



# Increasing access to the arts

**arts  
access  
aotearoa**

Whakahauhau Katoa O Hanga

Annual report 2012







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## Large print and online

Arts Access Aotearoa's Annual Report 2012 can be downloaded as an accessible Word document at [www.artsaccess.org.nz/about-us](http://www.artsaccess.org.nz/about-us)

Large-print copies of the report are available on request.

Arts Access Aotearoa would like to thank all its stakeholders, funders and supporters for their contributions to its work in 2012. See page 26.

Cover image: A touch tour before New Zealand Opera's audio described performance of "The Bartered Bride"

Inside cover: Emma Lancaster studies art at Ranfurly Care Society in Auckland under the guidance of her teacher, Melissa Durbin

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# Arts Access Aotearoa: vision and purpose

Arts Access Aotearoa is a national organisation advocating for people in New Zealand who experience barriers to participation in the arts, as both creators and audience members. Our key stakeholders are artists and arts organisations in the community and professional arts sectors; people with physical, sensory or intellectual impairments; and mental health service users.

## Vision

All people in New Zealand are able to participate in the arts.

## Purpose

Arts Access Aotearoa advocates for all people in New Zealand to have access to the arts by supporting people who experience barriers to participation or whose access is limited.

## Values

We believe that all people have a right to access artistic opportunities as both creators and audience members.

In all aspects of its work, Arts Access Aotearoa will respect and honour the Treaty of Waitangi with due regard for its articles and principles.

We work with a network of creative spaces and community arts organisations to provide professional development, advocacy and promotion, information-sharing and artistic opportunities.

We are also the key organisation in New Zealand facilitating the arts as a tool of rehabilitation and reintegration for prisoners.

## Strategic goals

Arts Access Aotearoa is committed to working in partnership with others to achieve its purpose. Our goals are to:

- Support arts organisations and venues to be accessible
- Build the capacity and sustainability of community-based arts organisations to deliver quality arts programmes for people with limited access
- Raise public awareness and advocate for access to the arts
- Provide an information service about access to and participation in the arts, and advise on best practice
- Support and promote the use of the arts as a tool of rehabilitation and reintegration for prisoners.

Jacqui Moyes, Arts Access Aotearoa, talks to Poppy Hill, artist at Pablos Art Studios, and Chris Barrant, art tutor at Pablos Art Studios

The volunteer Quilt-Stitch Group, recipient of the Big 'A' Prison Arts Community Award 2012, celebrates with sponsor Kevin Anderson, Bernina New Zealand



“What a fantastic night at Parliament for the Big ‘A’ Awards. My cheeks were sore the next morning from so much smiling. Well done to you all for putting on such an amazing evening with such wonderful people and work to celebrate.”

– Carolyn Stobbs, National Self-Advocacy Co-ordinator, IHC





# What it means to improve access

## The Chair and Executive Director's report on 2012

Arts Access Aotearoa works to increase access to artistic activities for everyone in New Zealand, whatever their circumstances. Diversity of creative expression, cultural events, and the joy of arts and entertainment in communities around the country are our working tools.

As a national organisation, we promote the achievements of the people and organisations who work to increase access to the arts. We also offer professional development opportunities to help sustain their long-term development. We are grateful for our core funding from Creative New Zealand, which underpins our ability to do all of this.

In 2012, our Arts For All networks in Wellington, Taranaki, Dunedin and Auckland enabled representatives from the disability sector to engage with arts organisations and venues. This two-way connection was invaluable in sharing knowledge and skills to improve access to the arts.

Thanks to additional funding from Creative New Zealand, awareness of what it means to improve access was achieved through Arts For All project grants to eleven arts organisations.

The projects ranged from disability awareness training and improved physical access to sign language interpretations, audio described performances, and music workshops and concerts for disabled children and young adults. These grants and the project outcomes have resulted in greater access to the arts for more people. For instance, Fortune Theatre in Dunedin offered audio described performances of each of the six plays in its 2012 season. As the grant administrators, we built some valuable new relationships with the professional arts sector.

This year, we rebranded Arts Access Aotearoa – developed by communications company Fresco and inspired by the artwork of Shaun O’Riordan from creative space Alpha Art Studio. Our new website and extensive use of social media provided information and resources, sector news and examples of best practice.

The number of subscribers to our monthly electronic newsletters – Arts Access Aotearoa In Touch and Prison Arts New Zealand – continues to grow and by the end of 2012 were distributed to more than 1600 people.

The rebranding and associated online tools have provided us with increased opportunities to promote the work of creative spaces throughout New Zealand. These tools have also supported creative spaces by providing useful online resources.

Audience members enjoy an audio described performance of “Red” at Fortune Theatre, Dunedin

Shaun O’Riordan, an artist at Alpha Art Studio, was one of 49 artists whose work featured in “Original Voices”, presented by Arts Access Aotearoa at Pataka Museum of Arts and Cultures in Porirua



This year, we consulted, researched and developed a pilot Creative Spaces Leadership Programme, to be launched in 2013 with a mentoring project. This is about supporting current leadership and developing future leaders to help ensure the long-term sustainability of these vital community arts organisations.

The sixth annual Big 'A' Awards profiled and raised public awareness of the individuals and organisations that provide our sector with outstanding examples of leadership. This year's awards ceremony, held in the Banquet Hall in Parliament, included an inaugural award recognising the achievements of a disabled artist.

Another successful event was "Original Voices", an exhibition featuring the work of artists from 17 creative spaces at Pataka Museum of Arts and Cultures in Porirua.

In late December, an exhibition of art created in prisons opened in the foyer of Parliament House. Both exhibitions showed to a wide public audience and demonstrated the perspectives of artists from outside the mainstream: uniquely important and equally valid.

Arts Access Aotearoa's contract with the Department of Corrections in 2012 enabled us to support staff and volunteers

to deliver arts activities and programmes across multiple prisons. Through our Prison Arts Advisory Service, we introduced a strategic arts planning tool and we will continue building on this work in 2013.

We are encouraged by the Department's target to reduce re-offending by 25 per cent by 2017. We see the arts playing an important role in helping it reach this target, particularly when prisoners who have been involved in arts practice continue this activity on release to the community.

All these achievements and much more are due to the commitment of the staff at Arts Access Aotearoa to this challenging work. Their unique individual skills add immense value to the whole. We thank them for their ongoing hard work and dedication.

Finally, a big thanks for the service provided by Arts Access Aotearoa's board of trustees, in particular to Susan D'Souza who retired as the Chair after seven years on the board.



Richard Cunliffe

Trust Chair

17 May 2013



Richard Bengé

Executive Director

17 May 2013

Richard Cunliffe, Chair, and Richard Bengé,  
Executive Director, Arts Access Aotearoa

Mark Amery, art critic, and Jill Thomson,  
Artsenta, talk to "Original Voices" curator  
Stuart Shepherd on Skype in a panel discussion



# Our people in 2012

as at 31 December 2012

## Kaumātua

Bill Kaua (Ngāti Porou, Ngāti Kahungunu, Ngāti Horowai, Rongowhakaata, Rakaipaaka, Te Aitanga a Hauiti)

## Founding patron

Mel Smith

## Patron

Miranda Harcourt

## Trustees

Richard Cunliffe, Chair

Howard Fancy, Deputy Chair, Kendall Akhurst, Terryann Clark, Glen McDonald, Karen Webster

## Staff

Richard Benge, Executive Director

Gemma Williamson, Business Administrator and Personal Assistant

Iona McNaughton, Communications Manager

Jacqui Moyes, Prison Arts Advisor

Pippa Sanderson, Community Development Advisor and Events Co-ordinator

2012 Victoria University intern Claire Baker

## Volunteer programme

Thanks to all our volunteers, who did so much to support Arts Access Aotearoa and our work in 2012:

Alison Robins, Andrea Foco, Brendan McBryde, Claire Baker, Daniel Hamilton, Deepa Varadharajan, Faye Drawneek, James Gluck, Janelle Cheesman, Kura Sanderson, Leo Liu, Lanzhi Tang, Leonie van Rensburg, Manasi Choudary, Nhan Luu, Priya Sambaraju, Rob McTague

## "I jumped at the opportunity"

*By Janelle Cheesman, volunteer writer*

Planning a career in journalism, I knew I'd need to get some writing experience somewhere down the track after I finished my degree. I just didn't know where to start. When I saw the volunteer writer position advertised for Arts Access Aotearoa in October 2012, I jumped at the opportunity. They took me under their wing and have taught me so many ways of writing, as well as research and editing skills. My experience there has been priceless. I now have the basic skills and knowledge I need to become a writer, and new writing opportunities are beginning to present themselves as a result.

I recommend volunteering to anyone who would like to try something new or begin a new career. Rather than waiting for opportunities to come to you, volunteering is a way to be proactive and to get the quality experience you need. **a**

A thank-you afternoon tea for our volunteers

... From left, Richard Benge, Alison Robins, Brendan McBryde, Daniel Hamilton, Janelle Cheesman, Manasi Choudary, Andrea Foco, Deepa Varadharajan, Iona McNaughton, Gemma Williamson Pippa Sanderson

Miranda Harcourt, Patron, Arts Access Aotearoa welcomes guests to the Big 'A' Awards 2012

Arts Access Aotearoa staff, from left: Richard Benge, Gemma Williamson, Pippa Sanderson, Jacqui Moyes and Iona McNaughton





## “Increasing what we can do”

Arts Access Aotearoa, a member of Volunteer Wellington, has a team of volunteers co-ordinated by Pippa Sanderson, who is also our Community Development Advisor and Events Co-ordinator.

Pippa did some volunteering at Volunteer Wellington before joining Arts Access Aotearoa in early 2011. “Seeing how well-run Volunteer Wellington is, and its commitment to inclusion and community, inspired me to set up a programme at Arts Access Aotearoa.”

She says Arts Access Aotearoa’s team of volunteers makes a wonderful contribution. “It increases what we can do. We also enjoy having the volunteers in our office. They are cheerful, interesting people who are also interested in our work.

“The other thing I like is that it’s an exchange. Our volunteers enjoy working here and we give them training. It gives them insights into working for a small, not-for-profit organisation.”

Pauline Harper, Co-manager, Volunteer Wellington, says that people volunteer for a variety of reasons. “Some people want work experience to get into a paying job or for their CV; some want to learn new things or gain confidence. Older people want contact with younger people. Some people are bored, lonely, want to make friends and network. Many people want to contribute, and make a difference to society and their communities.

“Volunteering gives opportunities for people to change the world.” **a**

## “Thanks for your tremendous help today. You are a lifesaver!”

– *Shannon Morris, Deaf Aotearoa New Zealand, commenting on Arts Access Aotearoa’s support for the Deaf3 conference*



# Achievements in 2012

Arts Access Aotearoa fulfils its strategic goals through five key programmes.

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Access and Participation

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Community Development

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Advocacy and Profile

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Information Centre

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Prison Arts

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“Everything was incredibly relevant to our venue: identifying barriers and opportunities, making contacts and future networking in New Plymouth.”

– Megan Brown, TSB Showplace,  
at an Arts For All New Plymouth  
Network forum

Kimi Ora School students perform with the Enso String Quartet

Community music educator Julian Raphael plays the guitar and leads the performance by the Enso String Quartet and Kimi Ora School students

## ACCESS AND PARTICIPATION

This programme is about supporting arts organisations, companies, producers and venues to be accessible. It includes the Arts For All partnership programme with Creative New Zealand and the Companion Card initiative.

### Key achievements

- We administered Creative New Zealand Arts For All grants to eleven arts organisations. Totalling \$30,000, the grants supported a range of projects that aimed to improve access and build audiences. The results were presented by the recipients at Arts For All events around the country in December. Four case studies highlighting the success of the projects were written and will be disseminated widely in 2013.
- We facilitated and supported regional Arts For All networks in Wellington, Otago and Taranaki, and initiated a new network in Auckland. The seven forums we organised encouraged local arts organisations, community groups and disability organisations to work together and share knowledge to improve access to the arts.
- We consulted Wellington City Council, Minister for Disability Issues the Hon Tariana Turia, the Office for Disability Issues and Arts Access Victoria about introducing a Companion Card scheme in New Zealand. This scheme operates in Australia and means that a companion can attend an event to support a disabled person at no cost.





## Kimi Ora students share stage with Enso String Quartet

Participation, energy and fun were the key ingredients in a performance in the Wellington Town Hall by the Enso String Quartet from the United States, students from Kimi Ora and other schools in Wellington and community music educator Julian Raphael.

Julian, education facilitator for Chamber Music New Zealand's Ensembles In Schools programme, led the performance, played the guitar and sang.

The Enso String Quartet performed two pieces – by Debussy and Haydn – to an audience of nearly 200. At times, they walked through the audience, playing and connecting with disabled students from nine schools in the Wellington region, including Kimi Ora School.

Sign language interpreter Bridgette Strid interpreted the performance for Deaf students from Newlands College.

Chamber Music New Zealand was one of eleven arts organisations to receive grants from Creative New Zealand for projects aimed at increased accessibility. The performance with the Enso String Quartet was the result.

For Chamber Music New Zealand, the grant provided the impetus for the project. Its main aim was to create a safe, relaxed performance space where disabled youth could engage with international musicians, who were also performing in its main concert season.

The project was managed by Jessica Lightfoot and Victoria Dadd of Chamber Music New Zealand, members of Arts Access Aotearoa's Arts For All Wellington Network.

In the early stages of the project, they asked for a lunchtime session with the network members to brainstorm ideas and approaches.

"This was the first time Chamber Music had done an event like this so we wanted to get it right," Victoria says. "The Arts For All session included representatives from disability organisations, who provided an inside perspective and good advice.

"There were also people from other arts organisations wanting to do similar projects so the opportunity to share information and experiences was invaluable."

With Julian on board, one of his first tasks was to approach Kimi Ora School and its music therapist, Andrew Tutty, who was keen to be involved. In the two weeks leading up to the performance, Julian worked with the students to devise a sequence of music to perform.

"I'm a very experienced facilitator and music leader so making it look effortless was one of the things I was aiming for," Julian says. "But to get to that point, there was a lot of thinking and planning, and talking to people."

Andrew Tutty says it was "fantastic" to see the students performing to an appreciative audience. "There were some lovely moments between the performers and students, and I also liked the way that everyone was so comfortable and able to participate so easily." **a**



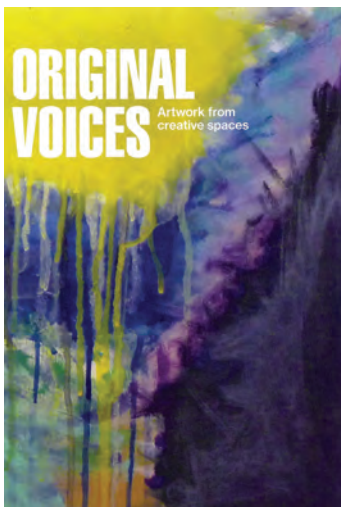
## COMMUNITY DEVELOPMENT

This programme is about building the capacity of community-based arts organisations, in particular creative spaces, to deliver high-quality arts programmes for people with limited access.

*A total of **18** works  
in “Original Voices”  
were sold, generating  
**\$2990** for the artists  
involved.*

## Key achievements

- We gained national media profile for artists from 17 creative spaces whose work featured in our exhibition “Original Voices”. Curated by Stuart Shepherd, the exhibition was presented in the Pataka Museum of Arts and Cultures in Porirua. It showcased the work of 49 artists and included a well-received public programme. For the first time, Arts Access Aotearoa published an 84-page exhibition catalogue.
- We researched and developed a pilot Creative Spaces Leadership Programme, aimed at building the capacity and sustainability of creative spaces. This programme will be delivered in 2013, starting with a mentoring project.
- We provided relevant online resources for creative spaces on a range of topics, including structure, governance and management.
- We organised a presentation by visiting Rhode Island creative space director Umberto Crenca, in partnership with National Services Te Paerangi and Wellington City Council.



Exhibition catalogue



Tony Archer, Dudley Arthouse,  
and his artwork



## Artist explores splattering technique

Painter Tony Archer covers anything he can get his hands on – old records, discarded teapots and guitars, big wooden boards – in brightly coloured splatters of paint. He calls the technique splattering, and says that it came to him naturally the first day he attended Dudley Arthouse, a creative space in Lower Hutt.

"The day I came here I wanted something to do," he recalls. "I saw an old board and I gave it a splatter to see what would happen. It looked good, so I didn't stop."

Tony uses recycled materials that have mostly been donated to Dudley Arthouse, reshapes them, and combines them with splattering to create vibrant, unusual works.

Tony has now been at Dudley Arthouse for more than five years. He has built up a body of work, some of which was exhibited in December in his first solo exhibition, "Explosion of Colour", at the Farsite Gallery in Petone.

Kathy Lyall, Tony's art tutor at Dudley Arthouse, describes his style as being similar to the work of abstract artist Jackson Pollock. "He takes house paint and throws it on to objects with a brush, and lets the brush do the work. His style lends itself really well to working on different surfaces."

Because it was Tony's first solo exhibition, he learned a lot about what's involved in preparing for an exhibition, such as how to select pieces to create a harmonious body of work, booking gallery space, backing the work and pricing it.

Tony also shared his knowledge about painting with four students in learning support classes at Hutt Valley High School. The classes are part of the Dudley Arthouse philosophy of enabling artists with intellectual disabilities to integrate into the community.

For Tony, the tutoring has taught him skills in lesson planning, communication, and how to help the students with technique. He allows the students to shape the lessons, asking them what they want to do and planning around their requests.

"I ask the students what they want to do each week and then plan around that, depending on the resources we have available," Tony says. "It's also about what's creative and interesting. That's what I try to get them to do."

The tutoring has expanded Tony as a teacher and as an artist.

"All of the artists at Dudley Arthouse are open to suggestions as to how they can expand on what they're doing," Kathy says. "Tony's big thing is working on different surfaces. That's what he explores." **a**



## ADVOCACY AND PROFILE

This programme is about raising public awareness and advocating for access to the arts. We do this by profiling and promoting artists and arts organisations, and presenting a nationally recognised awards event.

Sarah Longbottom, a recipient of the Big 'A' CQ Hotels Wellington Community Partnership Award 2012, speaks at the Big 'A' Awards ceremony

The Hon Christopher Finlayson, Minister for Arts, Culture and Heritage, gives a keynote speech at the Big 'A' Awards 2012 ceremony

The Hon Tariana Turia, Minister for Disability Issues, presents the Big 'A' Creative Space Award 2012, to Glen McDonald, Susan Rawlins, Suzanne Snively and Fraser Hoffe of Vincents Art Workshop

Vincents Art Workshop, practising its philosophy of inclusion

## Key achievements

- We used the rebranding of Arts Access Aotearoa to promote our vision and purpose. This included a new logo, website and email management system, using the artwork of Shaun O'Riordan, an artist at Alpha Art Studio, as an inspiration.
- We attracted more than \$41,000 of funding and prizes for recipients of the Big 'A' Awards 2012, held in the Banquet Hall of Parliament.
- We increased our use of social media and our online presence to profile Arts Access Aotearoa and our stakeholders. This contributed to a steady increase in visitors to our website in 2012.
- We made presentations to more than 1000 people about accessibility and the arts at the Creative New Zealand conference, the Entertainment Venues Association of New Zealand (EVANZ) and a National Services Te Paerangi workshop.





## Philosophy of inclusion drives Vincents Art Workshop

Vincents Art Workshop, the recipient of the Big 'A' Creative Space Award 2012, is leading the way with its "groundbreaking philosophy" of social inclusion, says its Coordinator, Glen McDonald.

Glen believes that Vincents Art Workshop is "changing the world in a small way" and says that when she first visited Vincents in 1993 its philosophy of inclusion was "light years" ahead of other organisations.

Vincents Art Workshop, situated in downtown Wellington, received the Big 'A' Creative Space Award 2012 at Arts Access Aotearoa's Big 'A' Awards ceremony in Parliament's Banquet Hall.

Glen says that receiving the Big 'A' Creative Space Award provides Vincents' artists and its supporters with validation, appreciation and a reason to celebrate. She also hopes the award will spread Vincents' core philosophy of social inclusion and encourage more people to attend.

The oldest creative space in New Zealand, Vincents has spacious studios and a gallery. It provides materials, tuition and a supportive community environment for anyone who wants to make art – with a focus on people with mental ill-health or physical, intellectual or sensory impairments.

The Big 'A' Creative Space Award is the latest accolade in a collection of eight awards over the past 12 years. The judging panel commended Vincents as a "role model for other community organisations" and for "its inclusive approach".

For Glen, including everyone is simply common sense. "People have always needed ways to express themselves creatively. It's a part of the human condition. If someone wants to be creative, that's it. There's no restriction on who can come here."

Glen cites one of the greatest achievements of Vincents as the nurturing of other spaces around the country with the same core philosophy of inclusion. She plays the mentor role with alacrity – perhaps most notably in Masterton, where she and her colleagues were pivotal in helping to set up King Street Artworks in the mid 1990s and providing initial financial, managerial and staffing support. King Street Artworks was presented with the Big 'A' Creative Space Award in 2011.

Over the years, Vincents has developed extensive networks and partnerships in the community. Recently, for example, it started working with Arohata Women's Prison and its prisoners to create four large murals. Glen says the project is providing a positive, creative outlet for the prisoners, along with social stimulation and the building of trust.

Vincents' professional art tutors come from all walks of life and ranges of experience, and ultimately are selected for their understanding of the workshop's philosophy.

"They must genuinely love interacting with people, and realise they can learn as much from the artists as the artists can learn from them." **a**



## INFORMATION CENTRE

This programme is about providing the key information service in New Zealand on access to the arts, and advising on best practice.

### Key achievements

- We launched a new website that has become an essential hub of information, designed to build the capacity of our stakeholders and networks.
- We increased the number of directories on our website to include directories of creative spaces, disability organisations, community galleries and community arts organisations.
- We provided targeted information and advice to 112 organisations or individuals seeking specific information about access to the arts.
- We provided information and best practice examples through social media and our two monthly electronic newsletters. These tools support and direct enquirers to core information on our website.

*Our website received  
**20,204** unique visits and  
**61,383** page views.*

*We tweeted **228** times  
to our **500** Twitter  
followers and reached  
**29,244** people through  
Facebook.*

Corina Hazlett, art tutor in Canterbury prisons, recipient of the Big 'A' Prison Arts Leadership Award 2012

Artwork (detail) by a man in Auckland Prison

Mark Lynds, champion of the arts as a tool supporting the rehabilitation of prisoners and offering employment options

## PRISON ARTS

This programme is about working with the Department of Corrections through our Prison Arts Advisory Service. We provide information and planning advice about arts activities and programmes that support the rehabilitation process of prisoners and their reintegration into the community on release.

### Key achievements

- We presented two award categories at the Big 'A' Awards 2012 to recognise leadership and achievement. The inaugural Big 'A' Prison Arts Community Award 2012 was presented to the Quilt-Stitch Group, volunteers who share their quilting skills with prisoners at Auckland Region Women's Corrections Facility. The Big 'A' Prison Arts Leadership Award was presented to Corina Hazlett, a practising artist, teacher and art tutor in the three Canterbury prisons.
- We presented New Zealand's first national exhibition of prisoner art in Parliament, including carvings, paintings, quilting and weaving, in the foyer of Parliament House. The exhibition opened on 19 December and was viewed by hundreds of people visiting or working at Parliament before closing on 1 February 2013.
- We completed a survey about existing arts delivery in prisons, partnerships and networks, and professional development needs. The findings were collated and used to inform our work with the Department of Corrections.
- We instigated a strategic arts planning tool for each of the prisons. A framework for effective and consistent arts programmes and activities was developed in consultation with Corrections' staff.
- We redesigned our monthly Prison Arts New Zealand e-newsletter and our subscribers increased from 418 to 582.





## A way to measure achievements in the arts

Studying art and associated business subjects through Te Aho O Te Kura Pounamu – the Correspondence School is offering prisoners in Auckland and Northland prisons the chance to gain qualifications in the arts and possible career paths.

And for the prisons, it's providing a way to measure the prisoners' achievements and the value of art as a subject with vocational opportunities, says Mark Lynds, Manager Contracts and Services, at the Department of Corrections.

Te Aho O Te Kura Pounamu is New Zealand's largest school and every year, it provides distance learning to more than 24,000 students. Prisoners study a range of subjects and can gain credits as part of the National Curriculum of Educational Achievement (NCEA).

"This is an opportunity for the prisoners to rediscover learning through an alternative method," Mark explains. "We've always used the education services of Te Kura but this is the first time we've expanded into the arts – subjects like graphic design, multimedia, painting and carving.

"It's taking art to a new level – from being just a constructive activity into a serious career possibility for some."

Mark, the recipient of Arts Access Aotearoa's Big 'A' Prison Arts Leadership Award in 2009, has long been a champion of the role of the arts in supporting the rehabilitation of prisoners and offering employment options.

For Mark, the ability to measure the results of prisoners studying art subjects through Te Kura and tertiary institutions such as The Learning Connexion in the Hutt Valley and NorthTec in Whangarei provides a foundation for him to realise his dream of arts focus units in prisons.

At Northland Region Corrections Facility, approximately 120 of the 500 prisoners are studying to gain external qualifications – either at secondary or tertiary level. The Learning Connexion, for example, provides long-distance learning for prisoners to study for a certificate or diploma in art.

Whether studying through Te Kura or The Learning Connexion, the men have a course tutor and work towards their qualifications through distance-learning methods. There are no computers and telephones for easy communication: feedback is given to the students via mail.

In addition, two art tutors at Northland Region Corrections Facility – Sandra Harvey and Israe Paraone – support the men in their studies, and also teach art and carving. Both are artists and highly qualified educators.

Artist and tutor Ellie Drummond plays a similar role at Auckland Prison and Auckland Region Women's Corrections Facility. The three work closely with Jane Waugh, an experienced teacher of long-distance learning, who oversees distance education at the three prisons.

Mark believes that for some of the men, art is a viable career path. "At the moment, for example, there are ten men studying art through Te Kura who have the sufficient time and skills to gain diplomas and degrees." **a**



# Supporting what we do

In 2012, Arts Access Aotearoa worked to ensure its organisational sustainability by building its supporter base. As a result of this focus, we received funding through 20 funding or sponsorship agreements. This was an increase of seven on the previous year.

We have developed a comprehensive fundraising and sponsorship plan to grow and diversify our funding streams in 2013. This focus on organisational sustainability will enhance the services and support we can provide to the organisations we work with.

There are many ways you can support Arts Access Aotearoa and improve access to creative expression, arts events, galleries, performances and other arts activities.

## Make a donation

Arts Access Aotearoa is a registered charitable trust and you can claim a tax credit on donations of \$5 or more. You can make an online donation to our bank account (03-0502-0040862-00) or you can send a cheque payable to Arts Access Aotearoa to PO Box 9828, Wellington 6141. Please provide your contact details to Gemma (T: 04 802 4349 E: [info@artsaccess.org.nz](mailto:info@artsaccess.org.nz)) so she can send you a receipt for tax-credit purposes.

## Sponsorship and in-kind support

If you would like to provide sponsorship or in-kind support, contact Richard (T: 04 802 4349 E: [richard.benge@artsaccess.org.nz](mailto:richard.benge@artsaccess.org.nz)).

## Supporters of Arts Access Aotearoa

In 2013, we are launching Supporters of Arts Access Aotearoa, where you can make a long-term difference. Contact Gemma (T: 04 802 4349 E: [info@artsaccess.org.nz](mailto:info@artsaccess.org.nz)) if you want to be the first to know about this exciting new opportunity.

## Volunteer with us

A team of talented people volunteer with Arts Access Aotearoa. If you have time available and skills that you think we could benefit from, contact our office (T: 04 802 4349 E: [info@artsaccess.org.nz](mailto:info@artsaccess.org.nz)).

Olivier Lacoua, General Manager, CQ Hotels Wellington, right, presents the Big 'A' CQ Hotels Wellington Community Partnership Award 2012 to John Eaden of Artstation, one of three project partners with Nga Rangatahi Toa and MIT School of Visual Arts

Stephen Wainwright, Chief Executive, Creative New Zealand presents a Highly Commended citation for the Big 'A' Creative New Zealand Arts For All Award 2012 to Stephanie Clarke, THE EDGE

"Blue", artwork by Pearl Schomburg

"Nothing hurts when I do art," Pearl Schomburg says





## Spark Centre: a healing place for artist

For Auckland artist Pearl Schomburg, diagnosed with rheumatoid arthritis 23 years ago, "art is about more than putting paint on a canvas. Attending Spark Centre's art therapy classes has given structure to my life and provided an outlet for my emotions."

Pearl's previous work with computers contributed to the development of Repetitive Strain Injury, which affected her shoulders, neck and hands. Her condition worsened over time to become rheumatoid arthritis, an auto-immune system disorder that attacks soft tissue in joints and organs.

Adjusting to living with chronic pain and a disability was very difficult, and Pearl eventually began to explore ways of expressing her frustrations. Three years ago, she realised that art was the release she had been searching for.

"Nothing hurts when I do art," she says. "I'm so submerged in my work that nothing else matters. When I get home the pain sets in but art gives me so much pleasure that it's worth experiencing discomfort for."

For Pearl, Spark Centre of Creative Development offers more than art therapy. It also gives her a place to interact with like-minded people. "At Spark Centre, everybody is doing art and we can all communicate that way. Helping people in the classroom gives me as much satisfaction as the art itself."

Pearl's moonscape painting, "Blue", was chosen to be part of the silent auction at the Attitude Awards 2012, presented in late November. She was thrilled when the work sold. She was invited to the exhibition to talk about her art and she used it as an opportunity to promote Spark Centre.

"I'm so supportive of the work they do there. For every class, the artists come through the door with big smiles on their faces. For some people, including me, it's the highlight of their week."

Pearl is thankful to the Jubilee Trust for funding her art classes in 2012. "They went out on a limb to help me and I am extremely grateful to them."

She doesn't know where she will find the funding to continue at Spark Centre in 2013. "I want to stay at Spark Centre because it is a way of healing for me. But my disability has got me into a place of financial hardship."

Arie Hellendoorn, an art tutor at Spark Centre, says it's unfortunate that art classes aren't easily affordable for everyone. "Our classes are heavily subsidised through our own fundraising efforts but they still cost the participants around \$25 a week. It can be a challenge for people who don't have much disposable income."

Despite uncertainty about the future, Pearl remains optimistic "If I can't continue at the studio I will keep trying to improve at home. I'm afraid it will isolate me, but I will keep doing art no matter what. I'm an optimist. It's just who I am." **a**

Pearl has been able to participate in Spark Centre's term one classes in 2013, thanks to the sale of her artwork "Blue" at the Attitude Awards. Please contact Spark Centre (T: 09 845 5361 E: [info@sparkcentre.org.nz](mailto:info@sparkcentre.org.nz)) if you are able to support Pearl or other participants to continue attending the art classes.



# Financial report 2012

## Statement of responsibility

For the year ended 31 December 2012

The trustees have pleasure in presenting the financial statements and the auditor's report for the year ended 31 December 2012.

The trustees accept responsibility for the preparation of the annual financial statements and the judgements used in these statements.

The management (including the Executive Director and others as directed by the trustees) accepts responsibility for establishing and maintaining the system of internal control designed to provide reasonable assurance as to the integrity and reliability of the Trust's financial reporting.

In the opinion of the trustees and management, the annual financial statements for the financial year fairly reflect the financial position and operations of the Trust.

The Trust's 2012 financial statements are authorised for issue by the Trust Chair and the Executive Director.



Richard Cunliffe

Trust Chair

27 March 2013



Richard Bengé

Executive Director

27 March 2013



## Statement of financial performance

For the year ended 31 December 2012

	Note	2012 Budget	2012 Actual	2011 Actual
<b>Income</b>				
Grants and donations	2	365,960	344,644	369,530
Contract income		105,000	111,280	164,007
Interest received		2,690	2,650	4,161
Sponsorship		22,500	7,500	-
Other income		9,000	858	10,345
		<b>505,150</b>	<b>466,932</b>	<b>548,044</b>
<b>Expenditure</b>				
Administration	4	18,095	16,077	16,932
Audit fee		2,000	1,883	1,515
Communications		8,075	8,683	5,648
Community development		13,500	7,423	8,118
Depreciation	5	10,841	6,967	6,920
Information technology		7,750	2,632	5,062
Insurance		3,385	3,329	2,821
Premises		22,312	23,004	24,070
Projects		85,980	79,623	147,158
Staff and volunteer related	6	308,065	303,706	320,147
Trustee expenses		7,125	6,208	4,493
		<b>487,128</b>	<b>459,534</b>	<b>542,883</b>
Surplus/(Deficit)		<b>18,022</b>	<b>7,398</b>	<b>5,160</b>

## Statement of movement in equity

As at 31 December 2012

	Note	2012 Budget	2012 Actual	2011 Actual
Accumulated funds, 1 January		50,225	68,487	63,327
Surplus/(Deficit) for year		18,022	7,398	5,160
Accumulated funds, 31 December		<b>68,247</b>	<b>75,886</b>	<b>68,487</b>

## Statement of financial position

As at 31 December 2012

	Note	2012 Budget	2012 Actual	2011 Actual
<b>Current assets</b>				
Accounts receivable		8,000	28,235	29,959
Cash and cash equivalents	7	73,447	73,490	127,103
Prepayments		-	8,648	-
		<b>81,447</b>	<b>110,373</b>	<b>157,061</b>
<b>Current liabilities</b>				
Accounts payable		12,500	7,140	21,141
Employee entitlements		10,000	11,834	16,912
Funds held in trust	3,9	2,000	7,315	5,798
GST payable		4,000	9,913	12,288
Grants received in advance	8	6,000	22,015	51,037
		<b>34,500</b>	<b>58,216</b>	<b>107,176</b>
Working capital		<b>46,947</b>	<b>52,157</b>	<b>49,884</b>
Fixed assets	5	21,300	23,729	18,603
		<b>68,247</b>	<b>75,886</b>	<b>68,487</b>
Accumulated funds		<b>68,247</b>	<b>75,886</b>	<b>68,487</b>

# Notes to the financial statements

For the year ended 31 December 2012

## 1. Statement of accounting policies

### a) Reporting entity

Arts Access Aotearoa | Whakahauhou Katoa o Hanga is a charitable trust, registered with the Charities Commission. Founded in 1995, Arts Access Aotearoa advocates for all people in New Zealand to have access to the arts by supporting people who experience barriers to participation or whose access is limited.

### b) Basis of preparation

#### *Financial reporting standards applied*

The financial statements have been prepared in accordance with generally accepted accounting practice in New Zealand.

#### *Differential reporting*

The Trust qualifies for differential reporting exemptions because it is not publicly accountable as defined in the Framework for Differential Reporting (the Framework) and it is not large. Many of the reporting exemptions available under the Framework have been applied.

#### *Measurement base*

The financial statements have been prepared on the historical cost basis unless otherwise noted in a specific accounting policy.

#### *Presentation currency*

These financial statements are presented in New Zealand dollars.

#### *Specific accounting policies*

The accounting policies used in the preparation of these financial statements are set out below. The policies have been consistently applied to all the years presented.

### c) Income recognition

#### *Grants*

Grants are recognised as income progressively over the life of a project. Where projects for which funding has been received are incomplete at the end of the financial year, the unexpended portion of those grants is carried forward to be recognised as income in the following year. Unexpended funds remain a liability until such time as they are either expended or returned to the funder.

#### *Donations*

Any donations, gifts or bequests are recorded as income when their receipt is formally acknowledged by the Trust.

#### *Interest income*

Interest income on cash and cash equivalents and investments is recorded as income in the period it is earned.

### d) Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, and other short-term, highly liquid investments with original maturities of three months or less, and bank overdrafts. The carrying amount of cash and cash equivalents represents fair value.

### e) Accounts receivable

"Accounts receivable" represents items that the Trust has issued invoices for but has not received payment for at year end. They are initially recorded at fair value and subsequently recorded at the amount the Trust realistically expects to receive.

### f) Prepayments

"Prepayments" represents payments that have been made for goods or services that won't be reported as an expense until a future accounting period.

### g) Investments

Investments are held with registered trading banks and are classified as current assets if they have maturities between three months and one year. Those with maturities greater than 12 months after balance date are classified as non-current assets.

### h) Fixed assets

Fixed assets acquired with individual values under \$250 are not capitalised. They are recognised as an expense in the statement of financial performance.

### i) Depreciation

Fixed assets are depreciated over their estimated useful lives on a straight line basis. The estimated useful life of assets is three years.



## 2. Grants and donations

### j) Accounts payable

"Accounts payable" represents liabilities for goods and services provided to the Trust prior to the end of the financial year but which are unpaid. Accounts payable are recorded at the amount of cash required to settle those liabilities. The amounts are unsecured and are usually settled within 30 days of recognition.

### k) Employee entitlements

Employee entitlements reflect leave owing to staff and are recognised in respect of employees' services to balance date and are measured amounts expected to be paid when the liabilities are settled. No provision has been made to recognise sick leave entitlement.

### l) Funds held in trust/umbrella funding

Arts Access Aotearoa acts as administrator ("umbrella") of grants and donations for certain organisations or individuals who are not able to apply for funding autonomously.

### m) Goods and services tax

The financial statements have been prepared on a GST exclusive basis, with the exception of accounts receivable and accounts payable, which are stated as GST inclusive.

### n) Income tax

The Trust has charitable status under the Income Tax Act 2007 and on this basis its income is not subject to taxation.

### o) Budget figures

The budget figures have been extracted from the budget that was approved at the trustees' meeting held on 12 November 2011.

	2012 Budget	2012 Actual	2011 Actual
Creative New Zealand	297,460	287,460	304,960
ASB Community Trust	35,000	20,000	49,240
Wellington City Council	12,000	16,000	12,000
Other philanthropic trusts	21,500	21,124	3,330
Other donations	-	60	-
	365,960	344,644	369,530

## 3. Funds held in trust/umbrella funding – movement

2012	Opening balance	Received	Spent	Closing balance
Andrew Blythe	650	-	-	650
Eko Theatre	3,627	-	-	3,627
W and M Bear	1,221	-	-	1,221
Make/Believe	300	941	1,241	-
Quilt-Stitch Group	-	1,000	184	816
Youth Alive Trust	-	1,000	1,000	-
Quilt team at Arohata	-	1,000	-	1,000
	5,798	3,941	2,425	7,315

2011	Opening balance	Received	Spent	Closing balance
Andrew Blythe	650	-	-	650
Eko Theatre	3,711	11,875	11,959	3,627
W & M Bear	2,221	1,130	2,130	1,221
Make/Believe	-	771	471	300
	6,582	13,776	14,560	5,798

## 4. Administration expenses

	2012 Budget	2012 Actual	2011 Actual
General expenses	3,050	3,498	4,437
Printing, postage and stationery	5,645	5,437	5,131
Publications	500	306	212
Telecommunications	8,900	6,836	7,153
	18,095	16,077	16,932

## 5. Depreciation and fixed assets

### 2012

Cost	Opening book value	Purchases	Disposal proceeds	Current year depreciation	Accumulated depreciation	Closing book value
65,717	18,603	12,093	-	6,967	35,021	23,729

### 2011

Cost	Opening book value	Purchases	Disposal proceeds	Current year depreciation	Accumulated depreciation	Closing book value
53,624	18,144	7,378	(227)	6,920	35,021	18,603

## 6. Staff and volunteer related

	2012 Budget	2012 Actual	2011 Actual
Professional development	6,700	3,869	3,797
Salaries and employment costs	299,665	298,986	316,350
Volunteer programme	1,700	852	-
	308,065	303,706	320,147

## 7. Cash and cash equivalents

	2012 Budget	2012 Actual	2011 Actual
Cash on hand	200	200	200
Current account	13,247	12,034	54,760
Deposit account	60,000	61,256	72,143
	73,447	73,490	127,103

## 8. Grants received in advance

	2012 Budget	2012 Actual	2011 Actual
Christchurch City Council	-	1,000	1,000
Wellington Community Trust	-	-	1,250
Creative New Zealand	-	-	36,627
National Services Te Paerangi	-	5,000	-
Pub Charity	-	-	6,160
Rehabilitation Welfare Trust	-	545	-
Wellington City Council	6,000	15,470	6,000
	6,000	22,015	51,037

## 9. Funds held in trust/umbrella funding – balances

	2012 Actual	2011 Actual
Andrew Blythe	650	650
Eko Theatre	3,627	3,627
W & M Bear	1,221	1,221
Make/Believe	-	300
Quilt-Stitch Group	816	-
Quilt team at Arohata	1,000	-
	7,315	5,798

## 10. Related parties transactions

There were no material transactions with related parties during the year.

## 11. Lease commitments

Arts Access Aotearoa occupies office space on the third floor of the Wellington Arts Centre, Toi Pōneke, 61–63 Abel Smith Street, Wellington.

The current term of the lease is one year, expiring in June 2013. There is a right of renewal for further terms with a final expiry date of 14 June 2015.





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**INDEPENDENT AUDITOR REPORT TO THE TRUSTEES OF**  
**ARTS ACCESS AOTEAROA WHAKAHAUHAU**  
**KATOA O HANGA CHARITABLE TRUST**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

We have audited the financial statements on pages 21 to 24, being the statements of financial performance, movements in equity, financial position, notes and accounting policies. The financial statements provide information about the past financial performance of ARTS ACCESS AOTEAROA WHAKAHAUHAU KATOA O HANGA CHARITABLE TRUST, and its financial position as at 31 December 2012. This information is stated in accordance with the accounting policies set out on pages 22 to 23.

### **Trust Board's Responsibilities**

The management board are responsible for the preparation of financial statements, under the application of the general purpose reporting requirements, to give a true and fair view of the financial position of ARTS ACCESS AOTEAROA WHAKAHAUHAU KATOA O HANGA CHARITABLE TRUST, and of the 12 month results of its operations for the year ended 31 December 2012.

### **Auditor's Responsibilities**

It is our responsibility to express an independent opinion on the financial statements presented by the trustees, and to report our opinion to you. We conducted our audit in accordance with generally accepted international auditing standards in New Zealand. On this basis, an audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatements in the financial statements, whether due to fraud or error. In making the risk assessments, the auditor considers internal controls, relevant to the organisations preparation of the financial statements, in order to design audit procedures, which are appropriate for the circumstances, but not specifically for the purpose of expressing an opinion on the entity's internal control. Based on the audit assessment of risk, an appropriate level of sample testing, has been used to gain the evidence relevant to the amounts and disclosures in the financial statements.

### **Basis of an Unqualified Opinion**

We obtained sufficient and adequate audit evidence, to give reasonable assurance that the financial statements are free from material misstatements. In forming our opinion, we also evaluated the overall adequacy of the presentation of information in these general purpose financial statements.

Other than in our capacity as auditors, we have no other relationship with or interests in the ARTS ACCESS AOTEAROA WHAKAHAUHAU KATOA O HANGA CHARITABLE TRUST.

### **Opinion**

We have obtained all the information and explanations we have required.

In our opinion the financial statements on pages 21 to 24, give a true and fair view of the financial position of ARTS ACCESS AOTEAROA WHAKAHAUHAU KATOA O HANGA CHARITABLE TRUST as at 31 December 2012, and of the results of its operations, for the year ended on that date.

Our audit was completed on 27th March 2013, and our unqualified opinion is expressed as at that date.

Peter Conaglen CA PP  
Chartered Accountant, Manukau

# Funders, sponsors and supporters

Arts Access Aotearoa thanks the following organisations. Your support has enabled us to make a difference by increasing access to the arts for everyone in New Zealand.

## Core funder



## Major contract



## Local government



## Programme partners



## Major grant



## Big 'A' Awards major sponsor



## Big 'A' Awards supporters



## Legal services



## Grants and donations

- Mazda Foundation
- Pub Charity
- Rehabilitation Welfare Trust
- Thomas George Macarthy Trust
- Wellington Community Trust
- Winton and Margaret Bear Charitable Trust
- Chartwell Trust

## Exhibition supporter



# Arts Access Aotearoa supporters in 2012

## Thanks to the following organisations for their support:

ActionCOACH Business Coaching; BP Vouchers for Volunteers; Curtis McLean; Earthwire Productions; Exult; Fresco; Graphic Solutions; Displays and Collections Team, Parliament; Leadership New Zealand; New Zealand Post; New Zealand Coaching and Mentoring; Out of the Box; Proof Research; Prometheus Trust; Victoria University of Wellington; Volunteer Wellington and our volunteers (see page 8)

Inside back cover: Jacqui Moyes, Arts Access Aotearoa, helps install "Hei Tiki" in the foyer of Parliament House. Part of Arts Access Aotearoa's collection, "Hei Tiki" was one of 19 works by prisoners displayed in Parliament House to inform the public about the role of the arts in supporting the rehabilitative process of prisoners.

"Our family visited your exhibition and found  
the art fabulous. Thanks for the public viewing."

– a comment from a visitor to the exhibition of prisoner art in Parliament, December 2012





"Your website is looking great. All the articles give a great insight into the various creative centres. Also thank you for all the recent focus on Spark's work. We appreciate the publicity and exposure for our artists' achievements."

*– Suzanne Vesty, Director, Spark Centre of Creative Development*

"Through prison art, prisoners develop skills in team work, patience and goal setting. For many prisoners, it is the first time they've produced anything positive in their lives."

*– Ray Smith, Chief Executive, Department of Corrections*

"All of the artists are very proud to know they have been selected for the Arts Access exhibitions. The ones whose works were on the website, and Phillipa's work on the TV morning show, were over the moon."

*– A comment made by a creative space in an Arts Access Aotearoa survey of "Original Voices"*

**arts  
access  
aotearoa**

**Whakahauhau Katoa O Hanga**