

***Towards An Arts, Culture &
Heritage Strategy for
Wairarapa***

**South Wairarapa, Carterton and
Masterton District Councils
and the
Wairarapa Cultural Trust**

2005

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- the Action Group of senior staff of the three Councils and the Wairarapa Cultural Trust

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Strategy for Wairarapa
Proposed April 2005***

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1. Executive Summary

Background

The strategy results from a joint venture with Masterton, Carterton and South Wairarapa District Councils and Aratoi, Wairarapa Museum of Art and History. Funding was provided by Masterton District Council and Te Papa National Services Te Paerangi.

Delta Networks was engaged to develop the strategy. They consulted with key informants in the Arts, Culture and Heritage community, held three public meetings and one hui as well as contacting other local authorities and national organisations.

The strategy builds on an earlier study carried out in 2001 that focussed primarily on how arts could contribute to economic development of the Wairarapa.

The Arts Culture and Heritage Strategy, once approved by the councils, will be incorporated into the Long Term Council Community Plans for each of the three councils and identifies how the cultural, social and economic well being can be supported through the implementation of the strategy.

For the purpose of this strategy arts, culture and heritage has not been defined in order to be as inclusive as possible of activities that contribute to the sector.

The core of the proposed strategy is to connect three interlinking aspects which people in the region see arts, culture and heritage contributing to:

- Economic development of the Wairarapa, which in turn supports the financial viability of artists, productions and heritage activities.
- A supportive environment that fosters high quality arts, culture and heritage activities, where participants are actively encouraged and assisted in growing their skills individually, as organisations and in the cooperative efforts of productions.
- Active participation by Wairarapa residents, as individuals or in groups, whether as participants or as patrons (e.g. audiences, buyers), attracted by the quality of the arts, facilities, events and activities.

The draft strategy proposes a framework that would enable the region's local authorities, organisations, groups and artists to recognise and grasp opportunities as they arise, and recommends the immediate implementation of several concrete proposals that were suggested during the consultations.

The following charts and tables outline the key recommendations for the vision, strategies and actions that will contribute to participation, support for quality and skill development, and economic development through arts, culture and heritage activities.

Recommendations

Vision: Wairarapa as a place to live that is rich with interest, strong with involvement, and celebrating a highly visible arts, culture and heritage dimension.

Principles:

1. The overall strategy is a framework for actions to be taken by Councils, Aratoi, Funders & Trusts, clubs, societies, schools and other community organisations
2. The focus is on:
 - Participation
 - A supportive environment promoting quality and skills
 - Economic development and sustainable enterprise
3. The plan proposes:
 - Processes be initiated that nurture the arts, culture and heritage sector and create opportunities for further development
 - Opportunities to implement the strategies be taken as they are identified
 - Three action recommendations be implemented immediately.

Strategies:

Encourage Participation: *Participation is the lifeblood of arts, culture and heritage activities.*

Strategy 1. Participation

Opportunities should be taken wherever possible to encourage people to try new activities, offer learning opportunities at all levels, support exhibitions and shows, present the region's history to residents and visitors, engage with 'weekenders' to tap their interest in Wairarapa and their expertise and potential as participants, connect arts, culture and heritage activities with other activities such as leisure, conservation and tourism.

Strategy 2. Monitoring

The effectiveness of the proposed strategies could be measured by monitoring levels of participation in activities and events through membership, audience and course numbers.

Supportive Environment: <i>Essential to foster growth and development of the sector</i>	
Strategy 3. Support excellence	<p>Councils and other arts leadership organisations should support excellence through:</p> <ul style="list-style-type: none"> – Advanced training in theatre & music production, AC&H marketing – Supporting visits by artists, performers, exhibitions and technicians – Ensuring quality venues are available – Developing networks with other regions – Professional standards of technical support – Quality registration marks (eg Toi Iho).
Strategy 4. Foster pride in arts	<p>Councils and Aratoi can increase the profile of the Arts, Culture and Heritage sector through:</p> <ul style="list-style-type: none"> – Supporting artists in residence, exchanges for artists, exhibitions of local artists and hosting touring exhibitions, awards for local contribution (individual and group), and for excellence. – Promotion of a specifically unique Wairarapa artistic strength – Engaging local artists to contribute to built environment design – Encouraging private sector sponsorship for AC&H.
Strategy 5. Co-ordinate Funders' strategies	<p>Pursue strategic, connected and focused funding for the arts, culture and heritage sector by Councils, Community Arts Councils (Creative Communities Scheme) and other grantmakers, that:</p> <ul style="list-style-type: none"> – Identifies gaps and overlaps – Identifies where integrated funding can 'add value' – Supports capacity building for sector organisations – Connects with national funding opportunities such as Creative NZ's Regional Strengths Programme.
Strategy 6. Promote co-ordination and Build connections	<p>Councils and Trusts should foster co-ordination among clubs and groups. A Planning Calendar, into which clubs, societies and Councils enter planned events, is a straightforward initial step to address an apparent lack of co-ordination between activities:</p> <ul style="list-style-type: none"> – Events entered up to 3 years ahead – Calendar is not be open to the public but would feed into "What's On" publicity covering coming weeks or months – Objective is improved communication and co-ordination between groups leading to common goals.
Strategy 7. Increased Maori dimension	<p>Increasing the visibility of the Maori dimension of Wairarapa's history would enrich residents' lives and enhance the experience of visitors and tourists.</p> <ul style="list-style-type: none"> – Support Iwi consideration of options for displays on marae or elsewhere – Explore possible festival of Maori arts on Waitangi Day or Matariki – Consider bi-lingual English/Maori signage.
Strategy 8. Venues	<p>A framework should be developed to guide capital expenditure and grants for halls and venues throughout the region</p> <ul style="list-style-type: none"> – A Venues Advisory Group could provide co-ordination and expertise.

Economic development: <i>Connects individual livelihoods and regional economic growth with the arts, culture and heritage sector</i>	
Strategy 9. Arts trails	<p>Councils should support the creation of Art Trails that take the public to studios, galleries and marae.</p> <ul style="list-style-type: none"> - Build on existing vineyard trails and heritage exhibitions - Place initial focus on a "one off" weekend arts trail - Could become the catalyst for developing a weekend Wairarapa Arts & Cultural Festival - Other trails could cover historic sites, notable buildings, and Maori and European history <p>Trails may also link with regional strategies for physical activities and recreation, and tourism.</p>
Strategy 10. Business planning	Support opportunities for business training including expansion of business beyond the Wairarapa for all involved in the AC&H sector.
Strategy 11. Quantify benefit	Extend analysis of benefits beyond festivals to the value of tourist attractions and economic contribution of artists, volunteers, etc.
Action Recommendations: <i>Actions to initiate movement on strategy</i>	
Action 1: AC&H Development Worker and Maori Events Co-ordinator	<p>An Arts, Culture & Heritage Development Worker be employed to promote the strategy across Wairarapa, help to foster participation, support organisations and events, create networks within the sector, and establish:</p> <ul style="list-style-type: none"> - An events Planning Calendar - An Arts Trail - A <i>Wairarapa Arts & Cultural Festival</i>. <p>A part-time Maori Events Co-ordinator position be established to promote a Maori art collective, festival of Maori arts, foster quality and story telling, develop marae-based programmes and trails <i>hiko i te takiwa</i>, and promote bi-lingual signage.</p>
Action 2: Venues Advisory Group	Councils establish a <i>Venues Advisory Group</i> to assess venues throughout the region and advise on proposals for capital expenditure on halls, theatres, marae and other venues in Wairarapa.
Action 3: Strategy Oversight Body	Councils and Aratoi to give responsibility for oversight, guidance and monitoring of the strategy's implementation to a single body or group. Iwi will be included in the development of the oversight body.

2. Introduction

The Prime Minister said in her state of the nation speech in February 2005:

“Arts, culture and heritage have a special role to play because they reflect the essence of who we are, where we have come from and what we can aspire to be.”

A similar message has been clearly conveyed by the people of the Wairarapa through the forums, hui and discussions contributing to the development of this strategy and, most importantly, through the energy, engagement and commitment in their daily lives.

This is the second time in the last four years that significant focus has been placed on a strategy for arts, culture and heritage in Wairarapa. In 2001 a strategy was prepared that identified:

- *the potential of arts and culture to contribute and develop the regions’ economic base*
- *ways of increasing the sustainability of the arts industry by placing it alongside the horticulture, agriculture, tourism and wine industries*
- *a way to foster an even more significant, growing, flourishing and exciting arts sector in the Wairarapa region through cluster development¹*

The strategy proposed creating clusters of activities based on the region’s towns as a way of fostering the development of arts and related industries. The suggested clusters were:

Featherston	Antiques
Martinborough	Craft and contemporary music
Greytown	Music and history
Carterton	Visual arts
Masterton	Theatre, pop music, dance, literature, film
Gladstone, Longbush And Castlepoint	Festivals and craft trail
Mount Holdsworth, Waiohine Gorge, Mount Bruce, Pirinoa, Ngawi, Palliser Bay	Eco-arts – art work, interpretation boards in the DOC areas

These clusters were seen as operating within the context of a regional arts and marketing body whose function was to advocate within the region for professionalism and high standards, and to advocate for and market the arts.

¹*Development of an Arts and Cultural Cluster Strategy for the Wairarapa: Arts Access Aotearoa. 2001*

This current exercise is not repeating the work undertaken in 2001. Rather it seeks to build on actions that have taken place since then. People commented that the initial energy following the 2001 strategy disappeared and the lack of momentum was dispiriting for those who made a strong commitment of time and energy. In the intervening period, however, there have clearly been areas of achievement and development in arts, culture and heritage.

It was timely to look afresh and ask people what their vision would be for a thriving arts, culture and heritage sector in Wairarapa.

Different From Three Years Ago

In the three years since the previous arts strategy for Wairarapa was prepared many aspects of the context have changed, including:

- *The Local Government Act 2002. Long Term Council Community Plans specifically require or encourage:*
 - cultural well being to be taken into account
 - the integration of social, economic, cultural and environmental considerations
 - a focus on the development of communities
 - a process of active engagement with communities in preparing the plans
 - development of planning connections among the three local authorities. The preparation of this current arts, culture and heritage strategy can be seen as one example.

Nationally

- An increased national focus, funding and facilitation of sector development:
 - Te Papa has provided assistance to museums in planning, management, projects and standards
 - Creative New Zealand has piloted a Regional Strengths programme in 6 regions. It will continue and be extended to other regions
 - the Ministry of Culture, Arts and Heritage undertook a study in the late 1990s, *Heart of the Nation*², and is currently focusing on developing and providing information on cultural well being through national level research
 - a broader brief for the Ministry of Social Development – with the newly created positions of regional commissioners supporting arts, culture and heritage connections, eg through employment and enterprise development.

² *the heart of the nation: a cultural strategy for aotearoa new zealand.* Heart of the Nation Strategic Working Group. Wellington, N.Z. : McDermott Miller Ltd for the Heart of the Nation Project Team, 2000

- Significantly increased Maori arts and culture development, for example through Kapa Haka national competitions, Maori artists, carvers, writers, film-making and designers
- An increasing openness of funders to be part of collaborative and strategic approaches
- Greater experience throughout the country with initiatives in several regions identifying a range of models and approaches.

Other Regions

- Many regional initiatives have flourished and provide opportunities to learn from experiences. Their characteristics include:
 - Seeking out new opportunities that are built on the arts, culture and heritage strengths within the regions
 - Between 0.5 and 2 co-ordinators employed to foster a strategic approach, build connections, and seize opportunities
 - Local authorities working together on a regional basis, and with community groups and organisations
 - Funders (local and national) working collaboratively with each other, with arts, culture and heritage organisations, and with local authorities
 - Building connections with local iwi, and developing Maori arts
 - Building connections between arts, culture, heritage and economic opportunities.

Locally

- Initiatives taken by Wairarapa heritage groups to work together
- A major, successful exhibition in 2004 of the history of Ngati Kahungunu
- A strategic review of the Wairarapa Cultural Trust undertaken in late 2004/early 2005
- More active connections have been made by local Councils between arts and urban planning
- Very importantly, this current approach to developing a strategy is being undertaken by the three Wairarapa local authorities and Aratoi, with funding support from Te Papa National Services
- *'Go Wairarapa'* has been formed focusing on enterprise development. Its Regional Economic Development Strategy identifies that "The development of an active arts and culture sector will be a source of wealth and addition to the "lifestyle" component of the region".

The Current Situation in Wairarapa

Wairarapa's rich history and strong natural environment provide the backdrop to the life of a community that, at 38,000 people, is relatively small in numbers but big in terms of interests, energy and potential.

The names of more than 400 Wairarapa organisations are recorded by REAP and the funding bodies in the region; at least 71 of these groups are involved directly in the arts, culture and heritage sector.

These groups provide opportunities for Wairarapa residents to experience and take part in cultural activities of all types, including creativity and expression, performance, cultural heritage and history, writing and poetry, music and dance, and much more.

There is increasing and active engagement of Iwi. The Ngati Kahungunu exhibition in 2004 at Aratoi was a significant undertaking. Initially curated in Hawkes Bay and the National Library with the kaumatua of Kahungunu, additional photographs and taonga were added to the display when it was re-exhibited in Wairarapa. It was a major event that enhanced the involvement of marae, kaumatua and kuia. It provided a level of engagement with and by Maori, and between Maori and the broader Wairarapa population that had not previously been experienced.

UCOL Masterton campus has developed a fine arts course and is linking with artists in Wairarapa. *King Street* provides an opportunity for therapy through art.

The heritage sector has organised itself into an Association with shared information and marketing of heritage museums and attractions. The Wairarapa Heritage Association has a strong connection with the Wairarapa Archives. The Archives, which provide a valued service to the Wairarapa community, are part of the Masterton District Council and are probably unique in New Zealand.

While the idea of clusters suggested in the 2001 strategy was not pursued in a designed and programmed manner, a few of the initiatives that have developed since are generally in line with ideas put forward in the report (although some of the names and identities have been changed). For example, with the support of the Greytown Heritage Community Trust the historic character of Greytown has been developed into a recognised visitor attraction, including a weekend festival. A Taste of Greytown booklet has been produced for the last four years and provides information about arts and crafts, eateries, antiques, orchards and services. These initiatives are the beginning of arts, culture and heritage trails, which several individual artists talked about as being desirable to develop further.

Potential connections with the wine and food industries, and tourism forming the beginnings of an inter-regional classic wine trail are being explored by Go Wairarapa. The newly opened Stonehenge has attracted huge interest providing another reason for people to visit the Wairarapa.

There are several initiatives currently operating either by individuals and groups – in business or as volunteers – which contribute to the richness of arts, culture and heritage in the Wairarapa. These are often supported by local authorities. They include festivals such as Glistening Waters Storytelling and the Film Festival, Yarns in Barns, Poems on the Vines, Summer Hummer and Summer Swing concerts. The Wairarapa Country Music Festival aims to become a major item on the New Zealand music calendar, while the Greytown Chamber Music recitals attract performers from outside the region and overseas. Local organisations help to arrange regular visits by the Royal New Zealand Ballet and the Wellington Sinfonia.

Schools make significant contributions in several ways, particularly through productions, music and drama classes and the development of venues. Repertory groups, such as the Masterton Amateur Theatrical Society and Harlequins, stage high quality productions that attract audiences of up to 1,000 people.

The groups in the sector receive over \$992,000 (17%) of the \$5.9 million distributed annually as grants made by the Councils and Trusts in Wairarapa. This is in addition to their door sales and other funds that they raise.

Despite these levels of interest and support, there is an almost palpable sense of frustration at a lack of cohesion within the sector. The expressed feeling of a lack of co-ordination reflects *the absence of an agreed vision*, or common goal, for the arts, culture and heritage sector in Wairarapa. Leadership has not yet emerged to create even an initial focus for the sector working together. Disappointment from the lack of follow through on the previous strategy contributes to this.

It is to meet this need that the three District Councils and the Wairarapa Cultural Trust (Aratoi) have led the development of this proposed arts, culture and heritage strategy for Wairarapa.

The proposed strategy was developed through the direct involvement of more than 100 Wairarapa residents through three forums, a hui and up to 30 interviews. Their input was supplemented by analysis of funding, organisations' policies, economic and population data, and research on developments in other regions and in national policies.

Appendix A contains further discussion of the background to the proposed strategies, including council policies, funding and activities, the strengths and weaknesses of existing organisations, connections, venues, professional development, opportunities, the economic impact of the sector and the Maori dimension. A summary economic profile of the region's population is also provided.

Appendix B summarises developments in other regions within the arts, culture and heritage sector.

3. A Vision for Arts, Culture & Heritage in Wairarapa

Participants contributing to this process to develop an Arts, Culture and Heritage Strategy, talked about their vision for:

Wairarapa as a place to live that is:

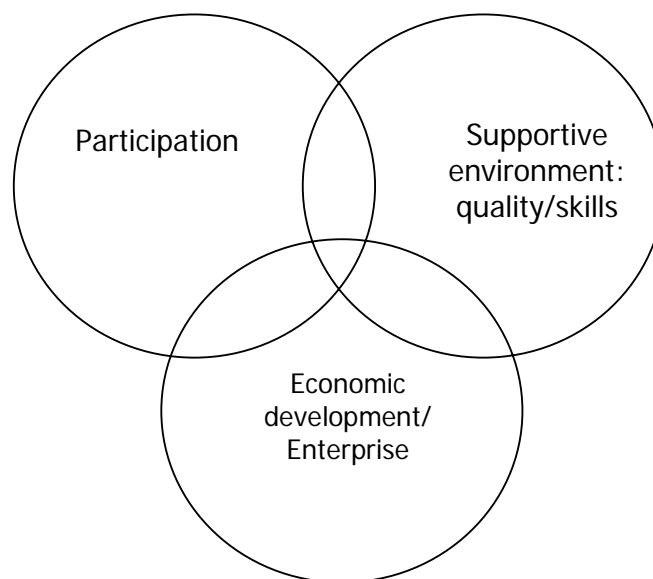
- **rich with interest**
- **strong with involvement, and**
- **celebrating a highly visible arts, culture and heritage dimension.**

They say the strategy must be conceived and developed from the 'ground up' - not imposed from the top down – and be fostered through local, regional and national support.

The core of the proposed strategy is to connect three interlinking aspects. People in the region see arts, culture and heritage contributing to:

- the *economic development* of Wairarapa. This, in turn, supports the economic viability of artists, productions and heritage activities. Such arts-related economic strengthening would be enhanced by . . .
- a *supportive environment* that fosters high quality arts, culture and heritage activities, where participants are actively encouraged and assisted in growing their skills individually, as organisations and in the co-operative efforts of productions, and
- enhanced *active participation* by Wairarapa residents, as individuals or in groups, whether as participants or as audience, attracted by the quality of the arts, facilities, events and activities.

Each of these three interconnecting strands was seen as multi-faceted with developments building on activities already happening in Wairarapa. The strength is in the interconnections that reflect the multiple strands involved in the sector. A key message to emerge was the importance of connections, co-ordination and adding value to already existing activities through linkages.



4. Proposed Strategies: Moving Forward

In putting forward strategies for the development of Arts, Culture & Heritage in Wairarapa, this report:

- Proposes a framework that would allow the regions' local authorities, organisations, groups and artists to recognise and grasp opportunities as they arise, and
- Recommends the immediate implementation of several concrete proposals that have arisen during the consultations.

Strategies are proposed to address the three elements that together are essential for the development of the sector:

- Participation
- Supportive Environment – skills, quality, excellence, co-operation
- Economic development and Enterprise

For the purpose of this strategy arts, culture and heritage has not been defined in order to be as inclusive as possible of activities that contribute to the sector.

Participation

Enhanced participation, as measured by opportunities, numbers, satisfaction and skills enhancement, is both an objective and a pre-requisite for strengthening the sector in the region. Active participation is the lifeblood of the sector.

Opportunities should be taken wherever possible that will:

- encourage people to try their hand at painting, pottery, kapa haka, flower arranging, music, drama, restoration, etc
- offer learning opportunities at all levels for artists, performers and technicians
- increase opportunities to experience exhibitions and shows, and to see artists, performers and enthusiasts at work
- present the region's history to residents and visitors – the power of story-telling for both Maori and the population as a whole was frequently mentioned
- engage with 'weekenders' to tap their interest in Wairarapa and their expertise and potential as participants
- connect arts, culture and heritage activities with other activities such as leisure, conservation and tourism.

Participation can be supported through the development of a database of groups operating in the region. A comprehensive record of groups and contacts would help people to find clubs and activities they would like to join. It would also allow the Councils to build a clearer

understanding of their communities and identify ways to help strengthen connections, including grant-making.

Introductory and advanced lessons in art techniques, literature, music and in performance, as well as in the skills of research and conservation, serve not only to introduce new-comers to a field but also offer the potential income (whether salaried or self-employed) for established artists and enthusiasts. Classes can be provided in different ways, many of which could be eligible for government support through Adult and Community Education programmes.

Learning opportunities could be identified by individuals, groups, organisations and educational institutions. Examples of viable classes and activities could include:

- Summer Schools, whether residential or not
- Marae-based programmes
- “Master Classes” taught by recognised experts, whether residents (eg artist, performers, writers, technicians) or visiting tutors
- Open Studios, where people can be introduced to new techniques
- “Night school” and community based courses organised by REAP, UCOL and school community education departments and taught by knowledgeable locals
- Maori language, arts, crafts and music in schools.

Progress with these strategies could be gauged by monitoring clubs and their memberships, activities and events, and the numbers participating.

Supportive Environment – skills, quality, excellence

Organisational Strengthening

Societies, clubs and other groups provide the framework through which arts, culture and heritage activities become part of a region’s social fabric.

While artists may work alone, most have the support of a network of fellow artists. Performers, like sports people, are mostly team players. Historical and family research may be carried out alone but, for most people who enjoy the things of yesteryear, sharing information or working on restoration projects with others achieves the best results and gives the greatest pleasure.

Local authorities and philanthropic Trusts make most of their contribution to nurturing the arts, culture and heritage sector through support for organisations, and only occasionally to individuals. In addition to making financial grants to groups, opportunities for local authorities to provide support arise through providing venues and facilities, arranging and promoting events, and through community development work, co-ordinating activities and supporting administration.

When compared to sports, however, arts, culture and heritage generally receive less money from funding bodies. Part of the reason could be a reluctance to make grants to individuals or for activities that have the potential to become commercially self-sustaining, or because the sector is less visible than sport.

Councils and Trusts should adopt policies that:

- Recognise the role of organisations as the way through which individuals participate in activities – either as performers/providers or audience
- Support the strengthening of existing organisations
- Find ways in which greater funding support could be channelled to the arts, culture and heritage sector
- Foster co-ordination among clubs and groups when this adds value.

Maori Art, Culture and Heritage in Wairarapa

For Maori, the Ngati Kahungunu exhibition with Aratoi provided a springboard for collective development and organisational strengthening. This could be further developed through activities which create “products” that may be economically viable such as marae exhibitions or *hikoi i te takiwa* (trails of the area). They could also include the establishment of a Maori art collective in partnership with local Councils and Aratoi, and through supporting the development of resource people.

Increasing the visibility of the Maori dimension of Wairarapa’s history has the potential to enrich the lives of residents at the same time as contributing to the experience of visitors and tourists. A programme to introduce bi-lingual English/ Maori road signs, other signage and place names could offer an effective starting point.

Supporting Excellence

A sense of “excellence” is not incompatible with the concepts of participation, involvement, unpaid, local, enthusiasm, or therapy. Production qualities, standards, improvement, and professionalism enhance the enjoyment and value of any artistic endeavour for both the artist/performer and the viewer or audience. The same applies to the presentation of cultural or historic sites or exhibitions that are open to the public.

Support for improved standards is a valuable means by which councils and funders can support the development of the arts, cultural and historic sector. Their strategies should include identifying opportunities such as

- Facilitating classes run in the region by visiting or resident experts, or sponsoring locals to attend courses outside. The scope of potential topics for such courses, seminars or classes is extensive and includes:
 - theatre directing, lighting or set-making
 - art techniques
 - conservation of artefacts, and archaeological excavations
 - researching whakapapa, family histories and genealogy
 - music making, directing and recording
 - skills in marketing, and pricing
 - writing and producing publications
- Developing networks in other regions with people who have specifically required skills

- Promoting excellence in Maori arts, culture and heritage developments towards qualifying for toi iho registration, and promoting the use of the Qualmark registration where it is applicable
- Supporting professional standards of technical support for productions through assisting training for locals or facilitating visits by experts willing to transfer their knowledge
- Facilitating performances and exhibitions by visiting musicians, artists, galleries and museums.

Foster pride and support for arts, culture and heritage industry

Residents' pride in the achievements of local artists, and the success of local exhibitions and festivals, contributes to positive feelings about Wairarapa as a place to live and a community in which to grow.

Community leaders can promote pride in the sector in both general and specific ways – generally by taking opportunities as they arise to refer positively to the value of arts, culture and heritage, to support its activities, and to incorporate design and flair into public and private buildings and infrastructure; and specifically by proposing and supporting activities that directly promote the profile of the sector in community life.

Specific initiatives that could be pursued in Wairarapa over the next few years include:

- Artists in residence – can also connect with communities through schools, marae and community organisations
- Exchanges for artists – for example, enhancing sister city and town relationships including more formal and planned exchanges of artists
- Exhibitions of local artists, and hosting touring exhibitions
- Awards, prizes for local contribution (individual and group) and for excellence
- Recognition and promotion of a specifically unique Wairarapa artistic strength
- Engaging local artists to contribute to built environment design
- A regular festival of Maori arts, or an annual Maori “expo”, at a significant time of the year such as Waitangi Day or Matariki
- Encouraging private sector sponsorship for art and culture, and for heritage sites.

Co-ordination of Funders' Strategies

All funding agencies and philanthropic organisations have policies for allocating their funds. Some simply consider all applications on their merits while others have deliberately chosen strategies from options such as:

- encouraging applications from certain sectors, or relying on public notices
- focusing grants on a few major projects, or deliberately making smaller grants to as many organisations as they can
- providing “seed money” for new activities, or approving multi-year grants to meet the on-going costs of proven schemes.

There is a movement among funders generally to review their policies in a more deliberate and strategic way.

Within Wairarapa the funding bodies monitor the grants they make: some have identified groups that are under represented and are considering options for correcting the balance.

For the clubs and societies there are multiple sources for funds and several bodies to which they can apply. There is little commonality or co-ordination between the application forms or the timing of funding rounds.

Benefits would be gained if the Councils and Funding Trusts in the region undertook a co-ordinated review of their strategies, policies and procedures. The exercise would seek to:

- Establish policies for the distribution of funds across sectors and activities
- Identify any parts of the sector that are receiving less than a desirable share of grants, and establish ways to encourage quality applications from them
- Co-ordinate their consideration of grant applications, and subsequent reviews of grants made, to ensure worthwhile applications neither “fall between the stools” nor receive disproportionate funding from multiple sources
- Take a “customer focussed” approach to streamlining the task organisations face in making applications to the different funding bodies in the region.

Co-ordination of the application processes and the grant-making of the Creative Communities Scheme through the three Community Arts Councils³ would seem a good place to start this process. There are also opportunities to connect with one of Creative New Zealand’s other schemes - *Regional Strengths* - which fosters partnership in arts and culture developments.

This type of co-ordination among funders has been implemented in Kapiti, Waikato and Southland.

Planning Calendar

A Planning Calendar offers a practical way in which to address the frustration expressed about a lack of co-ordination, and clashes that seem frequently to occur between events held in the region.

The calendar is envisaged as complementary to *Go Wairarapa’s* existing events calendar that publicises coming activities in the next weeks or months. Indeed, the new calendar would feed entries into the existing publicity arrangements.

The Planning Calendar would not be intended for the public. It would be open two or three years ahead and would be used by groups of all types responsible for organising events.

Dates for events would be “pencilled in” early. The major festivals and annual events could be written in as soon as their dates are fixed so that others can plan around them. Groups could enter possible options for their productions or shows to alert others who might have other plans around those times and allow more opportunity for groups to work together – better to enter a date early and change it, than to delay until the last minute when it is finally set in concrete.

³ The Community Arts Councils administer the Creative Communities Scheme within each district.

The scope of activities served by the calendar would need to be determined. There may be benefits in focussing it on a particular sector, say drama, music and art, within which much of the audience would be shared. Difficulties could arise, however, in knowing whether certain events or festivals could be expected to be included. A wider scope would allow everyone to be aware of the dates of other types of events of that could cause problems if they clashed with other plans, such as major sports matches. The type of calendar entries would also need consideration: would there be any problem with including the regular practice times for the brass band, or is the calendar only for “major” events?

The Planning Calendar is much more a process than a document.

The calendar needs to be “owned” and “driven” by someone who will:

- Promote its value constantly to everyone organising events in the region
- Persuade groups to contribute to the calendar, and also to monitor entries made by other groups that might affect their plans
- Encourage organisations to talk directly to each other about potential clashes – or opportunities for collaboration – highlighted in the calendar
- Communicate with groups about their plans as they develop, and to use that dialogue to build relationships between groups
- Use their contacts around the calendar to build a database of groups in the region
- Establish a *calendar users group* that will:
 - Decide the best way to operate the calendar, including the format to be used
 - Improve the procedures in light of experience
 - Promote the use of the calendar to others
 - Advocate the benefits of co-operation, if necessary, with any groups that seem unwilling to change their single-minded plans to fit with a wider view that would benefit the region
 - Develop other ways in which groups within the region can work together.

Venues Advisory Group

Ensuring venues are available is one way in which Councils can support an active arts, culture and heritage sector. Different activities require different types of venues – large and small, with raked seating or a flat floor, exhibition space, a stage, good acoustics, lighting, cheap for rehearsals, outdoors. Location is important – close to the potential audience, handy for rehearsals (particularly at schools), or in parks or vineyards where the surroundings can contribute to the experience of the event or exhibition.

Although Wairarapa has, for historical reasons, more halls than a population of its size might be expected to enjoy, people commented that several are of poor to average quality. They have a significant appetite for funds for refurbishment and upgrades. Councils and Trusts make many grants for facilities and often face choices on competing demands. Councils need to make decisions about venues that are greatly appreciated by local communities but may have limited value for the region.

The Councils, the Wairarapa Cultural Trust (Aratoi) and Iwi should together develop a strategy that could guide their support for venues. Other funders could then be encouraged to use the strategy to guide their decisions on grant applications for expenditure on venues.

To assist with preparing and implementing the strategy, it is proposed that a *Venues Advisory Group* be established jointly by the Councils to advise on the development of venues throughout Wairarapa.

The *Venues Advisory Group* would:

- Have a membership that is balanced in terms of:
 - Experience with different types of performance
 - Geographical spread across the region
 - Expertise
- Carry out a stock-take of existing venues (including marae) across the region, covering: facilities, features, seating, access, acoustics, current uses, availability, etc
- After discussions with users, prepare an assessment of needs; and recommend which facilities best can match the demands
- Act as a sounding board, advising Councils and Trusts on proposals for expenditure on venues.

Venture Southland has prepared an inventory of venues in their region that has provided a valuable tool for grant-makers.

The draft Wairarapa Leisure Strategy has suggested a similar stock-take of sports grounds and leisure facilities. Carterton District Council has supported a focus group considering community demands for buildings and facilities in its district.

Economic Development and Enterprise

Arts, Culture and Heritage Trails

Trails, supported by pamphlets readily available in information centres and cafes, are a foundation stone of any vibrant commercial wine, arts or tourist sector. Suggestions that an "Arts Trail" be established in Wairarapa were made frequently during consultation on this strategy.

Wine trails are generally the best known type of trails. Regional vineyards have recently combined to promote a *Wairarapa Wine Trail* and a *Martinborough Wine Trail* complete with maps, opening times and contact details.

The Wairarapa Heritage Association has published a booklet that brings together 22 museums and historic sites, supported by a map, in a co-ordinated presentation. In all but name only, this is a Heritage Trail for Wairarapa. Many of the organisations combined again for inclusion in the "Heritage Month" promotion by the Wellington Regional Heritage Promotion Council.

Wairarapa Iwi are discussing the possibilities for presenting their histories to the public, possibly including opportunities for visits to their marae.

As part of their strategy for supporting the arts, culture and heritage sector, Councils should support the development of one or more Arts Trail.

The development of an Arts Trail would provide a focus that would promote communication and bring the sector together. However, it would need to be recognised that it is likely that some artists would not be able to be included in the official trail depending on their location and whether their studio is set up in a way that is appropriate for public access.

As with the proposed Planning Calendar, the establishment of an Arts Trail is best viewed as a process rather than as a blueprint, or even as a copy of a successful trail in another region. That is not to say that the experiences learned from other trails should not be actively sought. For example, the approach used at Kapiti, where the trail was initially launched as a weekend event akin to a Garden Trail, could be adopted as a way of gaining experience before launching a permanent Arts Trail.

The focus of a "one off" arts trail could become the catalyst for developing a weekend event across Wairarapa, expanding on existing events such as the Greytown Arts Festival, possibly to become a *Wairarapa Arts & Cultural Festival*.

Establishing an arts trail is a task that would need to be given to one person with the support of artists in the area. That person would need to:

- Advocate the proposal, and recruit supporters throughout the region
- Learn from other trails, including the Wairarapa wine trails and arts pilot schemes in Kapiti, Hawkes Bay and elsewhere
- Gather support and sponsorship
- Build a group of supporters who could help decide questions such as the physical area to be covered, the type of art that should be included, and how to select artists for inclusion in the trail
- Arrange the production of a pamphlet and other publicity material to support the launch of the trail.

Once work towards an arts trail has been initiated, Councils could consider whether they should support the development of other trails, for example covering historic sites, notable buildings, and Maori and European history, whether combined or separate. There may also be opportunities to link the trails with regional strategies related to physical activities and recreation.

Business & Marketing Skills

Go Wairarapa, Councils and Aratoi could provide valuable support to the sustainable development of the arts, culture and heritage sector through strengthening the sector's business and marketing skills. *Go Wairarapa* already has an involvement, under its economic development role, in business training seminars provided for artists. Such support should include support for expansion of business beyond the Wairarapa.

Opportunities should be sought to increase the business and marketing skills of people and groups involved in the sector, whether as artists and musicians, producers, technical support (including recording), and promoters of concerts, performances, exhibitions and attractions.

Regional Economic Benefit of the Arts, Culture and Heritage Sector

If the concept of a Wairarapa Arts & Culture Festival is supported the aim should be for it to become another in the series of weekend festivals held in Wairarapa and promoted by *Go Wairarapa*.

Go Wairarapa is conscious of the economic value of the major festivals. Following adoption of this strategy, efforts also should be made to gain greater understanding of the overall economic contribution of the arts, culture and heritage sector to the region, and to recognise the value of attractions across the region, including Greytown and other themed towns, Aratoi, Cobblestones, the Fell Engine Museum, etc, together with the value of arts courses at UCOL, summer schools, and elsewhere.

The aim would be to identify the economic benefits that would support additional expenditure on promotion and support for participation in art, performance, conservation and other activities that add value, generate wealth and contribute to community wellbeing.

5. Action Recommendations: Making it happen

It is important for the Councils and Aratoi to breathe life into the strategy once it is adopted. It needs to be given concrete form and will receive greater support and credibility if people see that something is happening.

Equally important, the strategy as proposed is as much a process as a blueprint. There was a clear call for a plan that would be controlled by the participants who would be affected by it, rather than one that would be imposed from the top down. Once the ball starts rolling, the direction that should be taken, and the detailed steps that are needed, will become more clear.

Three steps that can be implemented immediately have been identified, however. It is proposed that the Councils and Aratoi, together with the funding bodies, find ways, as soon as practicable, to lay the foundations for the implementation of the strategy.

Action Recommendation 1

Arts, Culture and Heritage Development Worker

It is recommended that a Development Worker position be established, and a person employed to provide the impetus and continuity for the implementation of the key elements of the arts, culture and heritage strategy.

The Arts, Culture & Heritage Development Worker position should:

- Have responsibilities for promoting the strategy across the region
- Help develop Council policies and strategies to foster residents' participation in the arts, cultural activities and conservation, both actively and as audiences
- Concentrate initially on supporting existing organisations and events, and creating networks within the arts, culture and heritage sector
- Build support to establish:-
 - An events Planning Calendar
 - An Arts Trail
 - An enhanced Arts & Cultural Festival
 - Programmes to foster excellence, skills development, artists in residence, etc
- Establish relationships with Arts Workers in other regions, particularly the adjoining Kapiti, Manawatu and Hawkes Bay, and national bodies, to learn from their experience and gain support from sharing information
- Work with the Community Arts Councils, the other local authority grant schemes, Trusts and other funding bodies in the region, including Sports Wairarapa, towards the development of co-ordinated strategies and procedures
- Work with the proposed Maori Events Co-ordinator
- Ideally be employed full time.

A decision will need to be made as to which is the best organisation under which the position would be established. The options include the Councils (either a selected one or jointly), the Wairarapa Cultural Trust, *Go Wairarapa*, one of the Trusts, REAP or UCOL. There may be other possibilities. It is important, however, that the position be seen to have the ability to work evenhandedly across the whole region, and that it be given appropriate support by management who understand the needs of the task and are careful not to impose any obligation to serve only the needs of the employing body.

Funding for the position should be sought from multiple sources. The Councils and Aratoi have responsibilities towards promoting the wellbeing of their communities through the arts, culture and heritage sector. Trusts and other funding bodies, both within the region and outside, could be receptive to contributing towards the costs of the Arts Culture & Heritage Development Worker. Creative New Zealand's Regional Strengths Programme is a logical source for partnership-based funding.

If immediate funding can be found, consideration could be given to employing a person initially on a limited period contract to establish the position and arrange ongoing funding before a permanent Development Worker is recruited.

Maori Events Co-ordinator

In addition a Maori Events Co-ordinator should be established. This is likely to be a part-time position with emphasis on:

- fostering the establishment of a Maori art collective
- developing a regular festival of Maori arts and/or annual Maori expo
- fostering quality and *toi iho* registration
- fostering story telling and authentication of stories
- developing marae-based programmes and marae trails – *hikoi i te takiwa*
- working with authorities on bi-lingual signage
- working with the arts, culture and heritage development worker.

Action Recommendation 2

Venues Advisory Group

It is recommended that the Councils jointly establish a group to undertake an assessment of venues throughout the region and to provide ongoing advice on their development. The support of other funders and Iwi should be obtained to ensure that the group's advice is sought on all significant applications for grants or other proposals for capital expenditure on halls, theatres, marae and other venues in Wairarapa.

The group should have a membership that has an understanding of the different demands of users, is drawn from across the region, and which has the expertise necessary for the task.

The *Venues Advisory Group* would initially carry out a stock take and survey to produce an inventory of existing venues and an assessment of existing needs. It could then be asked to propose a strategy for their development or refurbishment, and to provide comment on specific proposals as they arise.

It is envisaged that the *Venues Advisory Group* would be convened and serviced by one of the Councils.

Action Recommendation 3

Governance Structure / Oversight Body

It is envisaged that the Wairarapa Arts, Culture and Heritage Strategy would be adopted by the three Councils and Aratoi; the Councils would include the strategy in their Long Term Council Community Plans and will report regularly on its implementation.

The strategy itself would be “owned” by the community and responsibility for its implementation of specific actions at any particular time would depend on which organisation or individual had the ability to take the required action.

However, responsibility for oversight, guidance and monitoring of the strategy's implementation needs to be given to a single body or group if it is to be kept in focus. The task would not be “hands-on”, nor would it be involved with implementation or detail.

Rather, the strategy oversight group would be asked to advocate for the agreed strategy and to provide guidance and support to stakeholders. Membership of the group would be drawn from the sector itself and would meet perhaps quarterly. The experience of other regions which have established such oversight bodies (eg Waikato, Southland) would be helpful.

When consulted, people talked about the importance of leadership and a structure that carried such oversight and responsibility. There was also reluctance to establish another ‘committee’. At the same time as this strategy was being developed a review was being undertaken of the structure of the Cultural Trust. Such a refocussed structure could provide an ideal base to oversee the implementation of the arts, culture and heritage strategy.

Whichever structural option is taken the key characteristics would be for the body to:

- Have a Wairarapa-wide mandate including iwi support
- Develop an effective ‘governance level’ relationship with local authorities, iwi and funders
- Advocate for the strategy
- Provide guidance and support to stakeholders and staff employed to implement the strategy.

Appendix A. The Wairarapa Context

Council Policies

The local authorities, either through their Long Term Community-Council Plans (LTCCP's) or elsewhere, have noted the importance of arts, culture and heritage.

Masterton District Council commits one third of its grants funds to arts, culture and heritage with a high level of financial commitment to Aratoi, Wairarapa Museum of Art and History. The development of the Shear Discovery Centre received financial support and the Jubilee Fire engine and station are owned by the council. The Wairarapa Archives are part of the Masterton Library which supports arts events such as Glistening Waters Storytelling and Yarns in Barns. The Council recognises the economic, social and cultural benefits from events and supports the summer concerts Summer Hummer and Summer Swing both financially and with staff time.

The Masterton District Council was the initiator of the Arts, Culture and Heritage Strategy in conjunction with Aratoi which was able to attract funding from Te Papa National Services/Te Paerangi.

The South Wairarapa District Council expects economic and cultural development to be one of 10 significant areas of Council activities from 2004 to 2007. One of their key cultural development objectives is to work with the Wairarapa Cultural Trust (Aratoi) to enhance the cultural benefit to the District.

Carterton District Council is actively integrating artistic considerations in its CBD revitalisation strategy, viewing it as *"a window through which the town reflects its culture, character and creativity"*. Tiles designed by a local artist will be used as part of an urban redevelopment plan for the main shopping area. The Council is keen to provide an environment that supports the development of vineyards and wine production, the arts and crafts, and home-stay style accommodation; a vibrant retail sector that is part of the district's economic development; and a focus within the arts on music, drama and flora. The Council expects to continue funding of Aratoi, encourage arts and cultural events in timing with the Daffodil Carnival, and provide information and assistance to community groups establishing arts and cultural events in the district.

The Carterton Council also expects to work through its library to promote arts and culture in the district through the promotion and exhibitions of community artistic work, promoting an interest in district historical and heritage matters using technology to develop social and cultural services, and establishing strategic and cultural links with relevant organisations within the community.

The District Councils will be drawing on the information emerging from this strategy as a contribution to their emerging Long Term Council Community Plan. In particular, the plans will contribute to the community outcomes for cultural wellbeing and the implementation plan will be reported on annually. The three plans will be updated in 2006.

Current funding

Arts, Culture & Heritage Grants (most recent year available)		Total Wairarapa Grants	Percent
Local Authorities			
Masterton District Council ¹	314,000	971,500	32%
Carterton District Council	7,500	257,000	3%
South Wairarapa District Council ²	27,500	180,000	15%
Creative Communities Scheme			
Masterton Community Arts Council	22,400	22,400	100%
South Wairarapa Community Arts Council	11,600	11,600	100%
Carterton Community Arts Council	11,600	11,600	100%
Trusts & Foundations			
Masterton Trust Lands Trust ³	51,500	216,000	24%
Greytown Trust Lands Trust ²	31,500	81,300	39%
Trust House/ Masterton Licensing Trust	246,000	1,768,000	14%
Eastern & Central Community Trust	106,000	919,000	12%
Tararua Foundation	61,800	594,000	10%
Prime Community Trust	88,800	613,000	14% [#]
Unison Trust	1,900	152,500	1%
NZ Lottery Grants Board ⁴	10,000	137,000	7%
	\$992,100	\$5,934,900	17%

1 Does not include \$110,000 cost of Archives

2 Kuranui College auditorium also granted \$50,000 by South Wairarapa District Council and \$90,000 by Greytown Trust Lands Trust

3 Does not include \$107,600 rental concession to Wairarapa Cultural Trust (Aratoi)

4 Lotteries grants annualised from half year

Prime Community Trust grants to sector equate 1.4% if their \$80,000 grant to Aratoi is excluded

Note 1 Wairarapa Building Society grants are not included because details are not made public.

Note 2 Grants from Service Clubs and private sponsorship are not included.

This table gives some indication of the funding availability for arts, culture and heritage. While the sector generally obtains less than sport, there is clearly a reasonable amount of funding available. The issue is more one of a strategic and collaborative use of the financial resources.

Organisations

There is no single data base containing a list of current, up to date arts, culture and heritage organisations in Wairarapa, although there are several sources to turn to.

The REAP database is the most comprehensive. It has listed over 250 Wairarapa community organisations. Although this was updated in 2004 it is not complete and, because individuals involved can turn over quickly, some contact details are out of date. Lists of groups and organisations receiving grants is another source of information. The groups associated with umbrella organisations, such as the Wairarapa Heritage Association, are another source.

Organisations identified in this way fall into the following categories:

Focus of Organisation	Number
Agricultural	14
Sport	134
Interest*	54
Education/ACE	15
Arts/Cultural	58
Historical	13
Social service	113
Environmental	8
Total	409

* Interest-based organisations include groups such as: dog obedience, chess, bridge, flowers, vintage cars and recreational activities.

Emerging from this combination of sources is a significant number of formal organisations and informal groups actively engaged with arts, culture and heritage – a situation to be celebrated. Among these organisations are groups that operate a specific arts or cultural event or festival, such as *Glistening Waters Festival of Storytelling*, *Poems on the Vine* or the *Greytown Arts Festival*. Another category of organisations are those such as schools, kura kaupapa, early childhood learning centres, mental health and youth groups (eg the Samoan Youth Group), that are established with another main purpose. Arts and cultural activities can be key activities for them, but only those that have applied for grants have been captured in the database.

A variety of Maori organisations actively pursue cultural, arts and heritage activities. The Kaumatua Council providing skills training in Maori cloak making, and Takitimu Ki Wairarapa Rangitahi's involvement in the Kapahaka Festival are just two of several examples.

Combined, these groups will add considerably to the 71 organisations and groups that have already been identified in the sector.

With the current lists and databases, groups can easily be lost from the system and become invisible. More importantly, the connections, synergies and efficiencies between groups cannot be explored. A more comprehensive approach would be extremely useful to:

- build a clearer understanding of the groups operating
- strengthen connections
- help people find organisations they may wish to join
- allow better monitoring and coordination of grants.

Any database of organisations will always be incomplete. However, if records that are built and maintained as part of other processes (eg. calendars, grant applications) are properly structured and co-ordinated, they will stay up to date and be much more useful.

Organisational Capacity

One of the concerns commonly raised was that securing support for organisations seems to be getting harder. Changes to people's working lives make it harder for organisations to recruit volunteers. Councils can expect increasing demands for grant funding, not only to support additional activities and better facilities, but also to meet the costs of rising expectations for professional administration and greater accountability to funders.

Most community-based organisations experience perennial difficulties finding volunteers to contribute to their administration and to organise activities. Everyone's lives seem to be busier, particularly with longer working hours and weekend work. Young people leave the district, and the regular stalwarts grow older. At the same time the expectations are higher, technology more challenging, and the requirement to seek funding and to report on expenditure seems ever more onerous.

Many organisations rely on the knowledge and experience of a few key individuals, and find difficulty identifying capable successors willing to take over. Effective succession planning becomes a necessity.

Connections, Isolation and Environment of Support

There is a feeling in Wairarapa that, while artists, cultural groups and restoration societies have to some extent come together with others with common interests, there is little connection between the groups. Many people can see possibilities for joint activity that would be mutually beneficial. Some is happening: poetry in restaurants, music in vineyards, and the connection of heritage organisations across Wairarapa.

In some sectors, however, groups feel they are constantly building their own strengths within organisations and do not feel they have the capacity to move forward and take on larger challenges. Many, however, are keen to take flight, and are looking only for the right opportunity and a fair wind.

Many of the people consulted in this exercise can envisage the energy that could be created with an agreed strategy and a little support – linking the region's Maori and settler history, wine, farming, natural environment, drama, music and art in a vibrant mix that could set the region alight. There are many opportunities for synergy between the arts, culture, heritage, farming, leisure and tourism sectors that are currently missing from the Wairarapa landscape.

As artists and performers feel more acknowledged within the region more will be attracted. Art and culture is increasingly an international commodity; practitioners in the field will move to places where they are most appreciated. Organisations and artists want to be part of an acknowledged, flourishing sector, and to move from 'treading water' to active development.

Venues

Venues are an issue for many of the performing arts in the region, and also for the display and sale of arts products. While there are many halls and other spaces (including outdoor venues), a frequent comment was that few are of a high standard for comfort, facilities and acoustics, and that accessibility can be an issue.

At the same time, being “spoilt for choice” has led to an expectation by residents that events will be held locally and a reluctance to travel to evening performances outside their own town. As reflected in the grants made by funding bodies, the maintenance and upgrading of multiple venues, even at current standards, drains resources that could otherwise support activities.

Professional Development

Participants suggested that some of the other limitations on the development of a strong and vibrant sector in Wairarapa could be addressed through the development, and use, of more “professional” skills, be they for scenery, lighting or directing for plays and musicals; audio production and recording; financial administration and fundraising; marketing, and the like.

Audiences demand standards above the “amateur”. However, there is no reason why, once a strategy is in place, thoroughly professional productions cannot continue to be created by local society members who have developed many of the skills needed, while buying-in specific technical skills. An appropriate arts infrastructure would allow the needs to be identified, training and continuity of work offered in the region, that would support the acquisition of skills locally⁴.

It needs to be borne in mind, however, that professionals cannot be expected always to donate their time and that skills need to be recognised with appropriate remuneration raised from ticket sales, sponsorship or grants. Some professional services will always need to be engaged from outside any particular district for at least some productions. Indeed, the welcoming of outsiders, whether as artists, actors, directors or technicians, can often serve to introduce new techniques and to provide a benchmark against production standards being achieved outside the region.

Seizing Opportunities

The closeness of Wellington to Wairarapa offers opportunities for the arts, but also poses problems with residents seeking some of their entertainment outside the region. The promotion of local activities can be problematical, with many residents reportedly reading only Wellington newspapers and tuning to National Radio.

⁴ A comparable example of “growing our own” was given to us during the review: when REAP was asked to help find a replacement aerobics instructor they set up a class and found someone to teach people drawn from the participants to become instructors themselves, and to establish their own classes.

Go Wairarapa's website *Events Calendar* and the *What's On* pages in the Wairarapa Times-Age offer publicity for events. They will become more comprehensive in their coverage as they draw on information built up in the proposed events planning calendar.

Go Wairarapa runs a successful campaign positioning Wairarapa as "New Zealand's Capital Country", just "over the hill and a world away" from Wellington. Tourists, day-trippers, and Wellingtonians with weekend houses in Wairarapa are attracted to the region by a series of festivals, fairs and other activities.

These visitors, and others simply out for a drive from the city, are potential customers and audiences for Wairarapa artists and performers, and paying visitors to historical and cultural sites and displays. "Weekenders" offer not only patronage but also have the ability to contribute to artistic life in Wairarapa.

Taking steps to build connections with the weekend residents and with others moving into the region, perhaps on retirement, has the potential to contribute significantly to the development of the arts in terms of skills, talent, money and expertise. However, at this stage there seems to be little connection made between Wairarapa arts communities and the weekend resident population.

Tapping the potential of the "weekender" population represents a significant opportunity for the development of arts, cultural and heritage activities in the region.

Understanding the Economic Impact

Arts, culture and heritage activities offer a range of employment opportunities and can contribute directly to the strength of a regional economy. Typically, an active arts sector linked to tourism can account for 1-2% of GDP. For Wairarapa this would fall within the large (60%) Services sector.

Little is known of the current size of the economic activity associated with the Arts, Culture & Heritage sector in Wairarapa. A study conducted in Hawkes Bay in 2002 concluded that the sector had annual sales of \$83m and employed 856 full-time equivalent positions in the region.

In support of committing resources to the development of the sector in Wairarapa, it may be useful for a study to be carried out to quantify the current and potential earnings, and employment attributable to its activities. The survey could usefully include the amount of unpaid voluntary work that adds value to the artists' and performers' outputs.

The economic development of the sector depends on effective marketing to only three types of paying customers: local residents, visitors/tourists, and "exports" to other regions.

- Local residents will provide the main audience for performances and exhibitions. Often, when they buy artworks or visit a historic site it will be when they are hosting visitors. The educational value of the sector cannot be overlooked.
- Day-trippers and tourists often have money to spend on artworks as souvenirs of their visit. They need to be able to find shops, studios and exhibits that are open for business. Commercial tourist operators, who are able to direct visitors to the region, need to have "packaged products" for which they can take bookings and charge a commission.

- The other outlet for artists' work is through galleries in other centres, or sales through the Internet or mail order. To do this, or to sell to tourists who often want their purchase mailed home, galleries and studios can benefit from gearing up to package and post their items.

With its focus on economic development and tourism, *Go Wairarapa* is best placed to continue the development of marketing skills among artists and to nurture the evolution of tourism based on the arts, culture and heritage attractions of the region.

Maori Specific Issues

Many of these issues apply to the development of the arts, culture and heritage sector of Maori as they do for the general population. Issues specific to Maori that could further hinder the development of a successful strategy in relation to Maori include a lack of confidence, a slim economic base, lack of trained personnel, and a lack of focus on Maori.

An Economic Profile of Wairarapa

The table below, drawn from the 2001 census, provides a socio-economic profile of the 38,200 residents of Wairarapa's three District Councils. Because the census is taken on a weekday evening this profile excludes the Councils' weekend lifestyle ratepayers.

For comparison, information is shown for New Zealand as a whole, the Wellington region (including Wairarapa) and for the adjoining Hawkes Bay region.

	Masterton	Carterton	South Wairarapa	Wairarapa Region	Wellington Region	Hawkes Bay Region	New Zealand
Population	22,614	6,849	8,745	38,208	423,765	142,947	3,737,277
Age: 0-14	23%	23%	22%	23%	22%	24%	23%
15-64	61%	63%	63%	62%	67%	62%	65%
65+	16%	14%	15%	15%	11%	13%	12%
Post-school education	29%	29%	30%	29%	39%	28%	32%
Nominated Ethnic Group							
European	88%	94%	91%	90%	81%	80%	80%
Maori	16%	11%	13%	15%	13%	23%	15%
Other	4%	3%	3%	4%	16%	6%	14%
Family Type							
Number of families	6,102	1,917	2,445	10,464	109,347	37,605	
Couple with child/ren	40%	41%	38%	39%	43%	39%	42%
Couple without children	42%	43%	47%	43%	39%	39%	39%
One parent with child/ren	19%	16%	15%	17%	18%	22%	19%
Income							
	(Employed people over 15yrs)						
Over \$50,000	8%	8%	10%	8%	16%	8%	12%
Under \$20,000	58%	56%	54%	57%	46%	57%	53%
Median income	\$16,500	\$17,200	\$18,300	\$17,037	\$22,400	\$16,700	\$18,500
Unemployed	7%	5%	6%	7%	7%	8%	8%
Households with access to internet	31%	31%	34%	31%	44%	31%	37%

The age structure of the population shows only a small over-representation of people over 65 years compared to the total population. Ethnically, Wairarapa and Hawkes Bay have many fewer people from other than European or Maori backgrounds compared to Wellington or New Zealand as a whole. While in Hawkes Bay this is balanced by more Maori, in

Wairarapa Europeans comprise 90% of the population compared to the New Zealand average of 80%.

The make-up of families varies little across the regions except that Wairarapa has fewer single-parent families and slightly more couples without children.

The largest differences between the regions appear in average incomes. People earning over \$50,000 comprise 8% of Wairarapa workers compared to 16% in the Wellington region and 12% in the total population. 57% of workers earn less than \$20,000 in Wairarapa compared to 46% in Wellington and 53% overall. The average earnings in Wairarapa at \$17,000 are 8% less than the New Zealand average, though \$340 above the average for Hawkes Bay workers.

Incomes are reflected in the proportion of households with Internet access in 2001 – 31% in Wairarapa and Hawkes Bay compared to 37% New Zealand wide and 44% across the Wellington region.

Appendix B. Arts, Culture & Heritage Developments in New Zealand

It is useful to see the developments and changes in the Wairarapa in the context of national policy, funding and support. An interesting range of initiatives in other regions has also emerged over the last few years.

National Understanding – a broad definition

In recent years a broader national and local understanding of arts, culture and heritage has developed.⁵ It now includes:

- The arts and crafts
- Cultural industries of film, video, broadcasting, photography, electronic music, publishing, design and fashion
- The structures and skills for the management and developments for the products of arts, crafts and cultural industries
- Commercial and public cultural facilities
- The built environment and humanly created landscapes
- Local traditions
- Iwi and Maori traditions
- Ethnic and cultural diversity
- Heritage
- The natural environment
- The image of the community

Nationally, the Ministry of Culture and Heritage has responsibility for the developing the national policy context for culture and heritage.

At a more operational perspective, Te Papa National Services has supported regional and national partnership projects related to the following five priority areas:

- Bicultural and iwi development for improved relationships between museums and iwi, and increased capacity of iwi to deliver museum services
- Museum standards with the development of quality standards in museum operation
- Professional development of museum personnel
- Marketing and promotion – encouraging greater visibility and relevance of museum services in New Zealand

⁵ Source: Ministry of Culture and Heritage

- Revenue generation initiatives – encouraging increased capacity of museums to generate plural income services

For Wairarapa these policies have been reflected in:

- A grant to the Wairarapa Cultural Trust (Aratoi) to build relationships with Rangitane and Ngati Kahungunu, and develop the first stage of a Wairarapa Taonga data base
- A grant to the Wairarapa Cultural Trust for regional workshops to increase marketing skills, disaster preparedness and display techniques
- The Wairarapa Heritage Promotion Association receiving a grant to produce a brochure covering the 22 small museums in the region.

Creative New Zealand, with financial support from the Community Employment Group, piloted a Regional Strengths Strategy promoting regionally-based partnerships in the arts, culture and heritage areas. The Strategy aims to encourage shared investment and support from a range of sources. The partnerships developed in the pilots involve local authorities, iwi, artists and arts groups, businesses, philanthropic trusts and community organisations.

Partnership initiatives have been supported in Auckland, Hawkes Bay, Manawatu, Northland, Otago and Southland. In many of the pilots, artists and organisations are collaborating for the first time. The six pilots have received Creative New Zealand funding on a one-off basis, but are expected to have long-term benefits for their region. The pilots have been monitored and evaluated as a basis for the scheme continuing.

Developments in Other Regions

In Waikato the *Music and Arts Waikato Trust* was established as one of three partnerships initiated and supported by the Community Trust, Trust Waikato. The other two are trusts for Sport and Leisure, and for Social Services. The Community Trust allocates \$250,000 a year to the Music and Arts Waikato Trust to advocate for the sector, strengthen operations and support community groups within the sector. The Music and Arts Trust employs 2 staff.

Southland fosters arts, culture and heritage in a variety of ways. A core aspect is the 'connecting' work facilitated by *Venture Southland* which is a partnership among the local authorities in the region, with financial support from the Community Trust of Southland. It focuses on economic, community and arts development. Arts, culture and heritage approaches have included events such as Shakespeare in the Park, supporting community arts organisations with applications for funding, skill development, and publicity and marketing. A particularly useful funding approach is the Community Trust's Guarantee Against Loss fund (GAL). This has proved to be one of the most effective ways of supporting events (especially in the \$50,000 - \$70,000 range) and allows emerging events to develop.

The facilitating role of the arts staff member of *Venture Southland* also connects with specific initiatives and strengths in the region, for example the Gore Heritage development (Hokonui Moonshine Museum and Art Gallery) and the Bluff Marae. The Gore District Council, in an

area with a population of approximately 13,000, separately allocates \$300,000 towards arts and heritage. The Gore Art Gallery operates an 'artists in residence' scheme and exchanges with Australian and US universities and institutions. The Bluff Marae has been rebuilt with fine design and art work by local people and well known Wellington Maori artist Cliff Whiting. The Community Trust also funds arts scholarships. The *Southern Odyssey Trail* (capturing arts, culture and heritage activities) has been developed.

In Otago the Regional Strengths pilot fostered collaborative relationships between Creative New Zealand, the Community Trust of Otago, the Community Employment Group and the Otago region's five district councils. They worked with artists to produce, distribute and market a high-quality, 250-page regional arts guidebook in 2002, *The Otago Arts Guide*. The Otago Arts Trust was formed as a result of the collaborative activity. It produced *Arts Road Maps* in early 2005 to guide people through the region and show them where artists are located along the various art trails in Otago. The maps promote and profile artists and arts industries in the Otago area; and are seen to create economic growth and opportunities for visual arts in the region.

In Manawatu the pilot regional strengths programme is run by the Palmerston North Community Arts Council and has received funding from the City Council, Manawatu District Council, Creative New Zealand, the Creative Communities Scheme and a range of sponsors. The pilot included setting up the Manawatu Art Awards and Exhibition and a small-scale arts festival to accompany the exhibition.

Kapiti Coast District, without Regional Strengths Programme support, has made the most of slim resources to co-ordinate arts and culture developments. It has used two main avenues for seizing and building on opportunities – the Creative Communities Scheme, and the Long Term Council Community Plans for significant conversations and developments with communities about arts, culture and heritage.

Key developments have been to ensure local Iwi, community and Council representation on the committee to allocate Creative Community Scheme grants; the creation of an annual arts trail promoting access, opportunity and excellence for local artists, and the creation of the Kapiti *Arts Guide*. The District Council employs a half time co-ordinator who focuses on the three areas, works closely with community organisations on capacity building and strengthening linkages with each other, works with Iwi, and on building relevant connections with the Kapiti/Horowhenua Enterprise and economic development organisations.

Starting with a few artists four years ago, by 2004 the annual *Arts Trail* involved more than 50 artists, artist groups and galleries. Newer artists are encouraged in. All participants need to meet criteria for exhibiting and selling. The event has become so popular and 'entrenched' that arts and crafts societies are beginning to run their main events at the same time. The Council is expecting to undertake an evaluation of the social and economic impact of the Trail in 2005.

Appendix C. Strategy Development Oversight

- **Governance Group**

Viv Napier (Chair) - South Wairarapa District Council

Brent Goodwin - Masterton District Council

Judith Callaghan - Masterton District Council

Gary McPhee – Carterton District Council

Ruth Carter - Carterton District Council

John Tenquist – South Wairarapa District Council

Paul Melser – Wairarapa Cultural Trust

- **Action Group**

Jan Gerritsen - Masterton District Council

Julie Hallam - Carterton District Council

Griff Page - South Wairarapa District Council

Tracy Puklowski, replaced by Bronwyn Reid - Wairarapa Cultural Trust

Wallis Barnicoat – Te Papa National Services: Te Paerangi

Appendix D. Public Forums : Record of Issues Raised

1 December 2004 Greytown and Masterton.

17 January 2005 Masterton.

Present: 70 Wairarapa residents, Council and Te Papa representatives

Strengths and Achievements in Wairarapa

- High number of people involved – individuals
- Good means of communication with region –2 newspapers + radio
- Proximity to Wellington, Manawatu, Hawke's Bay – audience/market, Festival outreach
- Wine
- Café culture – artistic
- People – arts themselves
 - Wide range of organisations fostering many people into the arts
- Good venues in each town
 - Established and new venues
- Good reputation for produce and wine attracts people
 - Arts can add value
- Environment, location, isolation
- Vastness of arts, culture & heritage activity in the region
- Museum & heritage sector is very strong and well coordinated
 - Heritage association
 - Emerging iwi/marae presence
 - Wairarapa archives
- Strong history
 - European & Maori
- Many events and festivals – film, Glistening Waters, wine, Balloons, Wings, Daffodils
- Ucol visual arts & design courses
- Cheaper costs of living
- Natural environment
 - Mt Bruce, Tararuas, wetlands, reserves, rugged coast
- Good hospitality
 - Accommodation for large groups
 - Conference centres
- Facilities – Aratoi & Shear museum, town halls, Regent & Art film show
- Ucol, schools, REAP – all with different strengths
- Participation at grass roots level
- Music groups
- Colleges
- Vineyards – wine, tourism, performances, image; Toast Martinborough
- Diversity
- Long-established people and new arrivals in community

- Combined heritage strength; unique Maori/Pakeha history
- Locally based media – newspapers, radio (including Access)
- National Wildlife Centre – Mt Bruce
- City parks, Henley lake
- Funding bodies: Trust Lands Trusts, Trust House, Tararua Trust, Community Trust, Community Arts Councils
- Rail connection with Wellington
- Marae
- Professionalism and national status of many artists/performers/ support professionals
- The beginnings of inter-regional tourism eg the classic wine trail

Vision for Arts, Culture & Heritage in Wairarapa

- Ground up (not top down) strategy. – both the concepts and process for implementation

Participation

- Comprehensive tuition/learning opportunities
- Pride in our heritage
 - And continuing maturity
- Opportunities to learn about Wairarapa's culture and heritage
 - Guided tours
 - Marae visits
 - An Arts Directory
- Education
 - Summer schools
 - Master classes
 - Courses
- Appreciate/value art
 - Quality of life
 - Social value to community
 - Appreciation of soul
 - A richer place to live
- Encouraging diversity and involvement
- A regional archive of local history
- Involve youth
 - Youth arts programme
 - * Music, dance, theatre, pottery, painting, etc
 - * Recording, film making
 - * (so far, mostly older people have spoken up)
- Celebrate uniqueness

Supportive Environment: skills, quality, excellence

- Coherence
 - An arts & heritage community that is seen to be, and sees itself as, united.
 - * The process to achieve this is important
- Collectives/clusters of groups working together
 - Providing a voice
- Coordination
 - Between Councils
 - Between groups
- Single council – with groups/clusters
 - Unity, easier liaison & cooperation, better for Trusts/funders, less parochialism
 - One Community Arts Council instead of 3
- Resources - \$\$, people, facilities/venues, skills, infrastructure
- Mentoring for organisations and artists
- Quality arts/heritage venues capable of meeting our needs
 - Attract touring acts
- Aratoi to be seen as a focus for the Wairarapa arts community – broader than the building
- Aim for excellence
 - But acknowledge our imperfections
 - * Celebrate our amateurism
 - * Don't oversell
- Celebrate quality arts & community building through annual competition/awards
 - Performing arts through the Wairarapa valley on an arts trail ending at sculpture symposium in QEII park
- Training workshops
 - Art skills, processes, techniques
 - Production skills such as lighting and scenery
 - Summer schools

Economic Development, Business and Tourism

- *Go Wairarapa* continues promoting Festivals
 - Festivals recognised as a feature of Wairarapa
 - Held every weekend Spring/Summer
- More than “a rural experience with produce”
 - Café culture and quality artists
 - A fine cultural experience within a rural settling close to Wellington
- Arts, culture & heritage accepted as part of community
 - Understanding of economic value
 - Tourists know they want to come to Wairarapa
- Making a living from arts & crafts
 - Communities of working artists / artists in the community
 - Appreciation of our “way of life” – how we express
 - Cross-fertilisation between artists

- Annual Wairarapa Arts Festival
 - Showcase local talent
 - Attract quality acts
- Trails of different sorts
 - In addition to wine, restaurants & accommodation
 - “Studios & Artists”
 - “Heritage & Architecture”
 - “Gardens, Parks, Nature & Walks”
- Open 7 days
- Annual theme of a Creative Wairarapa

Factors that Hinder

- Lack of funds
- Quality of available venues, including open-air venues
- Expectation that someone else will do it all
- Small population base
- Personnel changes in local authorities
- Lack of credibility of organisations
- Proximity to major centres is both an asset and a liability
- Many people relate to the DomPost / National radio and miss local information
- Artists work alone
- Arts & culture receive fewer grants than sports
- Lack of co-ordination of events reducing the opportunity to ‘add value’
- Lack of needed skills
- The need for more productions to become more professional
- Lack of cohesion among groups
- Lack of action from previous strategy - dispiriting

Changes that would Help

- Long Term Council Community Plans (LTCCPs) being developed
 - Commitment from Councils; annual reporting of progress against objectives
 - Policies, plans, procedures that involve arts, culture and heritage
 - Councils adopt aesthetic considerations – beauty – as a planning outcome for all community infrastructure
- Greater coordination of events
 - Paid coordinator who could provide leadership, harness and support energy of groups, advise Councils and identify community needs
 - Umbrella art/cultural/heritage group as hub
 - Annual meeting of arts groups
- More interest from newspapers
 - Regular arts pages
 - Dedicated/knowledgeable reporters (or outside contributors)
 - National TV coverage – PR organised for events, arts award?

- Good communication of events & activities
 - Somewhere to register interests
 - Build capacity in organisations
 - New blood on committees
 - Develop procedures to support policies & plans
 - Keep records
 - Administration assistance; avoid burnout of volunteers
 - Encourage & support “live wires” who make things happen
 - Establish a trust or incorporated society to umbrella small groups
 - Better public transport links within region, especially weekends & evenings
 - Public promotion campaign for Arts, Culture & Heritage
 - Like “Push Play” 30 min exercise, or 5 vegetables per day
 - Better information about what the community now attends, funds, etc, to support strategic planning
 - Less talk & fewer meetings – more action
- “Help Desk” for advice on funding
- Funders and Councils working together with, and for communities, to support arts, culture and heritage in an coherent and sustainable way
- Benchmarking in relation to other regions

Making it Happen:

Key Actions that you would like to see

- Councils, groups, artists and community become committed to the adopted plan
- Implement the strategy
- Build contact list of names
 - To spread support for proposals as they develop and monitor actions
 - Public information base
- Councils’ commitment
 - Cooperation on strategy
 - This strategy will feed into LTCCPs
 - Chance to tell councils that ratepayers want to councils to support the sector
 - Each council to designate an officer to liaise with coordinator and provide link to council
 - Provide infrastructure, along with *Go Wairarapa*
 - Fund an arts coordinator (cf Kapiti halftime initially)
 - Clarify relationship between coordinator and *Go Wairarapa*
- Employ an “Arts Coordinator”
 - Paid position, with on-going funding
 - Focal point for sector
 - Local person with knowledge, love of place

- 3 councils jointly fund - not necessarily funded only by councils
 - * learn from *Sports Wairarapa* structure
- Network throughout region – communication
 - * get information about groups/activities
- Create enthusiasm
 - * earn respect & support
 - * market service
- Arts directory
 - Identify groups, artists, studios, skills
 - Plan & promote trails etc to fit with/complement existing schemes & events
- Marketing for Arts, Culture & Heritage in Wairarapa
 - Newspaper, Radio / TV, Arts Website
- Determine an identity for Wairarapa region
 - Unique
 - Festivals
 - Vineyards, cafes
 - Arts/Heritage trails
 - Market art/craft products & events to tourists/visitors
 - Create brand for art produced in Wairarapa
 - Partnerships/cooperation between business & arts
- Greater coordination with Wellington, Manawatu, Hawke's Bay
- Calendars
 - Comprehensive, must include all activities in region
 - In two parts: - forward planning/coordinating for groups
 - public "What's On"
- Funding
 - Increase grants to Arts, History & Culture sector
 - * Funders, Councils and communities work together to develop structures and schemes that can submit successful funding applications
 - Find sponsors
 - Approach corporates and local businesses
- Explore possible creation of an Arts/Cultural Trust
 - Possibly modeled on Trust Waikato which spun off two trusts, for arts and sport, with briefs to advocate and coordinate (not fund) the sectors.
 - Investigate other models
- Establish a Venues Advisory Committee
 - Conduct audit/stocktake
 - Sounding board for development and rationalisation options
- Education
 - Involve schools – exhibit young artists' work
 - Master classes
 - Ucol to survey potential for Summers Schools
 - Others organise summer schools too?
 - Quality teachers part of a total quality package/ experience

Appendix E. Hui : Record of Issues Raised

2 February 2005 Frank Cody Room, Masterton

Strengths/achievements

ARTS

- Kahungunu Exhibition – Ka moe ka puta
- Establishment of He Kahui Wairarapa
- Confirmation of Maori focussed exhibitions at Aratoi during Matariki for next five years
- Wayne at Aratoi
- Diversity of people in Wairarapa – carvers, jewellers, poets, storytellers
- King Street Artworks as a centre of support for tikanga Maori,
- Kapa haka (Kura Kaupapa and Makoura success in national competitions)

CULTURE

- Two iwi authorities
- Hapū and marae committees
- New carvings at Marae
- Taonga collection – i.e. Russell Broughton Collection
- Growing Maori population
- Growing awareness of Matariki and Matariki festival at Lake Henley
- Natural resources and environment – Lake Wairarapa, Ruamahanga, Pukaha Mt Bruce and Papawai Stream
- Pre-school education, for example Kohanga Reo
- Kura Kaupapa
- Growing awareness of tikanga Maori by Councils and development of Charter by MDC
- Collaboration of marae through Nga Kanohi Marae o Wairarapa
- Success of the wananga and their relationship with Wairarapa i.e. Te Wananga o Raukawa and Te Wananga o Aotearoa classes in our district
- Establishment of the Maori Party
- Better awareness of things Maori i.e. Hikoi, Foreshore and Seabed Act
- Establishment and success of Maori Television

HERITAGE

- Kahungunu Exhibition – Ka moe ka puta
- Wairarapa stories – i.e. Wairarapa korero publication
- Growing strength of the Research unit at Rangitaane runanga
- Treaty of Waitangi research and technical papers

- Wairarapa Coastal Strategy – Heritage report and recommendations
- Wairarapa's defined boundary – unique in Aotearoa – long may there be no tunnel
- Development of the Rangitaane o Wairarapa GIS waahi tapu database
- Incorporation of some of this info into the proposed Wairarapa district plan

Developments you would like to see in the next 10 Years

- Exhibitions are held equally on marae as they are at Aratoi
- Recognise the importance of partnerships
- Ensure funding is available
- Local Maori stories are well-known in our community and are part of the school curriculum
- Local Maori stories have wider recognition in a national sense
- Correct pronunciation of place names and te reo in general including radio
- An established Whare wananga here in the Wairarapa teaching Wairarapatanga
- Establish a Whare taonga with a permanent Maori exhibit
- Mana Wairarapa magazine - Maori led
- A healthy collection of local Maori Publications or establishment of a Maori publishing house
- Radio Ruamahanga/TV Wairarapa moana
- Movies or documentaries based on local stories e.g. Nukupewapewa, Te Aohuruhuru, Te Raekaumoana räua ko Rongomai, Te Whakamana, Te Whatahoro Jury, Retimana Te Korou räua ko Joseph Masters
- A working Maori Art collective
- Performing arts centre with qualifications gaining NZQA tertiary accreditation
- A regular festival of Maori arts and culture
- Documentaries on heritage for each marae in Wairarapa
- A list of resource people, collated and made available by REAP including what is available in schools
- Support for schools curriculum for performing arts
- Maori arts adviser for curriculum in South Wairarapa
- Sustainable funding over a number of years – not just dependent on government but also look overseas for funding

What would help or hinder these things developments happening?

Hinder	Help
<ul style="list-style-type: none"> • General negativity towards things Maori 	<ul style="list-style-type: none"> • Positive buy-in from the entire community
<ul style="list-style-type: none"> • Getting pushed down the priority list by other agendas – being relegated 	<ul style="list-style-type: none"> • Maori AC&H is valued as important by the entire community • assistance from key people in our community • Influence and support from councils and funders • Success stories e.g. Ka moe ka puta
<ul style="list-style-type: none"> • Imposed kōrero from others 	<ul style="list-style-type: none"> • Leadership from Maori • Better communication and understanding between tangata whenua and non-Maori on Maori AC&H
<ul style="list-style-type: none"> • Lack of organisational skills and confidence within the Maori community • Lack of commitment by Māori 	<ul style="list-style-type: none"> • Good marketing strategy and planning • Leadership • Success stories e.g. Ka moe ka puta • Appreciation of cultural qualifications • Upskilling of Maori in AC&H qualifications
<ul style="list-style-type: none"> • Lack of money • High costs to host exhibitions at marae and to house exhibits 	<ul style="list-style-type: none"> • An 'oil well' – sufficient funds • Maori based funding i.e. Wairarapa Moana, Kahungunu, Rangitaane, Owahanga, Pouakani Inc • Assistance from Te Papa and Aratoi
<ul style="list-style-type: none"> • Not being accurately reflective of our community 	<ul style="list-style-type: none"> • Regular reviews of the strategy and monitoring of our performance against these objectives • Youth input

What would you like to see happen in the next year?

ARTS

- Identify Maori artists in our community
- Establish a Maori Arts Collective or forum (appointment of leaders) which acts in partnership with local authorities, iwi, hapū, the Wairarapa Cultural Trust and Aratoi
- Development of a resource list; both people and orgs e.g. Te Toi Iho registration, Te Papa, NZ Archives, and Wairarapa archives;
- Establish a Maori events organiser appointed as part of this strategy – or an overall arts coordinator that has an integral understanding and appreciation of Maori Arts, Culture and Heritage
- Scoping of Marae Art exhibitions – what are the steps towards this?
- Scoping of a Maori or combined Wairarapa Arts Festival
- Marae based programmes – arts, carving

CULTURE

- Identify people or organisations in the Wairarapa that have relationship to Maori culture i.e. iwi, hapū, marae, Kaumātua Councils, kapa-haka, Wairarapa archives, Wairarapa Times Age, Kura Kaupapa, kōhanga, schools, He Kahui Wairarapa etc...
- Development of a Memorandum of Understanding between the councils and tangata whenua outlining the relationship, obligation, commitment and engagement to each other
- Establish a forum that would authenticate our stories (where appropriate and on-going)
- More use of bi-lingual signage in our community
- Scoping of an annual Maori expo at a significant time of year such as Mātārīki or Waitangi Day
- Accurate pronunciation of te reo on local radio
- Whare wananga – find out what people want and what others are doing with the aim of establishing a wananga here in the Wairarapa
- Story telling – more and ongoing
- Develop our own Maori tourist ventures
- Learning and use of te reo is promoted in our community
- Further development of Wairarapatanga i.e. we research our history and re-discover the meaning of our placenames, whakapapa, waiata, karakia and mōteatea
- More exhibitions like Ka moe ka puta at Aratoi
- We recognise the changing nature of 'what is culture' through our rangatahi i.e. the hip hop culture in a local context

HERITAGE

- Identify Maori heritage resources in the Wairarapa i.e. rünanga, hapü, marae kaumätua, Wairarapa archives, heritage agencies, HPT, district councils, Greater Wellington
- Wairarapa history continues to be researched and published
- Links to other Wairarapa heritage sites are put onto the existing Go Wairarapa website so that visitors can learn a bit more than a few lines covering 1000 years
- Some publications printed on local history
- Begin work on Marae trails – hikoi i te takiwä
- More recognition of Maori history in local newspapers, local websites and council publications
- Identify sites of significance that will be part of future heritage trails
- Tangata whenua and heritage agencies continue to identify sites of significance
- Educating local tourist operators about authentic kōrero/stories

What would you like to see happen in the medium term?

ARTS

- Maori Arts collective is established and working well with councils and other parties
- Maori artists are an integral and valued part of the wider arts community
- Encourage and foster arts amongst our rangatahi
- Regular festival of Maori arts
- Artists know who to contact to advance their field or to seek support
- Transfer of skills and tools from Aratoi to our marae and hapü
- Development of Maori arts/crafts/music in schools – pre-school, primary, secondary and tertiary
- Marae exhibitions – marae and Aratoi work together to produce exhibitions
- Some of our collections or exhibitions are toured around the country
- Regular exhibitions or expos are hosted in Wellington

CULTURE

- Te reo is used more in our community, schools and businesses
- Te reo is promoted in local media i.e. radio and print
- A regular te reo column or articles appearing in local papers
- Publications translated into Maori for the different levels of education
- Contemporary stories are developed and performed
- Successful Maori tourist ventures around the Wairarapa
- Ongoing development of Wairarapatanga i.e. we research our history and re-discover the meanings of our placenames, whakapapa, waiata, dialectal differences, karakia and mōteatea

- Whanau are educated on how to care for taonga in homes
- Collections of whānau photos are scanned for prosperity, insured or recorded
- Photos in our marae are scanned, recorded and stored for prosperity in case of damage or loss
- Important heritage documents are housed in fire-proof cabinets or safes or copied and held on several sites
- Archived film relating to our history is screened and held locally
- Wairarapa taonga are collated, recorded and exhibited

HERITAGE

- Early Wairarapa Maori history continues to be researched and published
- Our urupa and special sites are protected in the district plan
- Councils help to maintain significant cultural sites i.e. our urupa, waahi tapu
- Tourism operators have access to local history publications that enhance their operations and visitor satisfaction
- Councils promote and assist in the development of heritage trails i.e. Kawakawa (Palliser Bay), Upper Wairarapa Coastline, Lower and Upper Valley.
- International visitors have access to local heritage information and heritage trails
- Interpretation signs at regionally significant sites i.e. Te Ra o Kupe – Kupe's Sail and Rangiwhakaoma (Castlepoint)

What would you like to see happen long term?

ARTS

- A vibrant and interactive Maori Arts community
- Maori Arts Collective has established or maintained leading arts initiatives such as carving symposiums, composition, story telling and is exporting these to other centres and off-shore
- Wairarapa Maori artists are highly regarded around NZ and world-wide
- Wairarapa Maori Arts festival has national recognition and patronage
- Youth art is a valued component of the local artistic community
- Independent Marae-based exhibitions
- Maori Performing Arts centre is built
- Maori Arts Centre is established and permanent exhibits are on show as well as revolving exhibits – self funded
- Maori Arts initiatives are funded by Maori bodies such as tribal authorities
- That we host a national and/or an International Indigenous Arts Festival

CULTURE

- Our marae are strong bastions of culture and utilised often and by all
- Our iwi authorities and Maori organisations are wealthy and provide for the artistic, cultural and heritage needs of the Maori community
- The rise of hapūtanga i.e. hapū start to record and write and exhibit their own histories. They are defining their own cultures
- We have a self-sufficient Whare wananga
- Successful Maori tourist ventures as a mainstay of Wairarapa tourism
- A successful, self-sustaining local Maori radio station
- Our wider community is comfortable and proficient in te reo
- All cultures regularly utilise our marae as community centres
- Wairarapa waiata, karakia, mōteatea and dialects are used frequently
- We are strong enough to hold our own inter-marae, school or hapū arts and cultural exchanges i.e. kapahaka, oratory competitions and musical composition
- Publications becoming more academic leading to local Maori magazine
- Te reo is a regular component of printed media
- That the culture of tomorrows rangatahi is recognised and provided for

HERITAGE

- That Wairarapa history is well-known throughout NZ through publications, websites, documentaries, lectures and inclusion in school curriculum
- That all Wairarapa school children know or are being taught local Maori history
- The Maori history of the Wairarapa is exhibited at Te Papa
- Sites such as Te Ra o Kupe are recognised as sites of national importance in both cultural and heritage terms
- Accessible publications i.e. brochures or websites on Wairarapa heritage trails
- Stop off points along heritage trails that have adequate parking, interpretation panels and formed access to key sites off-road e.g. Waikekeno Stonewalls and pa site at Glenburn
- Wairarapa heritage trails are known and valued nationally and internationally
- Waahi tapu and sites of cultural significance are protected in district plans and physically (i.e. fenced off) and are accessible to future generations
- Waahi tapu and sites of significance are valued by all New Zealanders