

Toi Ōtautahi Christchurch Arts Draft Strategy submissions

August 2019

Section 1 – Submissions table

Sub ID	Support for guiding principles and comments	Support for vision and comments	Support for key themes for development and comments	Support strategic action areas and comments	Other comments	Org. and / or name
24203	Yes This seems like a good balance; the commitment to taking risks to foster innovation is good - it would be great to see some further detail on the implementation of these! Risk in the arts may mean supporting projects that fail or aren't relatable for the whole population - inclusivity can mean a degree of exclusivity (fostering experiences for specific communities in their own language etc).	Yes It's wonderful to see Te Tiriti acknowledged, and that this vision puts art's social wellbeing and cultural value ahead of its potential to be monetised. If the sector is supported in this way, it will thrive and economic benefits will follow.	Yes It's good to see the cutting edge, perhaps uncomfortable creative works being acknowledged here for the value they bring to the city.	Yes Residencies and exchanges are definitely missing from our landscape - glad to see this identified and hoping to see this happen.	Funding more opportunities for local artists and creative sector professionals is going to be really important. Currently I'm aware of several folk who have been significant contributors to the cultural landscape in Christchurch since the quakes looking at other options for living because whilst it is a cheaper city to live in, that makes no difference if you cannot find work! CCC hiring practice needs to consider local experience. You can't sustain community if hiring new people from out of town who have no experience of the city, but a better degree, over those who have poured their heart and soul into regenerating Christchurch.	Khye Hitchcock
24296	Yes	Yes	Yes	Yes	Well done a good step forward	Selwyn creative Network trust Rachael Inch
24316	Not sure I am not sure that there is wide community 'buy in' to these principles	Not sure See comment above. I see that our ratepayer funded libraries are massively underused for art activities. Activating these sites to increase participation and exposure to art would be a good start. Libraries also function as 'common space' in our communities - no one person owns them and many people visit them	No These are all very culturally defined. I'm sure any one individual can identify what it means for them, but is there any consistency at all in these areas across our community. I think the development aims are aspirational, I do not think they are commonly agreed upon. Is agreement central to the project?	No The absolute key in my view is accessibility and inclusivity. How do we ensure these across all areas of the community? I do not see any formed strategy for this to happen. Will a strategy be developed?	I am nervous when I see the word 'wellbeing' being used. Vote health government funding should surely be funding 'well being' activities. Central government should also be funding art education and practice in schools. This has been underfunded for years due to the obsessive educational view that all education must prepare individuals for employment alone. Some interesting projects which could be investigated are around multigenerational arts projects, locality based projects (neighbourhood or street level, shared experience projects (trauma recovery etc). How about training for parents on arts in the home setting? How about faith communities expressing their core values in art? How about schools expressing the school community feeling in art?	Judith Lance

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24510	Yes	Yes	Yes	Not sure	<p>I have worked as a Paediatric music specialist in early intervention here in Christchurch, provides workshops for parents teachers and others on the importance of the arts in education, worked as a singer professionally and founded a movement to encourage families here in Christchurch to engage with our community and explore nature and all that Chch has to offer post earthquakes. I am committed to Christchurch as well as the arts.</p> <p>I have seen first hand in my education and community roles that arts education and nurturing begins in the early years. We know that creativity develops predominantly up until age 7, we know that children are inspired and creative in nature yet the feedback so many early childhood centres and schools have always had is on how undervalued the arts are in our systems, how inaccessible some of our nature play spaces are and a real lack of opportunities to develop creativity as a teacher- who passes it onto future Christchurch generations. My dream would be to see allocated spaces in the abundant nature areas around Christchurch where schools can book to easily spend time engaging in nature play and creativity. This goes hand in hand with the arts and developing local artists. There are amazing spaces- but schools need easily accessible Health and safety, toilets etc. if we worked as a community to make this easy, so that schools could book a nature play space where there were arts programmes and nature play programmes written and ready to go- thousands of students would benefit. This is vital for mental health as well. There are spaces at Cracroft guide centre, the port hills, the abandoned Seven Oaks property in Opawa, Burwood Forest- of arts and nature come together in a way that's easy for schools to access max g things happen. Even engaging local artists and Maori wild be incredibly powerful. I'd love to see this explored as I feel it is an area that would be so easy to establish and could be a leading example of a council engaging with the arts and outbound understanding of play and nature for mental health and creativity as a blueprint for others to follow.</p>	Louise Van Tongeren
24728	Yes	Yes To be known as New Zealand's best place to live and create, where the arts activate Ōtautahi Christchurch and creative exploration defines who we are.	Yes	Yes Commission a study to benchmark the value of the arts to well-being in Ōtautahi Christchurch-social, cultural, economic, and environmental (K) -- This seems like a critical step, would be very pleased to see this happen. Perhaps a useful part of this is for organisations in this field to come together, & to perhaps use some of the same impact measures?		Rekindle Juliet Arnott

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24759	Yes Please keep Smash Palace in the city.	Yes Slowly but we need lots more green space	No	Yes	Smash Palace has become what the rebuild is about work with them please.	Michael Will
24791	Yes It is excellent to see the strategy and I support the work done, how it was done and the outcome.	Yes Same as above.	Yes These all weave together beautifully, well done!	Yes YES, Yes, Yes... I love how these come together and truly want to see these actions realised for Ōtautahi.	Sincerely thank you for taking the time to write this, I look forward to seeing the ripple effect.	XCHC Camia Young
25357	Yes	Yes	Yes	Yes	As a long time resident in Brighton, I am all too aware of the artistic foot print in Coastal Brighton. The Brighton area is, and always has been, home to a variety of talented artist. From Peter Donnelly (aka The Sandman) to Kim Lowe the 2019 recipient of the Olivia Spencer Bower Award - they live here in Brighton. What we lack is an arts centre or arts hub to cohesively bind the artists and artisans, admirers and followers, students and tutors, investors and collectors together. Mental health issues also abound in the area, especially since the quakes. Art and health and wellbeing go hand in hand. We have Te Kura Tawhito (The Old School) offering art studios, and Recreate offering a space for locals to exhibit their creations. Both of these are flourishing, yet transitional by nature, so could disappear over night. We also have the Brighton Gallery that offers painting classes. Many cafes and restaurants have art works on display and for sale. A permanent purpose built arts centre/hub in Brighton would consolidate what is here already and future proof Brighton as an art venue for Christchurch for ever.	Sue Davidson
25364	Yes	Yes	Yes	Yes		Ricky Helsloot
25432	Yes		Yes		I prefer our taxes to be spent on lower cost art works, not over \$5000 as its tok stark contrast to the poverty around. Murals are very vibrant and brighten poor areas	Cathy Sweet
25514	Yes	Yes	Yes	Yes I strongly support creating/funding a permanent arts centre/hub in Brighton to support all our wonderful artists, and to make Brighton an artistic venue for visitors	permanent funding would create the stability to develop a space that would have long term positive well being, community and economic impacts for the community	Celeste Donovan
25517	Yes	Yes	Yes It is awesome that there is the 'Identity' key theme. Could this be a struggle while there is little diversity on the council, maybe?	Yes Is there a way of making sure that councillors and council staff are aware of this document, read it and incorporate it into other projects, so it doesn't become an isolated, stand alone strategy but integrated into many aspects of living here in Ōtautahi.	Thank you for writing this draft and I look forward to another update later and the actioning of this strategy. As an artist, I'm particularly looking forward to the resourcing part (!), but also excited for the community aspect. It'll be great for the city CBD when more people come back in to the city centre to live and provide that critical mass to patronise the venues which are already supporting the performing arts (music, improv, comedy and theatre in particular) as I've mentioned in the brief document attached. See Table Two	Orange Studios Charlotte Crone

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25554	Yes	No No why are you focusing on what industry and other organizations think about our city and arts scene? The current community of artists is lacking leadership, funding, a simple vision and have no common identity in chch. Coca and the central art gallery are not the only artist facilities and institutions in this city.. support the artists not the money hungry facilities, all of their payed staff and corporate lobbies. Looking pretty to outsiders will not create a complete holistic vision for the artists of Christchurch. This seems like a marketer's vision a purposeful vision would be one aimed at empowering arts, there communities and facilities. A vision that of coarse includes diversity but does not focus on this... artists are already inclusive and diverse people institutions are not. They are hierarchical.	Yes	Yes	The JLG and the arts office would be ideal however there seems to be a lack of cohesiveness, connections and communications between central govt art councils etc and the local groups. Making more organizations leadership groups seems pointless. There is already too much confusion in the arts sector a full revamp is required. Kill the old kings and queens club re-establish and stop funding broken projects and build new cohesive, understandable brands and visions that are truly inclusive... don't give them \$5000 give them \$1000 spread the money to young artists. One place to go to get information as a young artist. One place to hang & become a part of a community. T	Chicko design ltd Jacob Chick
25563	Not sure We agree with three of the four Guiding Principles. In regards to the first one - 'Audacious' - this may be misleading if taken literally as in addition to boldness it also means 'showing a lack of respect'. Perhaps 'Innovative' or 'Experimental' may be more appropriate as these are the descriptors that are used to introduce and explain the strategy document. For example, it could be expressed: 'This strategy builds on our strong creative roots, which have shown Ōtautahi Christchurch to be a place of experimentation and artistic risk taking.'	Not sure We agree with and support the emphasis on collaboration, artistic exchange, building on the Treaty relationship, creative process and wellbeing that the vision describes. Rather than aiming towards being the 'best place to live and create' however it might be more strategic to have a vision which aims towards celebrating what makes Christchurch unique and different rather than necessarily aiming to be 'better' than other cities. For example: 'To be known as New Zealand's most innovative and exciting centre for experimentation, where the arts activate Ōtautahi Christchurch and creative exploration defines who we are'.	Yes We agree in principle with the themes and feel it's important to ensure that the development of the strategy is inclusive of all the stakeholders in the sector.	Not sure To ensure that the strategy achieves a culture of 'experimentation and artistic risk taking' and creates opportunities to 'think differently' - important strategic actions to include might be: Diversity and experimentation is encouraged and supported International examples of 'edgy', 'innovative', 'excellent' and 'bold' arts practice are used to measure output.	We support this new Strategy for the Arts in Ōtautahi Christchurch which is an exciting and ambitious strategy to make the city a more desirable place for all of the community. Our questions and concerns are in regards to how it will be implemented and how such qualities as 'excellence', 'innovation' and 'boldness' will be measured to ensure it doesn't remain simply a branding exercise that will continue the status quo rather than to transform it in much needed areas. This will ensure that the hidden 'treasures' in our communities which make Christchurch so unique may also have an opportunity to flourish.	Free Theatre Christchurch Marian McCurdy

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25587	Yes	Yes	No	No	<p>We submit that 'Toi Ōtautahi – Christchurch Arts recognises Te Tiriti o Waitangi as the country's founding document' be added to the opening 'Whakatakinga – introduction/ strategy partner statement'.</p> <p>The statement would read: TOI ŌTAUTAHI – CHRISTCHURCH ARTS is a first for the arts in New Zealand. It is a new kind of partnership strategy, developed collaboratively with the arts sector and major funding agencies. Toi Ōtautahi – Christchurch Arts recognises Te Tiriti o Waitangi as the country's founding document.</p> <p>By including this in the strategy partner statement, what is already included in the 'Moemoeā – Vision' - 'In this vision, we will continue to foster unique and meaningful creative interventions in the city by building the Treaty relationship' is put in context and becomes more meaningful.</p> <p>Also, by adding recognition of Te Tiriti as this country's founding document, this Arts Strategy will align better with the Multicultural Strategy Te Rautaki Marawaka Rau.</p> <p>2. We submit that 'Ensure that the Treaty relationship is honoured and better understood' which is currently included as a 'Strategic Action Area; Ngā Toi Māori' is moved to either 'Tuakiri Identity' or 'Kōkiri Leadership' Pou arahi - Key themes for development.</p> <p>Te Tiriti o Waitangi is usually seen as relating almost exclusively to Maori but as you have already highlighted, it is a relationship. To include it only in the Nga Toi Maori strategic action area makes it appear as if it is only relevant to Maori when in fact it is a relationship that is relevant to all of us.</p>	Network Waitangi Otautahi Kathy Duncan
25593	Yes Love the connection to Treaty and Maori/ strengthened focus on art as a tool for wellbeing/ partnership and collaboration across the sector	Yes Strengthened focus on wellbeing/ diversity and Maori	Yes Support these but would like to see Wellbeing exhibitions and support in the promotion and selling of this art		<p>Would like to see Art prescriptions. Stronger partnerships with Mental health providers. Awesome art exhibition 150 yr celebration of Specialist Mental Health Services (a lot of work sold) and admire the Work of Room 5 phillipstown and Skillwise with the work they do with people in their healing journeys.</p>	Melissa McCreanor

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25595	Yes Art and Craft definitely assist in the well-being of the people who participate	Yes	Yes	Yes	That provided this would benefit the welfare of a whole community, pride and achievement.	Brenda Bengé
25607	Yes Yes, it is great to see inclusivity and accessibility highlighted, these are important for realising real creativity and participation.	No	Yes The connection between arts and wellbeing highlighted in this strategy is important, especially the recognition that this has wider applicability than the traditional arts sector. The role art and creative expression play in fostering wellbeing for community and individuals should be highlighted across various sectors, such as health and education, and woven into their ways of working and collaborating with others.	Yes		Healthy Families Christchurch Holly Griffin

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25615	<p>Yes</p> <p>Would like to see Banks Peninsula included as part of the Christchurch Community so the smaller rural towns are included</p>	<p>Yes</p> <p>Would like to see Banks Peninsula included as part of the Christchurch Community so the smaller rural towns are included</p>	<p>Yes</p>	<p>Yes</p>	<p>Art Fund/loan/support Concept for Little River and Small Rural Towns – We are a small rural town but our village is on the main highway to a popular visitor destination and receives a large number of visitors who either choose to make Little River their destination for the day or weekend or make a stop here to continue their travels to Akaroa or to one of the scenic bays of Banks Peninsula.</p> <p>We have an artistic community with many of our residents involved in the Arts, either as artists, Teachers. Crafts People and in the Healing Professions. We have a unique Art Gallery that promotes and showcases local and New Zealand artists plus a local Craft Cooperative that displays and sells product by 25 local craftspeople. Art gives identity to our Community.</p> <p>We have 8,000 people living on Banks Peninsula and we would like an Arts Fund made available to Little River to make it possible to bring a portion of the Travelling shows that come to Christchurch to the Peninsula. Buskers to the Peninsula, CSO Orchestra recitals, Scared Scrippless, musicians or have a display space for some of the national artworks in our town to be displayed for a period of time that could be enjoyed by our local residents and the large number of national and international visitors that travel through our town each year including the thousands of Cruise Ship passengers who travel on bus through our town from Akaroa on their way to Christchurch and further afield and return.</p> <p>Members of the Little River Wairewa Community Trust and the Little River Village Planning Committee are presently working on implementing the Big Ideas Programme a Community Plan for Little River.</p> <p>This involves creating heritage and cultural walkways which will need Art pieces to breathe life and a sense of fun and excitement to our Town and attract visitors and boost our economy. These Art pieces will tell our Little River, Banks Peninsula story. Some of these will be created by local artists, but will need to be purchased and some could be accessed from a bigger national collection of loan art pieces if such a service was available. We are also working with the Christchurch City Council to build a Children's Playground and revitalize our Village Centre, address the Drainage issues and preserve the few remaining heritage buildings in our town. Ensuring some of the benefits of the Christchurch Arts Strategy make their way to ours and other small rural towns is important for the morale, and ongoing wellbeing for our residents be they young or old.</p>	<p>Little River Wairewa Community Trust</p> <p>Glynis Dobson</p>

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25620	No In reference to the principle of inclusion it is really important to look beyond just participation. This notion continues to buy into the belief that participation for diverse communities is enough. If we value different voices equally we need to offer not only the opportunity to participate but to excel. We need to embed leadership pathways and opportunities for excellence. The guiding principle needs to acknowledge this belief in the potential and value of all our communities	Yes	Yes	Yes	I really value the opportunity to discuss and have input into this process and the vision that it represents.	Jolt Lyn Cotton
25622	Yes	Yes In the past two years, WeCreate has consulted widely in the development of an Action Plan to grow our creative sector for the good of all New Zealanders. The comments made here are informed by that process, which has involved over 200 creative industry leaders and government officials and included the establishment of six Working Groups comprising industry experts. Our Action Plan identifies work for industry to do, for industry to do with government and for the government to do, in order to grow New Zealand's creative economy. We welcome action being taken at a local government level, such as Toi Ōtautahi, that will also lead to the growth of New Zealand's creative economy.	Yes WeCreate's Action Plan goals fall into 6 areas of work: Connection & Collaboration, Measurement & Research, Regulation, Education, Skills/Talent & Capability and Exports. There are a number of potential crossovers with the work that will be undertaken in the development of your strategy, particularly in the areas of research and partnerships.	Yes WeCreate has closely followed the creative industries government/industry engagement and strategy development in the UK. We draw your attention to work being done in the UK which emphasizes the importance of a strong arts sector to the success of the creative economy https://www.creativeindustriesfederation.com/sites/default/files/2019-05/Public%20Investment%20report%20A4%202019%201.0_0.pdf	WeCreate has had some engagement with local government agencies during the development of our Action Plan. Unfortunately, limited resources has meant that we have not been able to reach out to all TLA's. We would welcome the opportunity to discuss how our Action Plan goals, and those of Toi Ōtautahi, may align as you develop the strategy further. See section three for more submitted information	WeCreate Inc Paula Browning
25629	Yes	Yes	Yes	Yes	Thanks to all that have put effort into this. To see the city become more audacious and collaborative via the arts is excellent, let's keep moving forward together.	Jennifer Kenix
25652	Yes	Yes	Yes	Yes	See section two	Get Creative Christchurch Joanna Gould

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25670	Not sure	Not sure	Not sure	Not sure Given this survey isn't anonymous, I won't risk submitting frank thoughts. NZ is a very small place with big consequences for outspokenness.		Senior lecturer @ SoFA University of Canterbury Roger Boyce
25683	Yes I like 'encourage and celebrate excellence' as part of empowerment, it's important there	Yes	Yes	Not sure Yes, overall, but I'd suggest a couple of additions: To iii. Inclusion P 9 Expand point 1: Ensure there are opportunities for celebrating difference and diversity-where our communities connect with each other. Honouring, respecting and preserving quality in diverse historical and traditional art forms is seen as valuable in itself not always identical to creative innovation. [Because funding to preserve a traditional art form should be seen as a good in itself.] Add 2 points: Ensure arts teachers and leaders have opportunities to develop their necessary skills to make participation available and rewarding to the widest possible audience. Encourage arts teachers and leaders to value engagement with the arts at all levels as a creative and meaningful level, by encouraging reflective practice that explores beyond the number of engagements with artistic practice to quality of those engagements.		The Muse Community Music Trust Jacinta O'Reilly
25693	Yes Except there is some clarity required for these to be fully effective. See my attached document regarding 'Innovation'	Yes	Yes	No This has reference to a few practices within the Arts, yet not others. Please see my attached document regarding 'Definition'	See section two	RDU98.5 FM James Meharry
25694	Yes	Yes	Yes	Yes	See section two	Spreydon Cashmere Community Board Karolin Potter

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25703	Yes It seems many people have been involved and this is very much a collaborative exercise	Yes	Yes	Yes other than below, making sure Art is at the centre of any redevelopments by CCC	I live in the central city and our community is very keen when parks, green areas or streets are due for repair or improvement that artists are involved to work collaboratively. As an example Aldred Park in our area is due to be improved by the CCC , but there is no collaboration with local artists despite the fact that many well recognised NZ artists lived or worked in this central city area and many still live here.	sheila hailstone
25739	Yes	Yes We need to ensure the arts strategy embraces Treaty-based Multiculturalism.	Yes	Yes	I gave my feedback at the Friday 24 June Focus Group at the Central Library. I am pleased that the draft strategy covers diversity (page 13). Although cultural diversity is visibly celebrated in greater Christchurch, we need to give more opportunities to ethnic community groups to participate in arts activities and events so that the latter are multicultural in nature. Cross-culture participation and collaboration is key to migrants settlement and integration with New Zealanders. Also cross-culture fusion of arts might result in interesting outputs.	Christchurch Multicultural Council Inc. Dr Surinder Tandon

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25754	<p>Yes</p> <p>The short descriptors for each guiding principle provide strong reference 'measures' for strategic implementation and action plans through formulation and implementation on whether the ways of thinking and acting are being employed to bring the strategy to life.</p>	Yes	<p>Yes</p> <p>Although all the pillars need to be strong the aspect of leadership is seen to be of key importance if the 'green shoots' of creativity and innovation are to emerge and flourish. The recognition and importance of Art champions is welcome, however, it is important that the structure, form and processes for connecting with these champions is not solely determined through top down leadership.</p>	<p>Yes</p> <p>Here building on the previous comments on the key themes for development; the strategic action areas of resources and connection are seen as key contributions to growing a thriving arts and creative sector and to achieve that by ensuring the essential 'green shoots' of creativity and innovation. If one combines those strategic action areas and the key strategic actions identified within them with the comments made in the following section Looking Ahead and resourcing the strategy: then this reinforces the role of organisations and bodies of all size and shape being desirable as the Art champions and channels for advocacy and funding closely connected to and part of the 'seed beds' for the 'green shoots' of creativity and innovation. Certainly for many at the 'green shoots' level it has already become harder in terms of their own resources and capability to achieve acceptable structure to be eligible and prepare grant funding applications. To provide a meeting point between top down and bottom up leadership, perhaps the role from the top should be to require organisational strength, vision, demonstrable good governance and sector or sub-sector stakeholder connection and from those 'grass root' bodies and organisations who can demonstrate this to be champions in advocacy and agents for funding and facilitating and enabling the 'green shoots' of creativity and innovation in their arts sector or sub-sector.</p>		<p>Movement Art Practice</p> <p>Stephen Lewis</p>

25756	Yes	Yes	Not sure	Not sure	<p>The YMCA is at concept design stage of a major redevelopment on their city site which has been years in the thinking/planning phase. We would like to be part of the conversation going forward in terms of how the practical plans for this strategy evolves, and how what we create at the Y adds to this strategy and enhances it. Our vision includes merging sport/fitness/art offerings on one campus quite deliberately and also includes an intentional mixture of culture/ages/demographics. However at our core we are an organisation that is about developing and empowering young people and as such we think we are a key player in any central city strategy if we agree that cities need young people in them. Currently the opportunities for young people in the central city are not immense - and part of the issue is that there is nowhere for them to go to congregate that is safe and free and relevant to their needs and aspirations. (Particularly young people who are vulnerable or marginalised or part of a minority group). We intend to be the solution to this gap because 'meeting gaps' in our community is fundamentally the reason why the YMCA exists. In our redevelopment, among other things, we will be including a black box theatre and possibly some sort of youth-led gallery and/or maker-space. We are also interested in enabling aspiring young film makers to have a venue to screen their films for friends/whanau etc. We have recently opened our technology centre for 15-25 year olds - which is free and open 24/7 and a highly creative and collaborative space. It is called the 4C Centre - the four 'c's' standing for Creativity, Communication, Critical thinking and Curiosity. We have delivered 3 street art festivals and will include in our 'campus' style redevelopment some free walls and places for parkour/skating. In short, we are not an 'arts' organisation - but a 'youth' organisation, but because we do not identify as an 'arts' organisation there is a danger we are not part of the wider conversation about how art can help build the resilience of our young people... We have held on to our youth-focused kaupapa for 158 years (throughout earthquakes etc), and have particularly since the earthquakes and the changes these have wrought on the city and on the psyche of many citizens, been informed by our young people what is relevant and what they need. It would be true to say that art has become more and more a part of what the Y does due to its clear relevance to young people, and possibly more so in Christchurch due to the trauma our young people have lived through. Either way, we are very keen to make sure that what we do going forward compliments the work of others in the arts sector so that we have as positive an impact as possible for the young people (and their families) of Christchurch. My final comment is just that the online form I am filling in to submit this feedback is not very user-friendly! Hence why this is probably not written very well!</p>	<p>YMCA Christchurch</p> <p>Josie Ogden Schroeder</p>
<p>Creative could be another guiding principal or replace audacious? Audacious is good but could be better with the word creative since it is language that suits a strategy about art. Creative: We will be bold/audacious and imaginative in the way that we encourage inventiveness and foster innovation?</p>			<p>Opportunity or Participation should be a key theme. The pillar entitled Creativity and it's definition seems to be more about opportunity/marketing/appeal of Christchurch, and 'creativity' cuts across all four pillars. I also note that there is no specific theme related to facilities for arts - but assume that this is because facilities considerations cut across all four themes?</p>	<p>I think the strategic actions areas are good however I wonder if the council could consider if arts and sport-related activities could be intentionally linked as part of the strategy? There are good examples around the world of how beneficial it is - particularly for young people - when arts and sport are intrinsically linked through facilities and events. The silo-effect of separating the 'arty' from the 'sporty' is not good for diverse participation, young people we work with at the YMCA really enjoy opportunities to merge their sport with 'art'. The new Metro 'move' centre is a good example of this. Think also how hip hop and other forms of street art merges with skating and parkour - or when circus meets gymnastics etc.</p>		

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25757	Yes Under inclusive and after 'participate' add 'and excel' after 'ensure opportunities to participate [and excel] are accessible....	Yes Love it	Yes	Yes However needs a statement added to ensure this strategy links with other key strategies across all partner organisations.	Include in final strategy document images of a variety of art forms e.g. music, theatre, ceramics, kapa haka etc.	Huia Lambie
25773	Yes Guiding Principles - The Draft Strategy provides a visionary, inclusive statement which is well-intentioned in its proposals for development but general in its key indicators and action plan. The guiding principles show a determination to throw the net wide; as an inclusive, relevant, empowering and collaborative movement which encourages innovation and bold thinking. These aims are constructive and commendable.	Yes The Vision - The vision as stated provides a focus for Christchurch to become a place of extraordinary capability in the development and expression of the arts, in which wellbeing, creativity and community engagement are intertwined with economic growth. The city should become a vibrant and energetic place to express all artistic endeavours with an emphasis on all cultural groups represented here from the beginnings of human settlement until the present day. These groups include ethnic and indigenous communities and span the contribution of peoples from many parts of the world who now reside here: for example the Pacific region including Australia, Asia, Europe, the Middle East, North and South America, and Africa. We are positioned close to the Antarctic and writers, musicians and artists have been inspired by our geographical relationship. As an arts community we can articulate who we are. The arts can give expression as to how to proceed through difficulty and destructive forces, and to help provide resilience. The arts are a vehicle for teaching and learning and the development of societal values and the gamut of human emotions. Calm, peace and wellbeing can be expressed as can joy and forewarning, grief and loss or high drama. As a community that has seen suffering we approve the expression of artistic endeavour as a tool to provide social cohesion. All voices should be heard and strengthened in a celebratory way. This should encourage recovery and positivity.	Yes Key Themes for Development - The key concepts reflect the first two stated aims in the guiding principles: of identity (in the public domain, a variety of artistic expression is noted, but so too should architecture as it reflects modern expression, heritage and history), wellbeing to help healing, positivity and the connection between groups, and creativity, which is the very energy at the heart of the arts and its expression of life within the city. Leadership: the funding of the arts sector is essential. It is an expressed intention in the document that at the city council level leadership for the arts and the allocation of funding of the sector will be the responsibility of a collaborative group. The strategic document says: 'a creative approach is needed towards partnerships, to teaching and to funding, as well as addressing issues that impede growth of the arts and the creative sector.' This is a laudable statement: but how will it be achieved?	Five Strategic Action Areas – 1. Resource - increase investment; establish residencies and development programmes, illustrate the value of the arts to social, cultural, economic, and environmental outcomes, and do all of this in a transparent and equitable manner. 2. Create and encounter - provide spaces and places, exhibitions, festivals and events, to further encourage public art expression. Diversity and inclusivity of art forms are demonstrated through this principle. 3. Inclusion - diversity of all groups, age groups, lifelong learning opportunities, enhancing health and wellbeing through the arts and the valuing of our heritage from all sources. 4. Nga toi Maori - enable the visibility and celebration of Maori culture, support partnerships and networks, and honour the Treaty principles. 5. Connection - general intention expressed to improve the role of artists and the relationship with the community and arts organisations.	Concerns: - According to the document a Joint Leadership Group (JGL) will be set up from the key strategy partners - Council, Creative New Zealand, Rata, Christchurch NZ, along with mana whenua, the tertiary sector, and representatives from the arts sector, to produce and publish an action plan. An Arts Office will be set up for this purpose. A neutral venue is recommended. It is important that the following concerns are noted: 1. The statement provides for a five year plan of intent. It should include the following: i. Responsibilities - these should be set out clearly including timelines, resourcing that is to be provided, and key decisions that will need to be made within the timeframe. ii. Outcomes - leading from this a statement of what will be presented to the City Council for endorsement and expected outcomes should be set out. iii. Key performance indicators need to be stated for each year of the strategy. At this stage the document is a visionary statement only, lacking in strategic direction. 2. JLG - who will comprise this group? What skills are required for the JLG to function effectively? What appointment process will be adopted? Will stakeholders be able to nominate candidates with CVs which meet the skills required for consideration? How will bias be avoided? How will balance, transparency and accountability be achieved? How will stakeholders' interests be sought and heard? Will ethnic, gender and age demographics be appropriately represented? The answers to these questions are essential for community trust and confidence in the proposals. 3. The stated aim that Christchurch should become an outstanding place to create, explore, and experience the arts is a laudable goal. Its aim fits the present time of renewal and recovery of the city after some truly shocking events. Reference is made to Christchurch as a UNESCO City of Culture (see Case Study 78 - Christchurch NZ Heritage and Cultural revitalisation in post-earthquake recovery in 'UNESCO Global Report on Culture for Sustainable Urban Development 2016) The net should be cast wide to honour all voices as they pertain to all sectors of the arts. Inclusivity and expression are key aspects of the whole process. Flexibility and wisdom, positive direction, depth of vision, and clarity of process all need to be qualities found within the JGL to achieve community confidence and commitment.	Christchurch Civic Music Council Denise Murfitt

Sub ID	Support for guiding principles and comments	Support for vision and comments	Support for key themes for development and comments	Support strategic action areas and comments	Other comments	Org. and / or name
25775	<p>Yes</p> <p>Hauora Wellbeing: - We fully support the inclusion of hauora wellbeing as one of the pou. Our point of difference is that our city has been through two extremely traumatic events. This is our strength, and marks us out from other cities. As currently worded, the wellbeing outcomes are quite general and don't explicitly link to what our city has been through, and why arts for wellbeing is especially important here. We think it would strengthen the strategy to link the pou of hauora wellbeing to the events and the unprecedented impact on the wellbeing of our community. The overall hauora wellbeing goal could be more ambitious - we are definitely looking for the arts to contribute to our wellbeing, but the impact we are seeking is the actual improvement in wellbeing as a result - we propose as an alternative 'arts enable the people of Christchurch to thrive'. (See additional table attached)</p>	<p>Kōkiri Leadership - we'd like to see bold arts advocacy about why arts matter - in the area of health, this is not well understood.</p> <p>Partnerships - Partnerships between arts and non-arts organisations are critical to the success of the strategy, and could be made more explicit under hauora/wellbeing, ie in our area of work, the connection between health, social development and creative wellbeing organisations such as Pegasus Health, CDHB, Ministry of Health, Te Pō«tahitanga, community health providers, Māori health providers, Pasifika health providers, and Christchurch City Libraries.</p> <p>Compare arts strategy Ara Toi Ōtepoti: Compare arts strategy Ara Toi Ōtepoti: 'Ambitious partner' - Facilitate public, private and creative sector partnerships to conceive and deliver magnificent projects here and internationally.'Partnerships between arts and non-arts sectors are potentially real game-changers for the creative wellbeing sector. We're aware of great advances being made in collaboration between the sports and arts sectors - we'd like to see similar progress made with the arts and health sectors. This could help address the lack of a policy framework or funding stream for arts and health programmes, although there's now advocacy in this area from organisations like Creative New Zealand and Te Ora Auaha creative wellbeing alliance.</p>	<p>Yes</p> <p>Spaces - Christchurch has unique challenges when it comes to spaces for making, performing and showing art (outside of the large institutions), due to the loss of many former artist occupied spaces following the earthquakes. Space is a significant issue for us, and for many of the organisations we're in touch with. Temporary sites like Phillipstown Hub and The Old School Te Kura Tawhito have short term certainty but are likely to eventually need to relocate elsewhere. We therefore support the strategic action area of ensuring there's access to a range of affordable and interesting spaces to develop and present work. Is there scope to highlight how partnerships under this strategy might change that - some kind of brokering matching artist needs and available spaces (including in unconventional/unexpected places!) An example could be Princess Margaret Hospital site - could this space be used as artist studios?</p>	<p>Whakahāngai Implementation - For this strategy to make a real difference, it is essential that resources are invested in some leadership and coordination of work to support implementation. We believe the establishment of an arts office would be a very positive development, along with the preparation of an action plan that is supported and monitored by a joint leadership group and that a wide range of organisations can sign up to. In the area of arts and health, an arts office could actively support the attempts that are already being made to build greater connection between people and organisations working in this field in Christchurch. Wellbeing could have a greater focus in the strategic action areas. The action 'Collaborate to advance arts and health programmes' is a good but it isn't clear what this would look like. A starting point would be to build awareness of the arts and health work currently being undertaken, sharing information about impact, and exploring the potential for collaboration and innovation. Arts on prescription-type schemes were put forward in the consultation as one possible joint venture. The recently formed Te Ora Auaha creative wellbeing alliance could support sharing of knowledge about impact.</p>	<p>Ōtautahi Creative Spaces is a specialist creative wellbeing initiative, with a studio Room 5 at the Phillipstown Hub. We support 65 artists with experience of mental distress. Artists from our collective participated in the early consultation meetings for this strategy and they are delighted to see that hauora wellbeing has been given prominence as one of four pou ārahi for the strategy. This submission provides further feedback from artists and from our organisation. The experience of our artists includes: * Inequity of access to the arts, though not feeling 'at home' at places, low incomes, inability to use public transport or to meet costs of public transport, anxiety about moving around the city. * Very positive outcomes through participation in our creative wellbeing programmes, but limited access to these, because of limited funding. * Inadequate premises we operate from - too small, and no security of tenure. * Leadership in creative wellbeing. * Aspirations to receive mentoring and support to pursue creative pathways and to excel in their chosen art forms. We therefore welcome and fully endorse the creation of Toi Ōtautahi, a new arts strategy for Christchurch, because we believe it will provide Room 5 artists with opportunities and increase their access to the arts.</p> <p>UNESCO City of Creative Wellbeing - We noted the consultation included consideration of applying for UNESCO creative city status. The current UNESCO categories don't reflect our particular situation and suggest that an audacious move would be to advocate for a new UNESCO category, a city of creative wellbeing, of which Christchurch would be the first, and which would link nicely to our membership of the 100 Resilient Cities programme. We are excited about the possibilities Toi Ōtautahi presents, including helping articulate why arts matter to health, and we look forward to being an active part of the implementation of this strategy.</p> <p>See section three for more submitted information</p>	<p>Ōtautahi Creative Spaces Trust</p> <p>Sarah Campagnolo</p>

Sub ID	Support for guiding principles and comments	Support for vision and comments	Support for key themes for development and comments	Support strategic action areas and comments	Other comments	Org. and / or name
25776	<p>Yes</p> <p>Approach - We appreciate the process you have utilised to develop the strategy, and thank you for the collaborative, cross agency approach. We believe this provides a great example of how collaboration brings individual strengths together to create a stronger outcome. Thank you for the opportunity to engage face-to-face with the arts community on a number of occasions. Guiding Principles - We strongly support the guiding principles you have foregrounded in the process undertaken. We believe these are enduring and have the ability to unite and lead sound decision-making.</p>	<p>Yes</p> <p>We would like to congratulate all those who have been involved in developing this draft strategy on bringing multiple strands together to weave an exciting and uplifting vision for our region. We very much share with you the desire to place arts and art practice at the centre of our city and wish to strongly endorse your vision around arts and well-being and arts; the arts and the creative economy; and the arts and the Treaty. We think you have pitched this vision well, and your emphasis is correct. It is very important that we move the conversation about the arts along from one where the arts are seen as a 'nice to have' or a luxury for the leisured classes.</p>	<p>Yes</p> <p>We agree with the key themes that have been selected. We believe these are strong and relevant pillars upon which to build a strategy. The challenge will be in how these are brought to life in the action stages of the strategy, and we look forward to being included in the ongoing discussions that will be important to the process. One suggestion we do have is to include some flavour of aspiration/excellence/world-class-ness (perhaps under the Creativity pillar); language that acknowledges that there is a tradition of excellence here, and this is an achievable aim to have. (This could be both in terms of practice or audience experience). The notion that arts are valued here should not just be because they make us feel better, but because they are, in themselves, well made/new/of quality and therefore, have a value in themselves for themselves. We also feel it is very important that there is openness of information around your decision making as a leadership group, and regular reporting back to the sector in open forums. We wonder whether you would consider at least a couple of the roles on the group being elected by the arts organisations/practioners themselves?</p>	<p>Yes</p> <p>We agree that those selected are the important areas of action to be undertaken first. Resource(s), engagement, and leadership are critical to this strategy being successful. We would like to see the arts strategy woven into other policies and practices in the city also, so that it does not sit alone and unconnected, but is integral to all other frameworks that support the re-making of our city. We would like to see a definitively joined-up and equitable approach taken when moving into the action stages of this document to ensure that the overarching needs of the arts in our region are met. The ongoing need for resources such as workshop spaces, performance spaces, studio spaces, exhibition spaces should not be shouldered by smaller organisations alone - who find themselves on the margins without access to B or C grade rental spaces. We hope that an alignment of vision and strategy across the whole sector will equally benefit the smallest organisations who, arguably, take the greatest risks - but perhaps create the greatest impacts.</p>	<p>Again, thank you for the opportunity to comment on the draft strategy document Toi Ōtautahi. We are impressed by and, as an organisation, aligned to your work. We look forward to putting our shoulder to the wheel alongside you and our colleagues in our city to bring this to life.</p>	<p>Christchurch Arts Festival Trust</p> <p>Dr Jane Gregg</p>

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25777	Enable arts organisations to administer cultural/artistic exchanges through the sister cities networks. It's very important that the strategy allocates budget and effort to 'selling' the idea of the good of the arts to the community (wellbeing, taking pride in it, stories behind arts and artists), perhaps in the form of a billboard/poster and press campaign. Drowning out the Stuff commenters. Giving city's residents the opportunity to engage on issues (through the arts) promotes a more educated, aware, tolerant community.	Art is with us all the time. In Te Ao Māori, the arts are woven into the fabric of life, not a nice to have. Look at the work of Alan Brown (The Architecture of Value), to see long term and short term benefits to society of engaging with the arts. blogs.bu.edu/plan2010/files/2010/12/Architecture-of-Value-Draft-7-Alan-Brown.doc	Suggest conducting and giving arts organisations access to research data about wellbeing in the community - how can we measure what we do without it? This can be used to approach corporations and patrons for funding. Succession - fund mentorships, internships for young people within organisations, give them responsibility to run events by and for young people.	How does arts strategy fit with council's long term plan? Getting mental health organisations involved in the arts strategy - eg All Right? How do we help them achieve their aims & outcomes? If the arts are undervalued by government, corporate funding decreases. By showing that the council and government believe they are important, we can more easily convince funders.	Suggest reconsidering Ticketek stronghold on council venues, which penalises community arts organisations and accessibility to ticket buyers via extortionate inside and outside ticketing fees. Arts organisations should take lead in disseminating information to city's artists eg WORD to writers; The Court to actors, directors playwrights; CAG, COCA to artists - they often out of the loop.	WORD Christchurch Rachael King
25778	Yes Health is influenced by a wide range of factors beyond the health sector. These influences, or determinants of health, are the conditions in which people are born, grow, live, work and age, and are impacted by environmental, social and behavioural factors. The future health of our populations is reliant on a responsive environment where all sectors work collaboratively to positively influence these determinants. The CDHB acknowledges the crucial role that the Arts and creativity can play in individual and communal pathways to health and wellbeing. The CDHB supports the guiding principles of the Strategy, especially with regard to collaboration	Yes The CDHB supports the guiding principles of the Strategy, especially with regard to Te Waipounamu art and history and its aspiration to support creative exploration to define who we are. This aligns strongly with the vision of the DHB to 'foster wellbeing'.	Yes The CDHB is keen to be involved in developing collaborations with the existing partners to achieve the potential of the strategy. We acknowledge that the key themes for development match strongly with indigenous models of health promotion like Te Pae Mahutonga, where identity and leadership are recognised as vital to health and wellbeing. The CDHB notes the central theme of Hauora wellbeing and the evidence that supports the value of arts as a means to support management of long term conditions (both physical and mental). We are keen to work alongside existing partners to support and develop arts and health projects, including arts on prescription schemes.	Yes Under 6, Nga Hohenga - strategic action ideas - resource on p. 16, the CDHB recommends that Mental Wellbeing Impact Assessment may be a useful tool for understanding the 'value of arts to wellbeing'.		Community & Public Health – CDHB Emma Kenagy

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25779		<p>Yes</p> <p>Pegasus supports Christchurch City Council's draft Strategy for Arts and Creativity in Ōtautahi Christchurch and its vision to be known as New Zealand's best place to live and create, where the arts activate Ōtautahi Christchurch and creative exploration defines who we are. Pegasus agrees with the strategy's aim to elevate the arts and creativity in Christchurch and Banks Peninsula by harnessing and building on the energy, passion, and innovative spirit of the community. As a primary health care organisation that strives to improve health outcomes and equitable access to health services for the people of Canterbury, we, too, recognise the significant impact events in our city have had and the significant role the arts and creative sector can play in healing, connecting communities and finding innovative solutions to address important issues.</p>	<p>Yes</p> <p>In support of the Strategy's Key Theme: Hauora Wellbeing, we note that there is international evidence that demonstrates: There is increasing interest in the provision of participatory arts programmes in the community for people of all ages that appear to be particularly beneficial for those lacking opportunities for meaningful contributions to society, particularly those who are isolated. The benefits from arts programmes resonate strongly with the evidence-based 'five ways to wellbeing' model of mental health: connect, take notice, keep learning, be active and give. There is evidence that participating in creative arts can result in significant benefits to psychosocial health, including improved self-esteem, confidence, self-efficacy, improved social connections and overall quality of life.</p>	<p>Yes</p>		<p>Pegasus Health (Charitable) Ltd</p> <p>Vince Barry</p>

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25780	<p>Yes</p> <p>The Board supports the four guiding principles. It is noted that under Vision, mention is made of attracting international talent and open new opportunities for artistic exchange. Also, that this is further promoted in the strategic action areas by stating the belief that a strong local arts scene with engaged audiences will attract national artists to Ōtautahi Christchurch, where excellence will be fostered and valued. It is suggested this be emphasised under the Inclusive guiding principle, by stating that inclusiveness would include encouraging international influences as under: 'We will support a diversity of artistic traditions, practitioners and art forms (locally, nationally and international), ensure opportunities to participate are accessible and our processes and decision-making are transparent.'</p>	<p>Yes</p> <p>The Board supports the stated vision</p>	<p>Kōkiri Leadership - The Board asked what part can the Council play to have policies that enable public art while avoiding practical hold ups, such as resource consent requirements. Can consenting be streamlined for public art installations/placements? It is suggested, unless this has already been done, this be a designated Officer role to facilitate that process in relation to public art proposals.</p>	<p>Yes</p> <p>As advised in 3. The issue of public art installation not being caught up in arduous policies and process, is paramount. Under Resource, noting the statement that through collaboration, strategy partners seek to support new ways of funding the arts. The Board believes the strategy partners should have a process for the simplified installation of public art which could be achieved via a memorandum of understand. The Board supports the strategic action areas.</p>	<p>The Board wishes to promote the Arts Strategy aligning and enabling community ambitions for an arts and culture hub in the New Brighton area. This is envisioned as incorporating artists in residence, display and possibly retail space. The Board acknowledges the work done to invest in local arts organisations to strengthen and generate activity. The Board notes this is a high level document and would like involvement when the principles are applied to our two wards. As already noted, the Board wishes to emphasis the issue for community groups wishing to undertake art works within public places and the need to meet restrictive consenting processes. Noted the strategy aims for a simplified process. By way of illustration of a public arts process, the Board draws attention to the current proposal from a local Residents' Association to install Godwits statues on the eastern approach to the Bridge Street bridge (detailed information can be supplied if required). The question the Board has, would the draft strategy have simplified that installation? The Board supports more local public art, not only in New Brighton but around the city so that community art can feed into and grow its activities into the central process as art is typically an organic process. The Board is now keen to be involved in the promotion of this strategy and to see the benefits that come from it. The Board supports an audit of all city public art that is inclusive of the suburbs.</p>	<p>Coastal-Burwood Community Board</p> <p>Linda Stewart</p>

Sub ID	Support for guiding principles and comments	Support for vision and comments	Support for key themes for development and comments	Support strategic action areas and comments	Other comments	Org. and / or name
25785	<p>Yes</p> <p>Guiding principles right?: Yes - great; audacious and empowering strikes confidence for artists to experiment and empowering talks clearly to investing in artists and the sector. I agree with inclusive and collaborative entirely, but need to really ensure this comes through in the action plans as there is a long way to go on this mahi for Christchurch.</p>	<p>Yes</p> <p>Vision right? Whilst the content is good, it's not succinct enough, so as a 'Vision' it loses its way because it loses the reader. May be it's a simple fix replacing the RH column with clear bullet points, eg: Best place: artists to live & work; artistic experimentation & new ideas; enabling artistic excellence; arts for wellbeing and diverse communities; creative sector at heart of economy. With regard to the final paragraph referencing the Treaty relationship, it reads like an afterthought. Is it central to the Vision or not? I think it should be, so include it further up your narrative when talking about people. From the vision there is possibly missing sufficient reference to inclusivity (ie giving arts access to diverse groups across multi-cultural Ōtautahi, the elderly, disabled); perhaps this is covered at this point in wellbeing and later on - but the theme of 'arts access' is not clearly in the vision section. In the Vision, the theme of creative exploration is evident as it relates to artists, but there should be a clearer distinction around enabling artists to be the best they can be: in other words, supporting them towards 'artistic excellence'. This theme rarely appears in the document. When art (sculptures, festivals, concerts) are excellent, people flock around it - and that's not just people who 'know about art'. Everyone can sense this in something 'great' which in turn truly enables inclusivity. Connected to excellence in the arts, valuing an arts education is not referred to in the document. However, for a long term vision, there needs to be an understanding of and investment in an education in the arts in Christchurch.</p>	<p>Key themes for development right? The four pillars (desired outcomes) work - but I think that the theme of a positive economic and infrastructural impact is not drawn out enough. For potential investors in the arts (whether that's the private sector, central or local government), they need to know that Christchurch's resurgence as an arts mecca brings with it activity that grows the local economy through everything from hospitality and increased visitors to an overarching goal of increasing the population of Christchurch. A large population in turn ameliorates the viability of artists living here successfully and arts organisations thriving and employing arts practitioners confidently. You could either develop a fifth pillar as boldly as Population Growth or less controversially People Growth which has several meanings. Actual increased numbers of people living in Ōtautahi will aid the arts in a very measurable way. (There's also a certain balance created if one has five pillars and five strategic actions, not that they need to match, but there's potential for a more even distribution of actions as against pillars that way - and would aid quick recall of what's in the Strategy doc).</p>	<p>No</p> <p>Strategic actions right? As this is the section where we ask the question, what are we actually going to do to achieve the vision as described in the pillars, I think it needs further analysis and further descriptors to show clear intent. In particular, to Resource, I would reference education as part of the investment in arts and creativity. To Create and Encounter, rectify the lack of reference to music as an artform. Visual arts predominate during the text which is fine but it has to be balanced (see comments below). To the Strategic Action Areas, I'd add consequent strategic actions to the points raised earlier around population growth, artistic excellence and arts education.</p>	<p>More research-backed work needs fostering and illustrating on the creative sector being integral to the local economy: in work going forward, look at Edinburgh and Montreal as examples of where arts lead (not follow) city planning; can be hugely influential in 'city success'.</p> <p>Font is too small in many places; some people will not read this doc because of that. Banks Peninsula is mentioned intermittently. It's not clear where it sits within the Strategy. It's a gem in itself but if the intention is to include it, then it needs to have a section as to how it fits in.</p> <p>Music as a word is barely referred to. Public arts, sculpture, street art and the visual arts generally are referred to as examples which is fine except where the mainstream artform of music-making isn't. It needs to be. It's the principal artform that most people already experience daily in one way or another. It's also, in many cases, the cheapest to present and the most accessible.</p>	<p>Murray & Co</p> <p>Clare Murray</p>
25790		Not sure	Not sure	Not sure	If Christchurch is to become the jewel of the south, then it must have jewels in public places aid for by the public for the public	Peter Scholes
25926	<p>Yes</p> <p>Well covered, great document and vision</p>	Yes	<p>Yes</p> <p>The support from youth teams together with existing enterprises for development to continue</p>	Yes		Sandi MacRae

Sub ID	Support for guiding principles and comments	Support for vision and comments	Support for key themes for development and comments	Support strategic action areas and comments	Other comments	Org. and / or name
25943					See section two	Orange Studios New Zealand Playhouse Andromeda Arts Trust Michael Bell

Section two - More detailed comments

25517	Orange Studios	<p>A few observations about live music in Christchurch, post-quake (identifying issues, and suggestions to add to the strategy). by Charlotte Crone June 2019</p> <p>I work as a promoter, events manager and musician. In this short piece, I will identify certain issues challenging live music in Christchurch, and suggestions to add to the strategy.</p> <p>The performers Observation: It is well understood that making ends meet can be tough as a muso.</p> <p>I know many musicians here. It's hard to make any more than a partial income from music in Christchurch. It's difficult to find professional musicians in Christchurch who don't also work part time in some other field or industry. Musician + accountant Musician + barista Musician + teacher Musician + hospitality Musician + bartender Musician + engineer ...There's a long list!</p> <p>Having to juggle multiple gigs and jobs is a reality for musicians and something we become good at. In saying that, while we harbour and export a lot of amazing talent from here in Christchurch, people often leave to where there are more music opportunities early on and end up making fame elsewhere. The ones who stay here and work as a musician full time have normally worked hard and/or got lucky and land a position in a full time paid orchestra or military band and many just "get a real job" in order to support a family or buy a house while hopefully continuing music in some way.</p> <p>Creating new music is always done on the side, and even when it's made, who even listens to it? That would be...</p> <p>The audience Observation: People aren't going out as much. Reasons: Too far to go? Too hard to get to? Too expensive? Too much to choose from? Not their bag?</p> <p>Whatever the reasons... audiences aren't going out as much as they used to or for as long. They don't spend as much (or aren't able to get as much for their buck) as they used to either, so numbers can feel pretty small sometimes. When there is a good crowd it's down to great marketing and promoting of course which takes much time, effort, know-how, connections and often money.</p> <p>The spaces Live music venues since the earthquake have been struggling to stay open, especially the ones who are supporting and paying performers well.</p>				
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The overheads of running a bar or restaurant are barely met by the patronage and then with paying musicians on top of that it gradually pulls them under (the risk of investing in indie music is usually shouldered by a private individual who doesn't have enough backing to cope with years of losses the same way a council type entity or well funded charity would). First thing you hear about is performers not getting paid, then the next thing you know there's a closed sign on the door and no more gigs at all.

E.g. Dux Live opened in late 2011 (after Dux de Lux split into Dux Dine, Dux Live and later Dux Central) business then changed ownership in January 2016 changed name to Dim 7th, now closed with some gigs happening at Dux Central), Rockstar Pizza on Victoria st (opened April 2017, closed 2018) Lyttleton Records Live Venue (opened late 2017, closed May 2019), New City Hotel (closed March 2019), Churchill's Tavern (closed Jan 2016 after over 20 years of live music).

My partner and I also have been running Orange Studios as a live music performance space since 2014 and after five years of hosting two performances a week, we have decided to close too, so I can talk to the struggles from experience.

Read this article about the closure of Dux Live (written in 2016): <https://www.stuff.co.nz/entertainment/music/77894506/christchurch-music-venue-dux-live-closes-because-of-lack-of-crowds>
Or this one on the sale of the New City Hotel (written March 2019): <https://www.stuff.co.nz/the-press/news/111284347/old-ways-come-to-an-end-at-christchurchs-new-city-hotel>

Could there be something added to the strategy for these types of privately owned venues? An incentive and encouragement to keep doing what they are doing?

The venues who are making it work (and aren't already a charity or run with significant funding) have managed to luck out in the balanced cocktail of the perfect location with good town planning near buzzing surrounding areas, strong business partnerships, good staff and service, savvy business know-how and pricing things well for their audience, knowing what hours to be open and run events. They often have something special to offer in the vibe or the programming of performers to attract people.

E.g. Venues who are currently still open Darkroom (opened October 2011 – present), Space Academy, Fat Eddies, Blue Smoke, D4 , A Rolling Stone (founded 2008), Sullivans (opened 1997, relocated after September 2010 earthquake, still open in Addington).

The Arts Strategy talks about the need for spaces to create, however the strategy could have some specific wording to make sure these smaller, independent, private venues are sought out and supported. Not only do they need it, but the private sector gets things done quickly and provides good value!

Question: if you want to pay \$150 for a ticket, maybe buy a \$12 drink and see some live music, where would you go? You'd go to the Town Hall – who won't open unless the band pay a significant hireage fee to the venue, and who will have the council behind them financially when they make a loss for the year. If you want to pay \$0 for a ticket, maybe buy a \$12 drink and see some live music, where would you go? To your local live music pub who have paid their musicians upfront, don't get funding or infrastructure/advertising support from the council, and will likely go out of business soon.

There also don't seem to be any spaces that specifically welcome Māori and Pasifika performers, or that are built or run with the kaupapa of being somewhere to nurture and showcase hidden talents. It looks as though that's being already being addressed in this new strategy which is exciting to see.

The exposure

Unlike in previous years, we currently lack high level, consistent and regular local arts journalism. The prohibitive cost of printed gig guides and their distribution has also meant a complete reliance on people stumbling across gig guides online, through the maze of merciless algorithms of social media. This makes it difficult for visitors to find out what goes on in the city and reduces the exposure of Christchurch artists on a national (and international?) scale.

To remedy this it would either take a council initiative to fix or a super dedicated enthusiast to take charge. Could there be a focus on exposure in one of the guiding principles, maybe actioned as a partially funded live music or general arts publication?

E.g. NZ Musician Magazine is a comprehensive national publication that goes to print, produced and distributed by two staff, self-funded by selling advertising, with content written by scores of volunteers showcasing a wide range of music styles and experience levels. In Wellington, A Low Hum is a zine that had reviews of local releases and a Compilation CD that spawned a music festival and launched a few careers.

Radio is another great means of getting out but knowing who to contact what their market audience is can be difficult. A list of up-to-date media contacts who are willing to be contacted and report on arts would be very useful.

Thank you for reading and for your continued work, great care and for taking on these responsibilities for the future.

25652	Get Creative Christchurch	<p>International research now shows the importance and impact creativity has on a individual and their well-being, with engagement in arts/crafts being increasingly seen as an effective way to help manage the stresses and strains of this modern digital world. Studies show that for those with mental health issues, from anxiety and depression to neuro-degenerative diseases like dementia, art therapy can profoundly improve lives. Latest news/articles/research on creativity: www.facebook.com/GetCreativeChristchurch/</p> <p>Q. Why is identity, well-being and learning important for our people? When we know who we are (identity), what we need to be healthy (well-being), and the importance of a growth mindset (learning), this causes a positive ripple effect in our businesses, communities and economy. Through my research I realised the ideas I had created, had a common theme: Our well-being improves through learning and creativity, which is part of every person's identity.</p> <ul style="list-style-type: none"> - Shirley Centre: inclusive centre, library with learning spaces, available for anyone in the community to use. - Sutton's Place: arts/crafts community with learning spaces for local/overseas teachers to provide classes/workshops/retreats, opportunity to learn about W. A. (Bill) Sutton and his teaching/artworks and house/garden. - Māori Heritage Park: indoor/outdoor learning spaces for Māori architecture/arts/crafts, opportunities to learn about the Māori language/culture/stories/legends and Elsie Locke's life, writing & her legacy to Christchurch. - River Bank Centre: research/design/technology hub with learning spaces to inspire/educate with STEAM, opportunity to see startup/innovation businesses and to learn about Richard Bedward Owen and why he was called 'River Bank' Owen. <p>These centres are based on the link between creativity and well-being, and could address: occupational health, social health, mental health, emotional health, & environmental health, in collaboration with Ministry's (Health, Education, Social Development, Tourism etc.)</p> <p style="text-align: center;">" Inā kei te mohio koe ko wai koe, I anga mai koe i hea, kei te mohio koe. Kei te anga atu ki hea. If you know who you are and where you are from, then you will know where you are going."</p> <p>In Christchurch, we have many different opportunities to 'observe' the arts, but few opportunities to 'participate' in the arts, for our identity, well-being & learning. We need arts access for all ages and stages of life, for every resident and every visitor to Christchurch.</p> <p>Q. Why do we need these types of community centres/libraries/learning facilities in the East? https://www.riseuprichmond.nz/draft-oarc-regeneration-plan-community-needs/ https://www.getcreativechristchurch.nz/community/</p> <ul style="list-style-type: none"> - To inspire/educate the children/teenagers living in the East, who now have fewer options for schools, and limited access to continued learning outside of the schools. - We need to open the eyes of every child in Christchurch to what is possible through learning. - In the south of Christchurch, children/teenagers see those attending Ara Institute of Canterbury. - In the west of Christchurch, children/teenagers see those attending the University of Canterbury. - Learning is part of our Christchurch identity. Our communities are centred around our schools. - Our education connects us to social networks/employment. We value learning and the places it can take us. <p style="text-align: center;">" The MORE that you READ. The more THINGS you will KNOW. The MORE you LEARN. The more PLACES you'll GO!" Dr. Seuss</p> <p>WELL-BEING https://www.instagram.com/p/BuEkwd9HrJp/?igshid=2crd5n7s87kd, @holisticallygrace The Health Iceberg What We Focus On: Physical Health (diet & exercise). What We Ignore: Occupational Health, Social Health, Mental Health, Environmental Health, Spiritual Health, & Emotional Health. http://health.tki.org.nz/Teaching-in-HPE/Health-and-PE-in-the-NZC/Health-and-PE-in-the-NZC-1999/Underlying-concepts/Well-being-hauora "The concept of well-being encompasses the physical, mental and emotional, social, and spiritual dimensions of health. This concept is recognised by the World Health Organisation. Hauora is a Māori philosophy of health unique to New Zealand. It comprises taha tinana, taha hinengaro, taha whanau, and taha wairua. Taha tinana - Physical well-being the physical body, its growth, development, and ability to move, and ways of caring for it Taha hinengaro - Mental and emotional well-being coherent thinking processes, acknowledging and expressing thoughts and feelings and responding constructively Taha whanau - Social well-being family relationships, friendships, and other interpersonal relationships; feelings of belonging, compassion, and caring; and social support Taha wairua - Spiritual well-being</p>
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the values and beliefs that determine the way people live, the search for meaning and purpose in life, and personal identity and self-awareness (For some individuals and communities, spiritual well-being is linked to a particular religion; for others, it is not.)

Each of these four dimensions of hauora influences and supports the others. Dr Mason Durie's whare tapawha model compares hauora to the four walls of a whare, each wall representing a different dimension: taha wairua (the spiritual side); taha hinengaro (thoughts and feelings); taha tinana (the physical side); and taha whanau (family).

All four dimensions are necessary for strength and symmetry. (Adapted from Mason Durie's Whaiora: Māori Health Development. Auckland: Oxford University Press, 1994, page 70)."

<https://www.mentalhealth.org.nz/home/ways-to-wellbeing/>

"They were created as a result of the New Economics Foundation's (NEF) Foresight Project on Mental Capital and Wellbeing research report. NEF conducted a review of the most up-to-date evidence and found that building five actions into day to day lives is important for the wellbeing of individuals, families, communities & organisations.

The five actions are:

- Connect, me whakawhanaunga

Talk and listen – me kōrero, me whakarongo, be there – me whakawātea i a koe, feel connected – me rongō i te whanaungatanga.

- Give, tukua

Your time – te wā ki a koe, your words – ō kupu, your presence – ko koe tonu.

- Take notice, me aro tonu

Remember the simple things that give you joy – me aro tonu ki ngā mea māmā noa i ngākau harikoa ai koe.

- Keep learning, me ako tonu

Embrace new experiences – awhitia te wheako hou, see opportunities – kimihia ngā ara hou, surprise yourself – me ohore koe i a koe anō.

- Be active, me kori tonu

Do what you can – whāia te mea ka taea e koe, enjoy what you do – kia pārekareka tāu i whai ai, move your mood – kia pai ake ō piropiro.

<https://www.nextavenue.org/arts-based-communities/>

- "Putting art at the heart of a community enhances our lives by stirring hard-to-articulate feelings and inspiring us to look beyond what we believe to be possible and imagine a more vibrant, exciting future. It also reminds us that we're all creative beings - and that whether we're making art or music, telling stories or cathartically sharing in the experience, we're all connected."

- "But why we ultimately need art is because the arts do something that nothing else does, which is drive more stable communities and build community attachment and social cohesion and civic engagement."

<https://www.lgnz.co.nz/news-and-media/2019-media-releases/reinstated-well-beings-endorse-councils-community-focus/>

"Local Government New Zealand is delighted to see the Local Government (Community Well-being) Amendment Bill pass its third and final reading in Parliament last night, effectively reinstating the four aspects of community well-being – social, economic, environmental and cultural – into the Local Government Act.

It is a significant show of support from the Coalition Government for the on-going work of councils to lift the well-being of their communities.

'The reinstatement of the four well-beings is formal recognition that councils have a significant role to play in lifting the quality of life of our people, and the health of our environment,' says LGNZ President Dave Cull."

- Te Ora Auaha: Creative Wellbeing Alliance Aotearoa <https://creativewellbeingnz.org/>

Identity | <https://www.getcreativechristchurch.nz/identity/>

- Our People: Māori Heritage?, First Four Ships?, Early Residents of Chch?, Local Heroes?, Employed vs Unemployed?, Children/Young Adults? Adults? Careers? Jobs? Retired?, immigrants/'New' New Zealanders?

- Where are our arts/creatives "heroes"? Who do our children look up to/be inspired by?

- <https://www.riseuprichmond.nz/draft-oarc-regeneration-plan-tell-our-stories/>

- What 'lies' do we need to reframe, regarding life as an artist/creative living in Christchurch/NZ? Artists living in NZ starve, creativity is a waste of time, not creative can't draw/paint, no tertiary training/self taught can't succeed etc.

Well-being | <https://www.getcreativechristchurch.nz/well-being/>

- Our People: "waiting/fighting: assessments/packing/relocation/repairs/pay outs/rebuild/disagreements/courts", "isolated", "lack of identity", "concerns over residents social isolation/well-being", Pegasus Stats (Anxiety/Depression/PTSD/Chronic Pain/Addictions/Suicide), Mental Health Stats (Referrals/Waiting Lists/Appointments/Sectioned), Police Stats (Call outs/Arrests/Investigations), Corrections NZ Stats (Prisoners/Families Affected/Home Detention/Community Detention/Probation), Housing NZ Stats (Waiting Lists/Wanting Relocation/Issues with Neighbours/Community), Support Services Stats (Referrals/Waiting Lists/Appointments).

Learning | <https://www.getcreativechristchurch.nz/learning/>

- Our People: social connections ("what school did you go to?", "do you know blank/name?", "old boys club"), social network, career/job opportunities.
- <https://www.getcreativechristchurch.nz/think-christchurch-with-hila-oren/>
- Arts/Creativity in primary schools, set curriculum in intermediate schools, choose subject in secondary schools.
- Where can our children go to explore different arts? After School? Holiday Programmes? Community Education?
- Career Advise/Planning: linking strengths in arts/creativity with different career options available.
- Tertiary Education: what subjects do you need to take in secondary school to apply for different tertiary courses?
- Help with portfolio development, network for work experience, SkillsShare opportunities, mentoring.
- 'Creative in Schools' Well-being Budget.
- Create a 'how to teach' class/course, for those artists/creatives wanting to share their skills with others, another income stream, venue: local library learning spaces.

Business | <https://www.getcreativechristchurch.nz/business/>

- Career Roadmap: how different jobs give you different/more skills, stepping stones to where you want to go, how to move up the different levels/ladder in the arts/crafts industry in Christchurch/NZ/Overseas.
- 'Hobby to Business' help/support/courses/networks.
- Social Media for Arts/Creatives, Websites for Arts/Creatives, Technology for Arts/Creatives.
- Success for self employed Arts/Creatives: multiple income streams, passive income, part time/full time job.
- More arts & crafts co-ops/markets, with directory/contact details/Facebook events calendar.
- WorkSafe <https://worksafe.govt.nz/>, Education on Well-being: Occupational Health & Mental Health, RSI/OOS risks, CRPS/Chronic Pain risks.
- Professional Development: seminars/events/courses/networks.
- Funding: funding opportunities, funding applications, what you need to apply.

Community | <https://www.getcreativechristchurch.nz/community/>

- Christchurch Prisons: Arts & Crafts/Well-being opportunities for prisoners.
- Probation Services: Link prisoner with arts/creativity opportunities to help reintegrate back in to the community.
- RAW (Reclaim Another Woman) <https://www.raw.org.nz> Waikato University paper in entrepreneurship.
- Burwood Hospital Pain Management Clinic: only clinic in South Island, link between creativity and pain, opportunity to develop resources/course for patients living with chronic pain for their well-being.
- WINZ: career advise/planning, support to become self employed, Art Business course?, Small Business course?
- Arts Therapy: training options, practitioners, venue, Art Therapist at Christchurch Art Gallery Te Puna o Waiwhetu?
- Arts on Prescription: workshops for people experiencing depression, anxiety and/or other mental health problems.
- Aged Care: opportunities for arts/creativity, for well-being (physical/mental/social health) in the community/retirement villages.
- Arts/Creatives Facebook Groups & Events.
- Funding: through local Community Board, Christchurch Creative Communities Scheme.

Economy | <https://www.getcreativechristchurch.nz/economy/>

- <https://www.riseuprichmond.nz/draft-oarc-regeneration-plan-visitor-experience/>

- <https://www.christchurchnz.com/what-to-see-and-do/arts-and-culture>

'Observe': Christchurch Art Gallery Te Puna o Waiwhetu, The Arts Centre, The Court Theatre, The Canterbury Museum, Isaac Theatre Royal, Christchurch Symphony Orchestra, The Piano, Art Galleries, Street Art, SCAPE Public Art, FESTA. How can we bring some interactive arts & crafts opportunities into these spaces?

- <https://www.christchurchnz.com/christchurch/arts-and-culture/get-creative-in-christchurch/> 'Participate': 'Go Potty Ceramic Studio' has closed. Beads Unlimited & Paint 'N' Sip Studio.

- Where are all the other arts & crafts opportunities for residents/visitors to 'participate' in Christchurch?

- Arts/Creatives Directory: contact details with Facebook events calendar.

- Venues Directory: different size venues, catering for 'observe' and/or 'participate' arts/creativity opportunities, teachers within Christchurch/NZ or from overseas, venues for: classes/seminars/workshops/retreats, Facebook Events, opportunities to bring overseas artists/creatives to Christchurch to teach.

- Where can visitors to Christchurch go to purchase handcrafted souvenirs to take back home?

Creative Books | <https://www.getcreativechristchurch.nz/creative-books>

- Need to invest in more arts/crafts, creativity, well-being books for our local libraries.
- Books allow anyone with limited resources/money/time to be inspired/observe/participate in arts/creativity.
- Need books on self-care for artists/creatives, interior colour scheme affects well-being, studio setup/organization, technology for artists/creatives, social media for artists/creatives, career development for artists/creatives.
- Creative Life: Steal Like An Artist by Austin Kleon, Big Magic by Elizabeth Gilbert, The Complete Artist's Way by Julia Cameron, Real Artists Don't Starve by Jeff Goins.
- Creative Thinking: Ideas Are Your Only Currency by Rod Judkins, Change Your Mind by Rod Judkins, Design is Story-telling by Ellen Lupton.
- Well-being: Craftfulness by Rosemary Davidson & Arzu Tahsin, Be Happy by Dr Rebecca Ray, Joyful by Ingrid Fetell Lee, The Arts Apothecary by Jill Rivers.
- Inspiration: The Artist's Library by Laura Damon-Moore & Erinn Batykefer, Creative Workshop by David Sherwin, The Crafter's Devotional by Barbara R Call.
- Career: Creative You by David B Goldstein & Otto Kroeger, Reading People by Anne Bogel, Do What You Are by Paul D Tieger, Designing Your Life by William Burnett.
- Business: The Right-Brain Business Plan by Jennifer Lee, I Just Like To Make Things by Lilla Rogers, How To Style Your Brand by Fiona Humberstone, Blogging for Creatives by Robin Houghton.
- Marketing: Making & Marketing a Successful Art & Craft Business by Fiona Pullen, The Savvy Crafter's Guide To Success by Sandra McCall, How To Show & Sell Your Crafts by Torie Jayne, Packaging Your Crafts by Viola E Sutanto.
- Placemaking: The Creative Community Builder's Handbook by Tom Borrup.

Learning Spaces | <https://www.getcreativechristchurch.nz/learning-spaces/>

- "Christchurch already has far more park land, sport fields and playgrounds (local parks) per person than the national median and more than other major metropolitan cities in NZ." (<https://engage.regeneratechristchurch.nz/30274/documents/64943/download> , Page 36) The gaps in our communities are not related to physical health opportunities. The gaps that the Council (in partnership with Ministry's) can help with are: occupational health, social health, mental health, emotional health, and environmental health.
- 'The Library as a Third Place' is the link between creativity and our identity, well-being and learning. As artists/creatives tend to work in isolation and from home, we need more opportunities to go out and be in social spaces.
- Most local libraries have dedicated learning spaces, many are under utilized, could be used as venues for: Maker Spaces, STEAM activities, Skills Share groups, Facebook groups meetup, Resident initiated groups, opportunity for artists/creatives to share with the community, networking events, Ministry of Awesome Coffee & Jam sessions.
- Our learning doesn't stop at our school/polytech/university gates. We need to provide more opportunities to observe/participate in arts/creativity, in our communities through our libraries and community centres.
- We need to "Get Creative" in the ways we include these groups of people in our community, so that they feel included and not excluded: WINZ beneficiaries, Housing NZ tenants, Probation Services, 'New' New Zealanders, those living with Chronic Pain, Disabilities, Mental Health & Addictions.
- We have an aging population, when you retire your 'working' life may be over, but you have a wealth of work/life experience that you could share with others in the community through Skills Share at your local library /community centre, which could improve your well-being (Occupational Health, Social Health, Mental Health, Emotional Health).
- I've attended events and been inspired as I listened to overseas guest speakers: Hila Oren (<https://www.10shirleyroad.org.nz/think-christchurch-with-hila-oren>), Ethan Kent (<https://www.pps.org/people/ekent>) and MK Haley (<https://la.disneyresearch.com/people/mk-haley>).
- Spektrum Arkitektur (<https://spektrumarkitektur.com/>) Workshop at Ara Institute, "Community Participation in City Making", listened to Joan & Sofie share about how they research and design projects for the community, amazing amount of thought and details go into their designs.
- We need more opportunities to hear from artists/creatives from around NZ/Overseas, helps to give us a different perspective & inspire us in our creative journey.

Street Art | <https://www.getcreativechristchurch.nz/street-art/>

- Street Art is our modern day visual postcard. 'Wish You Were Here?' photos are posted on social media. Selfies in front of Street Art from around the world, can be found throughout the internet.
- In Christchurch, Street Art has become our "new" landmarks. We have lost a lot of "iconic" buildings that were our landmarks, in Christchurch since the earthquakes. We knew our location and where we were in our suburbs, thanks to these landmarks, improve connection to identity/well-being.
- What a difference it would make to Christchurch's streetscape, if the blank shop walls facing the street, told a different part of our history/heritage, brightening up the visual landscape of the suburb.
- Our Street Art would become interactive 'Instagrammable' photo opportunities for not only the locals, but also our Christchurch visitors to the area and tourists.
- Create a Street Art Competition "Watch This Space", a wall/hoarding in prime locations in local community, with link to CCC Arts website showing Street Art entries, residents/visitors participation through voting via social media, engagement opportunities for youth/emerging local artists/arts community in Christchurch.
- Invite more local artists/NZ/Overseas to participate in events, time-lapse videos saved/upload to CCC Arts website.
- Create an online/interactive/map for Street Art in Christchurch on CCC Arts website.
- "Seeing the street art of Christchurch can be an emotional experience. This fractured urban landscape has spurred responses...first from guerrilla scrawlers who would sneak past the barricades of the Red Zone, then in the form of commissioned murals as local officials cottoned on to the healing powers of art." (<https://www.hostelworld.com/blog/street-art-graffiti/>) "The 13 Best Cities in the World to see Jaw-Dropping Street Art"

Sutton's Place | <https://www.getcreativechristchurch.nz/suttons-place/>

- Our People, Our Places:

William A. Sutton (Artist, Painter, Craftsman, Teacher)

[https://en.wikipedia.org/wiki/Bill_Sutton_\(artist\)](https://en.wikipedia.org/wiki/Bill_Sutton_(artist))

- "built a house in Templar Street in the Christchurch suburb of Richmond."

- "ensures that future generations of artists will be able to visit the studio where Sutton worked and created some of his most well-known art works."

- "able to secure the future of such a culturally important property and to know that Bill Sutton's legacy will live on in Richmond".

- "Until his retirement in 1992, he painted most of his works there."

- "Bill Sutton was commemorated as one of the Twelve Local Heroes, and a bronze bust of him was unveiled outside the Christchurch Arts Centre."

- <https://my.christchurchcitylibraries.com/william-sutton/>

- <https://christchurch.bibliocommons.com/item/show/591338037>

- <https://christchurch.bibliocommons.com/item/show/634486037>

- OARC Regeneration Plan Idea by Joanna Gould: <https://www.riseuprichmond.nz/suttons-place/>

- Where is our Arts/Crafts community? Do we have any Artist-in-residence opportunities in Christchurch?

- How do you sell your art? Online? Art Galleries?

- How do you sell your crafts? Community Markets, Pay It Forward, Enchantment Market, Arts Centre, Online?

- We have plenty of courses training people, but where do they go for support/learning/community after they finish their course?

- Where are the opportunities for emerging & established artists/craftspeople to sell their products in Christchurch?

- Interactive Learning Experience: showcasing Sutton's life, art, creativity & his legacy to Christchurch.

- Living/Studio spaces for Artist-in-residence program.

- Learning spaces: day/night classes for arts & crafts, art business classes (identity, finances, packaging, marketing).

- Eco-friendly cafe/gallery/shop/information centre.

- Outdoor natural wood easels for painting, picnic tables and park benches along River Road in front of the river.

- Landscape design that creates a "picture" you want to capture, with whatever medium you like to use as an artist.

- Outdoor natural wood picture frames, that frame a view, and/or create an opportunity to take a selfie or group photo, to share on social media.

- Sutton's Garden for Outdoor Teaching, Art/Sculpture Park, Arts/Crafts Market, Outdoor Arts Related Events, set in a beautiful garden setting over looking the Avon River, for all types of artists to come and be a part of Sutton's legacy.

River Bank Centre | <https://www.getcreativechristchurch.nz/river-bank-centre/>

- Our People, Our Places:

Richard Bedward Owen ("River Bank" Owen, Businessman, Conservationist, Philanthropist, "a man of great vision")

- <http://christchurchcitylibraries.com/Heritage/Publications/RichManPoorMan/RichardBedwardOwen/>

- "Richard established the River Improvement Fund."

- "developing in his mind a plan 'to take in hand the river and make up for past neglect.'"

- "In a ceremony on 1 September 1929, politicians local and national planted 53 lime trees on the north bank between the Swanns Road bridge and Medway Street. Today the river reserves and the mature trees which overlook the water form mute testament to Richard and his navvies."

- <https://christchurch.bibliocommons.com/item/show/276787037>

- <http://christchurchcitylibraries.com/Heritage/Publications/RichManPoorMan/>

- OARC Regeneration Plan Idea by Joanna Gould: <https://www.riseuprichmond.nz/river-bank-centre/>

- Where can we see our thinkers, tinkerers, inventors, innovators, explorers, inventors in Christchurch?

- Where can we go to be inspired and find out more about Ernest Rutherford, John Britten etc?

- We have EPIC Innovation & Ministry of Awesome in town for new innovation startups, but where can children go to be inspired and have their eyes open to the possibilities and opportunities available to them as they grow up?

- Why isn't our 'child-focused educational facility' science centre (Science Alive) where our children are?

- Interactive Learning Experience: Research/Design/Technology hub with learning spaces to inspire/educate with STEAM, opportunity to see startup /innovation businesses and to learn about Richard Bedward Owen and why he was called 'River Bank' Owen.

- The River Bank Centre could include: Studios, Learning Spaces, Exhibition Spaces, STEAM Businesses, Day/Night Classes, KidsFest Program etc.

Think: Science Alive, Weta Digital, Imagination Station, Code Club Aotearoa, The Mind Lab, Ministry of Awesome, Callaghan Innovation, Interactive Exhibition Specialists (IES), Nigel Ogle's Tawhiti Museum, Hawera etc.

- Why not reuse/recycle/repurpose this great educational resource (Avonside Girls) as a place for Research, Design & Technology, using Technology to create Digital Story Telling, to anchor our stories to the land where we remember our 'identity, sense of place and history of the Christchurch'.

- "We need to think about what technologies are available for us to record these histories and to keep retelling them into the future. We also need to think about how to anchor those stories to the place. In the Red Zone, we can see a number of established trees and plantings, these would be connected to people's home, to businesses, to life in this area...to ensure the stories remain connected to the place, and then the people remain connected to the place."

Dr Christine Whybrew, Heritage New Zealand (<https://www.riseuprichmond.nz/red-zone-futures-heritage-dr-christine-whybrew-from-heritage-new-zealand/>)

Māori Heritage Park | <https://www.getcreativechristchurch.nz/maori-heritage-park/>

- Our People, Our Places:

Elsie Locke (Writer, Historian, Activist)

https://en.wikipedia.org/wiki/Elsie_Locke

- "Unusually for a Pākehā of her generation, she developed a close relationship with the local iwi in Waiuku, Ngāti Te Ata, and her later research proved vital to their Treaty of Waitangi claim."

- "Locke was probably best known as a children's writer."

- "Locke realised her lack of knowledge about Māori language, culture, history, and spirituality. This led her to study the language, and incorporate biculturalism as a central feature of her writing long before it was fashionable to do so."

- "Along with Rod Donald, Locke was active in the founding of the Avon Loop Planning Association (ALPA) and in the ongoing development of community in the historic Avon Loop residential area in central Christchurch."

- "The Elsie Locke Park was located on Oxford Terrace in front of the Centennial Pool, but was removed after the 2011 Christchurch earthquake to make way for the Margaret Mahy Playground."

- "Locke was commemorated as one of the Twelve Local Heroes, and a bronze bust of her was unveiled outside the Christchurch Arts Centre."

- <https://my.christchurchcitylibraries.com/elsie-locke/>

- "lived in the same cottage in the Avon Loop for over 40 years."

- "Locke was also a key figure in the restoration, with native plants, of the banks of the Avon as it flowed through the Avon Loop."

- <http://www.elsielocketrust.org.nz/>

- OARC Regeneration Plan Idea by Joanna Gould: <https://www.riseuprichmond.nz/retreat-road-park>

- Christchurch has Ferrymead Heritage Park, but we don't have a Heritage Park for our Māori history/heritage, showcasing Maori Design and Arts & Crafts.

- More New Zealanders and tourists want to learn everything Māori. Where can they go in Christchurch to learn and experience our Māori heritage/culture?

- How do we keep our Māori heritage/culture alive? Previously overseas, people have associated Māori with the haka & 'Once Were Warriors'.

- How are we now sharing with the world our Māori "voice": identity, genealogy, hospitality, storytelling, legends, language, food, music, arts, architecture, etc?

- Interactive Learning Experience: showcasing Locke's life, writing, creativity & her legacy to Christchurch.

- Indoor/Outdoor learning spaces for Māori architecture/arts/crafts, opportunities to learn about Māori language/culture/stories/legends.

- Connecting writing (Elsie Locke) with storytelling (Māori culture/legends).

- "Peter Gossage was the storyteller and illustrator of more than 20 books for children. His powerful retelling of Māori myths and legends have captivated the children of New Zealand for generations."

(<https://www.penguin.co.nz/authors/peter-gossage>)

As a child in Whanganui, I grew up reading Peter Gossage's Penguin books. They encouraged me to read and inspired me to create art (Won my first art award: 16th International Children's Art Exhibition 1986 Copper Award) based on the "Battle of the Mountains", Gossage's classic retelling of the Maori myth of how Mt Taranaki, Mt Tauhara and Mt Putauaki came to stand where they are today.

(<https://www.penguin.co.nz/books/battle-of-the-mountains-9780143505631>).

- Opportunities/space for local Māori artists/creatives like Matapopore (<https://matapopore.co.nz>) & Ariki Creative (<http://www.arikicreative.com/>)

- "We believe in sharing our skills with the community, using digital technology to help whānau whānau and rangatahi, as well as leaving a legacy for other aspiring Māori digital creatives to follow should they wish to pursue a career in the digital creative industry. The overarching vision for Te Ao Hangarau is to host rangatahi at digi-wānanga, funnel those whose interest is ignited into tertiary education pathways, provide internship opportunities for them to grow experience and leverage existing relationships to assist these rangatahi into gainful employment in the digital creative industry."

Hori Mataki, creative lead for Ariki Creative and member of Te Ao Hangarau (<https://www.tpk.govt.nz/en/mo-te-puni-kokiri/our-stories-and-media/helping-rangatahi-get-into-the-digi-creative-space>)

- Opportunities to mentor/Skills Share/connect Māori people with another social space in the community, apart from their local maraes.

- Went to Awareness Submission Writing Workshop at MHERC, 50% Maori with mental health/addiction issues, need to focus on well-being, disconnect from marae/heritage/culture, need to make info/support easier to access.

- Rehabilitation/support program for ex prisoners, people experiencing addiction, depression, anxiety and/or other mental health problems, using arts/creativity to improve well-being.

- "Take a moment to think about a crucial part of who you are. For example, I am Scottish, and that is a very important part of me. Now think about whether other people accept that part of you. Perhaps you feel a disconnection between how much you accept yourself and how much others seem to accept you. If you feel like others don't accept you for that part of your identity, this could impact on your mental health.

As human beings, we have a natural desire to be accepted and to belong."

(<https://theconversation.com/autistic-people-arent-really-accepted-and-its-impacting-their-mental-health-86817>)

25693	RDU 98.5FM	<p>A Strategy for the Arts – Second Submission</p> <p>I wish to introduce our second submission to this strategy firstly acknowledging for the most part that this strategy is on its way to becoming a powerful document for our time in Christchurch Ōtautahi. Ka Rawe!</p> <p>In our professional opinion however, it is lacking in 2 main areas.</p> <p>Point 1] DEFINITION – The Arts. We strongly recommend that this document bears clearer reference and clarity to what ‘The Arts’ actually defines. That this is living definition, referenced by acknowledged authorities. That it is enabled to be reviewed and updated and includes consideration to modern, contemporary practices in all forms so as to allow the goal of innovation to flourish across the arts.</p> <p>Point 2] INNOVATION – what/how/who? This word again lacks clarity in the context of ‘The Arts’. It has become a high-use term since the 2011 earthquakes yet it lacks substance in this particular context; The Arts. What does innovation look like in the Arts? How will we recognize it and who will have the authority/skill to make these assessments? If the young and least supported are potentially the most innovative, how will we see and engage with them?</p> <p>Lastly I wish to return to our first submission and re-iterate:</p> <p>What is the CCC doing to include and embrace contemporary popular music in our thinking for a vibrant future for Christchurch, Otautahi?</p> <p>Please take a moment if you have not already, to review my first submission from August 2018 attached at the end of this document. As well as some helpful links about Music and it’s significant relationship to wellbeing. Something we feel matters and has a need here.</p> <p>I have also included some documentation around the clarity of Contemporary Popular Music as discussed and supported by findings at the Ministry of Culture and Heritage 2019</p> <p>Point 1: Delineation. A definition of the Arts</p> <p>The seems to be a reluctance to provide clear definition to what ‘The Arts’ actually is. This is naturally because the topic is vast and in the act of attempting definition, one may risk the exclusion of others.</p> <p>But just because it is difficult to do, does not mean on shouldn’t strive to achieve it. AND it is almost guarantees to be exclusive if you do not delineate. A document that has broad, non-specific attribution, with little specificity to guide the user, remains free to be misinterpreted in a future reading. At worst, it almost certainly allows room for personal interpretation or agendas to take hold.</p> <p>If exclusion is the concern, the answer is already inherent: This strategy has claimed it is ‘living’ and therefore can remain free to include and update. So why not make the first step and caveat with future revision? Seeking ongoing validation is not only important component of inclusiveness, but it has become a foundation to a just system of service. Something it is clear our council upholds in so many other sectors of governance.</p> <p>A simple modern way to begin this is to cite accepted forms for reference.</p> <p>Such as Wikipedia: https://en.wikipedia.org/wiki/The_arts#Classifications</p> <p>The arts have also been classified as seven: painting, architecture, sculpture, literature, music, performing and cinema. Some view literature, painting, sculpture, and music as the main four arts, of which the others are derivative; drama is literature with acting, dance is music expressed through motion, and song is music with literature and voice.</p> <p>Or https://www.britannica.com/topic/the-arts</p> <p>The issue for us has been the inclusion of some terms within the document thus far, some even specifically describing ‘The Arts’ and then yet other, more obviously major forms have been excluded almost entirely. Such as MUSIC. It is completely obvious to anyone this is a major form of ‘The Arts’. It is defined as one of the main 4 (literature, painting sculpture & music). Moreover, it is one of the more substantially influential forms in it’s capability to engage and reward our intended communities. But where does it reside within this document? While other less significant artforms are mentioned, the word ‘music’ appears only ONCE and in the last few pages, as a reference to another city.</p>
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And we (RDU) represent a significantly under resourced, yet influential division of Music as the Arts – being: contemporary, popular music. As an organization, we have contact with arguably the largest portion of progressive, young, innovative creative thinkers, writers and performers. We have the highest turnover rate, constantly receiving new work each month and would be in contact with the greatest variety of practitioners, young and old. And yet we will remain a fringe consideration, potentially able to be excluded completely, if this form of strategy moves forward.

We strongly recommend the Council seeks to delineate 'the Arts', looking to find a just and reputable reference as a guide for assessors when implementing the future strategy for Christchurch, Otago.

Point 2: Innovation is the Arts. What/how/who?

The word innovation has gained the highest level of use here in Christchurch Otago over the past decade. Potentially over-use. But it embodies the calling that any rebuild offers: to not only replenish, but to replenish with creativity.

The issue we see however is one of clarity about what innovation means within this sector. What does it mean to innovate in the Arts? What does innovation look like? We feel some consideration and guidance is required for this term to be fully effective in motivating the desired outcomes that innovation intends.

And what determines innovation? Who is capable to see what might be innovative in the arts? Capable of understanding visions seeing the potential of a dream yet to be realised.

We suggest there is a real risk of repeating previous presumptions about this term, that including it without some additional thinking or guidance will ultimately miss the huge opportunity clarity may achieve: To produce world class creative work that our city will be able to celebrate and hold up with pride as emanating from our region.

As we have suggested already in Point 1: we are connected with the most diverse range of creative authors within our sector of the arts. This is where innovation exists. With the least support or recognition. Because this is where they are encouraged to be different, to think outside the box, without constraint, with innovation simply a by-product of practice.

How will this document see them? They will be a significant portion of your target, and yet they will remain invisible if we do not have a way in which you can see where they are, what they do or how they practice.

We strongly encourage a sensible review of the word 'innovation' in the context of the Arts, to ensure those who support or foster the practice are enabled to engage application with confidence. Also, to guide those who are tasked with identifying innovation. To be capable of 'seeing' and of measurement in some form. To allow them to communicate with those who innovate, so they might encourage confidence in the strategy.

We feel strongly that our organisation has the capacity and capability to provide the leadership and guidance that will lead to great outcomes for this strategy.

I trust these along with my earlier suggestions, are of value to the strategy planning and welcome further discussion should it be required.

Sincerely, James Meharry

Links to articles supporting Music and its effect on well being:

<https://alorecovery.com/the-power-of-music/>

https://greatergood.berkeley.edu/article/item/four_ways_music_strengthens_social_bonds

https://greatergood.berkeley.edu/article/item/how_music_bonds_us_together

<https://positivepsychologyprogram.com/power-of-engagement-at-music-festivals/>

A Strategy for the Arts – First Submission

I wish to introduce our submission to this strategy with one main Question:

What is the CCC doing to include and embrace contemporary popular music in our thinking for a vibrant future for Christchurch, Otago?

Music is one of the most powerful creative outputs of all the arts, and yet we believe compared to other artistic practices, it remains misunderstood, overlooked and as a result underfunded as an arts practice in Otago - Christchurch.

And when you want to talk about innovation, then in the musical context what you are referring to here is predominantly modern music. Contemporary, popular with its vast number of genres and subcultures, the potential for development in the musical sphere is significant.

Christchurch has a rich history of producing a great range of creative musicians and their work... yet how many of these artists can our council lay claim to having influenced, encouraged and supported on their way to artistic excellence?

The following observations are provided in response to the statements and questions with contemporary popular music as the focus.

To answer the questions: How could you (or your group) respond to help achieve each goal? And how do you think partner agencies could respond to help achieve each goal?

The arts are pivotal in telling our story and connecting us to our past and this place

RDU98.5FM is a Legacy Cantabrian Broadcaster of 42 years. It was recognised and gifted a non-commercial licence in a 1981 tribunal decision to: fulfil the purpose of broadcasting youthful/student related topics, supporting NZ music, and playing an alternative to the mainstream.

RDU is a Not for Profit. An appropriate alignment, with difference and diversity as part of our mandate. What other entity in CHCH has such a significant connection to (our) musical past, our regional identity and the place we live in?

What are the outcomes the council aims to produce that embraces local musicians, that showcases contemporary music for Canterbury and proudly presents them to a broader New Zealand and international market?

The beneficial nature of independent radio as a platform for partnership is significant:

- A decentralised, distributed, participatory platform
 - Nodes in the broader networks of local music scenes - volunteers are usually active Participants in and supporters of local music, closely connected to bands, DJs, venues, promoters, etc.
 - A long history of being active in local music scenes: Often the first radio play for local musicians
- Advocates for local musicians - active promotion and support at local and national level (for example when asked by promoters, reporters and other radio stations who the interesting new musicians in a local scene are)
- A contact point between local musicians and audiences, local and national, e.g. through other SRN stations.
- Practical forms of support: on air airplay and interviews.
- Actively involving local musicians and creatives in many activities for which they do, or could, get paid: e.g. for participating in station promotions, for live to air performances, for participation in, and winning, promotional competitions - e.g. Round up (RDU band competition), Decknology (DJ competition)
 - RDU also currently directly pays musicians through audience participation in patreon – a patron funded incentive to support the station and it's musicians.

In short, there is significant creativity that can be unlocked with investment into this area of the music sector. RDU has been standing alone as one of the most significant agencies Christchurch has at its disposal and should be a high priority for discussion on this topic.

We ask you to consider the vision other cities have realised in these areas and consider what story you wish to share in years to come about what we have achieved. RDU has a proud legacy of supporting the music arts here in Christchurch, one which it continues to practice today, and welcomes the opportunity to share this story with our council.

RDU already possesses a significant library and is active in continuing to archive and document activities. With further resources, we could be creating and developing the image of our (Otautahi) creativity in the musical arts so it can be published shared and archived for ongoing use and reference by the greater Christchurch community.

Further, development of this process would naturally lead to greater opportunities to tell stories about musicians from Canterbury, Christchurch. To create, capture, document and share for the future generations.

The arts showcase a creative and innovative city.

RDU embodies innovation – Constantly supporting music played NOW. Our approach to innovation leads our industry, and as a result keeps us at the front of our sector through progressive and interdisciplinary forms. Including:

LTA - Live-to-air Broadcasting (on and off-site)
DDM – Direct-to-disc vinyl mastering of LTA
Open public engagement music events – Decknology, Round Up
Mobile APP membership – 16,000+ downloads/signups with +/- 20% engagement

RDU is the facilitating platform for this type connectivity for the musical community AND the audience.

This is a sample of the names of local Christchurch (chc) musicians RDU has been in contact with and interacted with over the past 12months:

ANDSUM (chc) - Hold Me Feat. Seb The Vegabond (Produced by Caramel Smooth Heaven).mp3	DEMP (chc) - Interlude.mp3
GREYBEARD (chc) - flora and fauna.mp3	JOY (chc) - STRING OF STRENGTH.mp3
KAKAPO (chc) - Dreaming (Civilian Sol Remix).mp3	PACO (chc) - Eleven Three Sixteen.mp3
PURPLE MAN (chc) - Close to me.mp3	TEEZYTAUGHTME (chc) - Ah ah oh oh.mp3
AKCEPT & EBB (chc) - Wildwood.mp3	HEADLAND (chc) - 0808 CLAV ME.mp3
REALITY CHANT (chc) - Love vs War Feat. Raggadon.mp3	GRID CITY (chc) - Reflect.mp3
GUY GUYSON (chc) - I'm Ready.mp3	RUBIX (chc) - Run The Risk.mp3
EBB & EMBARGO (chc) - The Network.mp3	HEADLAND (chc) - Seen.mp3
INDIFFERENT (chc) - Losing My Focus.mp3	KAMANDI (chc) - Clone Phone.mp3
TRUTH (chc) - Lyrical Murderer feat. D Double E.mp3	2XM (chc) - Seasons feat. Neil Macleod.mp3
ACURE (chc) - Rivers.mp3	AZURE (chc) - Kssh.mp3
DANCE ARMSTRONG (chc) - Bad Coop.mp3	DEMURE (chc) - Time will tell.mp3
FLANDIZ (CHC) - Waves Forever.mp3	JUNUS ORCA (chc) - Five Months.mp3
PURPLEMAN (chc) - Look Around.mp3	SCHEME (chc) - Deported.mp3
SWEET SEBASTIAN (chc) - 105.mp3	YUNA LESCA (chc) - Guilt Trip.mp3
SHLI (chc) - Tides.mp3	GETSET (chc) - All new.mp3
POLO (chc) - Paparazzi.mp3	TEEZYTAUGHTME (chc) - Quad Mocha.mp3
EBB (chc) - Rituals.mp3	KAKAPO (chc) - Dreaming.mp3
KAMANDI (chc) - Distant Feat. BZKT [EXPLICIT].mp3	TEEZYTAUGHTME (chc) - Scout.mp3
AZURE (chc) - See You Thru.mp3	LADI6 (chc) - Royal Blue.mp3
EASY AS (chc) - Bright Lights Feat. Jay Santo & Seb the Vegabond.mp3	ENJALAS (chc) - S Club.mp3
FLANDIZ (chc) - Doozy Say.mp3	JAY ROACHER & NETTSMONEY (chc) - Cardigan & Paisley.mp3
LUIS & FLANDIZ (chc) - Subtle.mp3	NETTSMONEY & JAYROACHER (chc) - Holed Up.mp3
SEASIDE (chc) - 46A Hawkhurst Rd [Explicit].mp3	DANIEL MADILL (chc) - New England Drag.mp3
MATTHEW SMITH (chc) - Black Heart Blue.mp3	NICOLE GARCIA & DELANEY DAVIDSON (chc) - Why.mp3
CASPER THOMPSON (chc) - V.mp3	DRY DIVE (chc) - Bad Idea.mp3
FLOGGING A DEAD ONE HORSE TOWN (chc) - Don't worry, you won't feel a thing, hopefully.mp3	NERVOUS JERK (chc) - Claustrophobic.mp3
PRODIGIES (chc) - Bugs and Spiders.mp3	PSYCH EMERGENCY (chc) - Flightless Ego.mp3
SUB DUDE (chc) - AH's 144th Dream.mp3	EGOVALVE (chc) - Serotonin.mp3
LUKE SOLE (chc) - The Void.mp3	MINIATURES (chc) - To the Lake.mp3
NEIL MACLEOD (chc) - Friends.mp3	SALAD BOYS (chc) - Exaltation.mp3
SAME NAME CONFUSION (chc) - How'd You Get So Cool.mp3	SOULDROP (chc) - Feels Like.mp3
SPACECAKE (chc) - Your Eyes.mp3	SUB DUDE (chc) - Be Quiet.mp3
THE BATS (chc) - Busy.mp3	THE STEFFAN VAN SOEST SMOKE MACHINE (chc) - Bad by Design.mp3
T O Y O T A (chc) - Head in The Ceiling Fan.mp3	BLAIR PARKES (chc) - Don't Worry Baby .mp3
FRENCH CONCESSION (chc) - Moon Palace.mp3	INDI (chc) - Demeter.mp3

JED PARSONS (chc) - Get Lost.mp3
 MADEIRA (chc) - Crave You.mp3
 SALAD BOYS (chc) - Psych Slasher.mp3
 ALDOUS HARDING (chc) - Elation.mp3
 EPOCH (chc) & SOPHIE OZARD - Hurt.mp3
 MARLON WILLIAMS (chc) - Come to Me.mp3
 DILEMMA BEATS (chc) - Serious.mp3
 EMILY FAIRLIGHT (chc) - The Escape.mp3
 SHLI (chc) - Paraly\$!\$.mp3
 THE SETTLERS (chc) - On The Run.mp3
 AND\$UM (chc) - Autumn Rain.mp3
 RICHARD DADA (chc) - Rose Quartz.mp3
 ALDOUS HARDING (chc) - Blend.mp3
 BEST BETS (chc) - All Roads Lead Back.mp3
 PICKLE DARLING (chc) - Mouthful.mp3
 TMA-1 (chc) - Ride The Range.mp3
 SUGARLOAFMUSIC (chc) - Reef Star.mp3
 THE TERRIBLE SONS (chc) - When I Don't Speak.mp3

LAURA LEE LOVELY (chc) - Faster.mp3
 NEIL MACLEOD (chc) - Don't Listen (demo).mp3
 STEF T (chc) - Humanity.mp3
 BRYONY MATTHEWS (chc) - Carried Away.mp3
 CUSTARD SQUARE (chc) - We Live They Sleep.mp3
 WILTON (chc) - Looks Like Sin.mp3
 EB & SPARROW (chc) - Working.mp3
 JAY ROACHER & NETTSMONEY (chc) - Boss.mp3
 SICK CYCLE (chc) - Deep In The Woods.mp3
 WILTON (chc) - Event Horizon.mp3
 FRASER ROSS (chc) - Life is Magic, Here is my Rabbit.mp3
 ULTRAVIOLET (chc) - Rock Shotta.mp3
 ANO PASCOE (chc) - Slipping Away.mp3
 FRAN (chc) - Same Name.mp3
 VHS DREAM (chc) - So High.mp3
 ANO PASCOE (chc) - Broken River (LTT remix).mp3
 THE RESPONSE (chc) - Off Grid.mp3
 FRANKIE (chc) - Perfect Storm.mp3

Read this list and ask yourself – how many of these artists have you even heard of?

The staggering truth is: the contemporary music space is simply far bigger than you think, and it is currently only being engaged by RDU98.5FM.

The arts bring life to the city

Musical performances are the embodiment, and some might say the spiritual manifestation of life. Compare music and its ability to touch people versus every other artform. It simply has a significant impact on all aspect of life and is literally, the backdrop to our waking lives. And ALL life requires an energy source. To feed, nurture and grow. So, what do our young and youthful feed on? What can we connect with to facilitate so they might bring life to our city in the years to come? Music.

RDU knows this for a fact: our youth talk about Music. This is one of their primary drivers. Over any other art form, music is an early motivational influence. What festival they want to see, what is the new artist to hear, where will they meet socially.

Going into town, young minds associate more clearly with music than any other art forms, whether they end up enjoying other art forms, the majority are into music.

Where is our representation for the youth?

Why would they want to remain here in Christchurch, if it is a void of creativity in this area? How do our institutions support this ambition; to see their home as a creative source that inspires them in their journey through life?

Important key points about why independent radio in Christchurch (RDU) is the correct partner for this strategy:

1. RDU provides a participatory radio practice: providing space for anyone who supports the kaupapa of the station, to get involved at their level of comfort - as on air presenters or in off-air support and development roles.
2. Participation in radio enhances social connectivity, and provides opportunities, especially but not limited to young people, to develop new skills, confidence, and sense of self.
3. Radio continues to provide scope for participation in local and national music scenes even for non-musicians; it facilitates broad networks of connection.
4. With appropriate resourcing and staff and space capacity, radio is a diverse and inclusive space.

- The arts make a real difference in people's everyday lives

We ask you to consider how important, how intrinsic and embedded music is in our lives versus other art forms? It is quite literally; the daily backdrop of most peoples lives in some form or another. And predominantly modern, contemporary, and in some form or another – popular.

We must recognize this truth and when we do, we see it should be a significant part of any strategy to develop a flourishing community for the arts in Christchurch.

People accept that if something is under performing it requires investment, the converse to that, if something IS performing... then why invest? Our observation is, think about what it is that can be achieved for something that is already performing but is under resourced. What proof do you require? We have plenty. Does it not make more fiscal sense to invest in something that has a proven track record? Or take significant risk to invest in a start-up or an unproven project or idea...

If you rewrite the book or build from scratch then you must accept significant risk. Conversely, if you have proven capacities and skills that only require guidance and additional resource, then you have a low risk, high return investment that may convert in short timeframes to a rewarding relationship between council and agency.

It ticks all the boxes.

Without knowing exactly what or how the CCC plans to apply their resources to this task, we are unable to predict exactly how the relationship would be formed, but we have plenty of fresh and exciting ideas we can bring to the table should further discussion be welcome.

For initial re-consideration in context with this strategy, RDU made an application for engagement to the strengthening communities fund. We welcome a review of this document in context with this new strategy, with the aim of presenting the best solution to the contemporary popular music debate we have raised in this submission.

Please don't hesitate to contact me should you have any questions or wish to discuss the topic further.

Sincerely,
James Meharry
Director RDU98.5FM

APPENDIX

Student Radio Network (SRN)
Submission for Ministry of Culture and Heritage

Terms of Reference

Attn: Angela Hall

Dear Angela,

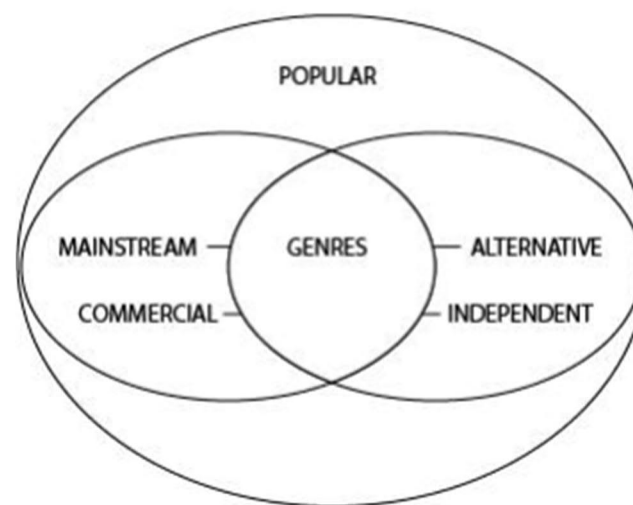
Thankyou once more for your invitation and inclusion in this discussion. Further to our meeting and subsequent emails I would like to put forward the following for consideration when the terms of reference are being discussed. I hope this is of value to you and your colleagues. To begin, I should say that since we met last month, I have been in consultation with:

Dr Zita Joyce, Senior Lecturer, Pūkenga Matua, Media and Communication, Tari Mātai Pāpāho, School of Language, Social and Political Sciences, Te Rāngai Toi Tangata Te Whare Wānanga o Waitaha, University of Canterbury

Dr Joyce is a former station manager and supporter of the station, whom appreciates our position/plight and will be able to continue to help contextualise our submission as we move forward. She has been able to clarify my understanding and will continue to assist in furthering our position on the topic.

I put my thoughts to her in the form of a Venn diagram, which we have discussed and agreed to be a suitable reference for our observations about terms we think most relevant to the discussion.

CONTEMPORARY MUSIC CULTURE



Contrary to my initial opinion regarding the term 'popular' we feel the term may be useful as the umbrella to define all aspects of modern music culture – or 'contemporary' as you suggest. This is offered if the idea is basically understood as everything that is not classical music.

Dr Joyce has offered text reference to 'popular' being inclusive:

'Popular music is also understood as stylistically heterogeneous: it is made and consumed by people of all classes, ages, nationalities, races, ethnicities, genders and sexualities; it is produced using a multitude of acoustic and digital technologies; and it is distributed to multi-scale audiences, spanning mass commercial markets and independent local scenes.' (Sarah Baker, et al, Redefining Mainstream Popular Music)

And also understood through social practices:

"music as a manifestation of popular culture" (Popular Music and Society journal), and "the value of music in relation to the formation of identity and creation of bonds between young people in both physical and, increasingly, online spaces" (The SAGE Handbook of Popular Music).

So we believe in terms of social practice, connection and identity formation, 'popular' is a valuable term.

The intersection we have illustrated here is where 'genres' of all types co-exist, but we would suggest the crossover between hemispheres is constantly subject to change and therefore unpredictable, inherently resisting definition.

We have discussed 'alternative' and while a relevant historical reference to establish division from the mainstream, it has less relevance to our discussion than 'independent' which bears more value, not just for music and industry but our sector of broadcasting as well. And it can be about practice - an independence of thought in creating music, higher creative control, ad hoc networks of support, and through those aspects of independence, a 'good' / 'successful' musician will generate esteem from fans and peers.

Also, H. Brown emphasises practice and networks over genre in:

Hugh Brown (2012) Valuing Independence: Esteem Value and Its Role in the independent Music Scene, Popular Music and Society, 35 (4)

Which, for the terms of reference (and apart from musical definition) leads us to wish to emphasise the value of regionalism including recognised terms 'local music scene'. These are spaces for musical development, support, and networking. Participation in local music scenes takes many different forms - as musicians, fans, promoters, crew, radio hosts, music journalists, etc, and may be as important for community (and youth) mental health as other kinds of community participation practices.

We hope this is valuable to the discussion. Please let me know if you require any further feedback. We look forward to the terms of reference release when it is ready.

Kind Regards, James Meharry

25694	Spreydon Cashmere Community Board	<p>The Board applauds the development of a tactical strategy for the arts and creativity in Ōtautahi Christchurch that recognises that the arts are central to Christchurch's identity.</p> <p>The Board is very supportive of the partnered approach taken to lead and drive sector and community engagement in the development of the strategy.</p> <p>The Board agrees with the four guiding principles expressed in the document as the ways of thinking and acting that will bring the strategy to life and in particular supports use the of the key words: Audacious, Inclusive, Empowering and Collaborative. The Board considers these words to be positive and descriptive of the attitudes required in a city that truly fosters art and creativity.</p> <p>The Board agrees with the strategy's vision for Christchurch "To be known as New Zealand's best place to live and create, where the arts activate Ōtautahi Christchurch and creative exploration defines who we are."</p> <p>The Board accepts that the identified strategy pillars:</p> <ul style="list-style-type: none"> •Tuakiri Identity •Hauora Wellbeing •Auaha Creativity •Kōkiri Leadership <p>are appropriate to support the strategy.</p> <p>In terms of the Strategic Action Areas set out in the strategy the Board agrees with the importance of increasing investment in the arts and creativity and seeking new ways of funding the arts that ensure transparency and clarity of processes. It agrees with the value of establishing a range of exchange, residency and mentoring opportunities and supporting opportunities to create and to experience the arts in a range of affordable and interesting places and spaces that provide visibility for a diversity of art forms and of cultures and places for ideas to be tested and shared.</p> <p>2.7 The Board supports also plans to increase opportunities to present a range of arts forms through exhibitions, events and festivals and to collaboratively develop a public arts plan-including sculpture, street art, integrated artworks and placemaking- to further enhance Christchurch's identity. The Board considers, however that as our many diverse communities including Pacific currently don't seem to be well represented in art around the city the strategy should include an aim to encourage visible public art that reflects a changing community that is increasingly diverse and that looks to the council and other agencies including art galleries and museums to overtly understand, enjoy and support their culture, beliefs and heritage.</p> <p>2.8 The Board accepts the connection between the arts and wellbeing and therefore supports an increase in opportunities to initiate, lead, and to participate in the arts, and supports also plans to encourage a range of wellbeing programmes so that communities are connected and resilient including:</p> <ul style="list-style-type: none"> • opportunities for celebrating difference and diversity •Collaborating to advance arts and health programmes •Ensuring opportunities for children and youth arts experiences and education •Supporting lifelong learning opportunities in the arts, and •Celebrating our heritage, arts leadership and connections with Te Moana-nui-a-Kiva -the Pacific <p>2.9 The Board recognises the importance of Māori culture to the Arts and that it is imperative to cultivate opportunities for ngā toi Māori to develop and be presented so that Māori culture is visible and celebrated by the community. It therefore supports actions to:</p> <ul style="list-style-type: none"> •Support Māori artists to initiate projects which enable development of their arts •Ensure that the Treaty relationship is honoured and better understood, and •Promote greater access to all forms of Māori arts for audiences, students, and makers <p>The Board further recognises the value of connection in establishing and maintaining a thriving Arts community and culture. It considers this requires growing and strengthening networks and opportunities locally and regionally, improving promotion of the arts, and taking measures to enhance connections between artists, organisations and foster opportunities for better understanding of the role of the arts and artists and to explore a diversity of art forms.</p> <p>As indicated above the Board is overall in agreement with the contents of this high level document whilst understanding it is only a skeleton that needs to be fleshed out with detail, yet to be agreed, on to deliver the vision for Christchurch "To be known as New Zealand's best place to live and create, where the arts activate Ōtautahi Christchurch and creative exploration defines who we are."</p> <p>SUMMARY The Board supports the Strategy as set out in the consultation documents.</p>
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25943	<p>Orange Studios</p> <p>New Zealand Playhouse</p> <p>Andromeda Arts Trust</p>	<p>Firstly, thank you so much for taking on this work, doing it so thoroughly and especially for reaching out as wide as you possibly could to encourage participation in this strategy. I can say from the early days of hearing about all the establishment parties that had been commissioned to be the working group through to today, I feel so much more faith in the process.</p> <p>I think the observations in the document are reasonably sound, albeit arguably vague. I like how it talks about 'sharing' trumping 'competition' (although the reality is that competition and politics have trumped sharing more often after the earthquakes! but let's not get bogged down in that!)</p> <p>We need to make sure that this strategy doesn't just result in more 'trickle down' economics, and at this stage I can see exactly that happening.</p> <p>I see large organisations 'ticking boxes' all the time. Māori performing art? There are incredible Māori groups that are doing incredible work, with genuine Māori leadership and genuine ao Māori kaupapa, but they don't have access to or knowledge of funding and support. Meanwhile, as they struggle on, large establishment organisations run by well-connected white people will say "we will include something Māori" and it ticks enough boxes to get them over the line but Māori don't actually see many significant benefits from the exercise. It's not a problem unique to Christchurch, it happens right across the country. This must be safeguarded against in this arts strategy.</p> <p>Get significant funding and support to the artists at the coal face, not just to the establishment groups that guzzle funding like an old car. Small private groups can achieve huge amounts and deliver great value - they just aren't as good at lobbying for support. But the arts strategy doesn't talk about getting resources to the coal face and I fear that means we might revert to status quo.</p> <p>Two days ago I received an email from CNZ saying they have become aware that artists are underpaid (ha). Their solution, it seems, is to pump more money into the Tōtara groups. I know my friends that work for the Christchurch Tōtara theatre group aren't going to get paid any more as a result of this, and theatre groups like mine who could direct such funding straight to the actors will miss out again, so the solution isn't quite right yet.</p> <p>I won't trouble you with the details, but this kind of thing pushes groups like mine (who perform to 140,000 annually which is more people than any other theatre group in Christchurch) down and down both financially but also in terms of public recognition. This spiral effect has meant we've missed out on all sorts of contracts from the council which we would have been perfect for - but because we weren't known by the council at the time, we were constantly perceived as a 'risk'. It is so ironic in so many ways, and I have so many stories and examples, but we'll move on.</p> <p>It's only been the last few years that I've realised the need to fight for airtime and show people the work we do despite the odds, and that we need to be a charity with a board to apply to many funders. So we'll work through that, don't worry about us, but there are literally thousands of artists out there also doing incredibly professional work and they don't realise they have to fight politically to get noticed. I don't think others should have to go through what I went through just to get some respect.</p> <p>Last night I went to Nobanno, and they had a Koto player who had come from Japan to play. That's awesome! But he didn't get a cent of funding, nor any attention or help from the Council. And he struggles to keep his doors open.</p> <p>At the strategy feedback, we were talking about the fact the Council have started advertising events they are aware of (e.g. the Court Theatre production) but miss out so many other productions that are happening. Tessa overheard this (hi Tessa!!) and said "So you mean, every now and again put something left-field in there too?" and that's a symptom of the exact issue we face - they're not left field, they're just not recognised by the Council. The ironic thing is that not only do those groups get little or no financial support, they get little or no subsequent recognition that what they are doing is valid. Apologies for mentioning you Tessa, it's by no means a criticism of what you said in the slightest and I'm glad you did - it is just showing the need for these groups to be given a better platform and why my idea (I'm getting to) is important.</p>
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What's on in Christchurch this weekend

Whether you're into Broadway musicals, fun walks, army bands or cycling, we've got you covered this weekend.

Hedwig and the Angry Inch

Hedwig and the Angry Inch is on at The Court Theatre.

For a great night out book tickets for the New Zealand premiere of the Broadway hit Hedwig and the Angry Inch(external link).

The winner of four Tony Awards and a show that Rolling Stone magazine called 'the best rock musical ever', Hedwig and the Angry Inch is a darkly humorous tale about sacrifice, gender identity and love in all its forms.

It is at The Court Theatre tonight and tomorrow night at 7.30pm. There is also a special matinee show at 2pm on Saturday. Tickets can be booked online(external link).

BNZ Crusaders v Blues

The resurgent Blues are taking on the BNZ Crusaders(external link) at



Michael Bell If you're into theatre, many other cool companies doing lots of excellent original CHCH work too this weekend that is very affordable! Don't forget [The PlaySpace Theatre Co.](#) doing [Juliet & Romeo](#), [The Nerd Degree](#), [Dungeons & Comedians: Pelor's Peril](#), and [Best Of In Session](#) by [Blackboard Theatre Collective](#). Hedwig is also good of course.

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(By the way, those events I listed ranged from \$10 to \$20 - the sorts of events families, young people, and lower income people can afford, and that different types of people can relate to better-; I know the council wants to be diverse, and most of those events I listed were submitted to the council, but I think whoever was in charge won't have heard of the other events, so they just continue the spiral)

At the same strategy meeting last week another classical music based person said "I'd like to see performing arts taken to the suburbs and the younger contingent in the room were somewhat taken aback knowing how long we have been doing performing arts in the suburbs. But I had a sinking feeling that the establishment groups would start scratching their heads about how they could tackle getting arts to the suburbs under their umbrellas, while those of us who are already doing it could just do with an injection of support (be it advertising or funding). If nothing else, it shows the disconnect between arts groups (and even the disconnect in what people see as valuable art).

If I could reword what Preston Hegel said at that meeting, "All this stuff is great, but, hi, we're kind of already doing it. And with that, I can't help but agree with for many young artists - "while we watch our older establishment groups around us slowly come to the same realisations about what we need in our city. But then we know it's likely that they'll then say that they should be the ones to carry the work out.

But we're so busy doing these things on shoestring budgets that we don't have time to additionally lobby for funding and airtime. However I don't think the solution is particularly difficult. (So I'll talk about that now and thanks for bearing with me as I waffled on about why this is important)

I was in Palmerston North recently for a couple of nights (firstly my partner had a gig with the All Girl Big Band, and then the following night I attended the opening of Shortland Street: The Musical). And at BOTH of those nights, I saw a city councillor at the arts event. I spoke to her and she said "yup, I basically don't have a night off, I'm the arts representative for the council so I go to everything to keep my finger on the pulse. That's incredible. And she was on first-name basis with what seemed like everybody! Every artist I spoke to said "yup, she's everywhere, it's really awesome and she's always finding ways to support things.

Sure CHCH's (silly) ward-based system makes it hard to have a full time arts representative councillor (and we have 4x the population), but why not employ an arts person (separate to Kiri) who starts work at 2pm each day and whose job is to attend every event they possibly can. This is the person who is responsible for feeding into not just council funding decisions but also things like the "what's on guides. If they see opportunities coming up that artists might miss out on, they let the artists know there's a new "Spring printed guide to events taking submissions at the moment so smaller independents don't have to constantly search for opportunities with the time and money they don't have.

Perhaps this person can regularly independently advise CNZ and Rātā too - "We've just received this funding app from XYZ, it's not written very well but can I run it past you? -" Oh yes, I'm glad you asked, that person's actually been making Māori theatre for the last five years and has a really solid team around them, I was put off by the grammar the first time they emailed me to invite me to a

show too but when I got there I couldn't believe the quality of what they pulled off and the turnout they managed to get on such a small budget, I'd definitely look past the quality of the funding app writing if I were you, this group would do a lot with your support. etc (and also vice versa of course!)

Martin Kozinsky has been fulfilling this kind of role from a "city activation point of view -" and despite not having a lot of money to spend he's hooked up some great opportunities for people by just making sure he's got his finger on the pulse around the place. Let's do this for the arts!

An ambassador at the Council would be able to attend these amazing events at D4, Orange, Little Andromeda, XCHC, Space Academy, Kensington Fun House, all sorts of pop up venues, Blue Smoke, misc music venues, festivals, dance events, and galleries/exhibitions that don't get the same profile as the two galleries that are well known. They would even be able to attend places like Nobanno where Christopher is struggling to keep his doors open yet still providing access to art for locals (admittedly that was a one off, but what if the person said "there's a new fund subsidising live music in venues, you should do this more!). Places that are being propped up by individuals who have great ideas they believe in but could really do with some of the weight of the council behind them. It's not hard to find events on if you are looking (just scroll through the Facebook events in Christchurch as a starting point!), but it needs someone who is actively seeking them.

That person just has to be at these shows. Everything else falls into place. Chatting to the performers afterwards, and they say "we just really struggle for rehearsal space. That CCC person might say "oh, I'm so glad you told me that -"have you met Michael at Orange? I'll email introduce you tomorrow. I know a lot of theatre groups rehearse in that space during the day and I think he'd really like your group too so I think he'd make it work for you, "Ok but like we literally have no money, "Yeah-| it's still worth asking! I think you'll be a good match.

Because they take such an interest and stick around after the show, this person also gets to talk to all sorts of people in the organisation and get a really strong sense for how each group actually functions.

Quick address re: bias-| as long as the person was mandated to attend a wide range of art (exhibitions, rock bands, jazz shows, classical music, contemporary dance, ballet, hip hop dance, open mic nights, paint'n'sip type experiences, buskers, theatre, comedy, installations, etc, and the undefinable) I think that person would very, very quickly get a sense of the big range of things on offer and it would be quite hard to be a strong advocate for any one group (and if they were, then you'd know something was wrong!) You would of course need to find someone that has a strong understanding across a wide range of art (someone like Erin Harrington for example)

As a financial case to the Council, as an example of the instant financial return they would get if we had someone like this employed a few years ago, they would have paid for their own salary several times over if they could have helped steer the Performing Arts Precinct reports which were basically \$1m+ worth of wasted money that don't really deal with any realities of performing arts, and it's likely there are a lot more bogus reports yet to come. This would be a win/win investment for the Council financially and artistically!

It's time for those who don't have generations of political connections to stop being set up to lose, being made to prove themselves with nothing to work with, and fight for airtime at the council but just to have very few council staff and councillors show up at our events to see what we actually do (how many invitations do they send before it gets awkward?) It's time for the council to acknowledge that we're already achieving so many of the points in the arts strategy (to the point we are absolutely tired to the core), for the council to put the effort into seeking us out, and to put their weight behind us. It's time for the council to appoint a person to get out and about and get involved with these groups, make us feel like the council "gives a shit about us, make us see that the council has an idea of what we already do, and try and connect these groups to advertising, funding and networking opportunities that they may miss out on. It's one salary (plus 200+ tickets, although most would be comps!) but it would make an enormous difference to actually achieving almost all aspects of the strategy and I think would lift morale big time to see council presence and interest at their events. Win, win, win, win.

So please, for the sake of the artists who are at the coal face, could the arts strategy address

- * The need to be aware of trickle down economics is XYZ investments just ticking boxes or is it actually going to end up with the desired long-term effects.
- * The need for council to employ somebody to interact with the arts groups of Otautahi five nights a week
- * I also want to talk about the potential for subsidies for privately run theatre/music/art venues (they actually do it pretty rough, are at greater risk of closing than the publicly funded ones, and wouldn't need a crazy amount of relative support to keep their doors open!)
- *But if I need to have one point taken in this submission, it's the need for someone from council to get out and about 5 nights a week

Thanks so much for your consideration.

Section 3 – additional document attached with submissions

ŌTAUTAHI CREATIVE SPACES TRUST – Table included in submission 25775

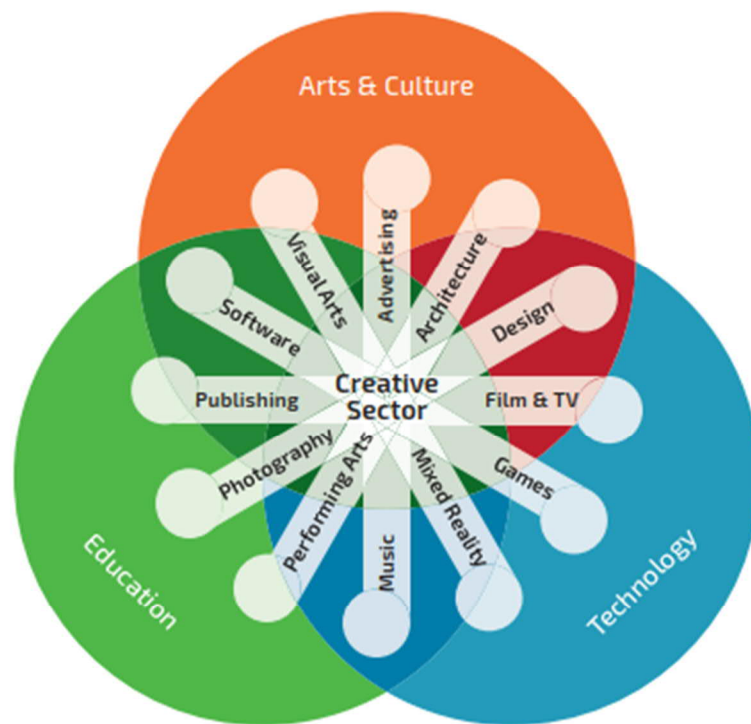
	Current wording	Suggested wording
	Hauora wellbeing	Hauora wellbeing
	Arts contribute to our wellbeing	Arts enable the people of Christchurch to thrive
Pioneering Innovation	Ōtautahi is a pioneer for the arts in wellbeing initiatives.	Ōtautahi is recognised internationally as a centre of excellence of arts and wellbeing.
		Ōtautahi is a place for innovation and experimentation/incubation of creative wellbeing.
Equity of access	Barriers removed to ensure inclusive opportunities	People have equity of access by knocking down barriers.
Needs in Christchurch and prioritising people with compromised health		People who have experienced trauma and distress have improved wellbeing through access to creativity.
	Children and young people have opportunities to participate and thrive in the arts.	Children and young people express their voice and identity through the arts. Would be good to reflect youth leadership and importance of identity – youth led creativity is fostered in Christchurch?
Collaboration – arts and non-arts	Agencies collaborate ensuring arts are embedded in (health?) planning and policy.	Creative wellbeing in Christchurch is activated through collaboration of agencies in arts, health and other non-arts partners.
Resilience	The arts nourish and nurture resilience, connection and ingenuity.	



Let's make NZ creativity count

The opportunity to grow our creative sector's contribution to Aotearoa New Zealand's prosperity.

The NZ Creative Ecosystem



Creativity is a proven driver of human health and development, educational achievement, social harmony, and economic growth.

Why does NZ creativity count?

- › Aotearoa New Zealand has a wealth of creative potential – our creators and creative businesses are extraordinarily talented, and we are producing world leaders in multiple creative disciplines. We offer unique creative expressions and processes from our Māori and Pasifika cultures. The international reputations and earnings of our creators are growing and, in partnership with government, we can do better.
- › Our creative sector has the potential to:
 - Enrich the lives of all New Zealanders through our stories
 - Drive growth in the digital age through innovation and productivity
 - Generate high value jobs and outputs
 - Confidently face the transformational future of work
 - Offer new opportunities for small business and regional development
 - Be sustainable and kind to the environment
 - Export to global markets with few barriers.

Kiwi creativity drives jobs and economic growth, not only in the creative industries but increasingly as a key enabler of other sectors.

The NZ Creative Economy*



WeCreate was formed in 2014 to unite the NZ creative industries and provide the catalyst for the growth of NZ creativity – making it easier for government to maximise the opportunities creativity offers for all of Aotearoa New Zealand.

*Source: 'The Evolution of Innovation' - The NZ Institute of Economic Research 2016

Objectives

The creative sector grows its contribution to a thriving Aotearoa New Zealand

- › **The creative sector partners with Government** to deliver a strategic and sustainable **Action Plan** to grow a more thriving creative sector for the benefit of all of Aotearoa New Zealand.
- › Creativity and the creative industries are embedded in the mainstream of Government policy. The potential for creative services, products, and content to add value is **integrated with Government objectives**, particularly for Māori, Pasifika, tourism, primary industries, technology, education, and major events.
- › **Fit for purpose measurement** of New Zealand's creative industries, including the impact of creative people and processes on other industries, and the Māori creative economy, is undertaken to keep pace with the **changing nature of business models and occupations**, and to enable the establishment of quantitative goals.
- › The creative industries are better represented in 'Brand NZ' both domestically and internationally. Our **creative champions are celebrated** at home and abroad.
- › NZ Intellectual Property legislation, and other **legislative and regulatory frameworks**, enable creators and creative businesses to **derive value** from their work, whilst ensuring New Zealanders have comprehensive access to plentiful content.
- › Creative businesses improve their **capacity and capability for growth** regionally, nationally, and globally.
- › The opportunities, challenges, and needs of the creative industries are reflected in **trade and immigration** settings, strategies and actions.
- › The value of, and an emphasis on creativity, are incorporated throughout **life-long education**, and our education system is geared to develop creative talent. **Vocational pathways** respond to where skills are most needed, now and in the future.
- › Stable and sustainable investment in a **strong and diverse arts and culture sector**, including Toi Maori and Pasifika, is ensured.

WeCreate guiding principles

- › Think and act at sectoral level for the long-term.
- › Recognise and support the important synergies between the creative industries, arts and culture, technology and education – collaborate and encourage but do not seek to intrude on others activities.
- › Acknowledge the role of Māori as tangata whenua and the contribution of our Pasifika peoples.
- › Support diversity and be inclusive of all.

What has WeCreate done?

Connected with

- › Creative industry organisations and creative businesses.
- › Government officials from MCH, MBIE, MFAT and NZTE.
- › Creative NZ and other cultural and broadcast organisations.
- › Māori industry organisations.
- › NZ Tech.

Measured

- › Coordinated PwC reports on the value of books, games, music, film and TV (2014 and 2015).
- › Commissioned the NZIER 'Evolution of Kiwi Innovation Report' (2016).

Consulted

- › Hosted 100 creative sector leaders and government officials at 'The Creative Economy Conversation' in May 2017, which gave a clear mandate for an Action Plan and recommended primary Objectives and Initiatives.
- › Formed an industry/government Advisory Group which has developed 'The Plan for a Plan' – a transitional programme to provide the expertise, evidence and connectivity required to inform a comprehensive and achievable Action Plan in 2018.

Examined international experiences

- › The UK, Victoria (AU), and recently Canada, are employing concerted industry/government partnership strategies, with the close involvement of their Ministers for Arts & Culture and Economic Development, to prioritise thriving creative environments and industries fit for the digital age.
- UK - <http://www.thecreativeindustries.co.uk/resources/strategy>
- Victoria (AUS) - http://creative.vic.gov.au/_data/assets/pdf_file/0005/110948/creatvestate-4.pdf
- Canada - <https://www.canada.ca/content/dam/pch/documents/campaigns/creative-canada/CCCadreFramework-EN.pdf>

Formed Action Groups

- › WeCreate's teams of industry practitioners are commencing work on a series of interconnected Initiatives towards the Objectives of the Action Plan.

Connect Communicate Collaborate
Measure
IP and Regulatory Framework
Capability & Capacity
Export
Education

What next for success?

- › Partner with Government to jointly inform and expedite the Action Plan - ideally via the co-leadership of the Ministers for Arts, Culture & Heritage, and Economic Development, and the cross-portfolio participation of other relevant Ministers.
- › Encourage Government support for a parallel Māori creative sector strategy.
- › Co-host, with MBIE and NZ Tech, a high level forum to explore the opportunities for New Zealand provided by the interconnection between creativity and technology.
- › Work with Tech Week/NZ Tech on Createch 2018 'hero' event.
- › Host the Creative Economy Conversation 2.0 in mid-2018 to further inform the next stage of the Action Plan.
- › Establish the structure and resource to implement the Action plan by end 2018.

WeCreate's members and friends are:

Advertising and Illustrative Photographers Assn	NZ Institute of Professional Photography
APRA/AMCOS NZ	NZ Music Commission
Artists Alliance	NZ On Air
ATEED - Auckland Tourism, Events, & Economic Development	NZ Screen Assn
Christian Copyright Licensing	NZ Society of Authors
Commercial Communications Council NZ (formerly CAANZ)	NZ Writers Guild
Copyright Licensing Limited	Playmarket
Creative New Zealand	Print Media Copyright Agency
The Creative Thinking Project	Publishers Assn of NZ
Directors and Editors Guild NZ	Radio NZ
Designco	Recorded Music NZ
Home Entertainment Assn NZ	SAE Institute
Independent Music NZ	Screen Composers Guild of NZ
Interactive Games and Entertainment Assn	Screen Production and Development Assn
Les Mills International	Screenrights
Motion Pictures Distributors Assn of NZ	Script to Screen NZ
NZ Game Developers Assn	Sky Network Television
NZ Institute of Architects	TVNZ
	The Weta Group of Companies
	Universal Music NZ
	Viscopy

For further information and all enquiries please contact: info@wecreate.org.nz www.wecreate.org.nz #nzcreativitycounts