

*Central Otago people celebrate their sense of self and
their environs through creative expression.*



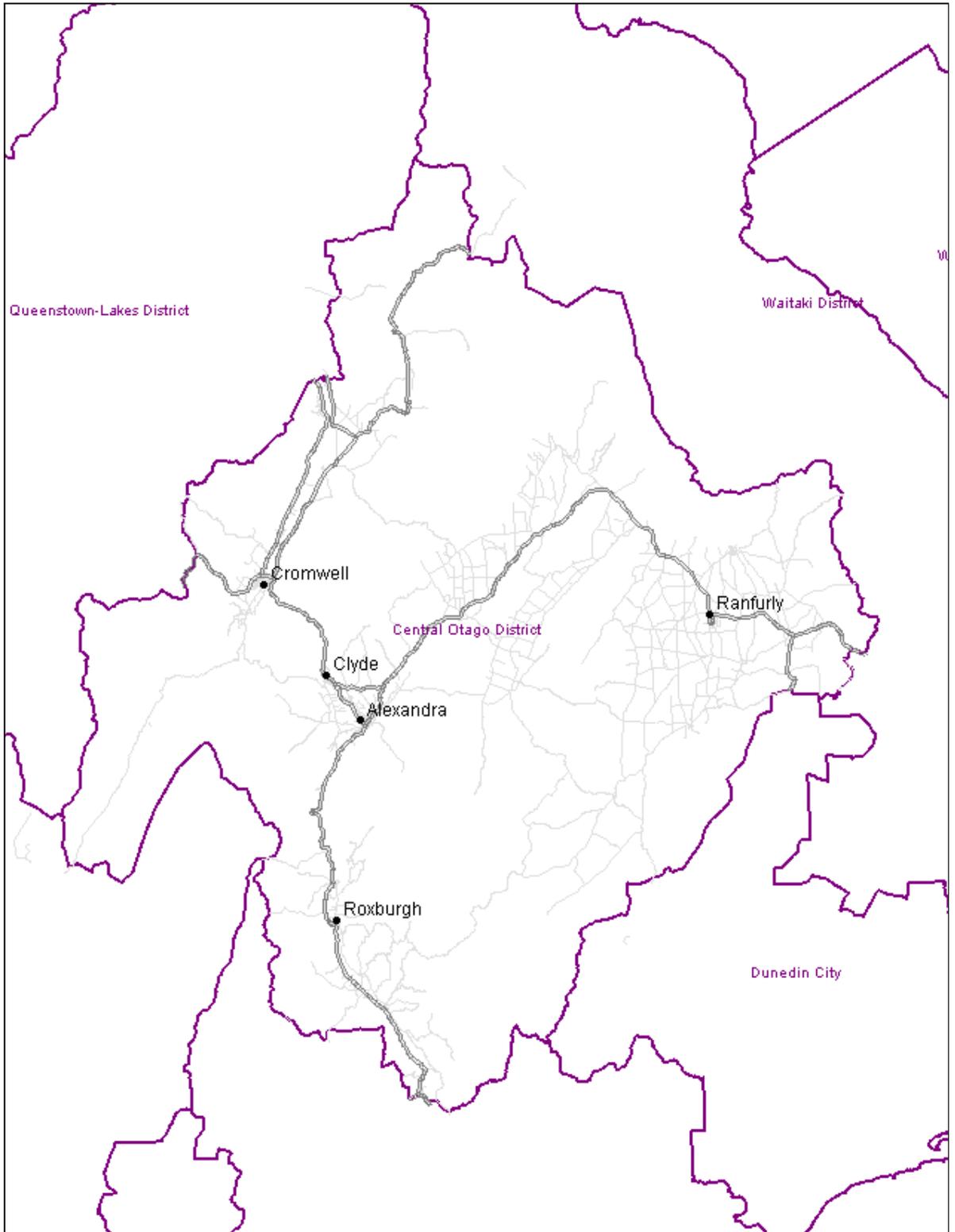
Central Otago Arts Strategy

November 2008

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Central Otago District Area



Executive Summary

The arts has the ability to enhance the quality of life and appearance of the community within Central Otago. To be known as a place that promotes arts and culture has real advantages for any district and Central Otago has much to showcase and celebrate in both the visual and performing arts.

This strategy reflects an underlying belief that the arts are valued by and valuable to our community. As a community we will benefit from ongoing development of the arts, artists and its audiences.

A wide range of groups, societies, organisations and individuals are involved in the arts in Central Otago. Cooperation and partnership between these groups and also those appreciating the arts is essential for the arts sector to continue to flourish.

There are some particular issues facing the arts in Central Otago that we need to come to terms with as a community. The widespread nature of the population provides special challenges in terms of accessing the arts and finding the resources needed for the arts to thrive. Issues of funding, resources and coordination influence the role the arts play in local communities and how those communities are placed to further develop this sector.

On the other hand, the community of Central Otago is fortunate to have such a range of artisans including some of international standing. Equally, within each community there is a collective of supportive volunteers willing to give their time to stage local events and productions.

The arts in Central Otago need to be vibrant, viable and given a higher profile with greater participation throughout Central Otago. There is also room to further develop and support the existing arts community. The arts can flourish guided by a set of key principles including:

- Integration
- Participation
- Visibility
- Professionalism
- Coordination and cooperation.

Areas for Attention

Areas identified in this strategy that would benefit from further attention include the following:

- The need for a coordinated approach to implement the overall arts strategy.
- The development of communication mechanisms, databases of information and centralised coordination for the sector were seen as a means to address communication and coordination issues.
- Professional support and mentoring for artists and those wanting to establish professional operation around the arts.
- Working with funders to ensure the best allocation of funds
- Research is required to increase the understanding of the benefits of the arts, particularly to potential funders.

- A range of opportunities for visitors to the district exist through better coordination.

Timeframe

For this strategy to be implemented within the five year time frame both public and private sectors will need to engage co-operatively as well as source additional funding if the potential benefits of the arts for Central Otago are to be achieved. Any major actions that involve Council will be subject to going through the Annual planning process.

Recommendations

Recommendations through out this document have been prioritised as urgent, high, medium or low over the 5 year period. Responsibility for carrying out and completing the recommendations has been identified. It should also be noted that carrying out the recommendations will be dependent on resources provided by all stakeholders involved.

Any major actions that involve Council will be subject to going through the Annual Planning and Long Term Council/Community Planning (LTCCP) processes.

Each priority has been defined as the following:

Urgent – completed in the next twelve months (1 year)

High – completed in the next 24 months (2 years)

Medium – completed in the next 3-4 years

Low – completed within 5 years.

Arts in the Environment - Visible and Integrated			
Page	Recommendations	Priority	Responsibility
25	Develop an Art in Public Places Strategy for Central Otago - including art within the Cromwell Greenway.	H	Working Group
25	Source ongoing funding for permanent and/or temporary art fixtures in public places.	M	Working Group
25	Develop a process whereby artists are included in the design and development of public infrastructure.	H	Working Group / Council
25	Develop a set of artistic principles to guide the design and development of public infrastructure.		Working Group / Council

Arts in the Community – Growing Participation			
Page	Recommendations	Priority	Responsibility
25	Develop an arts database (contacts, where to find resources, what's going on) and events calendar to highlight existing events and enhance programming of new events.	H	Working Group
25	Identify opportunities that sit within the promotions group objectives to develop or promote the arts.	M	Promotion Groups
25	Tie arts into the 'electronic newsletter 'Central Discovery' that is distributed to its tourism operator database.	H	Tourism Central Otago / Working Group
25	Develop arts outreach programmes to take the arts to non-arts venues and situation, e.g. words on wheels, art in gardens type programmes.	L	Working Group
25	Create development plans for existing events to build on what is already happening to provide new opportunities and experiences across Central Otago.	M	Working Group
26	Increase profile of the arts sector through media visits and to attract arts visitors to Central Otago.	M	Tourism Central Otago / Working Group

Promoting Artistic Excellence - Inspiration and Aspiration			
Page	Recommendations	Priority	Responsibility
	Profiling Local Excellence		
28	Establish a permanent display of prominent local artists from all periods.	L	Working Group
	Facilities		
28	Identify indoor and outdoor spaces suitable for display and performance in each community and prioritise for future development.	M	Working Group
28	An audit to identify the pool of equipment and facilities available for use throughout the district.	M	Working Group
30	The Russell Henderson Gallery remains a dedicated art gallery managed by a trained arts curator and capable of housing international exhibitions.	H	Central Stories
	Funding		
29	Develop a district strategy for funding the arts which identifies funding sources, establishes local and district facilities, equipment and programme funding priorities, identifies funding for promotion, marketing and investigates options for alternative funding sources such as gifting and using funds generated by local arts to fund the arts.	H	Working Group
29	Work with funders to increase understanding of the role of arts and the need to fund both facilities and ongoing programmes.	H	Working Group
29	Quantify the benefits of local arts to the district.	H	Working Group
	Professional support		
29	Establish a support network for artists, art workers and arts enthusiasts to encourage networking, information exchange between arts practitioners, organizations and arts educators.	H	Working Group
29	Identify training networks for artists and art workers.	M	Business Development/ Working Group / REAP
29	Coordinate and promote training opportunities.	M	Working Group / Business Development
29	Promote access to funding advice, knowledge and support.	M	Working Group

The Arts Sector - Valued and Valuable			
Page	The Arts industry	Priority	Responsibility
31	Collaboration between arts and businesses to promote art.	M	Working Group / Business

			Development
	Economic Benefit and Research		
33	Investigate options for research and research funding.	M	Working Group

Page	The Arts as Business	Priority	Responsibility
32	Develop arts trails.	M	Working Group / Tourism Central Otago
32	Develop a register of artists.	H	Working Group
32	Develop programmes to increase the commercial reach of Central Otago arts e.g. online art exhibitions and auctions and use of existing galleries.	L	Working Group
32	Participate in and develop regional networks to promote greater recognition of and benefit from regional art opportunities e.g. as a film location, arts tourism destination.	H	Business Development / Tourism Central Otago / Working Group
32	Provide opportunities to further develop artist's business skills.	M	

Implementation

Page		Priority	Responsibility
32	Establish a central coordination position for the arts in Central Otago.	H	Business Development / Working Group
	Investigate the appropriate legal structure for the organisation.	U	Working Group

1.0 Background

1.1 What do we mean by the arts?

The 'Arts' includes all forms of creative and interpretive expression"¹

The arts provide a way to express ourselves, to show who we are and what we think. Collectively this is commonly referred to as expressing our culture. Culture can be defined in many ways but in broad terms includes:

- How people identify and express themselves
- The ideas, aspirations and way of life of a community
- The way communities express and communicate their way of life.

A wide range of activities come under the broad heading "the Arts". When asked "What are the Arts?" most people identify the following:²

Painting/ /visual arts
Artwork / artists / art exhibitions
Carvings / sculpture / sculptors
Galleries / art galleries / exhibits
Pottery / ceramics / metal, textile and fabric art
Photography / film / printmaking / multimedia / graphics / designers
Performance / performance arts / stage shows / live shows / performances
Music / singing / symphony orchestra / concerts / opera
Ballet / dancing
Theatre / theatre arts / plays
Drama / acting / comedy
Things people make or create / anything creative / creativity / inventions / ingenuity

1.2 Why are the arts important?

The arts provide a way for individuals and communities to define themselves and to express who they are and what we think. It also includes their ideas, aspirations and way of life. Collectively this is commonly referred to as expressing our culture.

National research³ tells us we attribute great value to the arts for the social, cultural and economic benefit it offers and helping to define who we are. The arts offer unique opportunities to engage people. The arts allow us to express ourselves, to develop identity and creative skills and thought, and in general, to feel good about ourselves and our communities.

Participation in the arts or willingness to participate in the arts is high in New Zealand. Even those who don't participate feel good about the arts⁴. Central Otago has a healthy arts community and participation is strong at all levels. Within the district are internationally renowned artists, artists who make a living from their work, and local people of all ages who look for opportunities to express themselves or be entertained through the arts.

¹ The definition of 'arts' defined in the Arts Council of New Zealand legislation, 1994

² Creative NZ undertook a nation wide survey in 2006 to better understand attitudes toward, attendance at and participation in the arts. These are the top ten responses to the question "what are the arts?".

³ 2006: Creative NZ Survey found 84.5 % respondents attribute value to the arts, 76% agreed the arts define who we are and 64 % that the arts make a positive contribution to the economy.

⁴ 2006: Creative NZ survey findings.

1.3 What are the benefits of the Arts?

The benefits are well documented nationally and internationally, however, little information is available locally. Regardless, arts related events such as the Thyme Festival, the Roxburgh Arts Festival, Rural Art Deco and events with an arts component, like the Blossom Festival, benefit the District through increased economic activity, visitors and providing local involvement.

The social benefits associated with the arts are numerous. Data suggests that through participation in the arts, communities can become more cohesive and better places to live⁵. 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 wellbeing.

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 build the foundations of the creative and innovative industries. Trade and Enterprise New Zealand data shows the creative sector generated a comparable GDP to the communication services, finance and education sectors.⁶ Further growth of the creative sector is a current key priority at a national level. At a local level, increased economic activity can result from the increased vibrancy associated with an active arts sector.

1.4 Why do we need an Arts Strategy?

Currently there is no overall picture for the development of the arts in Central Otago. The community said it wants an art strategy both to recognise existing and potential value and provide for the development of the arts⁷. This has since been reaffirmed by individuals and groups representing the arts sector who were involved in the development of this strategy.

The call for an arts strategy reflects a growing awareness of the benefits offered by the arts and the need to make better use of the resources and opportunities available. Creating this strategy is about developing a framework to help the arts sector in Central Otago better target and allocate funding and recognize where assistance is needed to support individuals and groups to express themselves creatively.

The challenge in developing any strategy is to accurately capture and record the current state of that sector, to create a plan that delivers significantly better future outcomes and to clearly identify actions to achieve this. Having a strategy is a means to

- Recognise the arts as a social and economic force
- Create community awareness of the benefits
- Guide investment
- Ensure facilities and infrastructure are adequate to encourage and cater for future growth
- Network and support for artists.

⁵ 2002: The social report, Ministry of Social Development.

⁶ 2001: Trade and Enterprise New Zealand Report. The most recent figures available.

⁷ The Local Government Act 2002 requires councils to actively seek the community's vision for their district. The district-wide comprehensive consultation exercise and resulting programme of workshops and action plans are collectively known as Central Prospects. Reviewed in 2007, Central Prospects found out what big issues were facing Central Otago communities and what they wanted.

To secure the future of the arts in Central Otago, the recommendations within this strategy will need to be resourced. This may come from multiple sources including local government, central government, industry support, local arts community and funding organisations. Resource provision, particularly funding, needs to be confirmed on a long term basis to allow for the effective implementation of this strategy and its longer term goals.

The aim has been to have a comprehensive strategy that covers the scope of the arts and outlines the directions for developing the arts in Central Otago.

1.5 Who is the Strategy for?

This arts strategy will be of use and interest to many different audiences in Central Otago. The aim has been to develop a strategy that is readable, educates and represents commitment of participants in the arts sector. It is intended that the Strategy will be circulated to funding agencies, agencies working in the sector, individuals and groups - anyone with an interest in the arts in Central Otago.

1.6 Strategy Development Timeline

- February 2008 - April 2008 Project brief developed and invitations extended to working group members to be involved.
- March/April 2008 - Meet with working group to assess background information and undertake an assessment of opportunities, threats etc for Central Otago.
- April 2008 - Meet with sector groups representing visual and performing arts to establish requirements of those sectors.
- June 2008 - Working group meets to make comment on draft and further develop strategy.
- 6 August 2008 - Draft Strategy to Council for comment.
- 9 September 2008 - Submissions close and heard.
- November 2008 - Strategy finalised.

2.0 Vision for the Arts

Central Otago people celebrate their sense of self and their environs through creative expression.

The arts in Central Otago are well resourced, promoted, supported and fully integrated into the community to maximise the social, cultural and economic benefits to the Central Otago community.

2.1 Guiding Values

The following are a set of aspirations that will make the vision for the arts successful:

Inspirational **Our unique landscape touches the soul, inspiring rich creative expression.**

The Central Otago landscape is a richly creative space. The physical environment is large, open and incorporates a sense of both solitude and connection with oneself and the environment. Some call it a sense of spirituality. This connection encourages creative expression and provides the space to explore ideas and inspiration evoked by this physical place.

Integral **Art is integral to our way of life, to our wellbeing, economy and environment where people come to accept and expect creative expression.**

We tell our stories through the arts. We express who we are, how we think, what is important to us, how we got to where we are and where we are going. Providing opportunities to reflect on those stories enriches our community. Art is and can be represented in the everyday - incorporated into our built environment, reflected in buildings and structures such as bridges and public toilets, providing small timely reminders in unexpected places. These cause us to stop, reflect and tell ourselves and visitors who we are and what we are about.

Valued **Arts are well resourced, promoted and supported.**

Our communities recognize the importance of creativity and the arts to our sense of well being including expression of ideas. The community supports allocation of resources to develop the sector and enhance active participation in the arts.

Inclusive **People of all ages can express themselves creatively and access the skills and opportunities they need to do so.**

All people irrespective of age and ability should feel comfortable about expressing themselves creatively.

Accessible **A diverse range of creative opportunities and experiences are available in Central Otago.**

Opportunities to express ourselves creatively are vast and each of us will choose to do so in a different way - some quietly at home, some on the stage and some by appreciating the work of others. By ensuring access to the widest possible range of creative opportunities and experiences, individuals are able to choose how they wish to experience the arts and develop the skills to do so. Bringing expertise into the area encourages people to look beyond the district for new ideas.

2.2 How do we achieve this?

Sustainability

Sustainability of the arts is important. Achieving this involves different ways of thinking and working together. It requires:

- support at all levels
- taking the long-term view
- thinking about what we currently do and why, and identifying better ways that are less wasteful.

The challenge is to enhance the benefits while managing the risks to this sector. Some risks include the distances between communities, costs of travel, increased demand on an individual's time, declining numbers of volunteers. Other risks include increased competition for the limited resources, young people leaving the area and the impact of changing economic conditions on discretionary time and spending. These all will impact on the ability of arts to function in a sustainable manner and will require new ways of thinking to address them.

Sustainability of the arts in Central Otago means it needs to:

- Provide a satisfying experience for consumers
- Provide a sustainable income for practising artists
- Communicate the environmental values of the district
- Deliver benefits to Central Otago as a whole
- Be widely supported by the Central Otago community.

Commitment

There are significant benefits both, social/cultural and economic to be achieved through the arts. Long term commitment by public and private sector groups working together is central to maximising those benefits. Ways this could be achieved are through looking at longer term funding cycles. Equally it could be achieved through a commitment by professional artists, planners and engineers to work collaboratively in creating public spaces, building and structures to help define the heart of our community. Also having a greater commitment to partnerships and research are just some of the ways that will demonstrate the value of the arts to the community.

Partnership

The arts sector involves a mix of individuals, groups and public and private agencies, working to provide for, facilitate and resource the arts and artistic endeavour. There is a need to build and maintain effective working partnerships between these groups both within local communities and across the district to achieve a sustainable future for the arts in Central Otago. Looking at how partnerships have been successfully used in other places will provide important clues.

Monitoring and Evaluation

Monitoring the actions in the strategy is necessary to tell us what progress is being made. The actions will be reviewed annually at a meeting of the working group and the document will be reviewed in 2013 to ensure that the strategy remains current to the needs of the Central community.

3.0 “A World of Difference”

3.1 *A Regional Identity*

In November 2005, the Council led the Regional Identity project where a working party made up of people who represent the diverse interests of the region were challenged with the task of defining the key ingredients that make up this region. The term “regional identity”, is about articulating who we are - as people and our personalities, and about our emotional connection to this place - that sense of belonging.

Developing the Central Otago – A World of Difference brand is all about our regional identity and how we want our region to be now and the years ahead. It is about creating a blue print that supports change of the right kind. It provides a story that differentiates us from other places; it also helps inspire renewal of our local culture and provides a definition of the character of Central Otago and the kind of economic reforms best suited to meet the regional vision whilst preserving the local culture and environment.

That is why having a regional identity represented in a symbolic image enables us to think about what is so very special about Central Otago. We cannot take this special difference for granted, we must look after it, or it may be taken away.

Central Otago's Points of Distinctiveness

Central Otago is seen as probably the most distinctively different set of natural circumstances in New Zealand with features such as space, scale, air, light, and a sense of solitude, a dramatic landscape of block-mountains, schist geology, rivers and desert like conditions amongst those elements which define our District. In regard to the arts these same features provide inspiration to the artist in each of us.

A set of unique icons, symbols and a palette of colours help to differentiate a place in a special way. For Central Otago these included:

- Landscapes
- Trails
- Wine
- Wildflowers
- Merino
- Rivers
- Four Seasons
- Schist Architecture
- Heritage
- Curling
- The Muster
- Fruit – summer and pipfruit

The brand is an expression of our long term regional vision:

Regional Vision

Imagine Central Otago as a vast land of uncompromising beauty.

People with a noble nature, strength, beauty, ingenuity, high spirits, freedom and pride that soars.

A place that attracts new thinking.

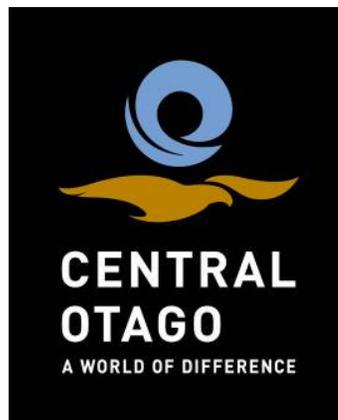
Central Otago will be a better world for those that succeed us.

Principles

To achieve the regional vision, a series of principles have been developed.

- Making a difference – we will inspire and lead others with our special point of difference.
- Respecting others – we will respect our cultural and personal differences.
- Embracing diversity – we will recognise differences and embrace diversity.
- Adding value – we will always ask ourselves if there is a better way – one that achieves a premium status.
- Having integrity – we will seek to be open and honest.
- Learning from the past – we will learn from past experiences with future generations in mind.
- Making a sustainable difference – we will make decisions in business with the community in mind and in harmony with the natural environment.
- Protecting our rich heritage – we will protect and celebrate our rich heritage in landscapes, architecture, flora and fauna and different cultural origins.
- Meeting obligations – we will meet our legal obligations at local and national level.

The Regional Identity is represented in the following brand logo:



This unique mark reflects that as local people we enjoy the most generous environmental footprint of all New Zealanders, a unique world like no other and a different world of discovery, enterprise and magical lifestyles.

To represent this, and our values, the upper part of the symbols circular form represents a solitary cloud whisked upward against a vast deep blue sky. The lower form represents both the landscape and the New Zealand native falcon, the Karearea. In symbolic language, the falcon is associated with noble natured people, strength, bravery, ingenuity and high spirits, evoking freedom and pride as it soars above the golden, contoured land. We too can soar here.

People can use the brand logo if they are in the region and able to represent the brand values identified above.

3.2 Regional Identity and the Arts

Living the Brand

The success of the regional identity will be how it captures the people of Central Otago and their enthusiasm for its development. Showing people how they can get involved is key to achieving this. This is no less than the case for the arts community and its supporters.

The Arts offer many possible ways of contributing to the goals of the regional branding programme, in terms of the way our communities are portrayed and develop. The arts as an expression of the regional identity can:

- show expressions of the Central Otago community culture in their creative spirit
- capture the points that differentiate this region from other regions
- assist with regional opportunities from a creative perspective
- help portray definitions of the character of “Central”
- both challenge and reflect the debates within our society
- broaden society’s thinking by being provocative and controversial.

The Arts Network

As a collection of communities, we are fiercely independent yet united in our love for this place. This independence and often geographic isolation can often mean working in isolation from each other. For the arts network, this geographic isolation from each other is also true.

Celebrating that fiercely independent spirit, yet working together to draw on its collective strengths, skills and resources is key to strengthening the wider arts network. Also for the arts network to understand more what’s in the regional identity and how they can get involved and be passionate about this land of uncompromising beauty and its uniqueness will create an increasingly dynamic network.

4.0 Who is Involved in the Arts?

4.1 Community Arts

The Arts in Central Otago are fundamentally an expression of community. At a local level the arts thrive on the energy and passion of enthusiasts, usually volunteers, and supporters. Different opportunities are based in different communities and while these are available to all residents, they are typically supported by only the local members. These include, for example, theatre groups in Cromwell and Clyde, the Alexandra Musical Society, Roxburgh Brass Band, teachers of dance, speech, drama, music and singing and school based performance programmes and events. Significant community festivals and events run by volunteers include the Blossom Festival, the Roxburgh Arts Festival and Rural Art Deco. Most events still heavily rely on volunteer involvement in various capacities.

For more information about the local groups and events go to www.centralotagonz.com

4.2 Arts Support Networks

Several community based organisations provide assistance to groups working in the arts in Central Otago. These include:

- **Community Arts Council** - Community arts groups operate under this organisation in Alexandra, Cromwell, Roxburgh and Maniototo. Each group is made up of local people interested in the arts. The groups are responsible for distributing Creative New Zealand funding for the arts to local groups. Application for a grant can be made through the local arts council or Central Otago District Council (CODC).
- **Central Otago Arts Society** - The Central Otago Arts Society promotes and fosters arts within the community. The Society is involved in running events such as Art Shows in conjunction with events like the Clyde Wine and Food Harvest Festival and the Blossom Festival.
- **Promotion Groups** - The region has four recognised Promotions Groups; Cromwell Promotions, Promote Dunstan, Promote Alexandra and Maniototo Promotions and Roxburgh Community Plan Group. Each has its own committee, members and annual funding from various sources. All have a primary purpose of promoting their area to the wider community.

Involvement in the arts, as it relates to promoting the different areas varies. For Promote Alexandra, the key arts activity is the Thyme Festival, for Promote Dunstan, it's the Clyde Food and Wine Harvest Festival and Cromwell Promotion lends its support to local art events.

- **Central Stories Museum and Art Gallery** – Central Stories Museum and Art Gallery houses the Russell Henderson Exhibition Theatre which is the only dedicated public arts space in Central Otago. Along with the Gallery, Central Stories also houses the Museum and Alexandra i-Site. Currently the arts curator works voluntarily approximately three days a week.

This temperature controlled venue is capable of displaying valuable art works and is suitable for displaying local, national and international art exhibitions. A

proposal is underway to provide further arts space for both visual and performing within the building complex.

4.3 Commercial Art Providers

Commercial Arts is an emerging sector in the District. Commercial galleries which display artists work for sale operate in Alexandra, Cromwell and Roxburgh. Hullabaloo is an artist collective operating in Old Cromwell Town which is enhancing commercial opportunities for its members. The Old Cromwell Town precinct itself also has become a centre for artists. 'The Otago Arts Guide – arts road of Otago', produced in 2002 by the Otago Arts Trust, identified artist studios, dealer galleries, museums in the district, however, this publication is now largely out of date.

4.4 Art Education

- **Central Otago Rural Education Activities Programme** - The Central Otago Rural Education Activities Programme (COREAP) is primarily a facilitator of educational opportunities in Central Otago. COREAP is also committed to further develop the arts and will respond to community requests for workshops. An arts coordinator position funded two days per week by the Central Lakes Trust was hosted by COREAP until the end of 2007. Central Lakes Trust has continued to fund various one off projects in 2008, but has signalled that it is unlikely there would be further funding.

Activities coordinated by COREAP include:

Thyme Festival An annual festival held over 10 days each November with a focus on the arts. The Festival features artists in residence, lunchtime concerts, evening demonstrations and workshops in various media.

Children's Art Festival A biennial festival celebrating the visual and performing arts of the District's children. Participants are drawn from all schools and the festival features performances, visual arts, artists in residence and on-site activities hosted by those artists.

Arts programmes Coordinate after school arts programmes and a wide range of adult and community (ACE) activities including art classes, culinary arts, performing arts and so on.

- **Other Educational Opportunities** - A range of opportunities for individual tuition is available from professional providers throughout the district, be it in music, dance or the visual arts. The artist collective at Hullabaloo in Cromwell offer courses in drawing and painting. Otago Polytechnic Cromwell Campus offers courses in creative studies. A number of high schools offer evening classes: Dunstan High School provides weekly arts classes and Maniototo Area School offers professional music lessons.

4.5 Otago Chamber of Commerce

The Otago Chamber of Commerce's mission is to actively promote and encourage business growth and opportunity in Otago. It represents more than 1500 businesses and professional people who are loyal to Otago and who work together to make it a better place to do business.

The Chamber does this by:

- Being the business voice on relevant economic and growth issues
- Identifying, exploring and facilitating common growth issues for organisations within the business sector
- Being a key provider of business information
- Providing and facilitating networking opportunities for all members

The Chamber is active in Central Otago as the Training Provider to New Zealand Trade and Enterprise which provides training courses for artists, business mentoring and organised industry-specific workshops on request. Activities to promote the arts and artists in Central Otago include training workshops on subjects such as:

- developing effective business plans
- effective advertising
- business practise

4.6 Tourism Central Otago

Tourism Central Otago (TCO) is the Regional Tourism Organisation for Central Otago and is part of CODC. TCO is funded by CODC from rates and also by local operator subscriptions. The Central Otago Tourism Strategy identifies a fledgling relationship between the arts and tourism. Key recommendations made to enhance that relationship for the mutual benefit of both sectors included:

- A full time arts co-ordinator to profile the region through media opportunities, marketing, packaging tours and education.
- Creation of an arts calendar and is displayed on the Central Otago website – www.centralotagonz.com
- Develop an arts self drive tour for Central Otago.
- Hold educational workshops for the arts community on product development and how to market themselves.
- Central Stories is encouraged or assisted in developing a historical and contemporary art collection on permanent display which depicts Central Otago.
- Develop the awareness of arts and the cultural and social importance of arts to the local community.

4.7 Local Government - Central Otago District Council

Local government by statute has a responsibility to promote the social, economic, environmental and cultural well-being of communities, in the present and for the future. Councils must also actively seek the community's vision for their district.

Council works to achieve this in several ways. These include through strategic planning, funding and provision of facilities.

Strategic Planning

Council helps facilitate community planning processes through which communities can express what they want for their communities. It also encourages the community to identify their points of difference and opportunities to ensure that community remains an attractive and desirable place in which to work, live and play.

One of its key documents, which identify the community's vision for Central Otago, is 'Central Prospects'. In relation to the arts it includes the following:

8	The Community says it needs:	Key Actions:
<p>Arts and Culture</p> <p>Provide places and spaces for arts and cultural expressions.</p>	<ul style="list-style-type: none"> ✓ The local arts infrastructure developed. ✓ Provide places and spaces for arts and cultural expressions 	<ul style="list-style-type: none"> • CODC will provide facilities for cultural and arts activities and when upgrading facilities consider future needs. • Develop an arts strategy for Central Otago. • Creation of a full time arts co-ordinator to profile the region, to carry out media opportunities, marketing, packaging tours and education including overall co-ordination of the arts community. • Create an arts calendar and ensure this information is displayed on the www.centralotagonz.com website. • Develop an arts self drive tour for Central Otago. • Develop space for a permanent gallery of local artists. • Create a Central Otago artisans website and brochure. • Develop a museum strategy. • In all development or redevelopment that 'art' is incorporated into planning for example, infrastructure, recreation, and signage. • Defining areas suitable for public art and use of areas where public art can be admired.

The document also identifies key groups to deliver those actions including the Central Otago Arts Society, CODC, COREAP, Museums, Community Arts Groups, Creative NZ and Creative Communities.

For Council, the Long Term Council Community Plan (LTCCP) is a key document for identifying its actions towards achieving what the community said it needed. The LTCCP takes in a ten year period to assist with long term planning and funding allocation.

⁸ Central Prospects Community Outcomes and Actions 2007/08 to 2013/14.

Community Planning

Recognising that communities have their own special point of difference and ideas about how they want to be developed, Council has helped facilitate individual communities develop their own community plans. Community plans have been developed for St Bathans, Roxburgh and the Teviot Valley, Clyde, Naseby, Alexandra, Maniototo, Patearoa, Tarras, Waipiata and Cromwell.

The development of these community plans is a key element of managing different communities as individual destinations. By identifying the values, issues, needs and challenges of each community, those communities are able to manage future development that reflects what they want for their community and the unique features they want to protect.

While the arts has not been a particular focus of the community planning process, relevant themes and ideas have emerged which provide opportunities to integrate the arts and/ or artistic perspective. These include:

- updated brochures for areas which outline attractions
- changes or upgrades to infrastructure that may enhance the visitor experience in the area e.g. upgrade toilets, creating footpaths to attractions etc.
- explore opportunities for better recognition of the arts
- heritage trails.

Facilities and Funding

Council provides facilities used for arts related events and activities including public halls, libraries, sports stadium, parks, public spaces and other amenities. It also has contributed funding for Central Stories Museum and Art Galley in Alexandra.

4.8 Department of Conservation

The Department of Conservation (DOC) administers most of New Zealand's Crown lands protected for scenic, scientific, historic or cultural reasons, or set aside for recreation. Its mission is to conserve New Zealand's natural and historic heritage for all to enjoy now and in the future (*ko ta Te Papa Atawhai he whakaute he tiaki i nga taonga koiora me nga taonga tuku iho hei painga mo te katoa inaianei, mo ake tonu ake*)

DOC and Creative New Zealand launched the Wild Creations Artists in Residence programme in 2002. The programme gives New Zealand artists the opportunity to experience the people, stories and challenges associated with natural and historic heritage. Three residencies are awarded each year to artists selected by a panel representing DOC and Creative New Zealand. Recipient artists use the time to work on specific artworks, to research and develop planned works, or to gain inspiration for the future. Further information is available on the DOC website www.doc.govt.nz

4.9 Creative New Zealand

Creative New Zealand is New Zealand's main arts development agency. Funded by the Ministry for Culture and Heritage, its role is to promote the arts of New Zealand, support artists and encourage more New Zealanders to enjoy the arts. It does this by funding a wide range of projects by artists and arts organisations, advocating for the

arts, and undertaking initiatives and research projects. Creative New Zealand provides funding for local community arts councils and also provides funding for practising artists.

Creative New Zealand provides creative communities funding. In Central Otago this funding scheme is administered by CODC for Creative New Zealand through the Community Arts Councils. As Creative Communities funding is population based, it is unlikely to generate any significant funding for the District in the foreseeable future. More information and applications for funding are available at www.codc.govt.nz and www.creativenz.govt.nz

4.10 Ministry of Culture and Heritage

The Ministry of Culture and Heritage is the crown entity responsible for the arts. The Ministry's role is to help make New Zealand culture visible and accessible. It has responsibility for giving government advice on cultural matters. It also provides and manages cultural resources on behalf of government for the benefit of all New Zealanders, funding a range of cultural organisations and directly delivering a number of quality cultural experiences to New Zealanders. More information is available on the Ministry's website at www.mch.govt.nz

The Ministry is accountable to the Minister for Arts, Culture and Heritage. The work of the Ministry is funded, in large, by the Crown under Vote Arts, Culture and Heritage, with some funding from Vote Sport and Recreation and other sources.

It administers government funding to a number of statutory bodies in the cultural sector, and manages the Crown's relationship with them including:

- Creative New Zealand (Arts Council of New Zealand Toi Aotearoa)
- New Zealand Film Commission
- New Zealand Symphony Orchestra
- Broadcasting Standards Authority
- NZ On Air (Broadcasting Commission)
- Radio New Zealand International
- TVNZ (in relation to the Charter).

The Crown also funds and has a relationship with

- Te Matatini (Aotearoa Traditional Maori Performing Arts Society)
- New Zealand Film Archive
- National Pacific Radio Trust
- Royal New Zealand Ballet
- New Zealand Music Industry Commission.

5.0 Developing the Arts

5.1 Arts in the Environment - Visible and Integrated

Through the arts we tell stories about ourselves and our physical and social environment. When the arts are visible around us, there is greater acceptance and appreciation of the place of arts in our communities. Willingness to express our stories in the public arena also signals a healthy community.

The arts can cause us to explore and question the world around us. It can be challenging and provocative. Appreciating the world around us and changes to that world, through an artist's eye, often provides a new perspective. This can lead people to greater awareness of self, our culture and community.

Portrayal of the various influences, which have shaped particular communities, remind us of our past - the rural art deco character of Ranfurly, the village character of St Bathans are fine examples. Often a sense of pride comes from acknowledging that past. Seeing it creatively portrayed in our public spaces and places helps contribute to the heart of a place. Alternatively utilising some of our heritage spaces for displaying art is another option. Take for example, the Clyde heritage precinct or Old Cromwell Town or even having an old railway carriage at the Ranfurly Railway Station being transformed into a dedicated space for art.

Creating vibrant public spaces happens when there is a commitment for artists, designers, engineers and contractors to work together. Town squares, playgrounds, park benches, public toilets, libraries, schools, footpaths can have an artist's interpretation woven into the overall design concept. These might range from simple subtle ideas through to significant design features incorporated into the built environment and become the heritage for tomorrow. One suggestion of integrating the old with the new is the idea of incorporating sculptures in the Greenway at Cromwell.

For drawing together these different skill sets and respecting the skills each would bring to a project, a process that would create a good working partnership would need to be developed. This would require artists working closely with Council's Assets and Contracts team.

The inclusion of art in public places contributes to a sense of local identity and pride. It can also create a talking point, an attraction or build links with the history of that place. For this to be achieved there is a need to identify those places and spaces where artwork can be integrated into our built environment. These would need to follow good artistic and design principles.

To have a committed practice of including artistic and design principles in Council tender documents for new physical infrastructure is one way this could be achieved. This process would encourage shared ownership of the finished work. While the task of achieving this might be challenging the outcomes will be visibly rewarding for all.

For individual communities to develop their own community plans gives opportunity to identify their points of difference. Those identified themes can then be developed and creatively woven into the design of local amenities to enhance community pride.

What would it look like?

We will know art is becoming more visible and integrated into our communities when:

- We become so familiar with the idea of art around us that it is the norm.
- Artist's involvement is visible and appreciated in the development of our public places.
- Art is present in indoor and outdoor public spaces.
- Everyday structures and buildings incorporate the creative perspective. For example, bridges, footpaths etc make a statement.
- Council and developers and property owners consider the visual appearance and design of their properties in the context of the identity of individual areas and the district as a whole.
- The design of buildings and public spaces enhance our regional identity.

Recommendations

- ***Develop an Art in Public Places Strategy for Central Otago - including art within the Cromwell Greenway.***
- ***Source ongoing funding for permanent and/or temporary art fixtures in public places.***
- ***Develop a process whereby artists are included in the design and development of public infrastructure.***
- ***Develop a set of artistic principles to guide the design and development of public infrastructure.***

5.2 Arts in the Community - Growing Participation

The Arts are by nature dynamic; so are the economic and social environments in which they sit. Methods artists use to express themselves, or the notion of what is considered art, or what the community wants to see or be involved in is constantly changing.

Participation in the arts is central to retaining that dynamism irrespective of people's age and ability levels in the arts. However there are a number of factors which might constrain participation. Issues such as limited mobility of older people, the multiple demands on people's time and resources, equally the issue of distances involved in accessing programmes – particularly for smaller rural communities are just some of the limitations.

Increasing people's involvement in the arts may require new ways of connecting communities and the arts – taking the arts to the people as well as attracting people to arts events. Finding ways to get people to programmes who may not otherwise attend is a powerful tool to increase exposure to the arts. The New Zealand Symphony Orchestra and the Royal New Zealand Ballet, who regularly tour the regions, have discovered this; so has "The Arts Bus", which visits schools. Also the New Zealand Book Council's Words on Wheels programme, whereby writers, poets, playwrights or actors go to regions, they might not otherwise visit is another case in point.

Access to information can influence participation levels. Both organisers and possible participants need easy access to information, whether it is about programmes available and who is offering them, or where to access resources such as equipment, technical support or expertise when staging an event. Developing an effective information system so people can easily find what they want is needed. These could include newsletters, information databases, website links and media profiling of events and opportunities. However for these

methods to be effective information needs to be current. Cultivating an expectation that people provide that information and have a role in maintaining it is one approach.

Providing new forms of art expression and experiences can trigger greater interest in the arts. The challenge in Central Otago, with its small population base is continued support for existing programmes whilst introducing some fresh alternatives. It may be that certain art activities cannot be offered year after year. However, reinvigorating the available arts activities will ensure ongoing community involvement; be it the Blossom Festival, Thyme Festival or the Roxburgh Arts Festival. Offering associated symposia and/or outreach programmes connected with these events to surrounding communities is just one option.

Arts education increases knowledge, appreciation and interest in the arts. Providing art appreciation courses to develop technical skills, or artists in residence, art symposia's can bring new ideas and knowledge into the community. Inviting international performers or visiting art exhibitions to Central Otago or to be included on the circuit for international performances and exhibitions would stimulate the place that arts has in our community. For these to be successful a combination of strong marketing and guaranteed funding would be required. Profiling arts and artists in the media also increase awareness and understanding of the role of the arts in our communities.

Providing up-to-the-minute information about the district's entire range of art events is now a possibility. A recently introduced booking and information system installed at all Central Otago Visitor Centres can be utilised by organisers of art events, exhibitions or shows to include information on upcoming events. This provision means that both locals and visitors can contact any of the local visitor centres and get accurate information about what is on in our district. As people become familiar with using this system, participation levels in the arts may grow.

Raising the profile of local artists has the potential to encourage others to get involved. With the growing interest in profiling an 'artist at work' at local arts events give people the opportunity to ask questions, exchange ideas and even try for themselves. Both the Russell Henderson Trust and Community Arts Council offer an artist in residence programme in Central Otago. Whilst there is not necessarily any requirement within these programmes for interaction between artist and community, these have the potential to increase knowledge, enthusiasm and appreciation for the artists work.

With increasing demands on people's time, maintaining participation is a challenge. Given that the local arts community still heavily relies on volunteers, finding ways to provide additional support and reduce the risk of volunteer burnout is important. Having a professional arts coordinator position has been identified as a key need for supporting the arts community of Central Otago.

How do we know participation is growing?

- Attendance and / or involvement increase.
- Participation is accessible and inclusive of all.
- A range of opportunities are available.
- Acceptance that everyone can do it at whatever their level.
- People know what there is, who has or does what and/or where to go.
- Using alternative methods to get the arts out there.
- Consolidate and expand on what activities exist.
- Access to creative opportunities is increased through improved marketing and information.

Recommendations

- *Develop an arts database (contacts, where to find resources, what's going on) and events calendar to highlight existing events and enhance programming of new events.*
- *Identify opportunities that will build the arts profile through existing events.*
- *Tie arts into the 'electronic newsletter 'Central Discovery' that is distributed to its tourism operator database.*
- *Develop arts outreach programmes to take the arts to non-arts venues and situation, e.g. words on wheels, art in gardens type programmes.*
- *Create development plans for existing events to build on what is already happening to provide new opportunities and experiences across Central Otago.*
- *Increase the profile of the arts sector through media visits to attract arts visitors to Central Otago.*

5.3 Promoting Artistic Excellence - Inspiration and Aspiration

A basic assumption exists that aspiring to excellence is good for the arts and the community as a whole. High quality art experiences shows people what is possible and what can be achieved, and helps inspire greater involvement.

Excellence can be defined in general terms as a job really well done; delivering a quality product and achieving a standard which others aspire to recreate. It also leaves the audience impressed and wanting more. Excellence incorporates a number of elements: high professional standards; quality facilities, exhibitions and galleries open when they are advertised as open; presentation of materials in a skilled manner; delivery of quality products; and meeting customer expectations. In local terms, excellence is also about telling local history and stories effectively through the arts.

Achieving excellence comes both from an individual desire to be excellent and the availability of appropriate support. It also can be assisted through seeing an excellent product, having appropriate facilities and funding, together with the professional support, education and training and effective communication networks. These are just some of the key elements to help achieve excellence.

Profiling Local and International Excellence

Having access to excellent art experiences is a key part of continuing to achieve excellence. If the community cannot see what is well done, it will never know what is possible or aspire to create for themselves.

Profiling the work of talented local arts and artists is an important way of raising awareness of the high quality work being achieved locally. A permanent display of local artists' work,

past and present at the Russell Henderson Art Gallery is one opportunity to both provide an attraction for visitors and raise awareness of the quality of local arts.

Facilities

Access to suitable facilities is an important part of raising the profile of the arts. The facility, where an arts event is held can be part of the total experience and influence how a performance is perceived. For example, a well resourced theatre with access to technical support such as lighting and sound, adds a whole different dimension to an arts performance. The availability of appropriate facilities also provides opportunities to attract touring performances and exhibitions to the district.

Facility requirements depend on the nature of a particular event. What is seen as appropriate may range from a state of the art facility to a quirky outdoor venue for an outdoor arts performance. The Central Otago community has identified a need for appropriate facilities⁹, such as a small - mid size performance venue for the district. Identifying existing and potential arts spaces and the potential use and users of those facilities is a first step in identifying the gaps.

The Russell Henderson Gallery located at Central Stories Museum and Art Gallery in Alexandra was originally set up as an art gallery for permanent and contemporary shows in both the visual and performing arts for Central Otago. A number of artists with local, national and international reputations have exhibited in a wide range of media. Currently the gallery doesn't employ a trained arts curator. Ideally a position should be created for a trained arts curator to promote the interest and encourage and educate people in the arts.

However support and funding for this regional gallery is nonexistent, thus limiting the potential this gallery has to offer its arts patrons. Promoting this facility as Central Otago's only public gallery needs to be encouraged. This could be through having smaller shows and seeing artist in residence at work within this space.

The geographic spread of the communities in Central Otago means creative solutions must be explored to effectively meet the needs of the whole district. One approach is to look beyond traditional facilities such as halls, theatre and galleries and make use of alternative indoor and outdoor spaces. Outdoor performance spaces, might be a useful alternative to providing expensive facilities in some areas, particularly in areas with smaller populations. Such outdoor arts settings may also be well suited to our relatively settled climate; possibilities such as this, need to be considered and incorporated in the design of public spaces.

To make the most of the performances and exhibition facilities and spaces available, access to technology such as sound and lighting systems and the expertise to operate those systems is important. In areas such as Central Otago, where the population is widely spread, getting access to and making the best of the equipment available is a challenge. Again, finding better ways sharing equipment and making it and training available throughout the district needs to be investigated.

Building strong community partnerships provides opportunities to pool and share resources. Promoting partnerships between schools, local government, arts providers, performing groups, providers of technical expertise and equipment will provide greater access to the resources that are available, provide a more cohesive public face for community arts and helps funders recognise the wider community demand and support for arts projects in their funding and resourcing decisions.

⁹ See Central Prospects Outcomes for the Arts 2008.

Funding

Funding has been identified as one of the greatest challenges facing the Arts. Good reliable funding, an ongoing commitment by funders and the ability to access funding for arts programmes are three particular areas of concern.

There is increased competition for funds in all sectors. For the arts sector to remain buoyant, it needs to work smarter to get the most out of the funding opportunities that are available. Steps to achieve this include: providing more information to existing and potential funders to validate their support; working with funders to develop an awareness of the funding needs of the arts; establishing district funding priorities; exploring the relative importance of funding both programmes and facilities; and providing data to substantiate the benefits of arts programmes in the community.

It is also important to ask the right people to provide the information needed for funders to make their decisions. Providing advice and support for those making funding applications allows for better access to and use of available funding. For more information on the range of funding agencies, visit the Fundview website available out your nearest public library.

Exploring new ways for the arts sector to generate its own funding and finding alternative funding sources are also important to continued funding of the arts. Using the proceeds of one event to fund future events, for example, or establishing formalised gifting programmes both present possibilities.

Collecting and presenting local statistics and information on the benefits of the arts in local communities is an important component in the allocation of arts funding. The actual benefits of the arts have been measured at international, national and regional level. While these can be applied, in general terms to local areas, there is little or no local data to support and validate funding decisions.

Professional Support and Development

Being able to access the necessary support is an important part of helping artists achieve excellence. Providing the necessary support to build supportive and cooperative networks allows a community to rely more on its own resources to develop and grow.

Building networks of artists, art workers and arts enthusiasts provides opportunities for both members to share ideas, mentor each other, to identify and address learning needs and infrastructural or technical gaps as individuals and professionals.

Professional support and mentoring services and greater access to artists work, helps the arts sector to develop and operate professionally. Some administrative assistance and/or marketing links, are currently available, as is access to promotional websites such as www.centralotagonz.co.nz

Professional and social networks of artists also exist. Artist collectives, for example, provide opportunities for increased professionalism. A case in point is the artist collective at Old Cromwell Town, which showcases the work of a number of professional artists. The number of commercial galleries available to manage the sale of local artists work is also increasing.

What will excellence in the arts look like?

- When Central Otago arts is recognised throughout the district and beyond.
- The network of professional artists attracts visitors to the district.
- Facilities cater for a range of opportunities.

- Technical support and expertise is accessible.
- Reliable funding is available to support development of the arts.
- District funding priorities are established.
- There is an equal emphasis on funding arts programmes and arts facilities.
- Support is available for those preparing funding applications.

Recommendations

Profiling Local Excellence

- *Establish a permanent display of prominent local artists from all periods.*

Facilities

- *Identify indoor and outdoor spaces suitable for display and performance in each community and prioritise for future development.*
- *An audit to identify the pool of equipment and facilities available for use throughout the district.*
- *The Russell Henderson Gallery remains a dedicated art gallery managed by a trained arts curator and capable of housing international exhibitions.*

Funding

- *Develop a district strategy for funding the arts which identifies funding sources, establishes local and district facilities, equipment and programme funding priorities, identifies funding for promotion, marketing and investigates options for alternative funding sources such as gifting and using funds generated by local arts to fund the arts.*
- *Work with funders to increase understanding of the role of arts and the need to fund both facilities and ongoing programmes.*
- *Quantify the benefits of local arts to the district.*

Professional Support

- *Establish a support network for artists, art workers and arts enthusiasts to encourage networking, information exchange between arts practitioners, organisations and arts educators.*
- *Identify training networks for artists and art workers.*
- *Coordinate and promote training opportunities.*
- *Promote access to funding advice, knowledge and support.*

5.4 The Arts Sector - Valued and Valuable

The arts have value and are valuable both for what they are and what they offer communities financially and socially. Communities that recognise this are likely to value the arts more and provide greater financial and personal (participation) support. Waitakere City Council is a case in point which places a high value on the cultural and social needs of local communities, has made a commitment of bringing together professionals from both the arts and design worlds to create its public space and buildings.

Adding value to the arts has many interpretations. For some, it means increasing the economic return from the arts. For others, it may be providing greater coverage of the range of art forms available, opportunities for robust debate generated by the arts or an increased willingness to participate in the arts - including a willingness to pay.

Value can be enhanced in a number of ways, for example; actively recognising the role of the arts in our communities, targeting and increased investment in the arts, expanding economic opportunities from the arts and enhancing the role of the arts as a tool in the social development of communities.

The Arts Industry

In general terms, opportunities for individual and communities to benefit financially from the arts are growing. The arts as a 'Creative Industry, are a professional category recognised by the Department of Statistics and Trade and Enterprise New Zealand. If local opportunities for this profession are identified and developed, there is room for this sector to grow.

In the tourism sector, for example, tourism products based around the arts and heritage is a growth area. Equally art is connected to the wine and food experience for example cafés displaying local arts. International and national visitors are showing an increased interest in searching out artists in their home environments and experiencing local interpretations of their culture and heritage through the arts.

Some initial work looking at the arts possibilities in the district were identified in the Central Otago Tourism Strategy.¹⁰ Some work is required to achieve that potential, for example, greater coordination and linkages between the tourism and the arts sector and improved access to local arts. Residential art courses, summer schools and training courses which target both specialist and general audiences also were seen as opportunities to both attract people to the area and cater to the local needs. Some such events are already offered.

Economic Benefit and Research

Communities that recognise the value of the creative industries are more likely to invest resources in its development, training and promotion. The spin-offs for those communities can be significant. Take for example Nelson, which established the now international Wearable Arts Festival and Wellington which has made significant investment to create the International Festival of the Arts. At a more local level, the economic development units of the Otago / Southland local authorities recognised the financial benefits of the arts, particularly film production, which led to the formation of Film Otago / Southland, a regional effort to attract film and the associated industry to lower South Island locations.

Currently little is known about the actual economic benefits of the Arts at a district level and how to best target investment. Research on the arts and creative industry is undertaken at a

¹⁰ See Tourism and the Arts section of the Central Otago Tourism Strategy.

national level by organisations such as Creative NZ, Statistics New Zealand, New Zealand Trade and Enterprise. While national data¹¹ gives a good idea of national trends, its reliability at a district level has a greater margin of error. Local data on the use of facilities for the arts, perceived and actual benefits of the arts, economic benefit of festivals and events and participation trends is required to increase the understanding of the Arts sector in relation to Central Otago and provide guidance for potential local art investors.

The Arts as Business

Art is not only aesthetically pleasing, it is a business. Business incubation is a widely used model to assist growth and development of business and industries, including the arts. Fashion design, for example, is catered for at the Dunedin Business Incubator. Significant opportunities exist to apply this model to the wider arts sector in Central Otago.

Ready access to professional support services such as legal, financial, marketing advice and professional mentoring removes some of the pressure from artists; particularly developing artists, allowing them to spend more time on creating the art their business is based on.

Business opportunities based on new and developing technologies also exist as does the development of an arts trail. The internet, for example, provides opportunities to extend traditional sales methods, such as auctions to a wider on-line audience, in turn giving greater exposure of and demand for Central Otago arts. For the arts trail to succeed there needs to be a commitment by artists to be open and provide all the necessary signage for ease of access.

The Arts and Community

Valuing the arts includes appreciating the messages the arts convey and the questions they raise through 'mainstream' and 'alternative' art forms and performances. Most often arts audiences experience the art in its largely popularised forms. Value can be added both to personal arts experiences and the role of the arts in generating debate within communities by providing opportunities to experience arts which are not mainstream or necessarily 'popular'.

When artists are willing to introduce alternative art forms and the community is supportive, then art is being valued for all it offers a community. For artists to explore alternative mediums is equally an important aspect of their development. A challenge for this sector is how to introduce those new ideas and get buy-in from the community with the idea that it is good to be challenged.

Increased awareness of and participation in the arts also increases the willingness for individuals and audiences to pay, whether that be buying materials, paying for courses, paying for performances or paying to purchase art. In turn, this increases the ability of this sector to be self supporting.

We will know the arts sector is valued and valuable to our district when

- Visitors are attracted to the region by its artists and art opportunities.
- The community is working cooperatively to attract arts related businesses and projects to the region.
- Local artists can make a living from their work.

¹¹ Research on the arts and creative industry is undertaken at national level by organisations such as Creative NZ, Statistics New Zealand, New Zealand Trade and Enterprise.

- Professional business and arts mentoring is available to developing artists.
- Regional training opportunities are based in the district.
- Arts oriented businesses are developing based around the social and environmental aspects of the district e.g. film school, education programmes/courses, residential weekends in small communities/art therapy weekends capitalising on majesty and solitude of local landscape.
- Alternative and 'non-popularised' art is both presented to and attended by the community.
- People recognise value and are prepared to pay – both at community and an individual level.
- Community believe the arts are good for our communities.
- Arts provide a public face for our communities and community organisations.
- There is a sense of community ownership of the arts.

Recommendations

The Arts Industry

- *Collaboration between artists and businesses to promote art.*

Economic Benefit and Research

- *Investigate options for research and research funding.*

The Arts as Business

- *Develop arts trails.*
- *Develop a register of artists.*
- *Develop programmes to increase the commercial reach of Central Otago arts e.g. online art exhibitions and auctions and use of existing galleries.*
- *Participate in and develop regional networks to promote greater recognition of and benefit from regional art opportunities e.g. as a film location, arts tourism destination.*
- *Providing opportunities to further develop artist's business skills.*

5.5 Implementation – Making it happen

Significant effort will be needed to develop the arts as outlined in this strategy. For this to be achieved it will require a coordinated approach and a group, organisation or trust with a district wide overview to work through the implementation.

Possible structures could include, for example, the creation of an independent body, such as an incorporated society, responsible for coordination of the Arts in Central Otago. Alternatively it could involve the allocation of appropriate roles to one or more individuals or existing organisations where strategic alliances already exist or can be developed.

The person or organisation responsible for implementing this strategy must demonstrate a number of skills. Skills specifically identified include, the ability to think and act strategically, being creative and innovative, good communication and public relations skills as well as events management skills.

Finally, to successfully implement this strategy, the organisation will require a set of objectives which reflect the underlying aims of the Arts Strategy. These might include:

- To increase the positive profile of the arts in Central Otago
- To increase the media coverage of Central Otago Arts in local and national media
- To increase the number of participants in Arts events
- To coordinate options for accessing and sharing resources and information
- To coordinate identification and assessment of facilities and need for facilities in Central Otago
- To provide and/or facilitate advise, support and training opportunities for participants in the arts.

Recommendations

- ***Establish a central coordination position for the arts in Central Otago.***
- ***Investigate an appropriate legal structure for the organisation.***

Appendix 1 – Working group and focus groups

People that have attended working group/focus group meetings or provided comments on sections.

Arts Strategy Working Group

Name	From.
Steve Battrick	Alexandra
Sonia Keogh	Alexandra
Claire Higginson	Clyde
Nigel Wilson	Alexandra
Diane Paterson	Ranfurlly
John Kerr	Roxburgh
Marnie Kelly	Clyde
Odelle Morshuis	Cromwell
Kathi McLean	Alexandra
Bernie Lepper	Alexandra

Performing Arts Group

Name	From
Beth McArthur	Alexandra
Joy Ramsay	Alexandra
Barry Gibbons	Alexandra
Michael Harlow	Alexandra
Rebecca Flannery	Ophir
Jan Kelly	Alexandra
Sue Lind	Cromwell
John Buchanan	Alexandra
Jo Robinson	Alexandra
Les Richardson	Alexandra
Debbie Vercoe	Alexandra
Bev Anderson	Alexandra
Denise Claverley	Alexandra
Chris Foote	Cromwell
Blake Luff	Alexandra
Emily Campbell	Alexandra

Visual Arts Group

Name	From.
Sonia Keogh	Alexandra
Bernie Lepper	Alexandra
Tracy Osborne	Clyde
Jill McColl	Cromwell
Rachel Hirabayashi	Cromwell
Jean Mowat	Alexandra
Shaun Burdon	Tarras
Neil Driver	Clyde
Maxine Williams	Clyde
Alan Waters	Bannockburn
Bev Robinson	Alexandra
Liz Kempthorne	Alexandra

Appendix 2 Sector Analysis

SWOT Analysis of the Arts in Central Otago Completed by Arts Strategy Working Group in March 2008

Performing Arts

Central Otago Performing Arts in the Future Will Be Characterised By

Appropriate venues available for all
Well funded
Technical - sharing of resources - lights sound
Human resources - list of resources/people with skills - keep updated
Specific needs of rural areas identified
Calendar of events - co-ordinate - limited money in community
Thriving performing arts programme in Central Otago
More co-ordinated - assistance - local govt and other organisations
Central as a place to come
Changing public perception of the arts - not sophisticated audiences
Education and defining market
Professional recording studio available for hire - use existing services
Workshops for arts
Well paid art professional
Value arts/performance
Encourage artistic expression/innovation
Nurturing and support structures exist for artists
Cohesion among areas of Central Otago
To be known for excellence and participation in Arts
Arts are the heart of community
Easy to take part/develop talents/confidence
Pool of talent for commercial users
Exposure to the arts provides catalyst for appreciation of arts and positive community culture
Sustain and encourage existing performing arts groups
Like attracts - like build interest, expertise

Performing Arts Opportunities

Coordination and support	Kathi will no longer do other work for REAP she will be Central Otago Arts co-ordinator 5 days a week for ever 24/7 Calendar of performances - coordination
Education/accessibility	<p>Raise profile of arts in community Make available to everyone Education of the wider community of the arts Educated audience Education opportunities Fringe festival School for arts Wider variety of performing acts Lack of understanding - about value of arts - needs of arts by funding /public More informed audience More open to variety of performance and challenging performance increasing skill base - open opportunities Public perception of arts important Lack of value of arts in community Better working inside Central Otago and also for other groups coming here Workshops for all artists groups from outside -visiting artists Arts exchange programme - new thinking- profile artists in residence and involves the community Scholarships around the area - and involves the community Central Otago artists in residence</p>
Facilities	<p>Professional recording studio Appropriate performing spaces Recording studio Making them appropriate to what is needed e.g. Memorial Hall in Cromwell - can be done if the community pulls together e.g. Stewart Island - getting community to take ownership. Venues needed in all Central Otago towns Venues to expensive for small groups List of different groups who are willing to pool information and equipment. Use the environment for creative workshops, seminars etc. unique qualities of the area. And it's environmental impact Recording studio - cost usage Purpose built theatre for performing arts - cost usage - agreement of all parties Performing Arts centre - cost and encourage and develop performing arts</p>
Funding	<p>Workshop funding for the arts Funding Fundraiser for the arts Negative attitudes towards funding going into venues. Sponsorships - business communities Business to invest</p>
Profile	<p>Opportunities for recognise artists Higher profile for performing artists Include youth in constructive activity Marketing Mobile performing arts on wheels Like attracts - like build interest, expertise</p>

Resources	<p>Technical support- share resources</p> <p>Accessibility - e.g. keep costs down - tiered costing structure</p> <p>Human resources - overall co-ordination, sharing resources database - also applies to equipment e.g. lighting, sound, wardrobe, sound - website to include everything.</p> <p>Equipment, personnel, events, rehearsals etc, etc</p>
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Performing Arts Challenges

Coordination	<p>Coordinated diary of musical events so that we avoid clashes</p> <p>Communication - promotion to be coordinated</p> <p>Calendar for all performances/activities for the year - timetable not going up against others</p> <p>Awareness of what we already have - coordination of what's already available</p> <p>Treading on peoples toes - networks</p> <p>Sub-cultures between communities in Central Otago</p>
Education	<p>Workshops for musicians, artists, vocalists and dramatists - all performing arts people</p> <p>Education of the great unwashed - changing public perspective of performing arts</p>
Facilities/resources	<p>Professional recording studio available for hire</p> <p>Professional, fully-funded orchestra and choir with acoustic designed auditorium</p> <p>Theatre facilities in Cromwell - lighting, sound changing rooms etc</p> <p>Music stands at Dunstan High School</p> <p>Appropriate venues - access available to all people</p> <p>Adequate funding and what's available</p> <p>Technical - gear - technicians - training - storage - sharing results</p> <p>Technology - quality of equipment- price - technicians</p> <p>Teachers - music - art -theatre - techno</p> <p>Human resource – i.e. list of people with specific skills.</p> <p>Needs in rural areas - music teachers - theatre/drama - funding</p> <p>Finding the people - production team – performers /musicians / administration</p>
Funding	<p>Limited entertainment fund - older retired population - younger people, cost of tickets - youth & seniors</p> <p>Paying for putting on the event</p> <p>That audiences want to pay</p> <p>Travel - costs and distance</p> <p>Funding of local vs visiting groups e.g. Outside groups coming in - getting funded by Central Lakes Trust e.g. Christchurch Symphony Orchestra</p>
Profile	<p>Opportunities for youth to perform are limited</p> <p>Defining the market</p> <p>Kudos for other performers - techies - admin etc</p>
Support	<p>Getting bums on seats</p> <p>Getting to people to commit to buying tickets ahead of time</p> <p>Do we need /want the audiences? / Education</p> <p>Be realistic about what the community can/will support</p> <p>Audience education</p>

Visual Arts Workshop

Central Otago Visual Arts in the Future Will Be Characterised By

What is the vision for visual arts in Central Otago going forward? Educated community about arts - Polytech
Nurture arts community - mentoring
Public art in community - outstanding art is visible
Good communication of arts/artists in area - ensure info gets out about area.
More opportunities for display
Well funded
Artists consulted over new spaces/buildings - integrate into development
Build up arts within existing festivals
Well paid arts helpers
Bring outside world to C/O -residencies
Recognition of the arts community
Living and being in the area representing this through arts
Better co-ordination and communication within arts community
What do Council's see as the visual arts?
Council needs to have a coherent policy
Support and promotion of the arts through website - publications education - funding
Beyond the landscape
Arts database needed - include regional Council - Creative NZ on regions
Artists interpreting the "real" Central Otago
Communicate the experience of living - being in this region
Council to recognise the arts community as individuals and groups
Representatives keeping in touch - communication - festivals - residencies - bring outside views into Central
Maniototo all district
Partnerships
Education - art opportunities
Critique sheets - video interviewing visitors - staff immediate
Quality - appreciation - consistency- Educated Art/Community/Public
Introduce artists - confidence building - mentoring
Opportunities for artists to work together in the public eye with deadlines.
Public gallery for display of "outstanding" art and smaller galleries
Nurturing artists environment
Public art
Information available to visitors on the artists in the area
Galleries for display - several
Tied in together
Polytechnic offering wide range of courses
Well funded "Arts Community"
Co-ordination
Recognition of the "Arts in the Community"
Artists to be consulted in new/renovations/public spaces/buildings
Expansion of festivities to include more "Art Events"
Need for curators of galleries to be paid not voluntary
Education/no fees/art trail
Develop community features to incorporate wearable arts etc

Visual Arts Opportunities

General	Outside/open workshop house display area Facilities - galleries/existing - education Henderson House
Funding	Work with funders such as Regional Council, Lakes Trust to establish funding opportunities for exhibitions, sculpture - public art, curators, arts coordinator, marketing, arts guide, facilities
Professional support	Training and support Someone take responsibility - paid position - regional CO - Arts coordinator
Promotion	Art trail updating Annual exhibition – Central Otago Art Fair Online promotion - to world/website Showcase local work Marketing - events - individuals - groups Local art guide Educational community on artists role
Education:-	Educate the community on all levels of art Education for artist groups - individuals Residential art weekends Residencies - as opportunities for other artists To inform Councils/Councillors of importance of cultural effect. Work with art co-ordinators at schools to increase profile of arts Artists to work together in the public eye Education long term courses Artist residencies
Co-ordination: -	An opportunity for an overview of all the smaller towns Database of practioners /events/facilities/galleries/historic places
Communication -	Collective database, internet, websites
World of Difference - unique to Central	Quality- Blossom Festival/Thyme Festival artists in action /Art Deco/Rail Trail/ Art in Garden/Landscape/ population make-up- large % of aged population. Instant sketched 1 day - basis capture the moment - encourage participating - booklets.
Development and planning process.	Art in at the start. Resource Centre Arts to be consulted in the renovation of public buildings e.g. new buildings Council to have an arts policy regional and district council to incorporate art into its strategic plan Establish expectations of visitors in reflection to arts
Making the arts more visible by bringing Artist into the Community.-	Artists in residence - Henderson House - Ranfurly - Exchanges for Artists - recognising our population make-up. - Paint a rock - watching artists at work Integrate business community and art community - display art works in business - "patchwork idea"

Raise Profile of the arts	<p>For artwork to be on display in the Council chambers on a revolving basis</p> <p>Incorporate the artists in existing events</p> <p>Up to date information on artists - database, events calendar</p> <p>Public art – have art in public places e.g. swimming pool - more accessible to people - info centre.</p> <p>Art investing e.g. places -</p> <p>Profile arts e.g. arts trail, calendar, art/wine mini bus tours, media profiles</p> <p>Video places where art is being exhibited - Art Galleries</p>
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Visual Arts Challenges

General	<p>Identify existing support and activities</p> <p>Creating a nurturing environment for artists and supporters volunteers - buzz</p> <p>Living and being in the area representing this through arts beyond the landscape</p>
Existing Attitudes	<p>Entrenched historic attitudes towards arts as Council business</p> <p>Negative attitudes - lack of respect</p> <p>Regional district councils low prioritisation of -culture</p> <p>Lack of recognition of spiritual/aesthetic needs of the psyche of the community</p> <p>Informing community</p> <p>Small/narrow Council thinking re-responsibilities to people</p> <p>Educating community about arts - Polytechnic</p> <p>Recognition of the arts community</p> <p>What do Council's see as the visual arts?</p> <p>Council to recognise the arts community as individuals and groups</p> <p>Representatives keeping in touch - communication - festivals - residencies - bring outside views into Central</p>
Arts Educated Community	<p>Expanding arts opportunities</p> <p>Critique sheets - video interviewing visitors - stuff immediate</p> <p>Quality - appreciation - consistency</p> <p>Educate Councillors to benefits of the arts, change</p> <p>Bring outside world to C/O - residencies</p>
Direction	<p>What is the vision for visual arts in Central Otago going forward?</p> <p>Education - Artist - Public (Linked) Visitors - Information - Art School</p>
Professionalism	<p>Administration - artists want to be doing their work</p> <p>Mentoring</p> <p>Making a living from Art - real challenge to survive often 4 or 5 things you are doing to survive</p> <p>Business experience - want to be creative Anthony Deaker (WINZ)</p> <p>Nurture arts community</p> <p>Well paid arts helpers</p> <p>Introduce artists - confidence building -</p> <p>Need 4 curators of galleries to be paid not voluntary</p> <p>No time for volunteering</p> <p>Communication - marketing - administration - from Councils/Reap - radio profiles - schools and kindys</p>

Coordination	<p>Lack of co-ordination - database Co-ordination - arts co coordinator - project funding Promotion - Communicating - with artists to go on database Good communication of arts/artists in area - ensure info gets out about area. Better co-ordination and communication within arts community Council needs to have a coherent policy Arts database needed - include regional Council - Creative NZ on regions Partnerships</p>
Regional Character	<p>Climate winter = isolation Location isolated - to far for media - distances for artists Maniototo all district Distance dispersed communities Poor internet provision</p>
Education	<p>Need full time courses and education opportunities e.g. Polytechnic offering wide range of courses</p>
Funding	<p>Money – funding, sponsorship Funding - Artist Commission - co-ordinator \$'s e.g. arts fair/art gallery online artists "virtual" - when they come here they know it. E.g. Auckland Funding - co-ordinator paid - approach - Creative Communities - Business Annual - Lakes Trust - corporate sponsorship - Council - Regional Council - community trusts - Russell Henderson - continuation of funding Well funded Well funded "Arts Community"</p>
Visibility	<p>Public art in community - outstanding art is visible More opportunities for display Artists consulted over new spaces/buildings - integrate into development Build up arts within existing festivals Support and promotion of arts through website, publications education funding Artists interpreting the "real" Central Otago Communicate the experience of living - being in this region Opportunities for artists to work together in the public eye with deadlines. Public gallery for display of "outstanding" art and smaller galleries Information available to visitors on the artists in the area Galleries for display - several tied in together Recognition of the "Arts in the Community" Artists to be consulted in new/renovations/public spaces/buildings Expansion of festivities to include more "Art Events" Education/no fees/art trail Develop community features to incorporate wearable arts etc</p>

Bibliography

Community Plans for St Bathans, Roxburgh and the Teviot Valley, Clyde, Alexandra, Naseby, Maniototo and Patearoa and Upper Taieri.

Waitakere City Arts Strategy
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Film New Zealand Web site

Websites:

www.govt.nz

www.creativenz.org.nz