A Sector Seeking Support in 2020 and Beyond:

Auckland's Creative Spaces and Arts Programmes

Survey Results

14 October 2020

Contents

Purpose

This document provides the findings from a survey of Auckland's creative spaces and arts programmes. The survey asked about priorities for addressing seven key themes or clusters of issues which were identified in previous surveys as barriers to the long-term sustainability of the Auckland creative spaces sector.

The findings from this survey are informing the development of a *Strategic Plan for Auckland's Creative Spaces 2021-2023*, through the COVID recovery and beyond.

Executive Summary

	1. **Recognition of value by community** - how the community views and values the sector.
	
	• Those close to the services (family, whanau, church, and the participants themselves) are positive about the value of those services, but the reach of the services is limited due to the limitations of funding.
	
	• In some situations, there is the opportunity for relationships to be strengthened between the services and the communities in which they operate.
	
	• Perceptions of the value of the services have improved over the last 12 months due to:
	
	   o Outreach, raising awareness, and increasing numbers of participants.
	
	   o Building and reshaping the services and their focus.
	
	   o Increased exposure due to the art produced and social outcomes being evident.

	2. **Recognition of value by funders** - being valued by funders would look like this: • More and sustainable funding. • More of the funding to come from government. • Full funding instead of part-funding. • Adequate wages and for adequate numbers of staff. • Trust. • Communication and respect. • Shared services across the network. • Less organisational time (and, therefore, money) spent on applying for, and reporting on, funding. • Targeted funding for managerial and administrator/ fundraising roles.

	3. **Funding and investment** – funding needs and priorities.
	
	• Research on the social and financial returns on investment of funding the sector could, alongside personal experiences of the value of creative spaces, help support compelling funding applications.
	
	• Top priorities for funding at a macro level are:
	    o Certainty about long-term funding (for the next three or more years).
	    o More operational funding rather than project-focused funding.
	    o Flexibility about how funding can be used
	
	• Any additional funding, were it to become available, would likely focus on these priorities:
	    o Workforce issues – staff attraction, retention, and succession management (through paying existing staff more; hiring additional staff; professional development).
	    o Outreach, community engagement, and marketing.
	    o More or different types of services.
	
	• Assistance with joint funding applications may be beneficial.

	4. **Strengthened capability** - the strength of the services provided. • Priorities are programme development and tutor training, closely followed by marketing, and the drafting of funding applications.
	5. **Coordinated voice** – the potential for beneficial collaboration and collective impact when advocating for change. • Three-quarters of services agree that their service is already part of an Auckland-wide network of creative spaces and art programmes. • Over 90 percent of services see the value of being part of such a coordinated and collaborative network to have collective impact. • Priorities are regular network meetings and collectively advocating to government on agreed issues. Shared premises are a further priority for some.

	6. **Accessible and visible sector** - the visibility and accessibility of the services in relation to their target group(s).
	• Half of the respondents offer programmes in more than one ward, with many involved in numerous localities.
	• There are opportunities for more creative spaces and art programmes to offer programmes in some lower socio-economic areas including Māngere-Ōtāhuhu, Manurewa, Ōtara-Papatoetoe, Puketapapa and Papakura.
	• Fifty-five percent of the sector believe they are either not visible or are unsure of their visibility, to their target groups.
	• A majority of services consider they are hampered in their ability to market their services due to lack of time (closely followed by lack of money).
	• A majority of services consider they are hampered with community engagement and outreach due to lack of money (followed by lack of time).
	7. **Long-term sustainable sector** - what might be needed to foster the strengths of the sector into the future.
	• A majority of services are either unsure, somewhat unconfident, or very unconfident that they are financially sustainable into the future.
	• To become financially sustainable, the sector must be supported by a stable and adequate source of funding. This is priority number one.
	• This is closely followed by paying staff a living wage so that they will be attracted to work and remain in the sector; an issue common with workforces in other sectors such as teaching and nursing.
	• The third highest priority area to ensure the sustainability of Auckland's sector of creative spaces and art programmes is professional development, which will improve the quality of services but also help support the retention of staff and succession management.
	• More than 80 percent of services believe there will be an increased demand in the foreseeable future:

	o From Māori, Pasifika, and cultural minority participants; and
	o Due to the effects of COVID-19 (increased mental ill-health, isolation and poverty, and rising unemployment).
	• As well as COVID-19 recovery impacts expected in relation to funding/revenue and participant numbers, services are also forecasting issues with the supply, demand and capability of tutors, and with online delivery.

Definitions

Creative spaces: are organisations and groups where:

- The artistic activities and services (to support self-expression, empowerment, self-development) are the main purpose of the organisation or space.

- People, including Māori and Pasifika, experiencing barriers to participating in making art/activities (theatre, dance, circus, music, film, creative writing).

- Barriers to participation can, for example, relate to one or more of the following: Deaf, physical disability, learning disability, sensory disability, neurological condition, mental ill health, age-related vulnerability, isolation, poverty or under a Corrections sentence.

Organisations with art programmes: some organisations and groups provide art programmes for people with barriers to participation, but these programmes are not their primary focus.

Participants: the people who access the services, activities or programmes of a creative space or art programme. This does not include audience members.

Methodology

Twenty-four Auckland creative spaces and organisations with an arts programme were surveyed and 21 responded, an 88 percent response rate. However, the number of respondents differed depending on the section of the survey, reducing to 15 (63 percent) in some places.

The questions in the survey built on the questions and findings from earlier surveys of creative spaces including:

- Ihi Research. 2017. *Evaluation of Ōtauhahi Creative Spaces Trust*.

- Arts Access Aotearoa. 2017. *Creative Spaces in Auckland: A Review of Inclusive Arts Organisations*

- Walls, A., K. L. Deane, and P. O'Connor. 2016. Looking for the blue, the yellow, all the colours of the rainbow: the value of participatory arts for young people in social work practice. *Aotearoa New Zealand Social Work*. 28, no. 4: 67-79.

- Ministry for Culture and Heritage. 2019. *Understanding the Value of Creative Spaces.*

Since 2019, Arts Access Aotearoa has teamed up with Foundation North to fund a Community Engagement Advisor in Auckland. Through knowledge gained by engaging with the creative spaces and arts organisations in Auckland, the Advisor was able to draft the survey to delve into the concerns and issues of the sector.

Environmental scan

Type of service

Of the 19 services that responded to the question about the type of their service, 79 percent were creative spaces (CS) with the remainder delivering arts programmes (AP).

*Graph 1: type of service*
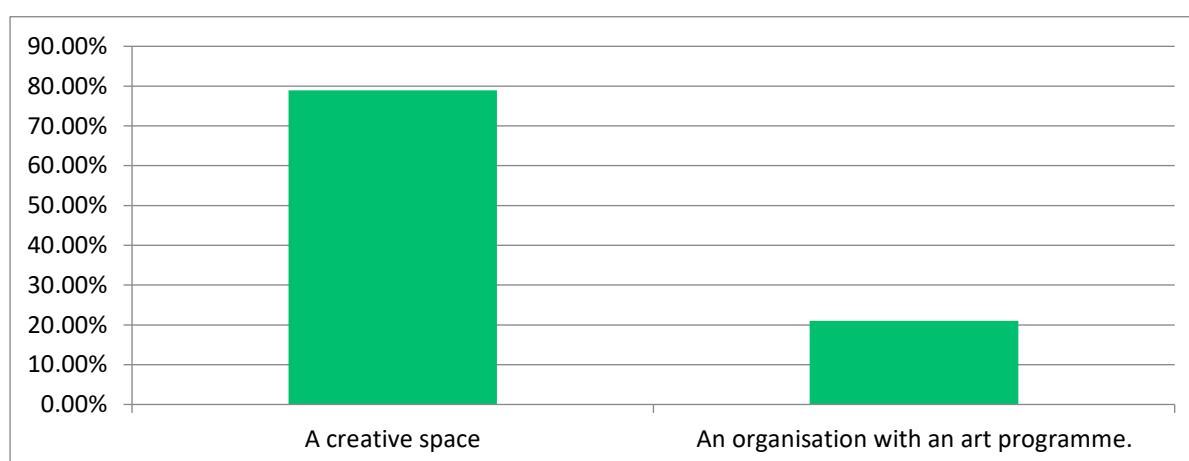
Participants

We know from the Ministry for Culture and Heritage's 2019 survey that the number of participants per service ranges between 10 and 1,055, at an average of 179 clients per service. Half of all services work with between 51 and 200 participants.

Seven respondents to this 2020 survey also provided data about the numbers of participants each year in their creative space or art programme. These responses confirmed the diversity in their services.

- One had about 25 participants p.a.

- Four had between 205 and 297 participants p.a. (the creative space with 297 participants also noted they had 5,134 attendances p.a.).

- One creative space had about 400 participants p.a.; 15 percent of which were new.

- The seventh respondent noted that it had about 520 participants **per month,** with 524 new participants in the last year.

In this survey, twenty respondents provided data on the characteristics of their clients/participants (Graph 2 refers). All respondents ticked multiple areas of disadvantage. The most common characteristics of participants at creative spaces and arts programmes in Auckland are mental ill-health and poverty.

Graph 2: Participant profile
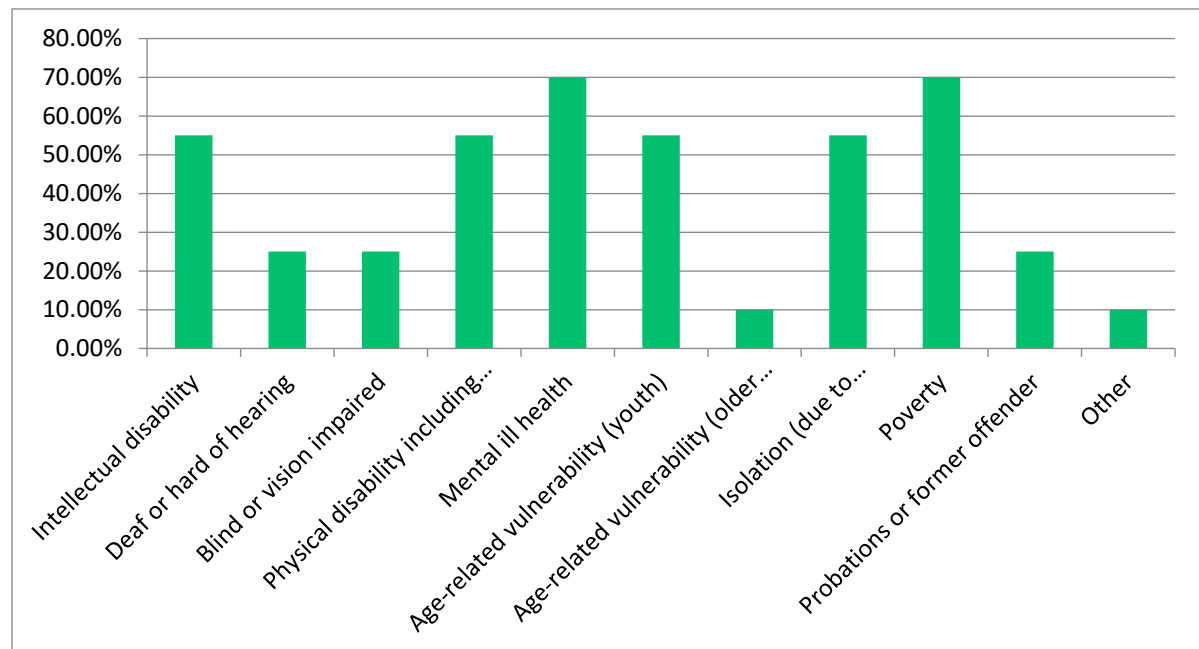
Funding

Eighteen services responded to a question about the amount of their funding over the past 12 months, as graphed below. Half of the respondents exist on less than $100,000 per annum. This is made up of:

- 33 percent with less than $50,000; and

- 17 percent with between $50,000 and $99,000 per annum.
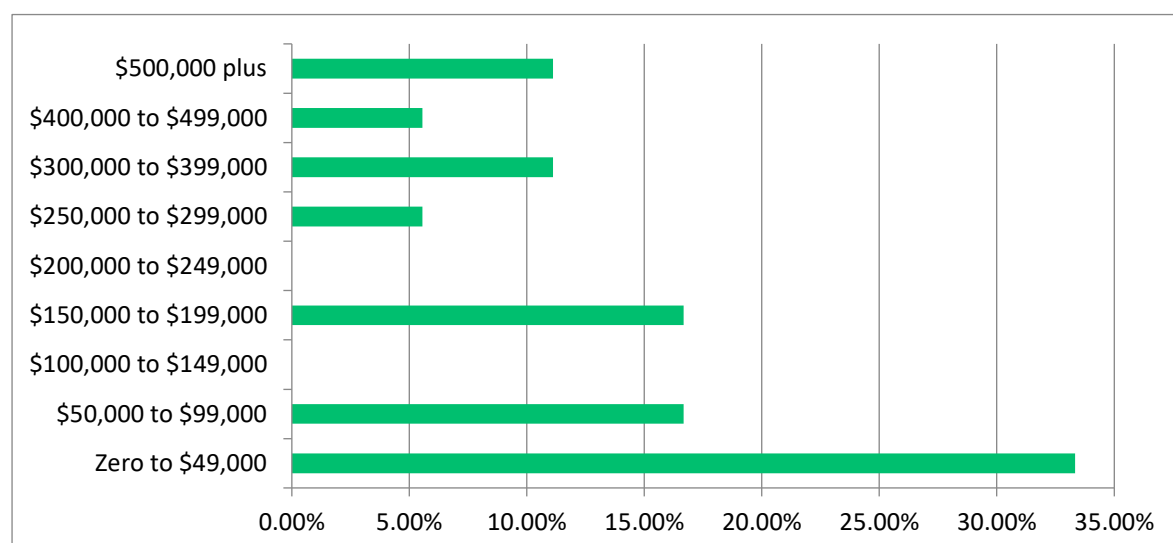
Graph 3: Funding in last 12 months

Table 1, below, considers the source of funding (correlated against the variable of the amount of funding) over the last 12 months.

This table shows the diversity of services and how they are funded, reflecting current silos at central and local government levels between funding for reasons of health, social welfare, or culture. It also shows that the respondents mostly make up their funding in small amounts from multiple sources.

The respondents with more revenue are more likely to benefit from charging for their services, philanthropic entities, donations, and fundraising compared with the respondents with less revenue.

Table 1: funding sources by level of funding

Amount: Source:	Less than $100,000 9 respondents 6 CS, 3 AP	$100,000-$199,000 3 respondents All CS	$200,000-399,000 3 respondents 2 CS, 1 AP	$400,000+ 3 respondents All CS
MSD	1 received 5% from this source.	1 received 90% and 1 received 15% from this source.	1 CS and 1 AP received 5-25% from this source.	None.
Ministry Culture & Heritage	None.	None	None.	None.
Creative Communities Scheme	2 AP and 1 CS received 25-50% from this source.	2 received 10% each from this source.	1 AP received 20% from this source.	2 received 2-5% from this source.
Creative NZ	1 CS received 100% from this source. 3 CS and 1 AP received 5-10% from this source.	1 received 20% from this source.	1 AP received 15% from this source.	1 received 5% from this source.
Ministry of Health	1 AP received 65% of its funding.	None	None.	None.
DHB	1 CS received 100% of its funding.	1 received 100% from this source.	1 CS received 100% from this source.	None.
ACC	None.	None.	None.	None.
Auckland Council	1 CS received 100% of its funding. 3 CS and 1 AP received 5-30% from this source.	1 received 10% from Auckland Council.	1 CS and 1 AP received 15-25% from this source.	All received between 1 and 10% from this source.
Donations, fundraising	3 received 15-30% from this source.	None.	None.	All received 15-26% from this source.

Amount:	Less than $100,000 9 respondents	$100,000-$199,000 3 respondents	$200,000-399,000 3 respondents	$400,000+ 3 respondents
Source:	6 CS, 3 AP	All CS	2 CS, 1 AP	All CS
Charity, gaming trusts	1 received 45% and 2 received 20-30% from this source.	1 received 45% from this source.	1 CS and 1 AP received 35-50% from this source.	All received 35-60% from this source.
Charges	None.	None.	1 AP received 5% from this source. Another charged for performances.	2 received 25-40% from this source.

Eighteen respondents answered a question about the purpose of funding received from Auckland Council, as illustrated in Graph 4, below. The single biggest category is arts grants from a local Board. The 'Other' category included funding for strategic partnerships as well as for materials and projects.

Graph 4: Type of funding from Auckland Council, where relevant
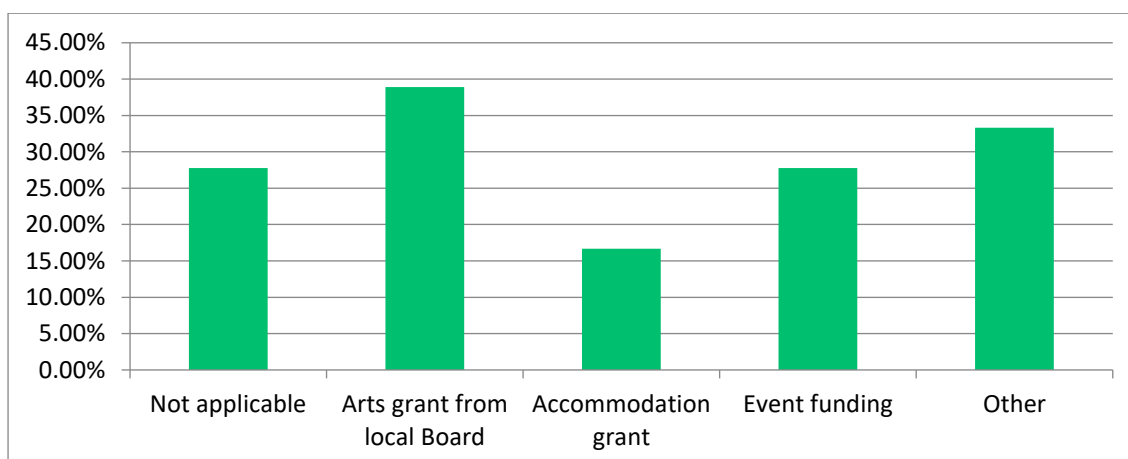
Seven respondents answered a question about their relationship with their local Council Board.

- All of them had some relationship; two of which were described as minimal and one of which described as 'great'.
- Six of the seven had received funding from their local Council Board
- Four had been turned down at least once for funding.
- The majority had sought funding in the past twelve months.

Eighteen services responded to a question about the proportion of their funding used for core operations rather than for specific projects. The responses show that over half of all services (59 percent) can use most of their funding for their core operations. The remainder, however, spend most of their funding on projects.

Premises

Of the 20 services that responded to a question about their premises:
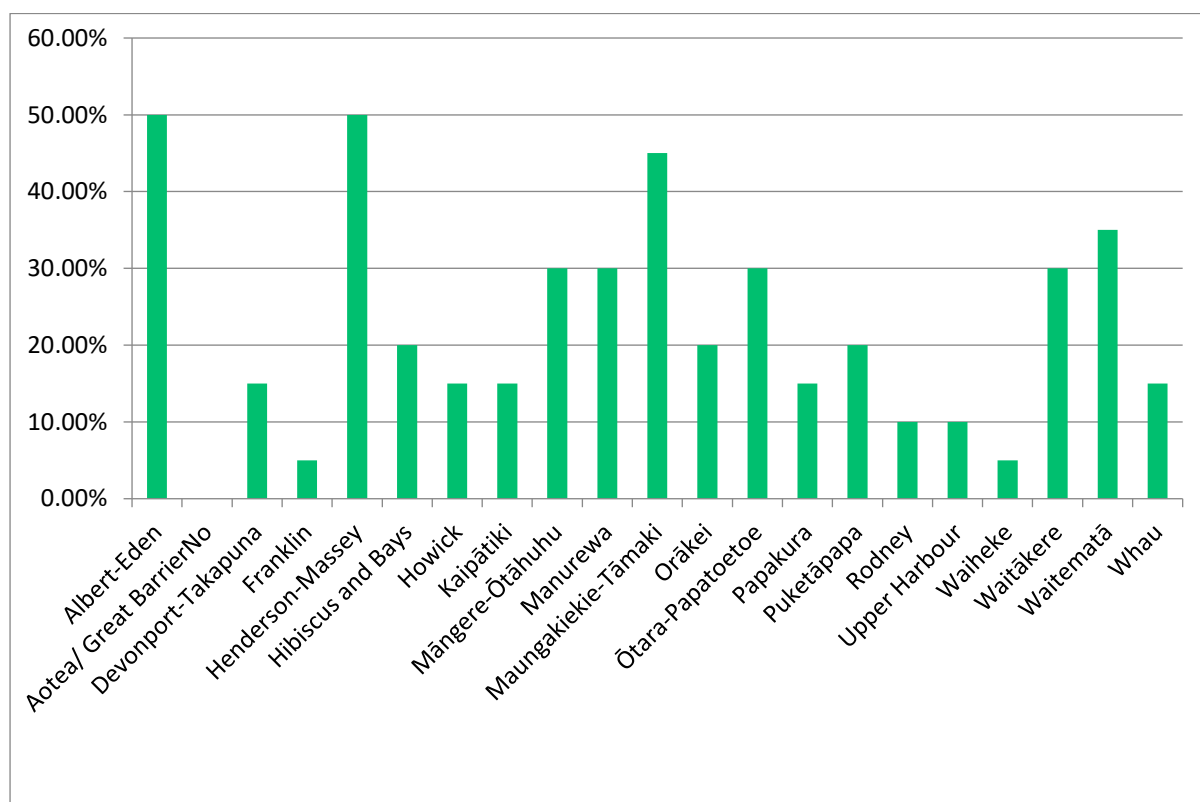
- None own their premises. 11 lease the site from which they operate, and only 4 of these also stated that they were 'permanent'.
- 8 say they have a permanent premise, while 5 say they are temporary.
- 4 hire their premises, and 2 move their activities to where the need is.

Locations

Twenty respondents indicated the location(s) of their activities, as illustrated in Graph 5. Half of the respondents identified more than one location. Some key observations are:[1]

- The wards best-served by creative spaces and art programmes (by 45 to 50 percent of respondents) include Albert-Eden (medium socio-economic area), Henderson-Massy (low to medium socio-economic area), and Maungakiekie-Tāmaki (low to medium socio-economic pockets).
- Lower socio-economic areas such as Māngere-Ōtāhuhu, Manurewa, Ōtara-Papatoetoe are served by 30 percent of the respondents; while Puketapapa and Papakura are served by 20 percent and 15 percent, respectively.

Graph 5: Local Wards in which services operate

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[1] Using data found here: https://insights.nzherald.co.nz/article/richest-and-poorest-households/

Seven respondents provided information about outreach services. Of these, four provided formal outreach programmes:

- Outreach programmes are generally similar to the main programmes offered by the services; sometimes offered in partnerships with schools, hospitals, elder care and other services.

- Outreach is offered between 2 and 5 days per week, depending on the service, and reaches between 10 and 50 participants per programme/session. One large service reached over 320 each month through its outreach.

One service noted that it would love to offer outreach programmes but would require additional funding to do so. It recognises the demand for its services and has a programme that would 'travel well'.

Key findings

All Auckland's creative spaces and arts programmes agreed that they were meeting the needs of their communities.

Recognition of value by the community

The respondents generally agreed, in response to questions about support for their services from their communities, that their community:

1. Understands that their services can achieve participant wellbeing in mental health, social outcomes and identify (61%).

2. Values their services either highly or somewhat highly (100%).

When asked why they answered to these questions in the way they did, the respondents provided a wealth of detail. Here are some of the common comments.

Summary: Those close to the services (family, whanau, church, and the participants themselves), are positive about the value of the service, but the reach of the services is limited.

- *Positive affirmations within the community, whanau support, outcomes achieved*

- *Feedback from participant's families, church hire, facilities we hire have given positive feedback and support.*

- *The communities we engage with highly value what we do. We have a small reach at this stage, however, which is our issue. We need more resources [if we are] to get more people understanding the benefits to wellbeing that [we] can bring!*

- *I think we have a way to go to build our presence.*

- *[We are] valued highly by some but not by others.*

- *Those that are aware of us value us highly, but others may not know of us.*

- *I feel [that] once the community knows what we do they do value it very highly. It is getting the message across that is important.*

- *The referrers highly value our service; [but] we could provide further education on what our service provides and the links between creativity and improved well-being.*

Summary: The value of the services could be far greater if there was more funding available.

- *We feel that there is more and more awareness of our youth and how vulnerable they are, but we feel that [there] could be more knowledge and understanding about the big impact we could have on society as a whole if we were provided with more resources.*

- *Parts of the community value us but there are lots of challenges to prove ourselves. When funding is small and project based, there is a lot of pressure to prove value.*

Summary: There may be opportunities to strengthen relationships within parts of communities to showcase the positive role of creative spaces and art programmes.

- *Everyone has high expectations of us to care for young people, but I think people are not aware of how much we do behind the scenes [including preventing self-harm and supporting mothers]. … We can also see there is a strong misunderstanding by some schools that we are encouraging anti-social behaviour, which is incorrect. Yet our local businesses and wider community have seen the value or our mahi.*

- *I feel there is a misperception out there … via our local high school that we are encouraging truancy. This has been disheartening for us as we are there to support the young ones who opt to leave school because they have learning difficulties. [They] choose to leave because they feel 'unseen' and a burden. We use art to help create other options, [but] feel undervalued.*

The data indicates that communities close to the creative spaces and arts programmes (those who know about the services, make use of the services, or refer people to the services), are highly supportive of the work they do.

Graph 6 illustrates some of the positive interactions between the services and their close communities.

Graph 6: Ways in which the community contributes to Auckland's creative spaces and arts programmes
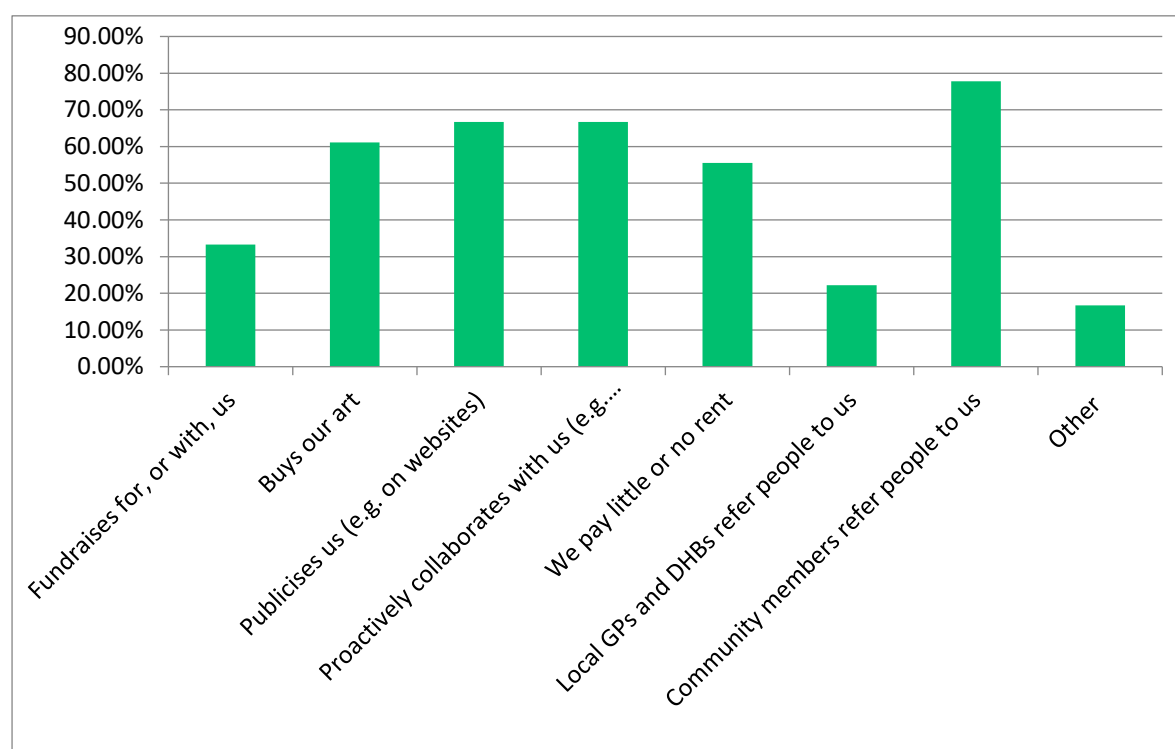
All respondents (100%) noted that their communities have come to value their services more over the past 12 months. Some key reasons for this are:

Outreach, raising awareness, and increasing numbers of participants:

- *We have put a lot of effort into raising awareness and [our] profile.*
- *The referrer surveys and feedback inform us, and the increase in referrals provides evidence.*
- *Our client numbers have grown quickly in the past 12 months and our referrals have come from a wider range of places.*
- *Through our overwhelming positive qualitative and quantitative feedback and evaluation, along with our participant numbers and partners.*
- *We have reached new areas.*
- *COVID-19 has made our direct community super aware that we need their support. It has also made us push outside of our close community to engage others more.*

Building and reshaping the service and its focus:

- *Our organisation has moved to a greater cultural focus in the arts for Maori, Pasifika, and other minority ethnicities. The connections and value of the arts in wellbeing is more fully accepted and understood in this context.*
- *We have developed more direction and goals for the organisation.*
- *They see our consistent commitment. We turn up so they do too.*

Increased exposure due to the art produced:

- *More exposure due to increased murals and our Gallery becoming more high profile.*

- *We have had two exhibitions accepted into art galleries (sadly for us, COVID-19 impacted on our actual showing times).*

Increased exposure due to social outcomes being evident:

- *Because we keep young people engaged and off the streets, out of gangs, and alive.*

- *Especially in terms of the impacts of COVID-19. We are appreciated by parents for the work we do in keeping their children inspired and upheld.*

- *As we build our presence, the community is valuing it. As more stats come out about NEET[2] and youth mental health, people in general are becoming more aware.*

Recognition of value by funders

We asked Auckland's creative spaces and art programmes whether they believed funders understood that creative spaces and art programmes can help to improve wellbeing including mental health, social outcomes, and identity. Of the 16 respondents to this question, just over half agreed. Fifty percent of these respondents also agreed that their funders 'highly valued' the work of their own services, with another 38 percent agreeing that their funders 'somewhat valued' their work.

Of these respondents, 69 percent believed that funders have come to value their creative space or art programme more over the past 12 months, while 19 percent said 'no'. The remainder were unsure.

We also asked what 'being valued' by funders looks, or would look, like. Responses included praise for funders that continued to fund services during the COVID-19 lockdown and supported efforts to keep programmes going. Other points noted included:

- ***More, and more sustainable, funding*** instead of having to re-apply every year. Adequacy, certainty, and security.

- ***More of the funding to come from government***, to avoid having to jump through so many hoops and find small bits of funding from multiple sources.

- ***Full funding instead of part-funding*** for tightly specified things. Allow funding for evaluations to provide evidence of outcomes.

- ***Adequate wages, and for adequate numbers of staff***, to reflect:

  o The number of people being supported.

  o The number who could be supported if programmes could be expanded.

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[2] NEET: Young people Not in Employment, Education or Training.

- o The amazing expertise and experience of the staff. Their roles are highly specialised.

- *Trust*. Allow time and space and proper research and development to get it right and ensure it is not a one-hit-wonder due to short term funding.

- *Communication and respect* e.g. having the lease provided on time, not having to run around town chasing funding and agreements, being at the table, the funders coming to visit the programmes and spaces sometimes, more collaboration.

- *Shared services across the network* of creative spaces and art programmes e.g. evaluations, discounted lawyer, accountant, auditor.

- *Less organisational time (and, therefore, money) spent on applying for, and reporting on, funding,* so that more of the funds could go towards meeting the needs of the participants rather than the administrative behind-the scenes functions.

- AND/OR *Targeted funding for managerial and administrator/fundraising roles*.

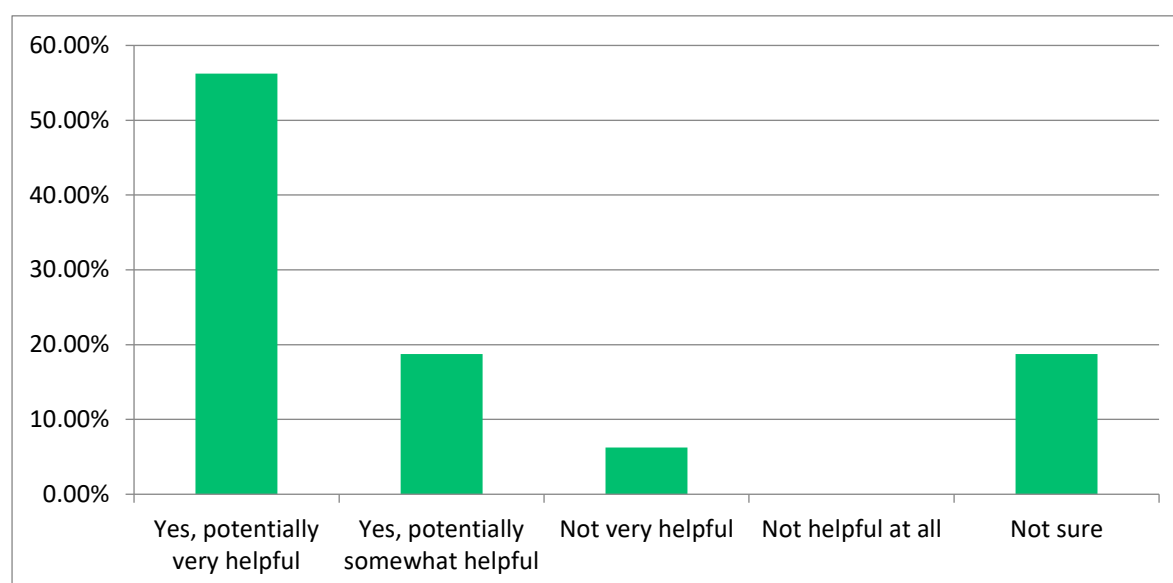## Funding and investment

Research of return on investment

We asked whether research to quantify the return on investment (RoI) of funding creative spaces and art programmes would be helpful for funding applications. The response was mixed, although 75 percent of the 16 respondents said it would be 'very helpful' or 'somewhat helpful' (Graph 7 below refers).

However, one respondent wrote "*RoI models DO NOT WORK in the arts, this has been proven time and time again, there are much better models now being used and these are well known. RoI is a very old model.*"

In fact, most funders would be eager to have evidence of the RoI of their investments, in alignment with the government's social investment model. RoI includes both the short and longer-term social returns such as money saved from fewer mental health and other health interventions, less income support claimed, fewer people living in correctional settings, fewer relying on NGOs such as women's refugee and so on.

The diversity of responses to this question tends to suggest that some creative spaces and art programmes might benefit from support with the development of compelling funding applications.

Graph 7: Potential usefulness of research to quantity the RoI of creative spaces and art programmes

Priority areas for any additional funding

We asked if additional investment were to become available to the services, how they would use it and provided a list of thirteen options which respondents were asked to rank from 1 to 13. Seventeen services responded.

As with some earlier questions, the respondents were highly diverse, reinforcing the diverse nature of this sector. The services range from small to large, provide different services, focus on different participants, and are at different stages in their organisational development. In brief, however, the four areas that were marked by respondents as being in the top three areas of priority for additional funding are:

1.   Paying existing staff more.

2.   Outreach and community engagement.

3.   Paying for additional staff.

4.   More or different types of services.

The three areas with the lowest priority for receiving additional funding are:

1.   Relying less on volunteers.

2.   Relocating to premises more fit-for-purpose.

3.   More publicity. [3]

Based on these responses, paying existing staff more and paying for additional staff are priority items, but relying less on volunteers is not. This may appear to be

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[3]   **Note**: While 'publicity' seems to be a low priority, 'marketing' (i.e. raising profile) is elsewhere said to be a high priority. The term 'publicity' may have caused confusion.

contradictory but may reflect an environment in which volunteers are either limited in number or are perceived to fill different roles to those of paid staff.

The graph below provides a summary of responses, with the bars representing the sum of all ratings for each area. Although this is a slightly different way of analysing the data than the highest and lowest priority areas noted above, it reinforces the results from the earlier analysis.

Graph 8: Priority areas for additional funding
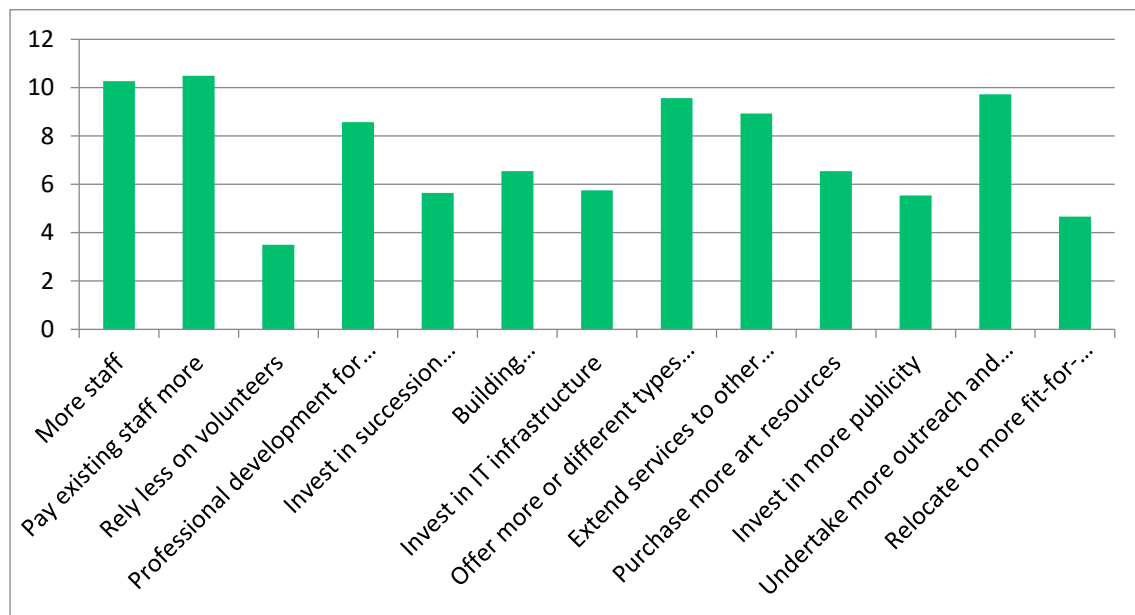
Joint funding applications

Exactly half of 16 services that responded to questions about joint funding, have applied for funding jointly with another entity.

Of respondents that have never progressed a joint funding application, two-thirds said that they are open to such an arrangement.

Of those who have experienced a joint funding application, their experiences ranged:

- From: *time-consuming, differences in expectations, messy accountability, lack of balance in who does the work, miscommunication, still got turned down.*

- To: *strong and long-term partnerships, funders have more faith in us.*

Macro funding needs

We asked Auckland's creative spaces and art programmes to rank in priority their macro funding needs and provided five options. The responses are illustrated in Graph 9 to show that the top three priorities are:

1. Certainty about long-term funding (for the next three or more years).

2. More operational funding rather than project-focused funding.

3. Flexibility about how funding can be used.

Graph 9: Funding needs by priority
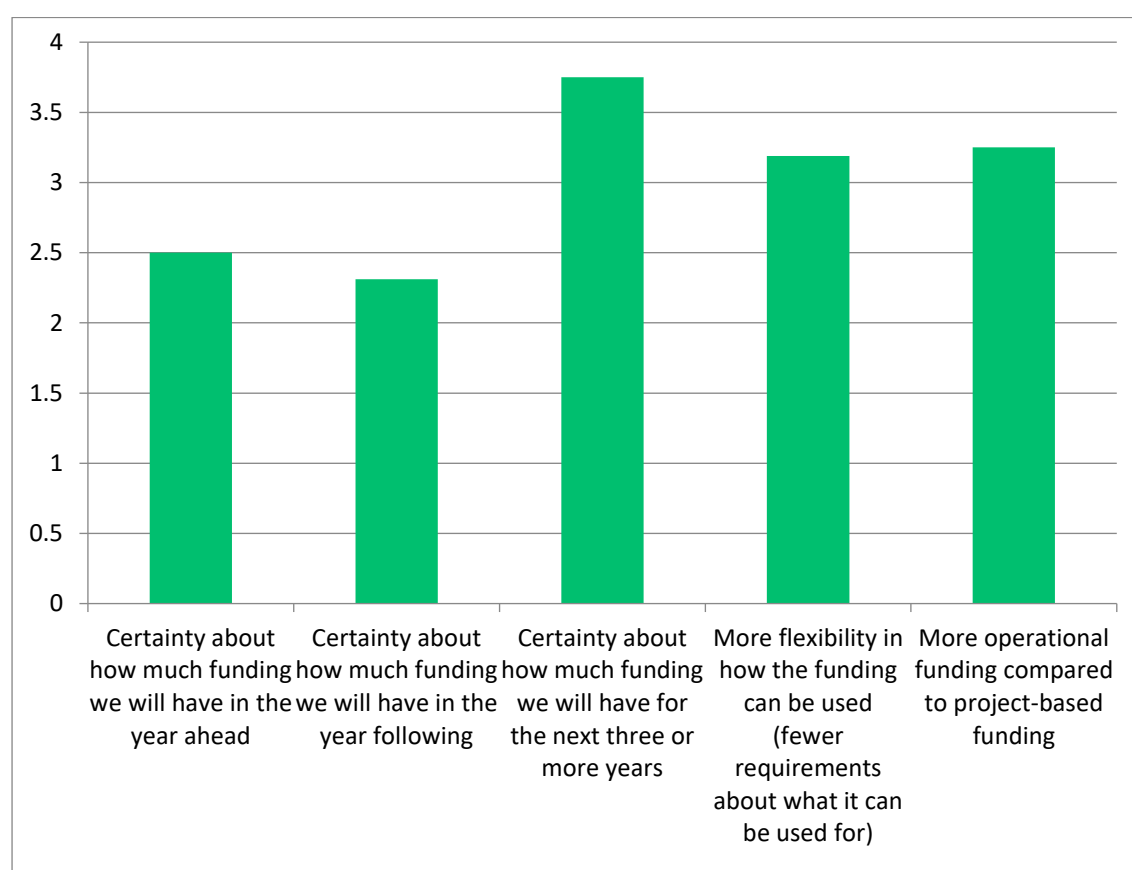
Strengthened capability

Of the 16 respondents to these questions, 14 said that their service was ready to make the best use of any additional funding, were it to become available. One service said it was "*ready to implement a new look that is purpose designed to offer more to our community*" and this sentiment was reflected by most other respondents; they have programmes ready to scale up and reach out. One service, however, said that considering COVID-19, it was probably not as ready as it would like to be.

In ranking how they would use any additional funding to strengthen the capability of their service (Graph 10, below, refers) the respondents prioritised programme development and tutor training, closely followed by marketing, and the drafting of funding applications. (Graph 15 also shows that nearly two-thirds of respondents say they are hampered in their ability to market their service by lack of time and money.)

Graph 10: Where any additional funding might be used to strengthen capability
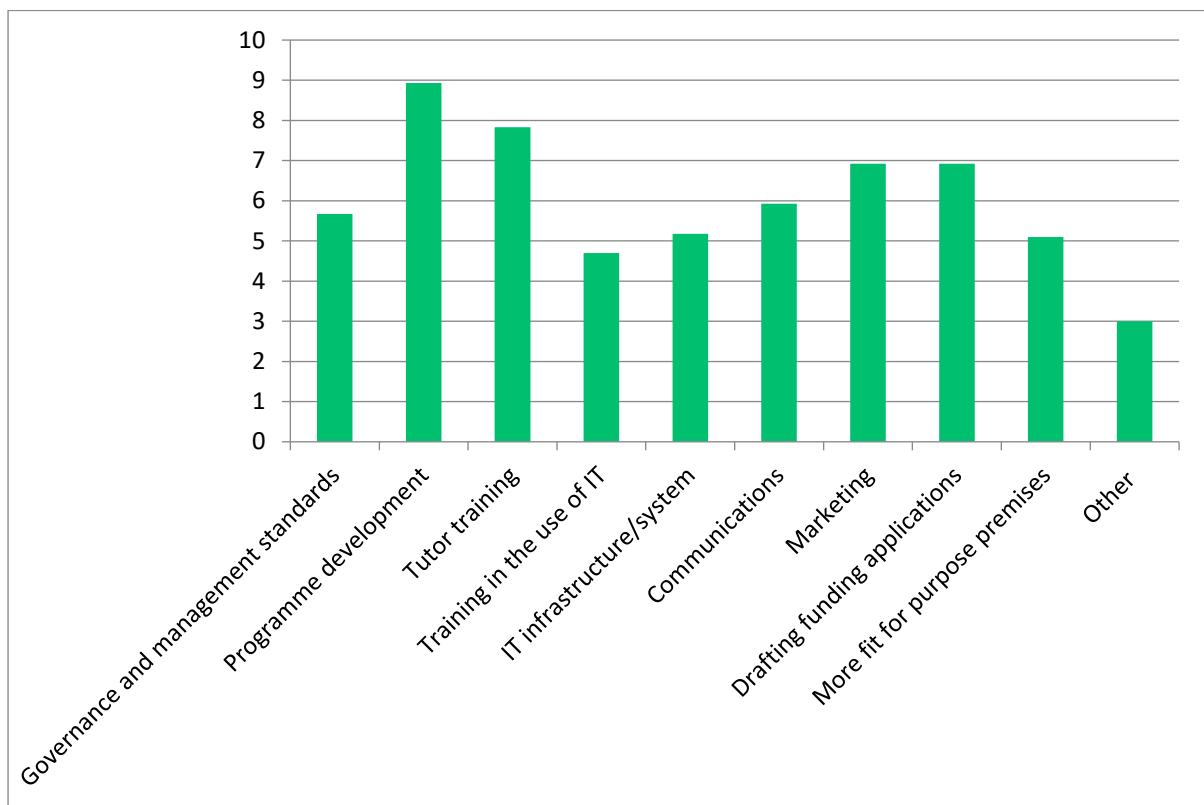

The category 'Other' included staffing for cultural programmes, feasibility studies to ensure future programmes are meaningful and enduring, and strengthening the financial literacy of the organisation.

Coordinated voice

There may be the potential for beneficial collaboration and collective impact when the Auckland sector of creative spaces and art programmes advocate for change.

Three-quarters of the respondents agree that their service is already part of an Auckland-wide network of creative spaces and art programmes (Graph 11 refers) and 94 percent see the value of being part of such a coordinated and collaborative network in order to have collective impact (Graph 12 refers).

Graph 11: Services already part of an Auckland network of creative spaces and art programmes
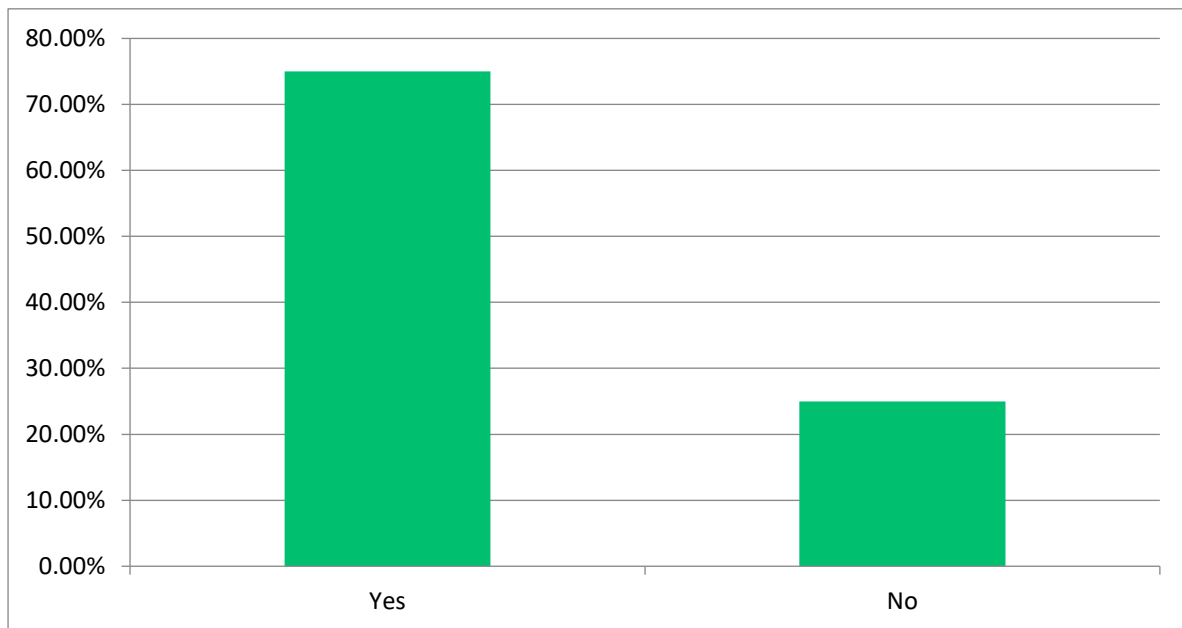
Graph 12: Services that can see the value of being part of an Auckland network of creative spaces and art programmes
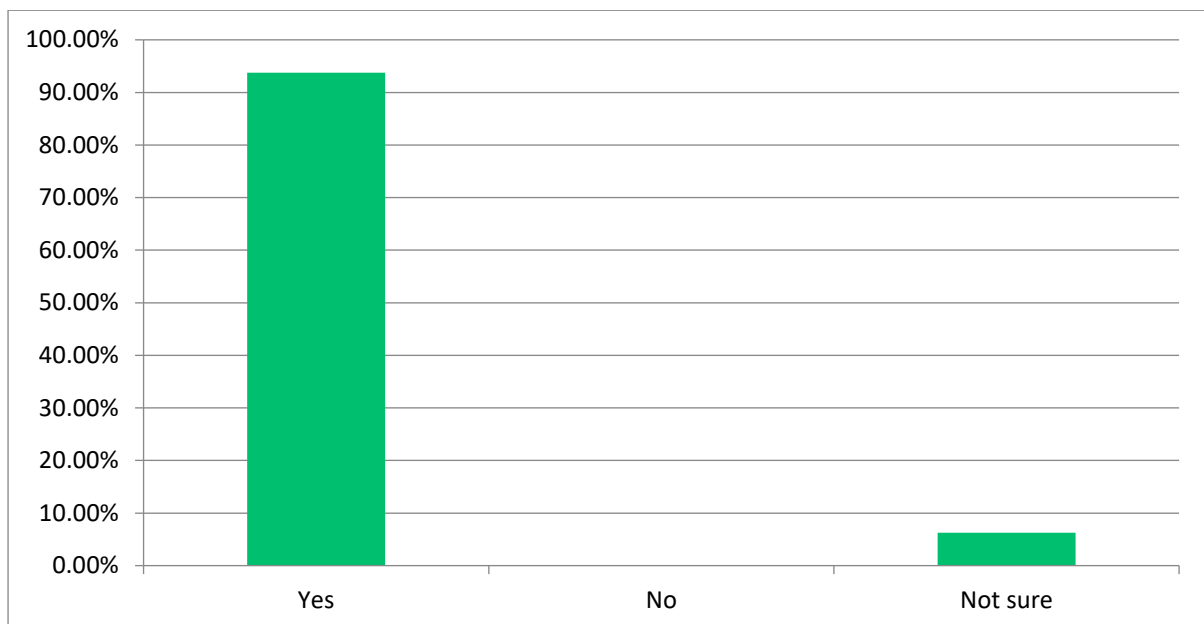
Thinking about the ways in which the Auckland network of creative spaces and art programmes could collaborate, to have a collective impact, 94 percent of the 15 respondents to these questions could see the value of regular network meetings and 87 percent the value of collectively advocating to government on agreed issues (Graph 13 refers). Forty percent of the respondents could see the value of sharing premises.

Graph 13: Ways in which Auckland's creative spaces and art programmes could have collective impact
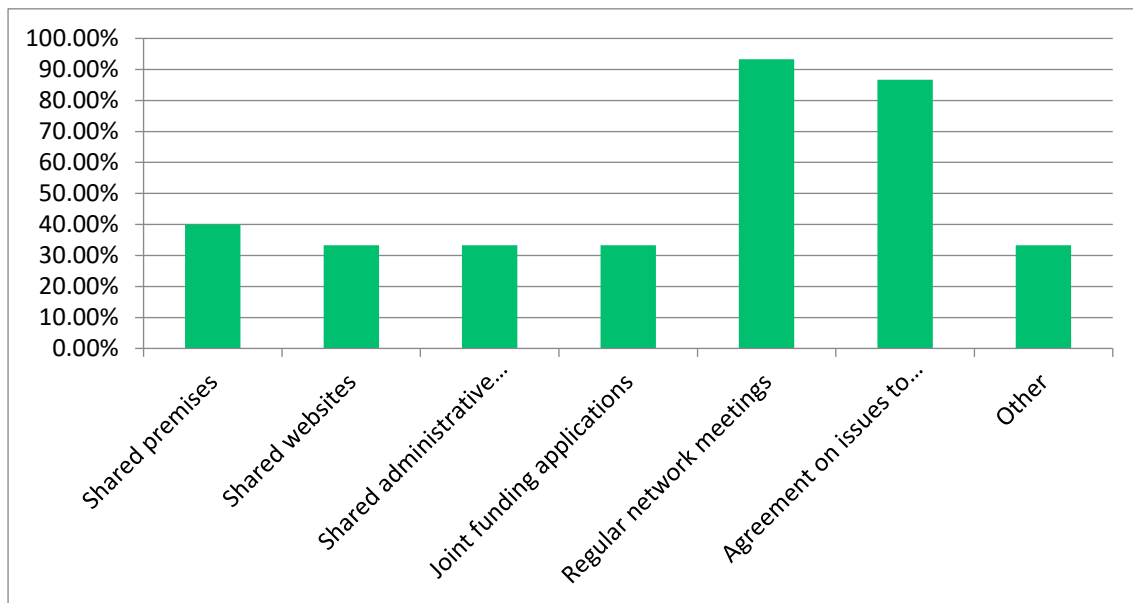
Accessible and visible sector

Fifty percent of Auckland's creative spaces and art programmes are not sure if they are visible to their target groups; another 5 percent say they are not.

This is an interesting finding given that all believe they are meeting the needs of their communities, although the term 'community' may have been interpreted to mean those already engaged with the service.

Graph 14: Visibility and accessibility of Auckland's creative spaces and art programmes to target groups
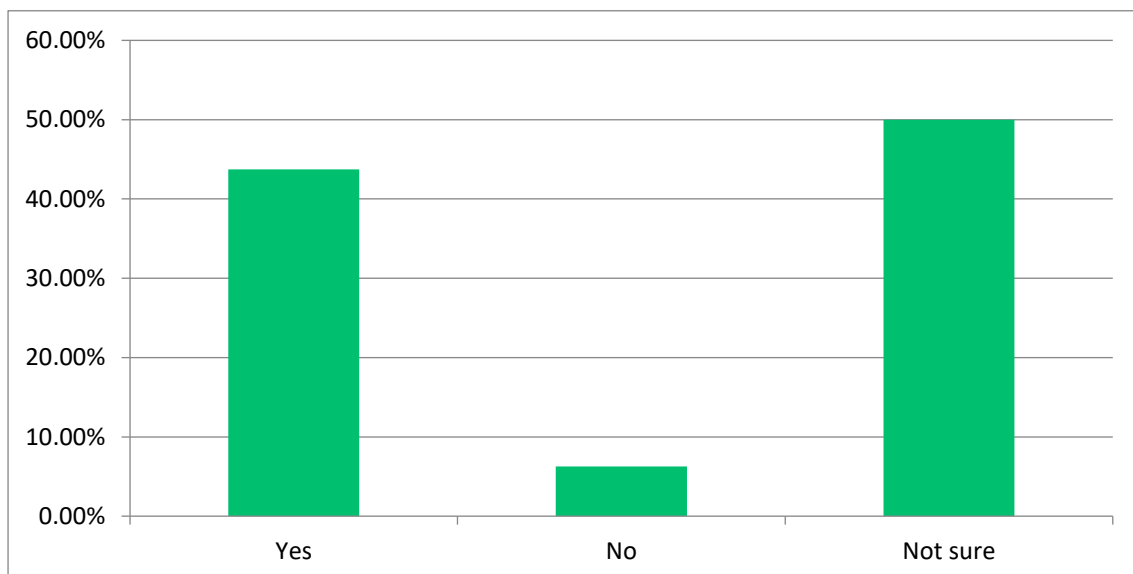
Respondents were asked if their creative space or art programme was hampered in any way to either marketing their service (Graph 15 refers) or engaging with their communities in any way (Graph 16 refers) and, if so, what it is hampered by. Key findings are:

- Nearly a third do not think they are hampered in any way in marketing their services; and a quarter do not think they are hampered in community engagement and outreach.

- Close to two-thirds of respondents consider they are hampered in their ability to market their services due to lack of time (closely followed by lack of money). Graph 10 also reveals marketing to be third in the list of priorities for any additional spending.

- More than two-thirds consider they are hampered with community engagement and outreach due to lack of money (followed by lack of time).

Graph 15: Services hampered in marketing their services
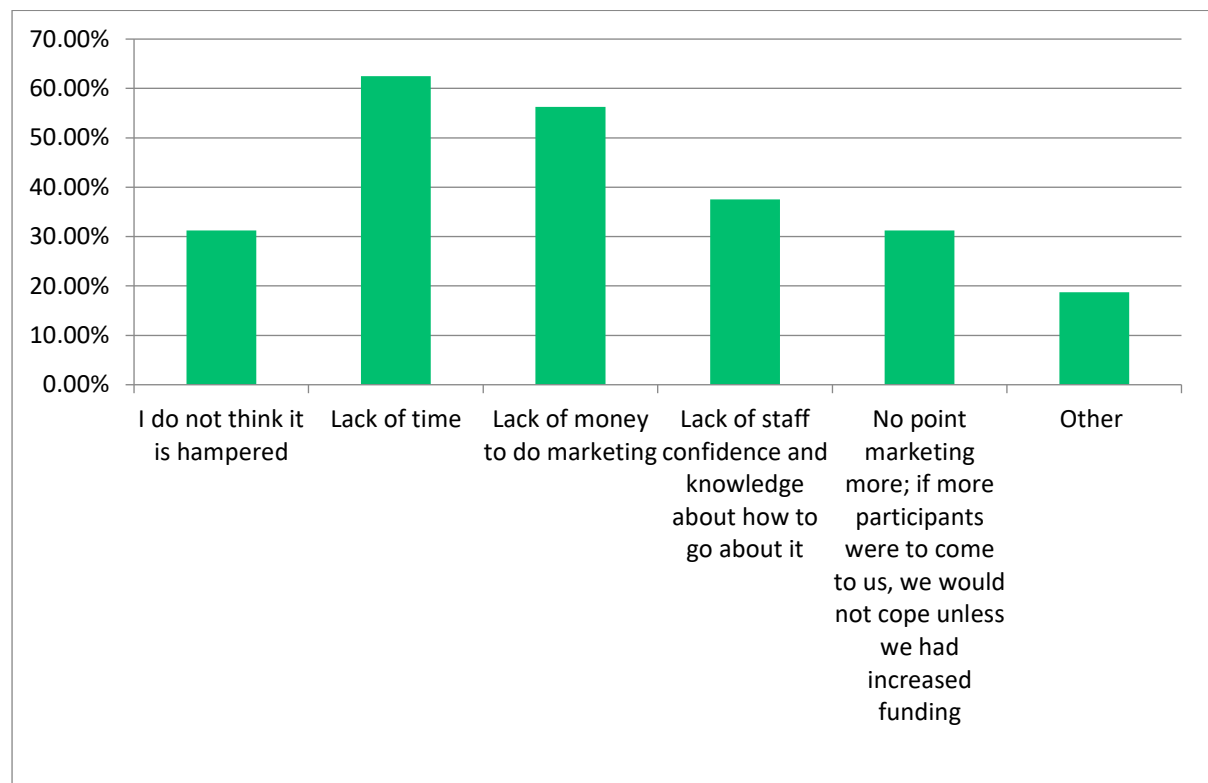
Graph 16: Services hampered in engaging with, and outreaching to, their communities
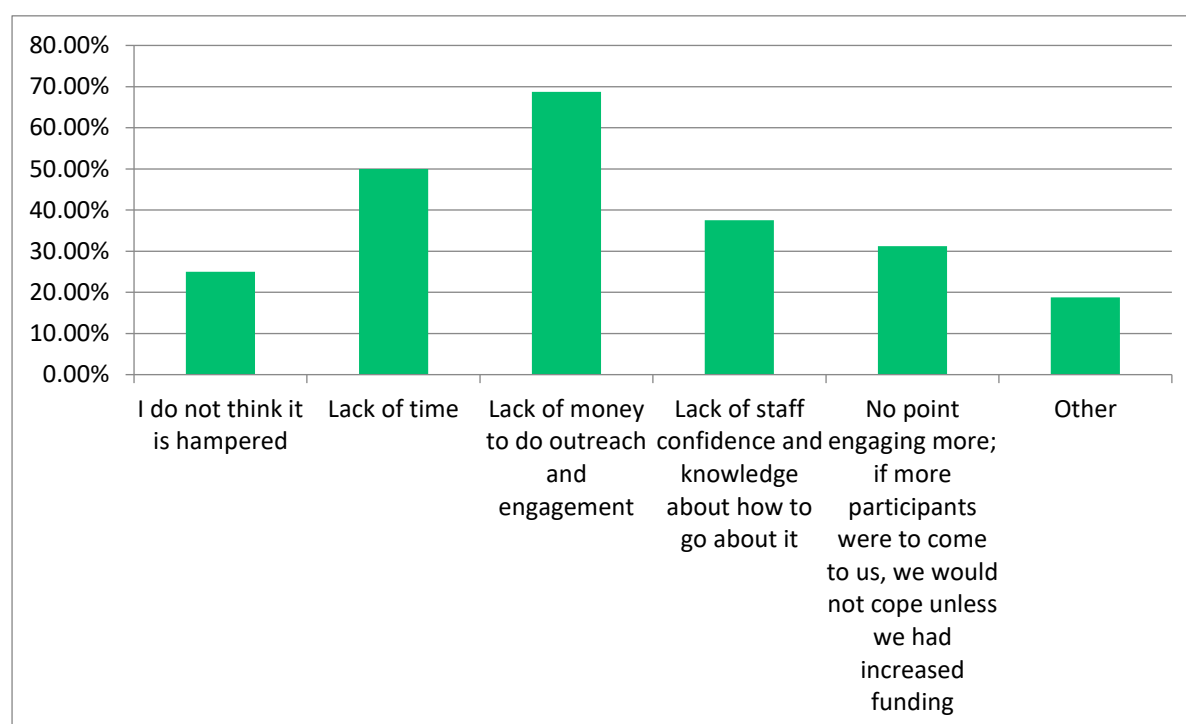
In both questions, just under a third note the futility of either marketing or engaging more because if more participants were to come to the service, they would not have the funding necessary to help them.

Just over a third of respondents, in relation to both questions, consider that they lacked the staff confidence and knowledge about how to go about further marketing and additional community engagement and outreach.

This is consistent with the findings presented in Graph 10. Priority areas for utilising any additional funding included marketing and tutor training.

Long-term sustainable sector

We are interested in what might be needed to foster the strengths of Auckland's sector of creative spaces and art programmes, into the future.

Current sustainability

We first asked Auckland's creative spaces and art programmes if they were confident that their service would be sustainable into the future if there was no change to funding or support for the sector. While none were 'very confident', over a third were 'confident'. The remainder were either 'not sure' or were 'somewhat unconfident' or 'very unconfident'. This is listed in the graph below.

Graph 17: Confidence in sustainability of respondent's creative space or art programme if no change to funding or other support
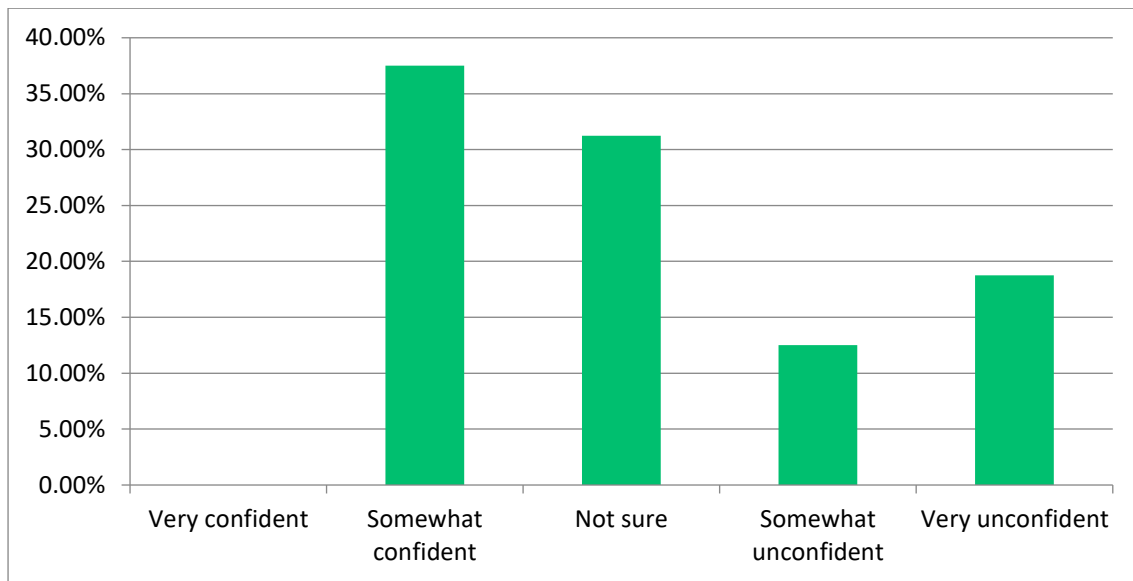
Becoming sustainable

For the sector to be sustainable, the respondents considered that, first and foremost, it must be supported by a stable and adequate source of funding (Graph 18 refers).

This is closely followed by paying staff a living wage so that they will be attracted to work and remain in the sector; an issue common with workforces in other sectors such as teaching and nursing. The third highest priority area to ensure the sustainability of Auckland's sector of creative spaces and art programmes is professional development, which will improve the quality of services but also help support the retention of staff and succession management.

Graph 18: How can the sector of creative spaces and art programmes become sustainable (priority from 1 to 7)
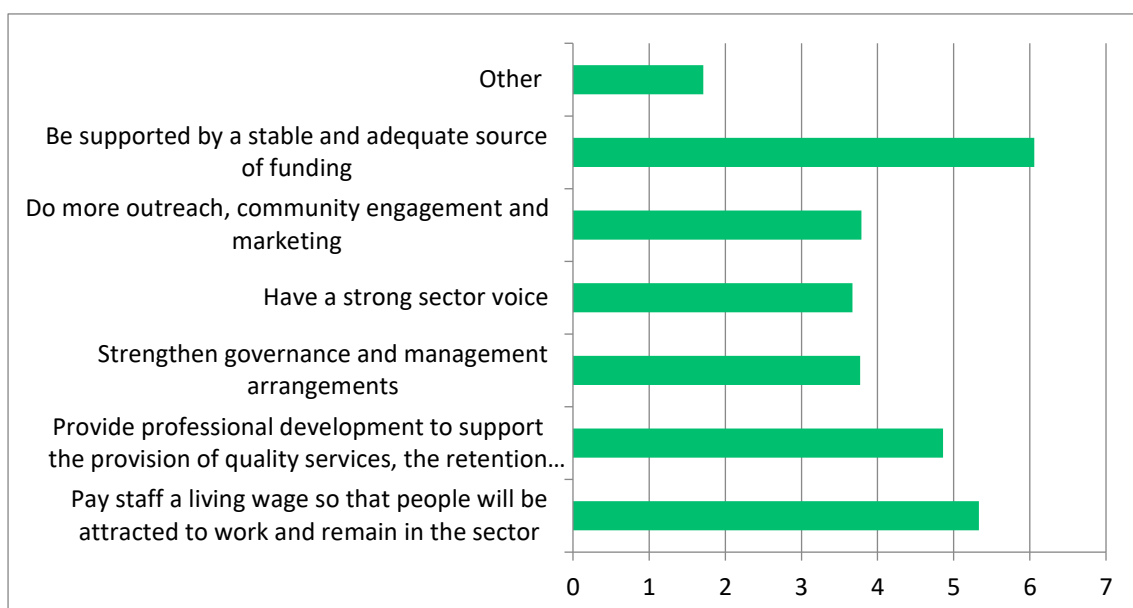
The category 'other' included the point that staff issues include cultural safety and support and that adequate payment for staff needs to be more than just a living wage; we need to value the high level of expertise and unique experience and approach that creativity brings.

Future issues affecting sustainability

We asked respondents what they thought future issues would be for the communities served by their creative space or art programme.

More than 80 percent consider that there will be an increased demand in the foreseeable future from Māori, Pasifika and cultural minority participants, as well as an overall increase in demand due to the effects of COVID-19 (increased mental ill-health, isolation and poverty, and rising unemployment). Graph 19, below, refers.

Graph 19: Future issues for communities served by their creative space or art programme
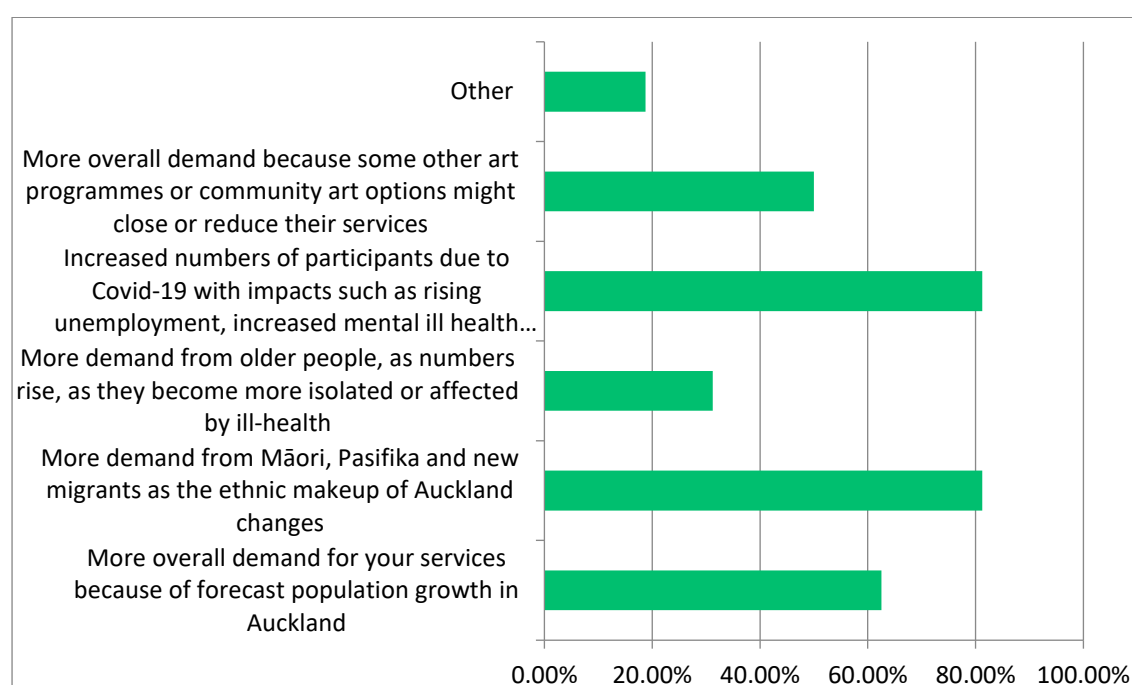
Impacts of COVID-19 recovery …

We asked respondents to write their thoughts about the impacts of the COVID-19 recovery in the four groupings below.

… on participants

Impact on demand from participants will be mixed due to a combination of forces going in opposite directions:

- Reduced demand if fear and uncertainty keep people away, especially those with underlying health conditions. Reduced demand for services which charge, as income becomes scarcer; for young people if they are pressured to leave school and find work; and if some participants disengage if lockdowns become more frequent and so there is no outlet for their creativity.

- Increased demand due to more people out of work and experiencing mental ill-health, drug and alcohol abuse, and isolation. Also abused tamariki and rangatahi who have spent months locked in with abusers. More young people are experiencing anxiety about school (either returning or achieving or both). Increased number of young people with suicidal thoughts.

… on tutors

Capability

- Need to support tutors to build their online skills.

- Training in PPE and safety awareness is required.

- Need to increase training within our workforce to better meet the mental health needs of our clients.

Demand

- Unless we have sustainable government funding, our tutors will not have enough wok provided by us due to a recession.

- If funding is in question, this puts our mentors' jobs at risk.

Supply

- Changing circumstances may mean tutors are no longer available for casual work.

- Some are ready to step up but, overall, we have lost momentum with tutors; expect attrition.

- Some will stay if we can provide employment and income during this stressful time.

- About half of our therapists have traditionally come from overseas. We have already had one staff member resign to return to Europe. Likewise, the two staff members we hired at the beginning of the year cannot get into NZ and we are struggling to recruit enough staff within the country.

- They have all lost about 50 - 80% of their income due to no 'event' work. This will make the career unsustainable and we will lose the high level of skill we have so carefully developed over the last decade.

… for delivery

Online delivery

- Some services note that they adapted quickly and found a good balance between direct services and needing to provide services online during lockdown periods. These services have strong teams and the flexibility to move between online and face-to-face delivery.

- Others, however, say they need help with IT and online skills as face to face contact becomes more 'dangerous' then virtual classes could become the norm.

- There is also the issue that many of the participants do not have access to devices and the internet in their homes.

Premises

- One service may be affected because the owner needs to reassess its assets and potentially sell the building in which it is currently housed. This group does not have the resources to establish elsewhere.

... for funding/revenue

Survival

- The government's wage subsidy has been lifesaver, but the crunch is yet to come.

- To date, we have remained strong due to increased grant funding and the wage subsidy.

Fundraising/sales

- We will be impacted if we continue to be unable to plan fundraisers due to gathering size limits.

Services that charge

- more people will want to attend but with a recession looming, less people will be able to unless it is subsidised or free

- We're very concerned that our students who were able to pay will no longer be able due to lack of money

- Having lost 75 percent of the organisation's revenue, we need to find some regular funding to be able to sustain what we do.

Services that rely on gaming venues

- The loss of funding especially due to closing of gaming venues has made some services feel more vulnerable this year. Some are re-examining their future sustainability and fast-tracking plans to become less reliant on contestable funding.

Solid funding streams

- Our funding has been secured for a further three years by the DHB.

Government funding sources

- Funding is scarce. The stress to keep up with developing the Charitable Trust Deed and setting up as a Trust with trying to keep writing funding applications is super stressful.

- Unless we have sustainable government funding, our progammes will continue to rely on an ever smaller and diminishing and competitive funding pool which in turn directly affects whether our programmes can run or not.

- Funding is already oversubscribed; the pools will get even more tighter as the recession hits; will make it even more difficult without government support for sustainable funding.

- We will continue to seek funding from contestable funds, but ultimately we would love to be in the position where we have developed long term relationships with a few key funders and move away from spending numerous and onerous hours on applications and accountability.

Appendix 1: survey questions

1. Based on the definitions provided, please tick which option describes your organisation.

   a. A creative space

   b. An organisation with an art programme.

2. Which barriers to participation are evident in the participants and programmes at your creative space or art programme? (Tick as many as you consider relevant.)

   a. Intellectual disability

   b. Deaf or hard of hearing

   c. Blind or vision impaired

   d. Physical disability including learning disability

   e. Mental ill health

   f. Age-related vulnerability (youth)

   g. Age-related vulnerability (older people)

   h. Isolation (due to culture/unemployment/other)

   i. Poverty

   j. Probations or former offender

   k. Other <Please describe>

3. How much funding in total did your creative space or art programme receive over the past 12 months?

   a. Zero to $49,000

   b. $50,000 to $99,000

   c. $100,000 to $149,000

   d. $150,000 to $199,000

   e. $200,000 to $249,000

   f. $250,000 to $299,000

   g. $300,000 to $399,000

   h. $400,000 to $499,000

   i. $500,000 plus

4. Where did this funding come from? What proportion?

   a. Ministry of Social Development

   b. Ministry of Health

c.   Ministry for Culture and Heritage

   d.   DHBs

   e.   ACC

   f.   Creative Communities Scheme (funded by Creative New Zealand and administered by local councils)

   g.   Creative New Zealand (excluding the Creative Communities Scheme)

   h.   Auckland Council (excluding the Creative Communities Scheme)

   i.   Foundation North

   j.   Philanthropic trusts

   k.   Gaming trusts

   l.   Donations

   m.   Fundraising

   n.   Charging for attendance

   o.   Sponsorship

   p.   Other <Please state>

5.   If some of your funding is sourced from Auckland Council (excluding the Creative Communities Scheme), please describe the type of funding received.

   a.   Not applicable

   b.   Arts grant from local Board

   c.   Accommodation grant

   d.   Event funding

   e.   Other <Please state>

6.   How much of the funding for your creative space or art programme was used for your core operations (i.e. was not related to a specific project)?

   a.   Zero to 24%

   b.   25% to 49%

   c.   50% to 74%

   d.   75% to 100%

7.   Please describe the physical space for your creative space or art programme. (Tick all that are relevant.)

   a.   Permanent

   b.   Temporary

c. Owned

d. Leased

e. Hire

f. Other <Please state>

8. In which locations (local boards) does your creative space or art programme operate? (Tick all that are relevant.)

a. Albert-Eden

b. Aotea/ Great Barrier

c. Devonport-Takapuna

d. Franklin

e. Henderson-Massey

f. Hibiscus and Bays

g. Howick

h. Kaipātiki

i. Māngere-Ōtāhuhu

j. Manurewa

k. Maungakiekie-Tāmaki

l. Orākei

m. Ōtara-Papatoetoe

n. Papakura

o. Puketāpapa

p. Rodney

q. Upper Harbour

r. Waiheke

s. Waitākere

t. Waitematā

u. Whau

Recognition of value by your community

9. In what ways does your local or Auckland-wide community contribute to your creative space or art programme? <Tick as many as you consider relevant>

    a. Fundraises for, or with, us.

    b. Buys our art.

    c. Publicises us (e.g. on websites).

    d. Proactively collaborates with us (e.g. events).

    e. We pay little or no rent.

    f. Local GPs and DHBs refer people to us.

    g. Other community members refer people to us.

    h. Other. Please describe.

10. What more could your community do to support your creative space or art programme?

11. Do you believe it is understood by your community that creative spaces and art programmes can work to achieve participant wellbeing in mental health, social outcomes (e.g. inclusion, belonging), and identity?

    a. Yes.

    b. No.

    c. Not sure.

12. Do you feel that the services provided by your creative space or art programme are valued by your community?

    a. Yes, highly valued.

    b. Yes, somewhat valued.

    c. Not very valued.

    d. Not valued at all.

    e. Not sure.

13. Please tell us why you chose the option you did regarding your perceptions of the extent to which your creative space or art programme is valued by your community.

14. Do you feel that your creative space or art programme has become **more** valued by your community over the last 12 months?

    a. Yes.

    b. No.

    c. Not Sure.

    Please say why you picked your response.

Recognition of value by funders

15. What would 'being valued' by funders look like for your creative space or art programme?

16. Do you believe it is understood by funders that creative spaces or art programmes can work to achieve participant wellbeing in mental health, social outcomes (e.g. inclusion, belonging), and identity?

    a.   Yes.

    b.   No.

    c.   Not sure.

17. Do you feel that the services provided by your creative space or art programme are valued by funders?

    a.   Yes, highly valued.

    b.   Yes, somewhat valued.

    c.   Not very valued.

    d.   Not valued at all.

    e.   Not sure.

18. Please tell us why you chose the option you did regarding your perceptions of the extent to which your creative space or art programme is valued by funders.

19. Do you feel that your creative space or art programme has become **more** valued by funders over the last 12 months?

    a.   Yes.

    b.   No.

    c.   Not Sure.

Please say why you picked your response.

Sustainable funding

20. Do you consider that research which quantifies the financial 'return on investment' of funding creative spaces and art programmes would help you in funding applications?

    a.   Yes, potentially very helpful.

    b.   Yes, potentially somewhat helpful.

    c.   Not very helpful.

    d.   Not helpful at all.

    e.   Not sure.

21. If additional investment for creative spaces and art programmes was to become available, what would you use it for? (Please rank the options in order of priority, the highest priority being 1.)

    a.   More staff.

    b.   Pay existing staff more.

    c.   Rely less on volunteers.

    d.   Professional development for staff.

    e.   Invest in succession management.

    f.   Building governance/management capability.

    g.   Invest in IT infrastructure.

    h.   Offer more or different types of services.

    i.   Extend services to other locations.

    j.   Purchase more art resources.

    k.   Invest in more publicity.

    l.   Undertake more outreach and community engagement.

    m.   Relocate to more fit-for-purpose premises.

22. Have you ever attempted applying for funding jointly with another creative space, art programme or other entity?

    a.   Yes.

    b.   No.

23. If you have ever applied for funding jointly with another creative space, art programme or other entity, please describe the general situation, outcome, benefits and drawbacks.

24. If you have never applied for funding jointly with another creative space, art programme or entity, would you consider doing so?

    a.   Yes.

    b.   No.

    c.   Not sure.

25. If you were to rank the funding needs of your creative space or art programme from 1 to 5, how would you rank these (the highest priority being 1)?

    a.   Certainty about how much funding we will have in the year ahead.

    b.   Certainty about how much funding we will have in the year following.

    c.   Certainty about how much funding we will have for the next three or more years.

    d.   More flexibility in how the funding can be used (fewer requirements about what it can be used for).

    e.   More operational funding compared to project-based funding.

Strengthened capability

26. Do you believe your creative space or art programme is responding to the needs of your community?

    a.   Yes.

    b.   No.

    c.   Not sure.

27. If additional investment for creative spaces and art programmes was to become available, would your creative space or art programme be ready to make the best use of it?

    a.   Yes.

    b.   No.

    c.   Not sure.

    Please say why you picked your response.

28. Please select the top three areas of your service which you would ideally like to strengthen, in order to meet the needs of your community and participants (Rank from 1 to 3, with 1 being the highest priority.)

    a.   Governance and management standards.

    b.   Programme development.

    c.   Tutor training.

    d.   Training in the use of IT.

    e.   IT infrastructure/system.

    f.   Communications.

    g.   Marketing.

    h.   Drafting funding applications.

    i.   More fit for purpose premises.

    j.   Other. Please describe.

Coordinated voice

29. Do you consider your creative space or art programme to be part of a wider creative space/art programme sector in Auckland?

    a.   Yes.

    b.   No.

30. Do you see value in Auckland's creative spaces and art programmes coordinating and collaborating as a sector, in order to have collective impact?

    a.   Yes.

    b.   No.

    c.   Not sure.

31. How could the Auckland creative spaces and art programmes sector collaborate, in order to have collective impact? (Tick as many as you consider relevant.)

    a.   Shared premises.

    b.   Shared websites.

    c.   Shared administrative resources.

    d.   Joint funding applications.

    e.   Regular network meetings.

    f.   Agreement on issues to advocate on to local and central government.

    g.   Other. Please describe.

Visible and accessible sector

Do you consider that Auckland's creative space and art programme sector is visible and accessible to its target groups?

    a.   Yes.

    b.   No.

    c.   Not sure.

32. Is your creative space or art programme hampered in the marketing of its services (including through digital options, website management and social media)? If so, what is it hampered by? (Tick as many as you consider relevant)

    a.   I do not think it is hampered.

    b.   Lack of time.

    c.   Lack of money to do marketing.

    d.   Lack of staff confidence and knowledge about how to go about it.

    e.   No point marketing more; if more participants were to come to us, we would not cope unless we had increased funding.

    f.   Other. Please describe.

33. Is your creative space or art programme hampered in its engagement with the community and its outreach? If so, what is it hampered by? (Tick as many as you consider relevant.)

    a.   I do not think it is hampered.

b.   Lack of time.

c.   Lack of money to do outreach and engagement.

d.   Lack of staff confidence and knowledge about how to go about it.

e.   No point engaging more; if more participants were to come to us, we would not cope unless we had increased funding.

f.   Other. Please describe.

Long term sustainable sector

34. If there is no change to funding or support for creative spaces and art programmes, how confident are you that your creative space or art programme as it is currently, is sustainable into the future?

a.   Very confident.

b.   Somewhat confident.

c.   Not sure.

d.   Somewhat unconfident.

e.   Very unconfident.

35. For the creative spaces and art programme sector to be sustainable it must: (Please rank the following options from 1 to 7, with 1 being the highest priority.)

a.   Pay staff a living wage so that people will be attracted to work and remain in the sector.

b.   Provide professional development to support the provision of quality services, the retention of staff, and succession management.

c.   Strengthen governance and management arrangements.

d.   Have a strong sector voice.

e.   Do more outreach, community engagement and marketing.

f.   Be supported by a stable and adequate source of funding.

g.   Other. Please state.

36. What do you forecast to be the future issues for the people served by your creative space or art programme? (Tick as many as you consider relevant).

a.   More overall demand for your services because of forecast population growth in Auckland.

b.   More demand from Māori, Pasifika and new migrants as the ethnic makeup of Auckland changes.

c.   More demand from older people, as numbers rise, as they become more isolated or affected by ill-health.

d. Increased numbers of participants due to COVID-19 with impacts such as rising unemployment, increased mental ill health and increased isolation and poverty.

e. More overall demand because some other art programmes or community art options might close or reduce their services.

f. Other. Please state.

37. Please provide your thoughts about how the recovery from COVID-19 might impact on the future of your creative space or art programme, with respect to:

a. The people who attend your space or programmes.

b. Your tutors.

c. The delivery of your service.

d. Your funding/revenue.