideas ranging from tutors and workshops to keep prices down, to hiring venues and facilities, to cover the costs of advertising and promotion and seed funding or start-up opportunities. This was followed by help with the 'business of art'. This could include how to set up a business, tax laws and marketing. The third theme that came through was technical support with social media, selling online and online advertising and promotion. Other support requests included education, increased workshops, evening and short course options and a programme of visiting artists so they can be utilised for schools and other community groups.



When asked about staffing in the arts, only 39 people answered the questions with 66% indicating they do not employ staff. Of those that said they do; the low pay is the biggest contributor to finding it hard to attract and retain staff.

In terms of council support, the overwhelming answer was 'yes', the respondents feel that the council should contribute more funding and support to the sector. What this looked like for each person came through in two strong themes:

## Subsidised or free venue hire

Help with spaces and venues and reasonable rates to get started with classes or workshops, facilitate between empty building owners and artists or organisations for affordable rent and gallery spaces.

## Dedicated arts and culture staff

This is a broad topic but covered everything from help with funding applications, technical help with website promotion through council, and a public art gallery was highlighted as a priority.

It was highlighted that often the smaller regions miss out on funding for spaces with areas such as Rakiura/Stewart Island not having a suitable arts centre and that any funding by councils needs to filter out to the more rural areas.

## VIABILITY

When asked whether they thought the arts sector in Southland is well positioned for long-term sustainability, just over 13% of respondents answered 'yes' with 50% indicating they are 'unsure'. 30% expanded on their answer, many citing the fact that the survey is being done, showing that there are people invested in the arts and culture in Southland and therefore it is in good shape going forward. There were also many comments about the outstanding talent in Southland, with lots of emerging artists and talent so ensuring that those people are supported will be vital to the long-term sustainability of the sector. The most important reasons for ensuring a vibrant arts and culture scene included the following:

- Connection to community
- It gives enjoyment
- Giving people the ability to express themselves
- Understanding different perspectives
- Helps us to understand different cultures and define our own
- Encourages acceptance of others' differences

## ART INCUBATOR AND COMMUNITY ART HUBS

Ninety percent of respondents indicated that they would find an art incubator of use for themselves or their organisations. While some stated that they would require further information and that travel may be a barrier. It was mentioned that if the workshop or in-residence artist was something or someone they were particularly interested in, they would make the time to come. Promotion and advertising well in advance would be required for some of those out of Invercargill. Workshops, mentoring, in-residence opportunities, and networking were the priorities for those who expanded on the question.

In terms of information or support required to be able to use the space, respondents overwhelmingly cited availability, days, and hours it will be open, site layout and costs would be the most useful information. Several respondents questioned whether it should have mirrors and space for dancing or performance practice.

Almost 80% of respondents indicated they thought that an Invercargill art space would be important or very important for the community. For those outside of Invercargill, just over 63% said that they did not have an art space or hub in their community. When asked how, or if an arts hub would benefit the community, bringing the community together and a place for connection, as well as a more practical space for workshops and teaching, were cited as the main benefits for communities.

90%

Said that:

"They would find an art incubation of use to themselves or their organisations"

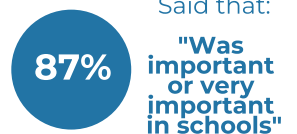
# Art Practitioners and Art Organisations

Survey Analysis

## EDUCATION

Just over 87% of respondents thought that art education in schools is important or very important, with 85% of people saying they thought that having tertiary pathways and qualifications in Southland is important or very important.

Eighty-four percent of people indicated that workshops and critique sessions for artists and art practitioners were important or very important for their growth and development.



## COLLABORATION

When asked about whether they thought the sector works collaboratively, the respondents were almost evenly split with 48% saying yes, they do and 52% saying that they don't think that the sector does work collaboratively.

When asked to think about what they would like to see to make collaboration stronger, more opportunities to network and cross-promotion of events were themes that came through. Better communication between groups and more contact with smaller groups, in the rural regions were also highlighted as opportunities to collaborate more.

← Stronger collaboration desires →

More opportunities to network

Cross-promotion of events



Said that:

"The business sector doesn't contribute sufficiently to the art sector"

There is an acknowledgement that there are multiple groups and organisations doing the same or a similar thing and competing for the same funding when they could collaborate on events or exhibitions and service the community in a better and more efficient way.

In regard to the business sector in Southland and whether the respondents felt that they contribute sufficiently to the art sector, just over 67% said 'no', they do not feel that there is enough support from the business sector. When asked to expand on what they felt would be helpful to them, sponsorship and funding to help with events and competitions was the number one answer, followed by exhibiting art and profiling artists in their offices. There were a number that indicated they get excellent support from businesses and are grateful for the contribution from them.

There was a number who were unsure about how much or little the business sector contributes to the arts so didn't feel they were qualified to answer.

Sixty-seven people answered the questions about whether the arts and culture sector in Southland is inclusive in its approach to being visible, valued and vibrant. Approximately 20% of respondents said 'yes', it is inclusive, a smaller number, approximately 6% said 'no', it is not inclusive, the remainder (74%) have a broader opinion on where things are at with being inclusive.

Comments were made that advertising, and promotion needs to be wider than social media. It was also noted word of mouth was the most common way to find out about events, which then isolates those who are not within those circles. If you turn up, you are welcomed but there is an acknowledgement that there are some small things that could be done to reach a wider audience and that not every opportunity is well advertised.

At the end of this survey, the respondents were asked if they had any further comments or ideas that were not covered. Many wanted to express their thanks for what Arts Murihiku are doing for the arts sector.

There were a few ideas that hadn't been mentioned in the main part of the survey and they included:

- Ensuring events such as Sea South Spray and Amplify are supported.
- Facilitating and encouraging art in public spaces. This included street performances, outdoor exhibitions, as well as the building art that is already happening.
- Understanding the engagement with groups and artists following this report so they can be brought along on the journey.
- Ensuring that the framework goes beyond Invercargill and out into the regions and rural communities.

# Art Practitioners and Art Organisations

Survey Analysis

## GORE

Nineteen percent (13) of respondents cited Gore as the council that they are associated with. Thirty-nine percent (5) people saying they are a visual artist, 15% (2), performing artists, 15% (2) literary artists and 31% (4) answering as a community organisation.

When asked about the accessibility of arts and culture, 82% said that they thought arts and culture are easily accessible, compared to 53% regionally. The top three reasons mentioned by respondents as potential barriers to accessibility were the challenge of finding time (45%), the entry cost (33%), and lack of awareness (33%).

Said that:

82%

"Arts and culture are easily accessible"

85% indicated they don't have a community hub in their region despite Gore having an arts centre.

In response to the question about factors that could enhance access to the arts, participants highlighted the importance of feeling welcomed and confident (56%), followed by more affordable tickets, the presence of a supportive community to attend with, and increased promotion/marketing efforts (all at 44.5%). When asked about a community hub in the region, 85% indicated they do not have one in their region, despite there being the Gore Arts Centre, with a paid coordinator. When expanding on their answers, the respondents said that having one in the region would be beneficial, and would be a place for artists to gather and connect and to build relationships with others in the industry.

Two-thirds of Gore respondents said that they think the sector works collaboratively and would like to see more mixed media fairs and art showcases promoting and selling works. More support for dancing, such as Latin and Ballroom dancing was also highlighted for this region.

Eighty-three percent of respondents said that they think the business sector contributes sufficiently to the arts in Gore, saying that they get good support from local businesses. When asked about being inclusive in its approach to being visible, valued and vibrant, most were unsure, with organisations saying they use both social media and print media to advertise events, however, others said more promotion is needed and that there are minority communities that need to be included more, such as the LGBTQIA+ community and those with mental illness. When asked if they had further comments, one said they didn't know who Arts Murihiku was, so some information and promotion about the organisation would be great.

## SOUTHLAND DISTRICT COUNCIL

There were 31 respondents from the Southland District Council region, making up just over 21% of the total number of respondents. There were representatives from the entire region - Te Anau in the west, Edendale in the east and Riverton in the south. The majority of the respondents identified themselves as visual artists (75%), with community organisations (28%) and musicians (18%) rounding out the top three.

Lack of awareness was the number one reason cited for people finding it difficult to access the arts (81%), with distance (things being too far away from where they live) being the second reason (50%). This is not surprising given the geographical size of the region and the spread of locations where the respondents are from. Just under 70% of people said that more promotion and marketing would make the most difference to people accessing the arts. This was followed by if there was a greater variety of art events (38%). For art hubs outside of Invercargill, 50% said 'yes' there is one in their community and 50% said 'no', there isn't one in their community. Some people indicated they are happy to travel to Gore or Invercargill to utilise their arts hubs, others said their small town is not big enough to support an arts hub, while others said it would be beneficial to foster art in the local community and provide a place for people to have classes and workshops and make art available for youth.

81%

Lack of awareness was main reason people find it difficult to access the arts

## INVERCARGILL CITY COUNCIL

80% indicated that lack of awareness was the number one barrier to them accessing the arts.

Ninety-six people or 67% of respondents were from the Invercargill City Council catchment area, with just over 91% saying they are located within the Invercargill City boundary.

Almost 60% of people indicated they are visual artists, with 20% saying they are answering on behalf of a community organisation. Eighty percent said that lack of awareness was the number one barrier. Seventy-five percent of respondents said that the business sector does not contribute sufficiently to the arts sector. This is slightly higher than the whole region and could be put down to the fact that those in smaller towns have a closer relationship with their local businesses.

# Southland Region Community

SURVEY  
ANALYSIS



# Creative New Zealand Survey

79%

**Overall Engagement with the Arts**

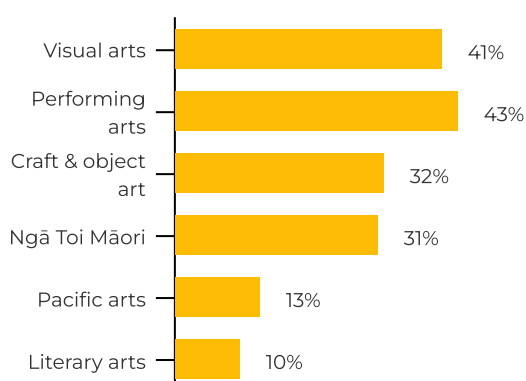
71%

**Overall Attendance of the Arts**

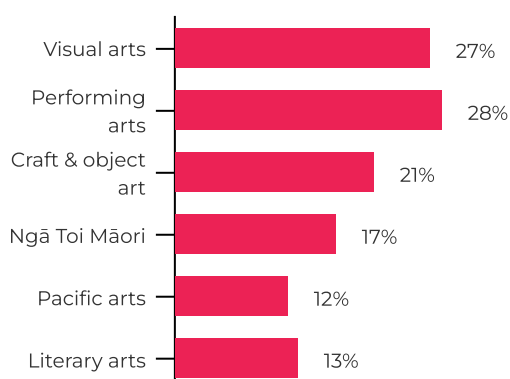
56%

**Overall Participation in Arts**

## Attendance in Arts by art form



## Participation by Arts by art form



Creative New Zealand completed a survey in 2017 and 2020. The results of this survey on the Art Murihiku area are significant as it forms part of the baseline for understanding how arts in positioned in Southland. For the purposes of this survey, the various art forms include craft and object arts, literary arts, Ngā Toi Māori (Māori arts), pacific arts, performing arts and visual arts.

According to the 2020 Creative New Zealand survey, most Southland residents (79%) are engaged with the arts in the past 12 months. This is consistent with the 2017 survey results which also said that 79% of Southland residents were engaged in the arts. Engagement for the purposes of this study is both attendance and participation. The overall attendance percentage was 71% in 2020, down from 73% in 2017 and approximately 46% of residents attend such activities more than three times a year, while 22% attend more than ten times annually. In 2020 participation in arts trended upward, despite COVID-19. It is 56% in 2020, compared to 47% in 2017. A noteworthy 23% of Southland's population actively participates in the arts on a regular basis, engaging in artistic activities more than 12 times a year. Additionally, another third of the residents participate in the arts up to 12 times a year. These participation rates align with the findings from 2017.

In general, there have been positive changes in Southland residents' attitudes towards the arts, aligning with the national trend. The majority of residents (76%) have maintained their views on the arts, while 17% have become more positive and only 4% have become more negative. A notable minority of residents have a deep personal connection to the arts. Forty-six percent of Southlanders feel the arts are for people like me, while 34% say they are part of their everyday life. There has been a notable increase in Southland residents' endorsement of council funding for the arts compared to 2017, with 62% now expressing support (compared to 44% previously).

The majority of residents acknowledge the significance of the arts in cultivating creativity, leading to widespread endorsement for incorporating the arts into the education of all New Zealanders. A significant number of residents believe that the arts contribute to the identity, vitality, and well-being of their region. Moreover, 59% of residents express the view that their community would suffer if deprived of the arts, emphasising the perceived value and impact of artistic endeavours. In 2020, 29% of residents state that Ngā Toi Māori motivates them to engage in Māori conversations, an increase from 17% in 2017.

Residents recognise the numerous benefits that Ngā Toi Māori brings to the community. Particularly, 52% agree that it plays a role in defining our identity as New Zealanders and 38% agree that it serves as a means of learning about Māori culture. A notable minority of residents acknowledge the benefits of Pacific arts. This includes its role as a gateway to accessing Pacific culture (38%) and as a means of defining our national identity (44%). However, these aspects have less influence compared to Ngā Toi Māori in motivating residents to speak a Pacific language, with only 10% of Southland respondents agreeing with this statement.

The highest attendance by art form was performing arts, followed by visual arts and craft and object art. The art form that is most participated in is performing arts, visual and craft and object art.

Thirty-five percent of residents have utilised digital technology for arts activities, with the most common activity being sharing art created by others (16%). This is followed by researching or reviewing the arts or artists (15%) and following or interacting with artists or arts organisations (15%). Thirty-seven percent of Southland residents feel that the arts are important to their personal wellbeing. The main reasons for this were that it is relaxing or enjoyable, as well as providing a source of self-expression. Some respondents talked about the therapeutic benefits of the arts and associated positive impacts on mental health.

# Southland Region Community

Survey Analysis

In May 2023, McElrea Consulting was engaged to conduct a survey with the Southland Region community to better understand the current state of the art and culture sector in Southland, along with identifying any gaps, needs and opportunities from these groups. It is interesting to gauge the perceptions of the southland community compared with the survey conducted by Creative New Zealand.

## Demographics

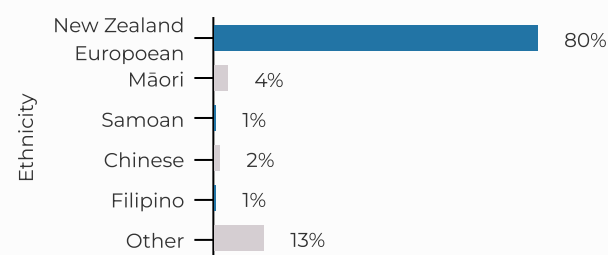
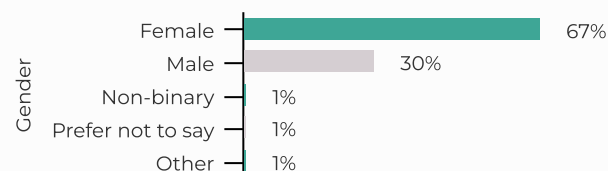
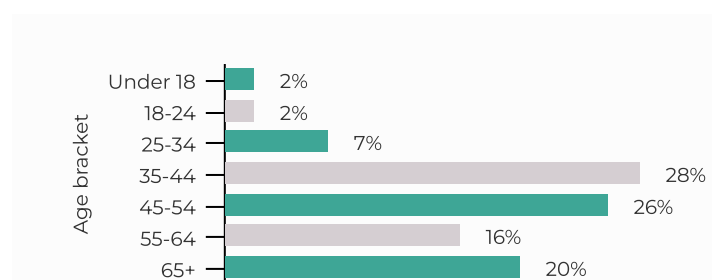
The Arts Murihiku community survey was completed by 123 people within the Southland region. Of those respondents, 68% were from Invercargill City Council, 28% were from Southland District and only 4% were from Gore District. Due to the fact that Gore only had a small representation of respondents, the region is not always considered when looking at the regions independently as the results will be heavily biased and based only on a small percentage of the population.

Of those from Invercargill, most are from Invercargill City, followed by Bluff and 'Other' areas. Half of those from the Southland District indicated they are from Te Anau, followed by a small representation from Riverton, Otautau, Winton, Lumsden and Edendale. Other areas such as Waimahaka, Tokanui, Manapouri, Wyndham, Tapanui, Makarewa and Waikaia were also mentioned. Stewart Island/Rakiura was not mentioned in the survey responses. In Gore District over half the respondents living in the area are from Gore, followed by the remaining being from Maitara and Eastern Southland rural.



Most respondents described themselves as New Zealand European, followed by Maori, Samoan, Chinese and Filipino. Other nationalities listed were Hispanic, Australian, British and Malaysian.

The highest number of respondents are women followed by men and one each who preferred not to say or were non-binary. A wide range of ages responded to the survey with the majority being aged 35 to 54.



Most of the respondents indicated they didn't have a disability. Those who did indicate they had a disability mentioned there were some barriers limiting their ability to participate in arts and culture unless support was provided. The main barriers were limited or no transport to and from activities, no specialised tools/supplies to cater for their disability and lack of public transport. Other barriers included limited or no physical access, such as wheelchair access, limited disability parking and limited income due to disability.

Public transport for people with disabilities was mentioned by one person living in the Southland District as a barrier to participating in the arts. A few respondents from Invercargill City mentioned that from them a barrier to participating in the arts is that they don't have transport to and from activities/events.

## Art Access Barriers

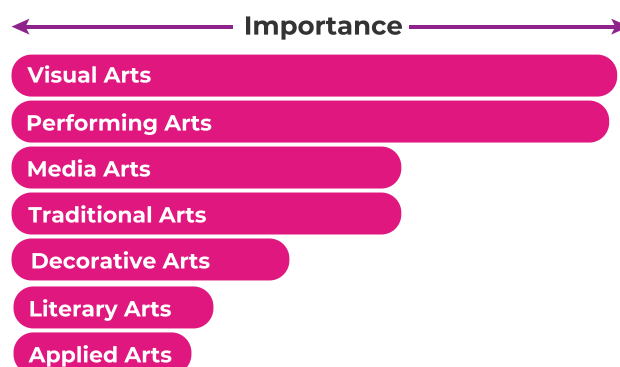


# Southland Region Community

Survey Analysis

## APPRECIATION OF ARTS

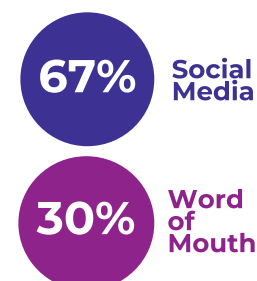
The highest percentage of respondents indicated that they viewed visual, performing and media arts as the most important with regard to the type of art that is appreciated. This is particularly true for visual arts and performing arts as no respondent indicated that these were not important to them. Traditional Indigenous Arts are viewed as very important and somewhat important by 75% of respondents followed by the decorative, literary and applied arts. Very few respondents indicated that any art form was not important at all, however, those who did indicate this were referring to decorative arts and applied arts.



## ARTS PROMOTION

Respondents indicated that they hear about art and cultural events mainly through social media such as Facebook and Instagram, followed by word of mouth. Other ways people find out about events are through newspapers, posters, the radio and through the Southland App at significantly fewer numbers.

Those accessing arts promotion through social media were evenly spread across the age group from 35-65+. Many of these also indicated they accessed information via word of mouth as an addition to social media. The only age group to access information via the newspaper and the Southland App was 55-64+, although the number of those accessing this by this means was minimal. Additionally, those accessing information via posters were minimal.

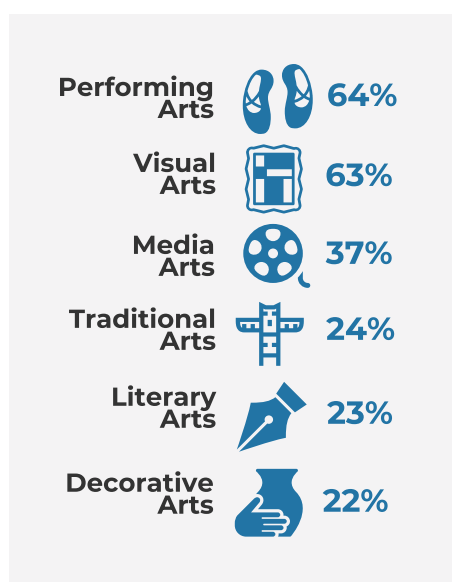


## ARTS ATTENDANCE

According to survey results, the highest attended arts forms in the last 12 months were performing and visual arts. This is followed by media arts, traditional indigenous, literary and decorative arts. The least attended art form was applied art. Approximately 11% of respondents indicated they have not attended any art form in the last 12 months.

When looking at which regions favoured the different forms of art it can be seen that residents from Southland and Invercargill attended visual arts events more than Gore, whereas Gore attended performing arts more than Southland and to a lesser degree Invercargill (this could be attributed to Gore's small sample size). Invercargill had the same percentage attendance rate for visual and performing arts (62%).

From the survey results traditional, decorative and literary arts were attended slightly more by residents of Invercargill than Southland. This result could also be attributed to the fact that more people from Invercargill completed the survey. Once again, Gore's sample size is too small to be able to draw a conclusion as to the attendance accurately.

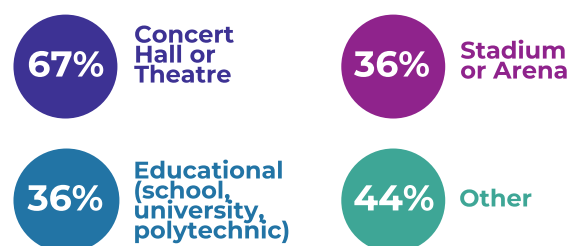


# Southland Region Community

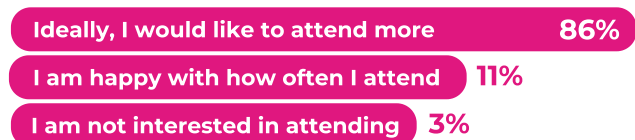
Survey Analysis

Based on the survey results, most of the respondents attended arts events up to 3-6 times in 12 months. Only a small percentage didn't attend any arts events. The percentage of those from Invercargill and Southland who attended more than 6 times in 12 months were similar but interesting a slightly higher percentage was from Southland.

Over two-thirds of respondents indicated they attended art events at a concert hall or theatre, this was followed by a stadium or arena, and an education setting. A reasonably consistent percentage of respondents from both Invercargill and Southland District indicated they attended events at these various venue types, with the exception of outdoor public spaces, where Southland District has a slightly higher percentage. Other venues that were mentioned are private and/or public galleries, town halls, museums, libraries, He Waka Tuia, Whare Taupua and an events centre/hub.



## Desire to Attend Arts Events

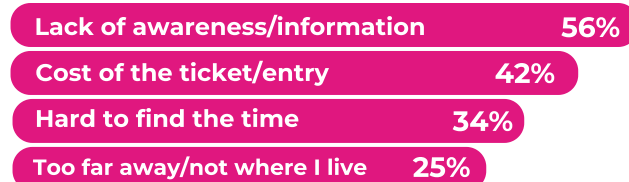


A large percentage of respondents indicated they would like to attend more art events than they currently do. The percentage distribution was fairly consistent from respondents from Southland District and Invercargill and to some extent Gore, although the sample size is small.

When participants were asked about their reasons for participating in creative, cultural, and artistic events/festivals, the majority pointed out that their primary motivation was enjoyment and the desire for entertainment. This was followed by the reason that they have a genuine admiration for the arts. A smaller yet noteworthy portion mentioned attending to engage socially and forge connections with others, or to enhance their overall well-being. Furthermore, a slightly smaller but still significant group stated that their attendance was driven by the intention to comprehend diverse perspectives and cultures. Approximately one-third of respondents indicated that their presence was a means of self-expression, while an equivalent percentage highlighted that it was to acquire skills for education, training, and occupational purposes.

Respondents indicated that the main reason they did not attend events was due to a lack of information about events. The other main barriers mentioned were the cost of ticket/entry, challenges with regards to finding the time and that the events are too far away from where respondents live. Other lesser, but still noteworthy barriers mentioned were a lack of personal interest, family and friends not interested in the events and the lack of public transport to and from the events. Additional issues raised by some respondents included lack of disability access, lack of childcare options, health fears (COVID) and that the events are 'lacklustre' and therefore no longer inspire interest.

## Barriers to Attending Arts Events



Those who indicated the venue was too far away were predominantly from Southland District, although those who mentioned lack of public transport as a barrier were from Invercargill, Gore and Southland District. Those who mentioned the cost of ticket/entry as a barrier were from both Invercargill and Southland District.

When looking at the lack of awareness/information it was mentioned that respondents only find out about events after they have happened. Those who indicated it was hard to find time were mainly of the working age group.

# Southland Region Community

Survey Analysis

## What would make you attend more Arts Events?

63%

If there were more arts events that appealed to me

59%

If I knew they were on

Most people expressed the desire for arts events to be more appealing in order to attend them. They wanted events that would "grab their interest" and "make them want to go".

Another important point was the need for information about when and where the events were happening. People wanted an events calendar or an easy way to access event details well in advance. Almost half of the respondents also mentioned that they would like ticket prices to be lower. Some other comments included wanting higher quality events, finding someone to go with, or knowing that there would be like-minded people attending. There were also suggestions for childcare options, transportation to and from events, or having events closer to where people live. When comparing different regions, the feedback was generally consistent.

On average it can be seen that most respondents have spent between \$41-\$100 on arts events in the past 12 months. There is no clear differentiation between the amount of money spent in the last 12 months when looking at the different regions. Respondents were asked to indicate events they attended in the Southland region in the last 12 months, and the most common responses were events such as Matariki, Multicultural and Polyfest festivals, Art Exhibitions, New Zealand Ballet performances, events at Waimumu Arts and He Waka Tuia, Art gallery exhibitions, Repertory Theatre and Film Society films, events at the Civic Theatre, poetry nights and museum displays.

## PARTICIPATION IN ARTS EVENTS

Respondents indicated they had participated mainly in visual arts followed by performing arts in the last 12 months. About 40% said they had not participated in the arts in the last 12 months. The other art forms were represented proportionally across the regions but to a much lesser degree with the highest representation being 10%, and this was media arts. About half of respondents indicated they have participated in the arts up to 3 times in the last 12 months, with almost 20% saying they had participated in the arts 3-6 times and just under 20% indicating 6-12 times in the past 12 months.

Over two-thirds of respondents indicated they would like to participate more in arts events.

The primary motivations driving respondents' engagement in arts events were centred around seeking enjoyment and entertainment (62%), closely pursued by the inclination to engage socially and establish connections with others. Approximately half of the participants indicated their involvement in arts events aimed at enhancing their well-being, and an equal proportion mentioned doing so to express themselves and cultivate skills.

## Desire to Participate in Arts Events

Ideally, I would like to participate more 65%

I am happy with how often I participate 17%

I am not interested in participating 17%

## Barriers to Participating in Arts Events

Lack of awareness/information 43%

Hard to find the time 42%

Event not held at convenient time 33%

Cost of the ticket/entry 27%

Too far away/not where I live 21%

Respondents commented that the lack of awareness about events is the main reason they do not participate, followed closely by the fact that it was hard to find the time. Those who commented that the events are too far away are mainly from Southland District and those who commented that there are challenges getting to events (no public transport), are mainly from Invercargill. Other factors such as health concerns, lack of interest from family/friends and lack of personal interest were mentioned by about 10% of respondents respectively. Other comments as to why people don't participate in arts events are mainly due to personal insecurities, fears or concerns about sharing their art form, lack of confidence and not being welcome or accepted.

Respondents indicated they would like to see more concerts and music events in the Southland Region. This was suggested by almost two-thirds of respondents. Other suggestions included more art exhibitions and art workshops. Around a third of respondents wanted to see more art and film festivals, respectively. Over three-quarters of respondents indicated that arts were either important or very important to their well-being.

# Southland Region Community

Survey Analysis

## ARTS AND SOCIETY



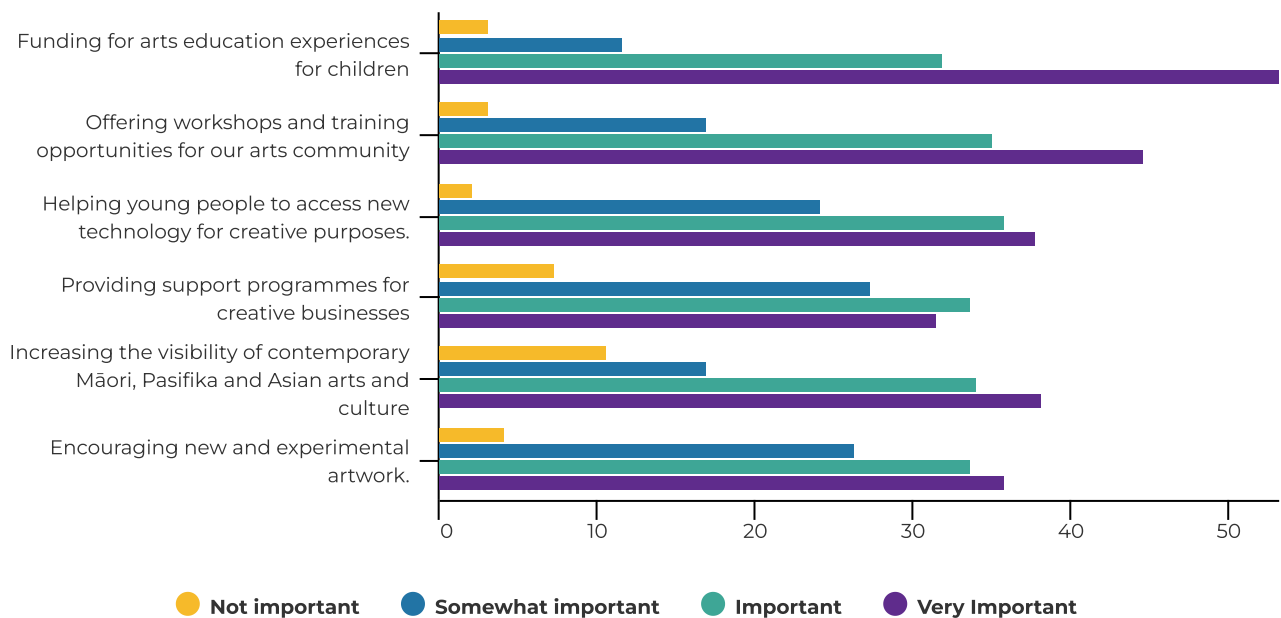
Almost all respondents agreed with the statement that arts help improve New Zealand society. The main reasons for this are as follows in descending order: Allows people to express themselves; brings people together; gives enjoyment; helps us understand another perspective and is thought-provoking. Other comments included were that it helps us understand other cultures and define our own, gives a sense of fulfilment, and encourages acceptance of others' differences.

The most significant barrier mentioned to preventing arts in Southland region from being visible, valued and vibrant was the closure of major arts facilities. This was followed by a lack of value placed on arts practitioners.

Eighty-six percent of respondents indicated that arts contribute positively to the country. Almost all respondents (91%) indicated that they do not have an expectation that artists should give their time for free and therefore indicated they would be willing to pay for their time.



## SOUTHLANDS CREATIVE FUTURE



When asked about the importance that respondents placed on the creative future of Southland, respondents indicated that funding for arts education for children was either important or very important. Additionally, a large percentage said the same for offering workshops and training opportunities for the Southlands arts community. Almost three-quarters of respondents indicated that it was important to them that there are tertiary pathways and qualifications for the arts in Southland.

Support for young artists and showcasing their work in Southland is desired. Concerns include the promotion of the same artists repeatedly and difficulties entering the art community, along with calls to fund and encourage art and creativity, particularly for students. There is a desire for equal opportunities for arts and sports, criticism of perceived racism, and concern for Southland's artistic reputation. Suggestions to secure the Southland region's arts future include accessible arts centres, online training, diverse arts education, and rural community involvement.



# Southland District Community

WORKSHOP  
ANALYSIS

# Southland District Community

## Workshop Analysis

Regional hui (workshop) discussions with the community were conducted around Southland District. These workshops provided feedback regarding how the community felt about art practitioners and art organisations in the District. Below are the **key themes**:

### **Arts Funding and Support**

- Concerns about the lack of national funding for certain arts clubs and the need for more support to make arts events and activities happen.

### **Timing of Events**

- Discussions around changing the timing of certain events, like the Southerly Arts School (SAT), to enhance participation and engagement.

### **Appeal to Non-Arts Attendees (NoTA)**

- The importance of attracting people who don't usually attend arts events and activities.

### **Enhancing Artistic Skills**

- The desire for more diverse tutors to offer different types of arts workshops, including local dance. Discussions on how to support the growth and development of semi-professional artists.

### **Leadership and Organisation**

- The recognition that all arts groups need dedicated individuals to organise and make things happen.

### **Impact of Arts Center Closure**

- Concerns about the loss of arts-related activities, such as film societies and Arts On Tour NZ, due to the closure of major arts facilities

### **Youth Engagement in the Arts**

- The need to provide opportunities for young people to express themselves creatively beyond the school curriculum. Addressing the stigma of arts among peers and teachers in schools.

### **Well-being and Art Therapy**

- Questions around funding for art therapy and well-being activities, including the availability of ACC funding for arts-related well-being.

### **Motivating Artistic Fulfillment**

- Discussions about how to motivate artists to pursue artistic fulfilment and take their work to the next level.

### **Communication and Information Flow**

- Challenges in accessing information about arts events and fostering effective communication between artists and groups.

### **Utilising Community Space**

- Exploring the use of community spaces like libraries and community rooms for arts events and online forums for youth engagement.

### **Access to Arts Education**

- Concerns about travel costs and limited access to arts education for students.

