

# the ART of being at the centre

Nelson Tasman  
Regional Arts Strategy 2009

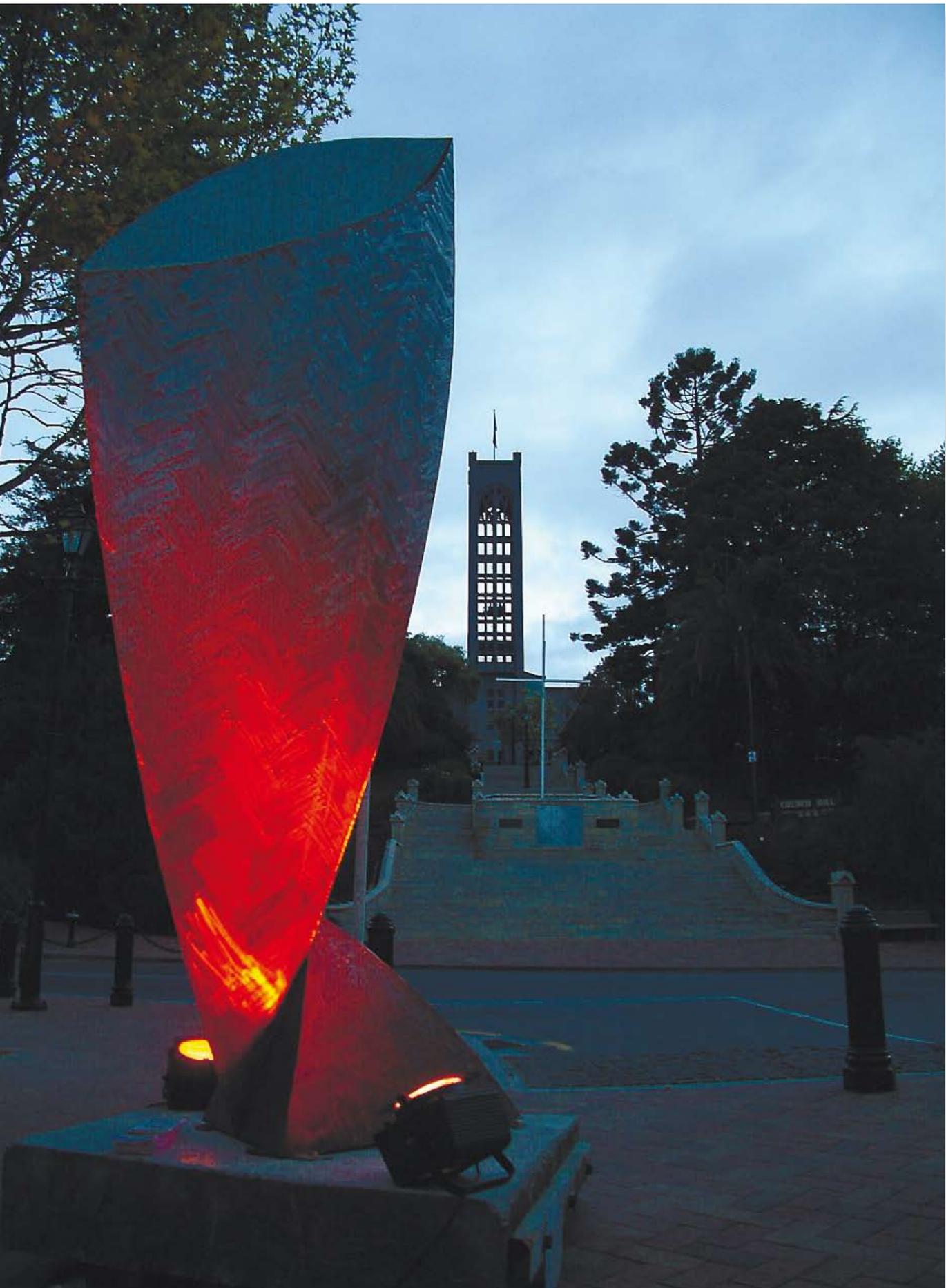




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Cover image: Navigator, Tim Wraight  
Left: Tim Royall sculpture, Sculpture Symposium 2003



Darryl Frost sculpture, Nelson Arts Festival 2005

*The art of being at the centre* is the Nelson Tasman Regional Arts Strategy, commissioned by Nelson City and Tasman District Councils, with the Nelson Regional Economic Development Agency (EDA) as lead agency. It is intended to be a document for the whole community, planning for the development and enhancement of the arts in the region.

The Strategy is a high level document that brings together different perspectives from across the region and provides a framework in which a range of partners decide the contribution they can best make to the outcomes. The Strategy does not attempt to look at the detail of issues affecting individual artists and art institutions, however further work will be undertaken as each strategic aim is implemented.

The Strategy establishes priorities through a 10-year vision initiated by a three-year implementation plan. The Strategy's vision is:

*“Arts access, participation and excellence are an essential expression of the Nelson Tasman region.”*

The Strategy is designed to integrate with existing infrastructure, policies and planning for the region. It recognises the significant support for the sector provided by Nelson City Council, Tasman District Council, key organisations and the private sector. It aims to strengthen the symbiotic relationship between the arts and the community, and is about arts practice, access, participation and excellence as well as an arts economy, arts as a point of difference, and arts attracting people to the region. The Strategy aims to ensure that the Treaty of Waitangi is honoured and tangata whenua respected through meaningful engagement. There is provision for diversity across all cultures and abilities to be acknowledged, respected and celebrated.

The Strategy was informed by an extensive public consultation process. Some of the very strong messages from that consultation were around the need to brand Nelson/Tasman as an arts region and put substance into the reputation it has as a creative centre. There was support for arts infrastructure but this varied between urban and more rural areas, reflecting differences in ease of access. Many called for more public art, particularly to mark the entrances or gateways into major towns, and for Councils to make an arts focus part of all aspects of their work. Working artists were keen for more business and marketing assistance. The wide response to the consultation process demonstrated the interest and concern residents felt for the state of the arts in the region.

The Strategy has developed objectives in five areas: branding and identity, infrastructure, resources, economic development and community participation.



Maori taonga

The Strategy takes a partnership approach, envisaging Councils, the arts sector, arts organisations and the wider community all working together to support the vision for arts in the region. The task of promoting and revitalising the arts in Nelson/Tasman will take considerable energy and only through collaborative action by agencies and individuals can the vision be achieved.

New and exciting initiatives to be explored within the Strategy include a Creative Industries Development Strategy and a Regional Highlights Arts Experience. A funding plan will look at innovative ways to attract funding to the arts and the role of private trusts and philanthropists will be an important strand of this work. The Strategy also recognises the need to rationalise current funding to a range of agencies and to maximise outcomes through better targeting.

A full explanation of all the Strategy's initiatives is contained in Section 3.

## Background

The Nelson Tasman region has a reputation based on its natural beauty, sunny climate and flourishing arts. There is considerable arts heritage in the region, including the painters of the 1950s, the potters since the 1960s, the historic Nelson School of Music which is pivotal to the reputation for music in the region, and the Suter Gallery, with a long history of presenting visual art.

The World of WearableArt® show was an iconic event that started with a modest idea by a local artist and it grew, capturing the hearts, creativity and energies of countless creative volunteers, and the whole community. It was loved by national and international artists who rose to the occasion with their creations for each event, which was bigger and better than the previous one. Art-loving visitors came and spent money in the region and small arts businesses flourished along with all the other business that benefitted. An arts festival was developed with the event as its core.

When WearableArt moved to Wellington it meant arts remaining in the Nelson Tasman region needed to be considered in a different context, building on the wealth of creativity, many artists, a rich arts heritage, arts education, arts festivals, a number of arts facilities and an arts infrastructure.

Public concern around how the arts sector was currently recognised at a local and national level, and a general feeling that the region's reputation as a leader in arts practice was diminishing was a key driver to develop an arts strategy.

A reputation for a strong arts sector is valuable and a vibrant arts-rich centre is attractive to new residents who value a cultural life and is a lure to visitors. These people are generally attracted by excellence in the



Nelson Arts Festival 2005, Bruce Mitchell sculpture

arts and it makes economic sense, as well as cultural and social sense, to meet their needs. This is possible in the region but constraints need to be identified and addressed, including concerns that Nelson does not always live up to its reputation as a centre of arts creativity. The region needs to consider how best to invest in the sector and get a return on that investment.

Arts facilities are a case in point. Excellence is valued within, for example, the Suter Gallery and Nelson School of Music as they play key educational roles yet these entities could benefit with secure long term resourcing assurity. Across the region support for art institutions is affected by physical access to the facility or its services and some have called for a fairer distribution of public arts funding to reflect this.

The arts infrastructure of the region is fragmented and overlapping. Councils support many arts organisations and initiatives through a multiplicity of boards, committees and trusts. Simpler infrastructure would provide clarity and efficiency of delivery to the sector, as well as more economic rational funding by Councils.

Similarly, marketing of the arts is fragmented with a multitude of publications being produced. Artists can find choosing how to market their work too hard, so they don't, and visitors are overwhelmed and confused by the amount of information available.

The Small arts businesses are part of the personality of the region and provide art, craft and tourist treasures for the traveller. However the many small studios/galleries can produce art of variable quality.

The region lacks high quality art, well integrated into the built and natural environment. Using artists as creative thinkers and consultants has achieved wonderful applications of the arts in other centres.

It is noted that Maori arts are barely visible in the region, yet many visitors to New Zealand place particular value on the opportunity to engage with Maori culture. Maori artists could be empowered and supported – and in a win-win situation the whole community could become culturally richer.

Recreational arts, too, are important for people of all ages and abilities, and participation and access to the arts can add meaning to people's lives.

The opportunity exists for the region to reinvigorate the role the arts play in the lives of its residents. A commitment is needed by all stakeholders to championing the arts and developing a culture where the arts are integral to infrastructure, business, recreation and the daily lives of residents.



Nelson City Brass, Sealord Opera in the Park 2006

## Principles

### **The following principles underpin the Strategy**

1. Arts are about, by and for everybody.
2. The well-being of tangata whenua depends upon Maori arts, in the context of heritage, culture and contemporary practice, being visible and valued within the life of the Nelson Tasman region.
3. Investing in the arts is an investment in the region's cultural, economic, educational, environmental and social wellbeing and growth.
4. The arts are essential to the region's economy.
5. Championing leadership, excellence, originality and innovation contributes to a sustainable environment for the arts to flourish in the Nelson Tasman region.
6. Regional arts activity and visibility are inspired by, and contribute to, regional, national and global wellbeing and development.
7. Professional arts practice is sustainable when practitioners are valued and financially rewarded for their contribution at a level that enables ongoing growth and development as creators of cultural value.
8. Recreational arts practice is valued in non-financial terms as contributions to individual and collective cultural and social wellbeing and development.

## Process

### **How the strategy was developed**

**The Working Party** comprised Councillors and staff from both Councils, the EDA, Arts Marketing and representatives from the arts sector.

Creationz NZ was engaged to undertake consultation, analyse the current context and put forward recommendations.

The **Project Team** comprised staff from EDA and both Councils.

**The Reference Group** included a variety of stakeholders from the arts sector and the community.

**The primary research** involved engaging with over 500 people in the following ways:

- Consultation workshops:
  - Invitations to attend workshops were by advertisement, editorial and interviews (print, radio, TV), email and personal contact.
  - Specific workshops were held for representatives of visual arts, performing arts, literary arts, creative industries, youth, aged, Councillors, 'all-comers' in Golden Bay, Motueka, Richmond and three workshops in Nelson.
- Interviews, meetings with groups and site visits were conducted across the region.



Madigliani's Trout - A mural by Sirpa Alalaakkola

- A hui for Maori artists was held.
- A Positive Ageing Forum contributed.
- Flyers inviting input were distributed throughout the region resulting in over 90 responses. An Education for Enterprise (E4E) student project assisted in distributing flyers and collecting responses.
- A public survey, based on key issues from workshops, was undertaken in Nelson, Richmond and Motueka.

**Secondary research** was based on information from existing documentation.

**Preliminary drafts of the Strategy** were considered by the Working Party with some feedback from the Reference Group.

**A final draft Strategy** was presented to Councils and then released for a two month public consultation.

See Appendix 1 for an overview of consultation and information gathering.



Kapa haka, a vital demonstration of our culture

This section, setting out the current situation, is based on analysis of the existing literature and the results of the extensive public consultation process. These findings have informed the possibilities presented in section three.

### 2.1 Contexts

#### Wide Angle Views

##### 2.1.1 National Context

*The Local Government Act 2002* states that one of the purposes of local government is “to promote the social, economic, environmental, and cultural well-being of communities, in the present for the future.” This is the most fundamental reason for strengthening the arts sector in any community.

*The Ministry of Tourism* states that development of the arts sector provides the conditions for strong growth of cultural tourism.

*Demand for Cultural Tourism* was produced for Tourism New Zealand by Colmar Brunton in 2003. Findings include that cultural products which fail to meet potential international standards for international visitors are theatre, art exhibitions and galleries, New Zealand music concerts (other than Maori), dance performances, artists’ studios and museums. Goods for sale at arts and crafts markets/ trails are generally considered to be of low quality and lacking in uniqueness.

*New Zealanders and the arts: Attitudes, attendance and participation in 2005*, a Creative New Zealand survey, shows significant increases – particularly in attendance at Maori arts events.

*Portrait of the Artist: A survey of professional practising artists in New Zealand 2003* by Creative New Zealand states that the economics of being an artist and the status accorded to artists are subject to community attitudes, structured support mechanisms and government policy. This includes local government policy.

*The Arts Work: Strengthening connections between the Arts sector and New Zealand’s creative economy*, a Creative New Zealand on-line report, presents strategic opportunities for ‘nurturing and growing creative talent’ from an August 2005 National Forum held to synthesise outcomes from a range of regional forums.

Creative New Zealand establishes a strategic benchmark for the arts on a national basis. Its strategic priorities are:

- New Zealanders are engaged in the arts.
- High quality New Zealand art is developed.



The Port Nelson Masked Parade, 2007

- New Zealanders have access to high quality arts experiences.
- New Zealand arts gain international success.

### 2.1.2 Regional Context

*Nelson-Tasman Regional Economic Development Strategy December 2007* states that Nelson has the reputation of having a dynamic and diverse arts community. It goes on to say that the question confronting the region is whether the vibrancy of the arts scene will continue to provide strong linkages into tourism and act as an attraction to the resident community and others seeking such activities. The comment is made that the sector is very fragmented and there is a need for improved event organisation. There are a number of significant issues to address, including maintaining a viable programme of offerings in music, art and performance as essential to cement the community and provide recreational options for a sizable group within the community.

*The Nelson Tasman Regional Tourism Strategy 2007-2016* includes the vision: "By 2016 Nelson-Tasman has a distinctive position as a model regional destination for environmental sustainability. This position embodies lifestyle, stories and arts culture, and supports New Zealand's development as a world class tourism destination." Proposed actions include enhancing the public touch points, including signage and interpretation, that impact a visitor's experience whilst in the region.

*The Nelson Tasman Regional Facilities Plan 2002* recommends that Councils should review structures, roles and responsibilities of staff and modify as appropriate to improve the interface with the arts and culture sector. In addition it recommends that Councils establish a fund for the commissioning of public artworks to enhance the streetscape and strengthen the region's cultural identity for residents and deliver the region's promise of being a 'leader in the arts' for visitors. With regard to community development, it states that supporting the community's mental, social and cultural wellbeing by providing recreation, arts and cultural facilities that foster creativity, excellence, excitement and involvement, gives residents a strong sense of belonging and pride in their local community and region.

*Cultural Tourism Business Development* written by Nelson Bays Arts Marketing Network for Industry New Zealand in 2001 identified that 70% of all tourists look for a cultural experience of some kind.

*Nelson guidebook - Art in its own Place 2006* produced by Nelson Bays Arts Marketing, comments that it is a challenge for artists in the region to build their profile and market their work locally, nationally and internationally.



Janice Chaplin, Elizabethan Swete Bag - Nelson Embroiderers Guild

*Top of the South Art Industry Research Project 2003* noted that almost half of the artists surveyed worked in other non-arts roles to support themselves but the majority had been involved in their art activity for over eleven years indicating a dedicated and stable arts industry. However their contribution is invisible as many do not reach the GST threshold and do not gain statistical recognition. The survey identified a desire for increased arts support and advocacy and additional spaces for performance and exhibitions.

Implementation and Management Plan for the *Nelson Events Strategy* contains the plan designed to stimulate the region's economy by bringing new spending through visitors coming to Nelson for unique events.

### **2.1.3 Council Goals in Nelson**

The *Nelson Long Term Community Plan* outcomes include:

- People-friendly places – we build healthy, accessible and attractive places and live in a sustainable region. We think and plan regionally and act locally within that context. Growth is well managed. Attractive, safe, accessible and walkable 'city villages' provide for people of all ages and abilities through good urban design. We protect, enhance and interpret Nelson's human heritage and historic sites.
- A strong economy – we all benefit from a sustainable, innovative and diversified economy. Economic activity is sensitive to the environment, heritage and people of Nelson.
- A fun, creative culture – we are proud of our creative local culture and regional identity. We understand that our heritage contributes to our distinctive identity, so we protect, interpret and celebrate our human heritage and historic places – Maori and more recent. We value and support those things that make Nelson special and unique – our people, art and crafts, the café culture, the outdoors, local food and wines, boutique shops and the relaxed atmosphere.

The *Nelson City Council Annual Plan 2008-2009* identifies Nelson's culture, heritage and arts as an important part of the regional identity. It acknowledges that celebrating and protecting what makes Nelson special is essential for residents' pride in their community and sense of belonging, as well as stating that Council's support for culture, heritage and the arts recognises the importance of these aspects of a beautiful, inspiring, healthy and well-functioning city. Investing in cultural activities and the heritage and arts sectors brings employment, economic and tourism benefits and social wellbeing.

The Whakatu Nelson Heritage Strategy was endorsed by Council in 2006. The Strategy recommended work to continue on heritage trails. Treasured Pathways, a major heritage trail for the region, has since



Nelson School of Music

developed into an opportunity to promote arts and cultural assets as well as heritage assets.

Nelson's draft Central City Strategy includes a proposal around improving the visibility of Nelson's central city attractions which includes key arts facilities.

#### **2.1.4 Council Goals in Tasman**

The *Tasman Long Term Community Plan* outcomes include:

- Our built, urban and rural environments are functional, pleasant, safe and sustainably managed.
- Our vibrant community is safe, well, enjoys an excellent quality of life and supports those with special needs.
- Our community understands regional history, heritage and culture.
- Our diverse community enjoys access to a range of spiritual, cultural, social, educational and recreational services.

The *Tasman District Council Annual Plan 2008-2009* acknowledges a district rich in heritage, both Maori and Pakeha. It states that the arts are an identified asset across the district and need to be supported and promoted to flourish. Further, Council is promoting arts which are considered to be an important part of the district's identity to help maintain a national profile.

The document continues to say that Council will measure progress by the levels of resident and visitor satisfaction with Tasman District's art, culture and recreation experiences. It goes on to say that the role of community recreation is the provision and promotion of recreational opportunities that meet and enhance the recreational and cultural needs and aspirations of present and future communities in Tasman District. The activity includes Arts, Culture and Heritage initiatives to increase opportunities to appreciate, participate and support arts and cultural activities.

Gateways Project and other Council Goals in Tasman: The Draft Tasman District Council LTCCP 2009 – 2019 has included several new activities identified in the Draft Nelson Tasman Regional Arts Strategy. These projects have been noted and draft budget allocated in the draft LTCCP and will be open to public submissions. These projects include:

1. Designing and construction of gateway signage at district township entrances.
2. Treasured Pathway upgrading and promotional material. This is a collaborative project with other agencies including Marlborough District and Nelson City Councils.
3. Further work is needed to determine what facilities are required in Mapua and Golden Bay but both these areas have been identified within the LTCCP and district facilities planning process.



Jeff Thomson, Cabbage Tree

4. Budget for the purchasing of Public Art has been identified in the draft LTCCP 2009 – 2010. It is proposed that this fund will be used as catalyst funding to be administered by a separate body conditional on funding from other sources to match the Tasman District Council contribution.

## 2.2 Contexts

## Local Issues

### 2.2.1 Public consultation

To inform the development of the strategy extensive public consultation was undertaken through workshops, surveys, interviews and public submissions. The highest priorities that emerged from the consultation formed the basis for developing recommendations.

*Consultation highlighted the need to:*

- brand Nelson/Tasman region as an 'arts' region and creatively link brand to showcasing of arts activities.
- develop the region as a centre of arts excellence by creating a collective vision among arts sector, Councils and public.
- support arts infrastructure. Strong public support was noted in the surveys for Nelson School of Music and Theatre Royal. Generally more support for Council assisting with day to day running costs of arts institutions rather than refurbishment or expansion.
- integrate art into public spaces, especially the gateways to the region.
- have Councils integrate art into every aspect of their work.
- ensure consistent design standards for urban development by using urban design panels.
- encourage co-operation between festival/events organisers.
- rationalise the many arts bodies and reduce competition for funding, possibly by amalgamation.
- encourage The Suter to broaden its support base so those in isolated areas in the region feel included.
- advocate for community art education opportunities to be available.
- support emerging artists.
- look for innovative funding options including sponsorship, private philanthropy, central government contributions.



Grant Palliser, Reef Knot

## 2.2.2 Strengths, weaknesses, opportunities and threats (SWOT) for the arts

<b>Branding and identity strengths</b>	<b>Branding and identity weaknesses</b>
Selection of public art already in place	Poor signage to existing assets both from state highways and local perspective
Regional Arts festivals/range of events developing well	Need for better identification / interpretation of public art works
Alignment with goals in Events Strategy, Heart of Nelson Strategy	Limited regional access to art due to difficulties in covering the region/or places to display/perform
Top of the South interest in Treasured Pathway development	Loss of icon WOW® event which was a uniting force in community
Tourism initiatives and Regional Arts Guide established	Poor recognition and visibility of Maori arts and culture
Natural assets provide a desirable and popular tourist destination	Summer boom in population whilst in winter it is more difficult to sustain viable arts activities
	Web based information not always linked and can be incomplete

<b>Infrastructure strengths</b>	<b>Infrastructure weaknesses</b>
Existing Council commitment to projects like the Performing Art Centre	Infrastructure in private ownership (e.g. School of Music) can mean key assets are vulnerable
Substantial private development e.g. Nelson/Tasman church facilities	Lack of coordinated planning of arts facilities so there is competition between them for funding of construction/fitout and attracting users
Potential development for Golden Bay art/museum facilities	Duplication of existing facilities e.g. multiplicity of large flat floor venues
Range of existing small to large arts facilities across region, such as community halls and potentially multipurpose buildings	The financial impact of housing arts organisations in heritage buildings with high maintenance costs can compromise arts service delivery



Jim MacKay sculpture

<b>Resources strengths</b>	<b>Resources weaknesses</b>
Some dedicated resource in Council's staffing and budgets	Multiple arts entities with overlapping roles
Established arts support organisations like Arts Councils, EDA, Arts Marketing, Centre for Fine Woodworking	Limited sources of available funding
Existence of arts educators (NSOM, NMIT) and many arts services providers	Philanthropists are wide spread and potential philanthropists not always readily identified
Estimated 100 full time/1000 part-time artists making a living from arts	Many artists invisible despite their contribution to the economy, as is considered a secondary job
Retired /financially secure population are a potential source of volunteers	Lack of cooperation between groups leads to competition for funds – e.g. building projects
Supportive Canterbury Community Trust	
Arts Foundation interest in helping set up a regional arts trust	
A number of wealthy residents as potential philanthropists in the region	
Central government funds to Theatre Royal, NMIT Arts development	
New NMIT Arts and Media facility with increased capacity to support the arts	

<b>Economic development strengths</b>	<b>Economic development weaknesses</b>
Artloop helps promote artists	Lack of research makes targeted decisions on future needs for artists and audiences difficult
Online markets being developed	Dispersed nature of population can make it difficult to attract audiences of sufficient size to make it worthwhile for artists
Broadband and IT investment in the region	
Arts Marketing set up to help market artists	
Established galleries	
Audience numbers sufficient to encourage touring artists to visit	

<b>Community participation strengths</b>	<b>Community participation weaknesses</b>
High participation in a range of festivals and events that showcase local and invited artists	Costs and methods of advertising used can result in community and tourists not being aware of range of arts products available
Good number of providers of arts training targeting the wider public	Timing, costs and transport can be a barrier to participation



Lorraine Polglase, Birds of Peace

<b>Branding and identity opportunities</b>	<b>Branding and identity threats</b>
Both the Suter and Tasman Bays Heritage Trust are CCOs, so new Statements of Intent can drive wider accessibility	Narrow group of artists used for public art projects
Improved signage linking local assets to entry points from the Treasured Pathway touring route across the Top of the South	Insufficient funding available to maintain existing arts or develop new arts
Councils can collaborate on a regional approach to projects such as the gateway development, public art placement, signage standards	Signage needs to be co-ordinated, well designed
Councils can establish processes to integrate arts into Council practice	Failure to maintain competitive position against other regions with similar attractions.
Commence using artists in new building projects, and offer mentoring opportunities	
Create new icon events e.g. Festival of the Sea to fill WOW® vacuum	
Raise the profile of Nelson/Tasman arts through increased media focus	

<b>Infrastructure opportunities</b>	<b>Infrastructure threats</b>
Development in Nelson of Performing Arts Centre, Theatre Royal, Independent Theatre, Trafalgar Centre	Costs of using new performance space may limit use and affect viability
Opportunities in Tasman for development of multi use combined facilities e.g. Information Centre/ Arts Showcase/ performance/museum/ recreation/ youth centre facility under discussion in Golden Bay	Infrastructure not suited to mediums used by young artists
Joint development of centrally-sited storage facility as a possible future repository for art facilities to use	Urban/rural populations express markedly different levels of support for infrastructure resourcing
Mobile support to community halls and opportunity when redevelopment occurs to provide more flexibility	



Helen Medlyn, Sealord Opera in the Park 2007

<b>Resource opportunities</b>	<b>Resource threats</b>
Organisations could stop competing and seek ways to cooperate, support each other and share resources	Without clear leadership the drive to make things happen may lose momentum
Stronger artists network from increased communication and joint marketing	Competing for funds in an untargeted way can leave all projects under-funded
Employment of artists could help raise employment in the sector and profile valuing of arts in the community	Public expectations of Council funding unrealistic
Creation of new partnerships or Trusts to support the arts	
Regional applications can be stronger than smaller localized applications when going to Central government for help	

<b>Economic development opportunities</b>	<b>Economic development threats</b>
Older population potentially a good market with funds and time	Products unsuited to potential audiences so artists cannot be financially sustained
Interest from Arts Foundation about developing regional group in Nelson	

<b>Community participation opportunities</b>	<b>Community participation threats</b>
Opportunity to regain the kind of support WOW® had with the right product	Loss of public support for arts and arts infrastructure
More involvement by local communities in decisions about public art	



Gane Ceramics

### 2.2.3 Snapshot of the stakeholders

The arts are about the production of creative products and experiences but they are essentially about people - those who create the arts, those who enable the arts and those who engage with the artists as audiences, consumers and observers.

**Creators** – Many people are involved in arts activity throughout the region, a small number at the artistic and professional leading edge.

**Enablers** – Councils are key enablers of the arts – through provision of venues, events, funding for infrastructure, arts commissions and arts communications. Enablers include: venues and arts infrastructure; private and voluntary arts providers like dealer galleries, arts societies, clubs and organisations; arts educators, Arts Councils, Arts Marketing, EDA, Nelson Tasman Tourism, the Chamber of Commerce, Nelson Airport, philanthropists, arts benefactors and sponsors – private and corporate.

**Audiences and consumers** – Audiences and consumers of the arts include local communities of all ages with variable disposable income. They include visitors from around the region, domestic tourists, new immigrants, overseas visitors and international audiences (when local arts go global). It is worth noting that over the past decade the population has evolved to include new migrants with new needs.

### 2.2.4 Snapshot of the arts sector

The art produced by creators can be divided roughly into three seamlessly merging and overlapping groups:

- Recreational or amateur arts, sometimes referred to as community arts – access, participation and facilitation being key criteria. This can be the seedbed for new practitioners and these people are often great supporters of all arts. They can become arts champions and advocates as well as key personnel in arts organisations.
- Professional artists are generally driven by the pursuit of excellence. At the pinnacle of achievement, their work has been described as ‘feeding the soul’. Through their creative interpretation of ideas, emotions, life and the world around them, these artists reveal the world to us in new ways through all arts media.
- Those who work at the creative industries end of the arts provide the economic arm of the sector. Arts-based businesses include practitioners from all parts of the spectrum and all genres and arts income can also be generated by professional and recreational artists.

It is estimated that there are about 100 full-time artists, mainly working as visual artists and craftspeople, and up to 1000 working part time in the region.



Nelson, Motueka and Golden Bay Arts Councils are key enablers across all genres of the arts sector. Councils sometimes delegate responsibility to them for distribution of Creative Communities funding (received from Creative New Zealand).

A survey of the sector throughout the region reveals a wealth of cultural activity at a recreational level (see Appendix 3). The needs of recreational arts are often modest with a high level of self sufficiency. The needs of professional artists are more complex and are addressed through the needs of the different art forms.



The Loons Circus Company, Nelson Arts Festival 2008

### 3.1 Vision

**Arts access, participation and excellence are an essential expression of the Nelson Tasman region**

### 3.2 Objectives

#### **Branding and Identity**

- 1 To be known as THE-destination in which to experience the arts, building on an established reputation which creates a sense of expectation
- 2 For our arts to communicate a point of difference for the Nelson Tasman region and have high visibility throughout the region
- 3 To identify and support opportunities to celebrate the region's Maori arts culture
- 4 Councils to explore the most appropriate way to ensure a visual arts perspective is taken into account in urban design planning and implementation

#### **Infrastructure**

- 1 A range of arts facilities exist to enable a wide variety of arts activities to be experienced across the region
- 2 Facilities are physically accessible, affordable, and activities are targeted for both local and visitor needs and expectations

#### **Resources**

- 1 Arts are adequately resourced, including their administration, by a range of partners working together to achieve strategic outcomes
- 2 Creative and self sustaining methods of supporting arts activities will be encouraged

#### **Economic Development**

- 1 Arts form an integral part of marketing the region to visitors
- 2 Targeted arts products and services are developed to meet changing audience needs

#### **Community Participation**

- 1 Provision of a range of festivals, events and facilities that encourage celebration and participation in the arts by the wider community
- 2 Active participation in the arts is encouraged by a wide range of well promoted and accessible arts activities



Chris Finlayson, Knowledge Mural detail

### 3.3 Key Actions

#### **Branding & Identity**

- 1 Well designed **gateways and signage** should establish an arts attitude from the moment of arrival. High quality art would be experienced at airports, on approaches to Nelson, Richmond and smaller centres.
- 2 A **Regional Highlights Arts Experience** will be established as a significant visitor attraction. This will focus on art in outdoor settings and direct visitors to locations where arts can be enjoyed in natural surroundings and urban environments. This could link to and enhance existing frameworks such as Walk Tasman, Walk Nelson, Treasured Pathways and the Nelson Art Guide. A key initial focus would be on town centres across the region to showcase all art forms and include opportunities for active participation in the arts.
- 3 Councils to develop their own internal systems detailing how they will include an **arts focus** in all aspects of their work, including the use of artists in civic projects, appropriate use of Maori art and recognition of Maori arts heritage, adequate funding for proper maintenance and preservation of existing public artworks, showcasing of local art in civic buildings and infrastructure, incorporation of public artworks in their capital programmes, and acting as coordinators for implementation of the Strategy.
- 4 **Festivals** to continue to be developed as vibrant, high quality, accessible and unique events that showcase local, national and international excellence in the arts to the benefit of residents, as an added attraction for visitors and an enhancement to the region's image. Co-operation between festivals, arts activities and other events is encouraged, along with centralised listing, to maximise patronage of these activities. Council-funded festivals and events would be encouraged to feature local content. The use of one central listing point for events would be encouraged and co-operation between festivals, arts activities and other event organisers to maximise patronage of these activities.
- 5 Scope opportunities for harnessing **information and communication technology** to enhance the way the region communicates about the arts. 'What's on What's new' digital arts information from around the region could be made visible to residents and visitors through contemporary media.
- 6 Develop and implement an **Arts Communications Plan** covering a range of venues and arts contributions to the region with the aim of improving media coverage and the profile of the arts. Councils will encourage Nelson Tasman Tourism and the Nelson Regional Economic Development Agency to prioritise the development of a **regional arts brand**.



Sundial Square, Richmond

- 7 Development and promotion of **Arts Holiday** options to suit various audiences and to include outdoors experiences that celebrate the environment.

### **Infrastructure**

- 1 Progress development of the **Regional Conference and Performing Arts Centre** as a significant arts enabler and arts focus.
- 2 Complete building projects such as the **Theatre Royal**. Encourage existing sport and community facilities to incorporate the arts sector and promote the availability of such facilities.
- 3 Councils to explore the most appropriate way to ensure a visual arts perspective is taken into account in **urban design** planning and implementation. Councils to ensure the development of public outdoor space to be event friendly.
- 4 Initiate a process to examine ways of **securing the future of significant arts infrastructure**, including the School of Music and Theatre Royal which are currently held in private ownership.

### **Resources**

- 1 Develop a **funding plan** to implement the Strategy using innovative funding mechanisms such as sponsorship, private philanthropy, trusts, user-pays, central government funding, charitable funding and more effective targeting of existing rates funding.
- 2 Develop an **implementation plan**, taking into account the diverse needs of the arts sector, which would outline priorities for action, partners involved and resources required. Specific measurable goals with clear timelines would be part of this plan.
- 3 Establish a quarterly meeting of the Chief Executives of NMIT, NSOM, the Suter, the Theatre Royal, the Nelson Bays Heritage Trust and Arts Councils and representatives from both Councils to act as an **arts sector reference group** and report annually to Councils on the state of the sector with reference to this Strategy.
- 4 To **streamline the arts infrastructure**, eliminate overlaps and provide efficient effective delivery to the sector rationalisation of existing organisations would be helpful.  
To facilitate that Councils should assess funding and contracts with organisations, and base them on agreed key deliverables.  
Any organisations assisted by Councils will need to demonstrate transparent management decisions to build public trust and support.
- 5 Councils to investigate how **arts co-ordination** can best support arts activities.
- 6 To celebrate and **acknowledge the contribution** of those who have financially supported the arts and profile the benefits of such contribution to the community.



Leah Tinetti and Brady Bell, Dancealott Studio, at Club Founders

## Economic Development

- 1 **Artists** to be identified to work on **commissioned projects** for Councils, developers and corporate entities.
- 2 Excellent artists, including composers, playwrights, visual artists and choreographers from outside the region to be welcomed to **artist-in-residence programmes**, such as those currently run by Woollaston Estate and NMIT, and these opportunities be promoted to engage communities throughout Nelson Tasman.
- 3 Scope a **Nelson Tasman Creative Industries Development Board** which includes representatives from the range of providers working in this sector e.g. NMIT, NZTE, MSD, Business Development Company, Kahurangi Employment Trust, Nelson Tasman Business Trust. The Board could consider preparing a **Creative Industries Development Strategy** looking at the best ways to deliver services to businesses that include areas such as music, film / screen production, television, live performance, graphic design, visual arts, crafts, fashion, textiles, architecture, landscape and urban design, publishing and digital content.

Some areas that are recommended to be explored are:

- 4 Setting up a **creative industries incubator** and encouraging **arts apprenticeships** to be part of enhanced arts-based professional development programmes and scholarships supported by a range of providers e.g. NMIT, NZTE, MSD, Business Development Company, Kahurangi Employment Trust. Business mentors assigned to NMIT graduates, and to artists with potential and interest in such assistance.
- 5 Exploring the option of applying for an Enterprising Communities Grant for an **Arts Broker** role who could act on behalf of artists in the sale of their works.
- 6 Encouraging Arts sector to scope options for **professional development** for mid-career and senior professional artists. There is an opportunity for NMIT (Business Management/Arts and Media) and NSOM to be involved. Another option may be to bring in an artist-in-residence to demonstrate and mentor new processes for professional practice. Connections could be made to the support available nationally from [www.thebigidea.co.nz](http://www.thebigidea.co.nz) and peak bodies e.g., Artists Alliance, Designers Institute of NZ and NZ Institute of Architects which offer professional development.
- 7 Evaluating the **arts purchasing experience** - looking at service, product quality, buyer preferences, accessibility to product, etc.
- 8 Support **ongoing research** into the economic impact of the arts on the region's economy.

### **Community Participation**

- 1 Support increasing **public access** across the region to high quality art, including that within private and public regional collections.
- 2 Ensure existing and new **multi purpose facilities** are able to accommodate arts activities.
- 3 Appropriate **research** be undertaken to explore current and future needs of the sector, e.g. youth, aged, ethnic communities, so that appropriate arts products are developed to meet target audience needs.
- 4 Focus on **active arts participation** at events and in public spaces.
- 5 Partnerships with primary and tertiary **education providers** will be encouraged as a way of increasing exposure of the arts to the community.

# Appendix 1

## 1.1 Definitions

**Arts include all forms of creative and interpretative expression.** – Arts Council of NZ legislation 1994.

The arts include: visual arts/ crafts; performing arts – all forms of music, dance/ movement, theatre, kapa haka, hip hop; literary arts – fiction, non-fiction, poetry, oratory/ story telling; moving image arts and new media arts.

The arts intersect with and overlap with other cultural areas i.e. creative industries and heritage arts relating to built, social and cultural heritage.



**Artloop** is a website created to connect and promote artists and supporting industry professionals in the Top of the South (Nelson, Tasman, Marlborough).

**Arts Councils** are community arts focused organisations providing free support and advice for groups and individuals undertaking local arts and cultural projects within the Nelson/Tasman region. Three Arts Councils are in existence as at 2009 based in Nelson, Motueka and Golden Bay. They are involved in administration of Creative Communities funding for local arts projects.

The **Arts Foundation of New Zealand** was founded by a group of arts patrons to celebrate and support artistic excellence across all art forms. It has a permanent endowment fund which funds awards to support New Zealand artists.

An **arts incubator** is designed to assist artists and emerging arts organisations by providing support with facilities, technology, equipment and personnel. A well known example is the JamFactory in Melbourne which has been supporting craft and design practitioners since its establishment in 1974.

**Centre for Fine Woodworking** is a charitable educational trust offering tuition in fine woodworking methods and furniture design.

The **creative industries** create products, services and experiences based on intellectual property and can include screen production, television, music, live performance, design (product, spatial, graphic, communication, fashion, textiles, architecture, landscape and urban design, the culinary arts, publishing and digital content. - Creationz

### Community Arts Practice

Community Arts practice aims at forming a bridge between professionals and the general population in the visual and performing arts, thus providing opportunities within the community for people to develop skills to explore and develop ideas through active participation in the arts. Community arts practice programmes exist for all members of the community, leading to positive personal and group change, which in turn benefits the community as a whole.

**Council-Controlled Organisation** – any organisation in which one or more local authorities own or control at least 50 per cent of the voting rights or have the right to appoint 50 per cent or more of the directors or trustees. – Local Government Act 2002: An Overview, 2003

**CreationNZ** were the consultants engaged for the consultation process and development of the art strategy.

**Cultural well-being** – the vitality that communities and individuals enjoy through: participation in recreation, creative and cultural activities; and the freedom to retain, interpret and express their arts, history, heritage and traditions – *Ministry for Culture and Heritage*

**EDA** Economic Development Agency: The Nelson City Council has delegated its main business development functions to the EDA, which the Council helped to establish in 2003. The EDA administers projects that foster economic development in Nelson city and, where outside funding is supplied, Tasman District

**Heritage** – anything that is or may be inherited; a nation's historic buildings, monuments, countryside, etc., esp. when regarded as worthy of preservation. – *The Concise Oxford Dictionary 1990*

A term applied to buildings and structures, places, objects, precincts, areas, and trees which have strong links with our past, as well as archaeological sites and wahi tapu. Heritage also includes the relevant events and stories associated with these. – *Whakatu Nelson Heritage Strategy 2006*

For the purposes of this strategy heritage refers to the built, social and cultural heritage.

**LTCCP** Long Term Council Community Plan is a ten year plan that guides Councils' strategic forward planning and budgets.

**NMIT** The Nelson Marlborough Institute of Technology School of Arts and Media has an excellent national reputation and from 2008 will be offering a new suite of programmes with a wider scope than just visual arts. The Diploma in Arts and Media and Bachelor of Arts and Media will cover the following range of studio specialties:

- Visual Arts and Design (the three studios as listed below)
- Audio Visual studies
- Toi Māori (Māori Art)
- Contemporary Music Studies (in collaboration with the Nelson School of Music)
- Digital Video

Visual Arts and Design students can specialise in Image Processes (e.g. painting, printmaking, photography), Object Design (e.g. costume design, sculpture, jewellery), or Digital Media (e.g. digital photography and graphic design).

**NSOM** The Nelson School of Music was established over a century ago and is the oldest music education institution in New Zealand. Today it is a community-based performing arts and music education centre, with a tertiary level course run in collaboration with NMIT.

**NTT** Nelson Tasman Tourism has developed a new 10-year tourism strategy for the Nelson Tasman region. The organisation is funded by Councils to promote and foster tourism in the region. I-sites in the region are managed by NTT.

The **Theatre Royal** is one of the oldest wooden theatres in New Zealand and is nearly 130 years old. It is being refurbished and is expected to reopen in 2009. Before the theatre closed in 2005, some 22,000 visitors a year enjoyed the theatrical and dance performances staged there. National and international musicians and touring groups as well as local theatre, school events and community groups used the venue on a regular basis.

**The Suter** is one of New Zealand's oldest established public art galleries. The collection includes historical and contemporary works by Nelson and New Zealand artists. A programme of exhibitions showcases national and local visual arts complemented with floortalks and events; art education students are catered for through art education programmes and an after school club.

**Treasured Pathways** is an existing heritage trail/touring route based along the State highways across the top of the South Island. A updated agreement between Marlborough, Tasman and Nelson local authorities, DOC, iwi and tourism partners will see this concept improved, rebranded and widened to include highlighting arts and cultural points of interest.

## Appendix 2

### Acknowledgements

#### Project Team

Debbie Daniell-Smith (NCC), Pip Jamieson (EDA), Nicky McDonald (NCC), Mike Tasman-Jones (TDC), Paula Cammock (EDA)

#### Working Party

Ali Boswijk – Chair (NCC), Stuart Borlase (TDC), Brian Ensor (TDC), Debbie Daniell-Smith (NCC), Warren Hoy (AM), Pip Jamieson (EDA), Anne Rush (artist), Rose Shepard (artist), Mike Tasman-Jones (TDC), Paula Cammock (EDA)

#### Reference Group

Paul Davis – Chair (NTT), Daniel Allen, John Arcus, Sally Burton, Dot Bradley, Peter Elsbury, Jay Farnsworth, Chris Finlayson, Shirley Frater, Richard Grimes, Lloyd Harwood, Anna Leary, Jason McCormick, Ian McDonald, Frances McElhinney, Colleen Marshall, Kim Merry, Annabel Norman, Suzie Peacock, Craig Potton, Pete Rainey, Stephen Robertson, Mik Symmonds, Robin Slow, Nic Foster, Tim Wraight, Julie Catchpole, Warren Hoy

#### People consulted through workshops and interviews include:

##### Nelson City Council:

Mayor Kerry Marshall      Deputy Mayor Rachel Reese      CEO - Viesturs Altmants

##### Councillors:

Ian Barker	Ali Boswijk	Gail Collingwood	Mike Cotton
Denise Henigan	Mark Holmes	Alison McAlpine	Pete Rainey
Rachel Reese	Derek Shaw	Graeme Thomas	

##### Tasman District Council:

Mayor Richard Kempthorne      CEO – Paul Wylie

##### Councillors:

Stuart Borlase	Gordon Currie	Brian Ensor	
Stuart Bryant	Judene Edgar	Glenys Glover	Noel Riley
Eileen Wilkins			

##### Community:

Claire Allain	Alicia Ambauen	Graham Anderson	John Arcus
Katrina Bailey	Sue Bateup	Joe Bell	Dot Bradley
Nia Baker	Janet Bathgate	Maria Bennich	Karen Brookes
Owen Bartlett	Kath Bee	Christine Boswijk	James Burke
Grae Burton			
Ashleigh Campbell	Rosemarie Cavaney	Fraser Chirside	Ebony Clementson
Julie Catchpole	Lisa Chandler	Neville Clayton	Andy Clover
Colin Coke	Hine Cook	Susan Creedy	
Merril Coke	Rewa Costar	Nikita Cunningham	
Paul Davis	Jane Dixon	Coila Duffy	
Liza Eastman	Susan Edwards	Marlin Elkington	Liz Elson
Peter Elsbury	Lucy English		
Jay Farnsworth	Keryn Filer	Chris Finlayson	Shirley Frater
Maria Farrer	Bill Findlater	Brian Flintoff	Steve Fullmer
Cliff Fell			
Leigh Gamby	Katie Gold	Rose Griffin	Richard Grimes

Peter Gibbs Pene Gieger	Shani Goodhill	Penny Griffith	John Grooby
David Haig Philly Hall Rebecca Hamid Princess Hart	Lana Haruru Lloyd Harwood Simone Henbrey Ashley Hilton	Michael Higgins Jude Hiron Sari Hodgson Catherine Hodson	Sarah Holloway Mark Holmes Aunty Huia Laura Hulse
David Jackson	Sarah Jones		
Lindy Kelly Sophie Kelly	David Kemf Cathy Knight	Nita Knight Grant Knowles	
Paul Laird Meg Latham	Jade Laurence Anna Leary	Bryan Leslie Phil Lister	Kathy Lunzman
Evey McAuliffe Paul McConachie Viv McCormick Beth Meikle Rob Moles	Ian McDonald Jane McDonald Frances McElhinney Angela Moriarty Addo Mulders	Royce McGlashen Sharon McGuire Carolyn McLellan John Mutu Dave Myall	Kaye McNabb Margaret Maloney Colleen Marshall
Meg Nakagawa	Sheryl Nalder	Annabel Norman	Dave Nottage
Angela Page Esme Palliser	Louisa Paul Suzie Peacock	Hester Phillips Trevor Polgase	Tish Potter
Tracey Ramsey Rowena Richards-Orange	Dilyse Roberts Mike Rogers	Dana Rose Anne Rush	
Pam Schouten Greg Shaw John Shaw Wallace Sutherland	Jo Say Jemmah Shelling Rose Shepard Robin Slow	Joy Shorrock Ronnie Short Mik Symmons Brian Smythe	Larry Spitz Eileen Stewart Hon. Maryan Street
Darney Takao Linley Taylor Jo Tyson	Julie Te Tai Danica Thorn	Sue Thorp Jon Tidswell	Holly Todd Murray Turner
Mieke Van Dam	Che Vincent	June Vincent	
Mike Ward Jeanette Ware Mere Wetera	Nopera Whitley Beryl Wilkes Andy Williams	Laurel Williams Taylor Winter Philip Woollaston	Tim Wraight Paul Wylie

Natsumi Yoshida

## Submissions

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## E4E Survey

Thank you to E4E Regional Coordinator, Murray Turner and the Waimea College Year 12 Psychology class who undertook surveying in the Richmond Mall.

## Special thanks

To Paula Cammock (EDA) for her coordinating and assistance.

## Site visits

Abel Tasman Educational Trust, Art Haven Collingwood, Aspects Gallery, Catchment Gallery, Centre for Fine Woodworking, Christine Boswijk workshop, Cool Store Gallery, Fibre Spectrum, Fullmer Gallery, Golden Bay High School, Golden Bay Museum, Golden Bay Workcentre, Hot Mama's, Independent Theatre, Jewel Beetle, Katie Gold & Owen Bartlett Gallery, Lustre Gallery, McGlashen Pottery, Mussel Inn, Nelson Arts Council, Nelson Market, Nelson Provincial Museum, Nelson School of Music, NMIT, Princess Hart Studio, RED Gallery, Refinery Gallery, Sea Level Studio, South Street Gallery, Suter Gallery, Takaka Memorial Library, The Hub, The Playhouse, Waimea College, Weavers Gallery, Whakatu Marae, Woollaston Estates, World of WearableArt® & Classic Cars Museum

## Workshops

12 May Regional Arts Workshop – Dangerous Kitchen, Takaka  
13 May Regional Arts Workshop – Motueka Memorial Hall  
14 May Visual Arts – Hearing House, Nelson  
14 May Creative Industries – Hearing House, Nelson  
16 May Across All Art Forms – Elma Turner Library, Nelson  
9 June Public Tasman Recreational Resource Centre, Richmond  
9 June Across All Art Forms – NMIT, Nelson  
10 June Regional Workshop – Alpine Lodge, St Arnaud  
10 June Regional Meeting – Chateau Rhubarbe, Wakefield  
11 June Performing Arts – Nelson Independent Theatre, Nelson  
12 June Literary Workshop – EDA, Nelson  
12 June Youth Workshop – The Hub, Nelson  
13 June Older Persons Workshop - NCC, Nelson

## Sector meetings

14 May Jewellery – EDA, Nelson  
15 May Festival & Events – TDC, Richmond  
15 May Potters & Ceramics – TDC, Richmond  
16 May Communications/Media – EDA, Nelson

## Hui

23 & 24 May Te Tau Ihu Maori Artist Wananga, Wakatu Marae

## Glossary of acronyms

AM	Arts Marketing	CCO	Council Controlled Organisation
E4E	Education 4 Enterprise	EDA	Nelson Regional Economic Development Agency
IT	Information Technology	MSD	Ministry of Social Development
NCC	Nelson City Council	NMIT	Nelson Marlborough Institute of Technology
NSOM	Nelson School of Music	NTT	Nelson Tasman Tourism
NZTE	New Zealand Trade & Enterprise	TDC	Tasman District Council
WOW™	World of WearableArt®		

## Appendix 3: Arts infrastructure in the region

### ARTS ORGANISATIONS

#### Multi functional/disciplinary

Arts Council Nelson  
Motueka Arts Council  
NMIT School of Arts and Media

Golden Bay Community Arts Council  
Nelson Bays Arts Marketing

#### Visual arts

Nelson Film Society  
Nelson Amateur Movie & Video Club  
Abel Tasman Educational Trust  
Nelson Community Potters  
Nelson Guild of Woodworkers  
Nelson Suter Art Society  
Tahunanui Spinners  
Nelson Quilters Guild  
Nelson Creative Fibre Group  
Golden Bay Patchwork and Quilters' Guild  
Machine Knitters Group  
Motueka Independent Painting Group  
Nelson area NZ Machine Knitters' Society  
Spinners & Weavers Wakapuaka  
Spinning & Weaving Group Richmond  
Spinning & Knitters Group Motueka  
Magenta Creative Space  
Tasman Visual Art Group  
Nelson Film Club  
Kahurangi Enterprise Trust

Nelson Photographic Society  
Golden Bay Work Centre Trust  
Nelson Craft Potters Association  
Nelson Districts Woodturning Club  
Nelson Porcelain Artists' Association  
Isel Park Art & Craft Group  
Nelson Spinning, Weaving, Knitting Guild  
Motueka Spinning & Knitting Group  
Art Group Nelson  
Isel Park Art and Craft Group  
Motueka Embroidery Group  
Motueka Quilting Connection  
Nelson Embroiderers' Guild  
Spinning & Craft Group St Arnaud  
Tahunanui Spinners  
Takaka Spinning Group  
Centre for Fine Woodworking  
Community Art Works  
Nelson Society of Potters

#### Maori arts

Te Whatu Kura Culture Club  
Kaupapa Maori Arts Trust

Parikaranga Trust

#### Performing Arts

##### Dance

Darnz Hip-Hop Salsa Crew  
Dance Sport Nelson  
Nelson Academy of Dance  
Troupe Sabina - Middle Eastern Belly Dance  
Nelson Social Dancing Club  
Nelson Square & Round Dance Club  
Sun City Rockers Rock n Roll Club  
Peta Spooner Academy of Dance  
Golden Bay Tap Dance Group  
Richmond Scottish Country Dance Club  
Schiehallion Country Dancers  
Gillian Francis School of Dance

Nelson Dance Studio  
Jazz It Up Dance Studio  
Vida - Flamenco Dance School  
ZENDA Middle Eastern Dancers  
Nelson Old Time Dance Club Inc.  
Nelson Sun City Cloggers  
Coriolis Dance Co  
Whakatu Dance Theatre Trust  
Nelson Scottish Country Dance Club  
Nelson Highland Dancing  
Top of the South Dance Group

##### Music

Nelson School of Music  
Nelson String Quartet  
Nelson Male Voice Choir  
Nelson City Brass

Nelson Symphony Orchestra  
Nelson Jazz Club  
Nelson Country Music Club  
Nelson Civic Choir

City of Nelson Highland Pipe Band  
 Motueka Highland Pipe Band  
 Bays Barbershop Chorus  
 Motueka Music Group  
 Country Players  
 Golden Bay Orchestral Society  
 Motueka Country Music Club  
 Murchison Country Music Club  
 Nelson Bays Harmony chorus  
 Piping & Dancing Association of NZ  
 Richmond & Districts Highland Pipe Band  
 Richmond Choral Group  
 Sweet Adelines  
 Waimea Music Club  
 Greenhill Training Orchestra  
 Marble Mountain Country & Western Music Club  
 Acoustic Route Nelson  
 Chamber Music Nelson  
 Chanting (Takaka)  
 JJ Sings with J&J

### Theatre

Nelson Youth Theatre Company  
 Ruby Red  
 Nelson Repertory Theatre  
 Imagine Theatre Motueka  
 Theatrical Society Murchison  
 Still Life Productions  
 S.T.E.A.M.  
 The Commedia Co Aotearoa  
 Country Players  
 Golden Girls Showtime Entertainment

### Literary arts

NZ Society of Authors  
 Wakatu Writers Group

## VENUES

### Visual arts

The Suter Gallery  
 World of WearableArt® & Classic Cars Museum  
 Founders Park Granary  
 Fishbowl Gallery, NMIT  
 Art Moves  
 Woollaston Estate  
 Red Art Gallery  
 South Street Gallery  
 Riverside Gallery & Picture Framers  
 Estuary Arts  
 Monza Gallery, Takaka  
 Lustre  
 Pigeon Toe Studio  
 Printhouse Gallery  
 Deep Awa Gallery  
 Bronte Gallery  
 Morrison St Café Gallery  
 Equilibrium Gallery

Rockquest Promotions  
 Nelson Cathedral Choir  
 Celtic Piping & Drumming Club  
 Copperhead Band  
 Golden Bay Choir  
 Golden Valley Country Music Association  
 Motueka Municipal Band  
 Nelson Accordion Ensemble  
 Nelson Electronic Organ & Keyboard Club  
 Polyhymnos Chamber Choir  
 Nelson Musical Theatre  
 Stoke Ladies' Choir  
 Tapawera Country Music Club  
 Takaka Citizen Band  
 Viva Chamber Orchestra  
 Just For Fun Womens Acapella Quartet  
 Adam Festival of Chamber Music  
 Rags to Riches Capella Quartet  
 Inst. of Registered Music Teachers (Nelson)  
 Nelson Wahine Club

Nelson Theatre Alive  
 Dramatix NZ  
 Takaka Drama Society  
 Murchison Theatre  
 Village Theatre Society Takaka  
 Will Power Productions  
 Nelson Playback Theatre  
 Nelson Performing Arts Competitions  
 Creative Kids  
 Sheilah Winn Festival of Shakespeare in Schools

Nelson Poets

NSAS McKee Gallery  
 Reflections Gallery at WOW The Refinery Artspace  
 Centre for Fine Woodworking  
 ACN Gallery 203  
 Catchment Gallery  
 Hogland Art Glass  
 The Cool Store Gallery  
 Rutherford Gallery  
 Earth Sea Gallery  
 Eyebright  
 Shine  
 The Jewel Beetle  
 Maitai Gallery  
 Flame Daisy  
 Arts Unique Gallery  
 Nelson Independent Theatre & Arts Centre  
 Taylors Shoes  
 GalleryZ

The Golden Bay Gallery  
Laughing Fish Studio  
River Stones Gallery  
Up The Garden Path

Editions Gallery  
Pots n Prints  
Tidal Access Gallery  
Yu Yu Japanese Calligraphy Gallery

### Performing Arts

Trafalgar Centre  
Broadgreen Centre  
Victory Community Centre  
Burnside High School Theatre  
The Boathouse  
The Hub  
Nelson School of Music  
The Phat Club  
Club Waimea  
Melrose House  
Hope Community Church  
Nelson Independent Theatre  
Hearing Association Rooms  
Nelson Masonic Hall  
NMIT- various spaces

Fairfield House  
Warwick House  
Suter Theatre  
Theatre Royal  
The Playhouse  
The Mussel Inn  
1903 Site  
Nelson Cathedral  
Suburban Club  
Chanel Arts Centre  
Yazza Café  
Art Founders Park (several venues)  
Club Italia  
Nelson Suburban Club

College and Community Halls are also regularly used throughout the Region.

Some key places include: Broadgreen Intermediate, Nelson Boys College, Nelson Girls College, Nelson Intermediate, Lake Rotoiti Community Hall, Murchison Community Hall, Nelson A&P Association Hall, Red Cross Hall, Saxton Field Complex, Scout Hall (Pioneer Park), Victory School, Wakefield Hall.

Many churches have excellent performance facilities including: Annesbrook Church & Conference Centre; Trinity Church Nelson, St Barnabas Stoke

### EVENTS

Adam Chamber Music Festival  
Founders Park Book Fair  
Jazz in the Park  
Motueka Festival of Lights  
Nelson Jazz Festival  
Nelson Summer Kite  
Sheilah Winn Festival of Shakespeare in Schools  
Woollaston Nelson Jazzfest

Ecofest  
Heart Art – Golden Bay's Festival of the Arts  
Mac's Sculpture Symposium  
Nelson Arts Festival  
Nelson School of Music Winter Festival  
Sealord Summer Festival [Buskers Festival]  
The International Film Festival

### MUSEUMS

Nelson Provincial Museum  
Collingwood Museum Society  
Golden Bay Museum  
Motueka District Museum  
Pigeon Valley Steam Museum (Wakefield)  
Sir Greg Theatrics (Mapua)  
World of WearableArt® & Classic Cars Museum

Broadgreen House (Stoke)  
Founders Heritage Park  
Isel House  
Murchison District Museum  
Rockville Museum  
Wakefield Museum

### LIBRARIES

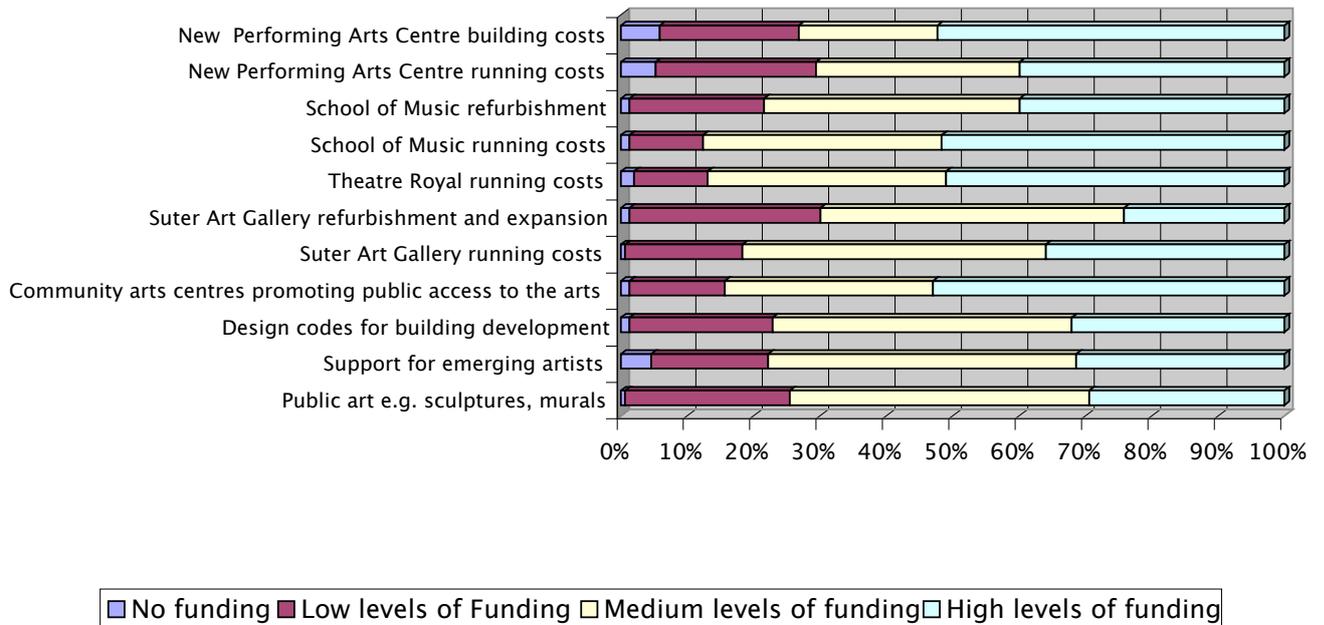
Collingwood Community Library  
Motueka Library  
Stoke Library  
Tasman District Library  
Nellie Nightingale Library Memorial

Elma Turner Library  
Murchison Public Library  
Takaka Memorial Library  
Wakefield Community Library

## Appendix 4:

Summary of research from public surveys in Nelson, Richmond, Motueka

### Community Survey Results – What level of Council funding should these facilities receive?



## Appendix 5: Public art in the region

Item description or name	Artist	Situation
<b>Nelson</b>		
Vessel (sculpture)	Gavin Hitchings	Trafalgar St face of the Millers Acre Centre
Reef knot	Grant Palliser	By i-Site
Wooden panels, cut glass and concrete work	Tim Wraight	Information Centre at Millers Acre
Tukuku Panels (Whakatu Panel weavers) & art work	Te Awhina Marae	Information Centre at Millers Acre
Pou Whenua figures, other artwork also in foyer	Mark Davis (carver)	Information Centre at Millers Acre
High Flyers	Grant Palliser	Along Maitai River Walkway
Cupid fountain	Johan Belcher	Queens Gardens
Boer Wall Memorial		Queens Gardens
Water wheel		Queens Gardens
Sentinel	Dominique de Borrekens, Grant Scott	Queens Gardens in pond
Food for thought	Grant Scott	Fresh Choice Car Park, Collingwood St
Ports Hill View mural	Marilynn Andrews	Entrance of Buxton Car Park
Modigliani's Trout - painting	Sirpa Alalaakkola	Youth Hostel Association, Rutherford St
Art for Health	Grant Palliser	By main entrance of Nelson Hospital
Wooden chair	Chris Rendell	Centre of NZ walk
The Dragon		On the saddle to Centre of NZ
Knowledge Mural	Chris Finlayson	Entrance Elma Turner Library,
The Hub mosaic	Valeska Campion	Front of the Hub, Achilles Ave walkway
The Cabbage Trees	Jeff Thompson	Achilles Ave
War Memorial at Church Hill		Church steps of the Cathedral
The Southern Cross	Bruce Mitchell	Trafalgar St
Bust of Eelco Boswijk	Siene de Vries	Trafalgar St near church steps
Church Steps	designer Arthur Reynolds-Griffin	
Symmonds Gas Lamp - memorial		Intersection of Hardy and Trafalgar Sts
Anchor stone		By Nelson Provincial Museum, Trafalgar St
Alma Lane mosaic	Tejas Arm	
Earth-Sky	Ingo Kleinert	Outside NMIT
Moller Fountain		Wakefield Quay
Early settlers statue	Anthony Stones	Wakefield Quay
Memorial Plaque for settlers		Wakefield Quay
Aotearoa Mural	Chris Finlayson	Wakefield Quay on historic building
Anzac Park memorial items including cenotaph		Anzac Park
Seafarer's memorial	Grant Palliser	Wakefield Quay near Boathouse
Navigator's sculpture	Tim Wraight	Wakefield Quay
Abel Tasman statue	Anthony Stones	Tahunanui carpark
Evolution	Michael MacMillan	Outside apartments Wakefield Quay
Abel Tasman statue	Anthony Stones	Tahunanui beach carpark
Change of tack	Michael MacMilan	Tahunanui carpark
Oracle	Grant Palliser	Outside Stoke Library
Stainless steel panels with rock inserts	Darryl Frost	Airport
Pacific Angel	Bodhi Vincent	Airport
Ballustrades	Mark Healy	Airport
Seats	Chris Rendell	Airport
Sculpture outside Suter Gallery	Jim McKay	Bridge St
Aratuna Bridge relief and railing	Grant Palliser	Bridge St

Item description or name	Artist	Situation
Battle of Trafalgar	Bruce Mitchell	1093 site Selwyn Place
mosaic and sculpture	Tajas Arn	Broadgreen Intermediate
Wall relief	Princess Hart	Nayland Rd
Wooden Sculpture	Michael Hindmarsh	Railway Reserve

### Richmond

Wharepapa Rakihautu	John Mutu	Tasman District Council
The Birds of Peace Nga		
Manu Rangimarie	Lorraine Polglase	Cnr Queen Street/Wensley Road Richmond
Sun Dial	Peter Knowles	Town Centre - Richmond
eTipu (Unfurling)	Tim Royall	ASB Aquatic Centre - Champion Rd
Nelson Provincial Museum prints	Tyree	Tasman District Council Richmond
Splash - (water feature)	Grant Palliser	Croucher Street

### Rabbit Island

Eagle	Tim Wraight	Rabbit Island
Seaweek Mural	Dean Raybold	Rabbit Island Toilet block

### Motueka

Parklands School Mural		
Oil Paintings		Library
Carving at Motueka Service Centre	John Mutu and Tim Wraight	Motueka Service Centre
Motueka Museums Murals	John Grooby	
Motueka Museum Mosaics		
Marahau Arts		
Public Seats		
Garden sculptures using industrial theme		Playhouse

### Golden Bay

Horse - Omaru Stone	Reg Harvey Smith	Golden Bay Rec Grounds
(unknown)	Nikki Jimenz	Village Green
Water JOCELYN Bacci	Village Green	
(unknown)	Graham Clements	Milnethorpe - install mid year
(unknown)	Paul De Jager	Milnethorpe - install mid year
(unknown)	Tim Wraight	Milnethorpe -
(unknown)	Debbie Hall	GB Community Centre
Kete/Penguins murals	Chris Finlayson	Pohara+Tata toilets

### Upper Moutere

Yantra for Mahana sculpture	by Marté Szirmay	Woollaston Estate
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# Regional Arts Strategy submission form



The draft Regional Arts Strategy for the Nelson Tasman region is now open for public consultation. Submissions are welcome through to **Friday 16 January 2009**. Use this freepost form or online at [www.nelsoncitycouncil.co.nz](http://www.nelsoncitycouncil.co.nz) (search phrase = regional arts strategy). Please send your submission to - Regional Arts Strategy, Nelson City Council, Freepost 76919, PO Box 645, Nelson 7040.

Name \_\_\_\_\_

Organisation (if representing one) \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

Hearings will be held for submitters who wish to speak in support of their submission (the Hearing date is yet to be determined).

Do you wish to speak at the hearing?  Yes  No *If you do not tick either, we assume you do not wish to be heard.*

Public Information statement: Submissions to Council consultations are public information. Your submission will be included in reports, which are available to the public and the media.

**The Nelson Tasman Regional Art Strategy has five key objectives. Please tell us what you think of the actions proposed to support these objectives.**

1. **Branding and Identity** (visibility, point of difference) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. **Infrastructure** (range and accessibility of arts) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. **Resources** (people, organisations, funding) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. **Economic Development** (marketing, products) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. **Community Participation** (opportunities, encouragement) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. **Further comments** \_\_\_\_\_

\_\_\_\_\_ *Please attach additional sheets if needed*

**Please tell us about yourself.** It would be helpful if you could fill out the following panel. The information is used by Council to improve consultation methods. This is voluntary and is not used for any purpose other than this consultation.

GENDER  Female  Male AGE  Under 20  Between 20 - 39  Between 40 - 59  Over 60

Are you a first time submitter to Council?  Yes  No

Please tick if you wish to be contacted in the future about arts events in the region

**THANK YOU FOR YOUR COMMENTS**

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Regional Arts Strategy  
Nelson City Council  
Freepost 76919  
PO Box 645  
Nelson 7040





