Understanding the Value

of Creative Spaces

February 2019

MINISTRY OF SOCIAL
DEVELOPMENT
TE MANATŪ WHAKAHIATO ORA

arts
access
aotearoa
Putanga Toi ki Aotearoa

Office for
Disability Issues
Te Tari Mō Ngā Take Hauātanga
Administered by the Ministry of Social Development

Manatū
Taonga
Ministry
for Culture
& Heritage

"I am delighted this survey is happening. The creative spaces sector in New Zealand has a collective wealth of knowledge but it is only recently that we have been asked for our input and opinions in terms of future government funding."

"Key strengths include the passion of staff and volunteers for our community and our people … Dedication to keeping the centre running all these years on the smell of an oily rag … Our culture and our creativity."

"Creative spaces are really important for our communities and our people. We need to be taken seriously and acknowledged for the contribution we make to healthy communities."

Comments from survey respondents

"Ōtautahi Creative Spaces has been my saviour," artist Graham Lalor says.

Contents

Creative spaces case studies

Cover image:
Te Whare Toi o Ngāruawāhia - Twin Rivers Community Art
Centre partnered with the Waikato Regional Council and local
schools on an arts project that highlighted Kauri Die Back and
the importance of preserving this native tree.

Summary of findings

This report presents key findings from a survey of creative spaces, intended to provide key decision-makers and agencies with information about the sector to better understand how the sector operates, the services it provides and to whom.

Creative spaces are organisations and places where people who experience barriers to participation can create or participate in artforms, including Māori and Pasifika artforms, painting and drawing, crafts, sculpture, photography, theatre, dance, circus, music, film and creative writing.

A total of 67 organisations were identified as being "the sector". The survey was distributed to the 67 organisations and responses were received from 42 creative spaces, for a response rate of 63%.

The numbers and percentages used in this report are based on the creative spaces that responded. Where estimates are provided, these were calculated by applying the respondent mean (or median) scores (after any extreme outlier values were removed) to the agreed population of 67 creative spaces. The estimates should be treated as indicative only.

Key results

Client profiles

It is estimated that approximately 11,300 people used the services of creative spaces in the past financial year.

Around three in ten creative spaces are funded to support a targeted number of clients. This overall target is estimated at 1,860 clients nationally. However, organisations that receive this funding typically provide services to significantly more clients than they are funded for (86% more among survey respondents).

Compared with their previous financial year, almost two-thirds of creative spaces (64%) have experienced an increase in the numbers of clients, including 19% that have experienced an increase of more than about 15 per cent.

Creative spaces cater for a wide range of disabilities or barriers to participation among their clients: most commonly, clients with mental illness (86% of spaces), intellectual disabilities (83%) and learning disabilities (81%).

Almost all creative spaces (98%) cater for adults between the ages of 25 and 64 years old, while 88% cater for young adults aged between 17 and 24 years old, and 69% cater for older adults aged 65 years or over. Smaller numbers cater for youth aged between 12 and 16 years old (38%) and/or for children under 12 years of age (31%).

Clients are most commonly of New Zealand European ethnicity, with an average of estimations by respondents putting these at 70% of clients, followed by those of Māori descent accounting for an average of 16% of clients.

Staff profiles

Just over half of creative spaces (53%) employ full-time staff, and almost nine in ten (88%) employ part-time staff. It is estimated that around 625 full-time equivalent staff are employed in the sector.

Nine in ten creative spaces (90%) use volunteers, for an average of around 13 volunteers per organisation, working for around 2.4 hours each per week. It is estimated that there are around 3,000 volunteer hours worked in a typical week across the sector, equating to around 100 full-time equivalent staff members.

Relatively few creative spaces currently have vacancies for paid staff. The vacancy rate is estimated to be around 2% of full-time equivalent paid positions.

Almost all (97%) creative spaces employ at least one staff member with a recognised qualification, and around three-quarters (73%) have one or more staff currently studying for a recognised qualification. The highest proportion of creative spaces (67%) employ one or more staff and/or volunteers with a visual arts qualification, followed by similar proportions having staff with recognised qualifications in community health, social and/or community services (56%); education (54%); arts, drama or music therapy (51%); and/or administration/business (49%). The highest numbers of staff have a recognised qualification in community health, social and/or community services, followed by a recognised visual arts qualification.

Most commonly, just over two in five creative spaces (42%) have one or more staff and/or volunteers currently studying for a community health, social and/or community services qualification, followed by 23% studying for a recognised qualification in mental health and/or addiction support.

Around nine in ten creative spaces (89%) have one or more paid staff or volunteers with lived experience of a disability or mental illness, with the average per organisation being around four staff/volunteers.

Activities and services provided

The most common artform creative spaces provide is visual art (82%), with around three-quarters (75%) of these providers delivering this via a programme of classes, and half (50%) delivering one-off workshops. This is followed by crafts (67% of creative spaces) and music/singing (59%). The least commonly provided artforms are circus (8%) and Pasifika arts (21%).

More than eight out of ten creative spaces (84%) provide exhibitions or performances of their client artists' work, with a similar proportion (79%) providing artistic skill development or training. These are followed by sales of clients' arts (66% of creative spaces), promotions of client artists and their work (63%) and advocacy on behalf of clients/artists to other agencies/organisations (63%). To a lesser degree creative spaces provide services such as career pathways or mentoring (39%) or publications (37%).

Around half (49%) of creative spaces provide a wide range of other programmes to their clients, including those covering life skills, personal development, work skills, health and wellness, communication and language, and other educational programmes.

Around three in ten creative spaces (31%) are focused solely on providing arts-based activities, while over four in ten (44%) indicated that between 80% to 99% of their activities are arts-based.

Nine in ten creative spaces (90%) run public events on behalf of their clients. Most commonly these are exhibitions in a public space or venue (72%), followed by exhibitions in a creative space's own venue (62%). It is estimated that around 96,200 attended these public events in the past year.

Sales of artists' work

Where creative spaces sell art for/on behalf of their clients, this is most commonly through exhibitions (88%), followed by 81% selling through private sales and 25% selling art for their clients online.

In terms of sharing the proceeds from sales of artists' work, 44% of creative spaces do not take any commission from sales of art on behalf of their client artists. In half of the creative spaces (50%), commissions are retained by creative spaces to cover the costs of presenting or performing the artworks, with the balance paid to the artist. Where commissions are taken by creative spaces, commission levels range between 20% and 60%, and an average of 36%. The percentage of sales that artists receive after costs ranges between 40% and 100%, at an average of 78%.

Outcomes achieved

All creative spaces (100%) responded that the outcomes for their clients as a result of participating in their creative space are social interaction, increased confidence, improved wellbeing, increased creative expression/skills, increased self-esteem and a sense of belonging. Almost all (95-97%) also indicated that outcomes included communication skills, connection with their local community and self-development.

Around half of creative spaces take a relatively structured approach to measurement of outcomes, most commonly involving personal goal-setting, development plans or creative plans with individual artists, and the regular review of these. Other common approaches include course or programme evaluations with clients; seeking feedback from various sources; and conducting surveys.

Similar proportions take a more semi-structured approach (typically receiving feedback from various sources) or are relatively unstructured (typically observation and anecdotes) in their monitoring of achievements or outcomes. Most adopt multiple approaches.

Service gaps and barriers

Around four in five (78%) creative spaces indicated that there are services they wanted or needed to deliver in order to achieve their organisation's goals, but cannot currently do so. Most commonly these relate to delivering more programmes, services or projects to: address unmet needs and demand; extend to other locations or hours of operation; target specific groups within communities; offer specific art or craft forms or skills development; and to bring more consistency in the delivery of programmes.

The key barrier to addressing priority gaps identified by creative spaces was a lack of funding or a funding-related issue. This is also reflected in concerns that a lack of a suitable space or capacity (e.g. in of terms more staff, hours, skills and/or time) limited them from being able to develop and provide more programmes to meet demand, or extend services to other target groups and locations.

Unsurprisingly, increased funding was identified as the main way creative spaces would be able to address the gaps identified in their services. Increased and/or more secure/stable funding would allow creative spaces to employ more staff, and more-skilled or specialist staff, to develop and run

their programmes and connect with communities; increase their capacity and space available; and find more suitable or larger venues for the services and clients groups they wished to deliver to.

Governance and management

In terms of the nature of their organisations, 86% of creative spaces are autonomous organisations, with the balance being part of a larger organisation; 64% are charitable trusts, followed by similar proportions that are incorporated societies or privately owned (13% each). Seventy-nine percent are registered as a charity and 77% are registered as a donee organisation with IRD for tax credit for donations purposes. Creative spaces have been operating for an average of 17 years each although this ranges between one and 34 years, with an outlier organisation that provides a broad range of other services having 60 years of operation.

In their governance arrangements, 86% of creative spaces have a governance board of trustees or committee, or similar. In 87% of these cases, all the members of the board or similar are volunteers. Three-quarters (74%) of creative spaces hold an AGM each year, and 32% of governance boards or committees will meet 11 or 12 times per year (excluding extraordinary meetings for exceptional circumstances), followed by 26% that meet five or six times per year.

Almost four in ten creative spaces (37%) have a constitution, trust deed or policy requirement that their board or committee must include at least one person with lived experience of disability or mental illness. However, more than two-thirds of creative spaces (69%) currently practise this.

Almost nine in ten creative spaces (86%) have a strategic plan, 83% set an annual budget, and 67% prepare a set of audited annual accounts, with similar proportions preparing unaudited accounts only (17%) or not preparing annual accounts (17%). One-fifth of creative spaces have a succession plan for key board/committee members or management personnel, and 63% have considered it.

Sources and application of funding

Total overall incomes for creative spaces range between $2,000 and $22.66 million although the maximum is the outlier organisation that provides a broad range of other services, with the next highest value being $1.2 million. If this highest outlier is excluded, the average total income per creative space is $273,000. Over a quarter (28%), however, have a total income of less than $50,000.

Most commonly, nine in ten creative spaces (88%) receive income through grants from philanthropic/gaming trusts, which also accounts for the second highest average percentage of their total income at 36%. This source is followed by donations (66% of creative spaces although these only account for around 6% of income on average); class/session fees (63%, at an average of 32% of income); and Local Authority/Council funding (59%, for 9% of total income on average).

More than one-third of creative spaces (34%) each receive income from the Ministry of Health/District Health Boards and/or the Ministry for Social Development (38%). For these organisations, these sources account for an average of 42% and 32% of their total incomes respectively although this can be as high as 80% and 95% respectively.

Creative spaces are least likely to receive income from sponsorship (9%), Creative New Zealand (13%) or the Accident Compensation Commission (16%), with these sources also accounting for the smallest average proportions of total income (4%, 2% and 6% respectively).

The Ministry of Health/District Health Boards and Ministry for Social Development are more likely to provide multi-year funding for creative spaces (to 55% and 58% of those receiving from these sources, respectively). Grants from philanthropic/gaming trusts, Local Authority/Council funding, and Creative Communities Scheme[1] are more likely to be annual in nature (50%, 42% and 36% of those receiving income from these sources respectively).

Creative New Zealand (very small numbers), Local Authority/Council and Creative Communities Scheme are each likely to be more project-specific funding, while operational funding is more likely to have been received from the Ministry of Health/District Health Boards and the Accident Compensation Commission.

Three-quarters of creative spaces (75%) receive in-kind support in the form of donated or sponsored goods and services rather than cash, most commonly art materials and supplies, volunteer hours, donated goods for resale/fundraising and/or business services.

All creative spaces identified salaries/wages as a cost incurred, ranging between 25% and 94% of their total expenses, and an average of 66% of total expenses – by far the largest proportion. This is followed by 89% of creative spaces incurring expenses associated with materials (an average of 8% of total expenses), and 75% of creative spaces incurring rent expenses (an average of 13%, but ranging between 1% and 50% of total expenses).

Almost two-thirds of creative spaces (64%) rent their premises, with similar proportions having lease terms of two to three years (24%) and five or more years (24%); while 17% own their premises. Creative spaces have most commonly occupied their current locations for between three and five years (30%), with 21% being in their current location for less than three years. The lengths of time range between 0 and 60 years (including the outlier organisation), for an average of 11 years.

Concluding comment

This research has provided a detailed insight into the nature and structure of the creative spaces sector, the artistic activities and services creative spaces provide to people who experience barriers to arts participation, and the challenges creative spaces face.

It is a diverse sector in terms of size of organisations (financially, staff and client numbers), the participation barriers their clients experience, the activities and services provided, the nature of organisation and governance arrangements, and the sources and application of funding.

However, there are also common themes. Creative spaces have and are seeking to achieve common sets of outcomes for their clients. They are typically staffed with people who are dedicated and committed to their causes, often in a voluntary capacity or juggling alternative paid employment with what they can offer their creative space.

Demand is outstripping their capacity for supplying services, evidenced in part by those creative spaces that are delivering services to more clients than they have targeted funding for. Many would like to be able to offer more services and programmes, extending their activities to more and different target groups and locations, opening for longer hours and employing more staff so they can

---

[1] Creative Communities Scheme funding is Creative New Zealand funding administered by Local Authorities.

meet an unfilled need for these types of activities and services that they observe. Creative spaces face common challenges in funding their ambitions.

Some creative spaces have expressed concerns about perceived inequities in the funding models for the creative spaces sector compared with other community and social development models, and even different approaches within the sector that are taken across New Zealand.

There are also concerns that the value of the creative spaces sector's contribution and activity is neither widely recognised nor understood, particularly by prospective funding agencies. This may require further study into the social and economic impacts and benefits of the creative sector to support a case for developing a more structured and equitable funding model.

Thousands of New Zealanders have found a way to express themselves through music therapy at Raukatauri Music Therapy Centre.

Introduction

Background

The Associate Minister for Arts Culture and Heritage, Minister for Social Development and Minister for Disability Issues requested that the Ministry for Culture and Heritage, the Office for Disability Issues and the Ministry of Social Development, with assistance from Arts Access Aotearoa, undertake a study on creative spaces to provide information about the sector.

A survey of creative spaces was developed to provide the Minister with information on:

- the type and nature of creative spaces
- the activities and services they provide
- their staffing levels and qualifications
- the clients that use these services
- the outcomes they seek to achieve
- barriers/challenges experienced
- their governance and management arrangements
- sources of income and expenses.

PS… Services was commissioned to develop, administer and report findings from the survey.

Definition of creative spaces

Creative spaces are organisations and places where people who experience barriers to participation can create or participate in artforms, including Māori and Pasifika artforms, painting and drawing, crafts, sculpture, photography, theatre, dance, circus, music, film and creative writing. Barriers to participation include intellectual or physical disability, neurological conditions, mental ill health, age-related vulnerability (senior citizens or youth at risk), cultural isolation or poverty. Creative spaces provide space, resources and assistance in ways that will lead to self-expression, empowerment and self-development through making art or participating in artistic activities.

Approach

An online survey was developed in consultation with the Ministry for Culture and Heritage and Arts Access Aotearoa (see Appendix A).

The Ministry for Culture and Heritage and Arts Access Aotearoa identified 67 different organisations as creative spaces. The Ministry for Culture and Heritage sent a preliminary notification that the survey was being undertaken and why, and requested creative spaces' participation. Arts Access Aotearoa also posted a blog and included an item in its e-newsletter advising that the survey was being distributed and urging organisations to take the time to complete it.

Three reminders were sent, and several respondents were followed up to clarify or request further information.

Ultimately, 42 responses were received, including eight partial responses where respondents did not complete all questions, for an overall response rate of 63%. Those responding are considered to be broadly representative of the sector.[2]

Participating in Māpura Studios' art classes for more than 12 years brought great joy and satisfaction to the late John Penman's life.

NOA Open Studio artists Jonathan Kan and Mitchell Pera at work in the foyer of Palmerston North's Te Manawa, Museum of Art, Science and History.

---

[2]   As advised by Arts Access Aotearoa.

A creative space case study

Māpura Studios, Auckland

Māpura Studios is located in central Auckland, and runs outreach programmes across the city. It has been operating for 20 years (formerly as the Spark Centre of Creative Development). It provides a range of visual art programmes, art therapy programmes, dance movement, performance art and music programmes for adults, teenagers and children. Special provision is made for those living with complex physical and intellectual disabilities.

Māpura Studios currently caters for around 345 clients of all ages and ethnicities. Clients have been with them for periods ranging from several months to 15 or more years. Support and tailored art therapy programmes are provided for clients with a wide range of conditions and circumstances, including stroke recovery; neurological conditions (e.g. brain injury); mental illness (e.g. depression, grief and other); children and youth with autism; and men in prison, with those recently released beginning to join Māpura's regular programmes.

Māpura Studios also works with the special schools throughout Auckland and delivers multi-modal creative programmes in their classrooms five mornings per week.

Māpura Studios runs an extensive exhibition calendar at high-profile community galleries such as Pah Homestead, Studio One and the Mangere Arts Centre, and other events to showcase its artists' work. Overall, these activities reach an estimated 1300 people annually.

Twenty staff, including one full-time person, are employed at Māpura Studios. A further 20 volunteers fill the equivalent of two full-time positions per week. All staff have tertiary degrees, and many of the volunteers hold a relevant qualification as well. Collectively, the staff are tertiary qualified and experienced in art education, fine and visual arts, graphics, art therapy, psychology and psychotherapy. Around one in five paid staff and volunteers have lived experience of a disability or mental illness. Some are former students.

Māpura Studios is an independent organisation, administered by a Charitable Trust. It is largely funded by and reliant on grants and programme fees. Grants from community trusts and foundations and donations from individuals account for around two-thirds of its income, while around one-third of its income comes from its activity programme fees and sales of artworks and merchandise. It does not receive any funding from MSD or DHBs although it is contracted by the Department of Corrections to deliver its art therapy programme at Auckland Men's Prison.

Table 1 shows the regions where respondents were based, alongside the total numbers in the sample.

Table 1: Region in which creative spaces are based

Region	Total sample	Survey respondents
Northland	4	-
Auckland [Note a]	14	6
Waikato	5	5
Bay of Plenty	4	4
East Coast	2	-
Taranaki	-	-
Hawkes Bay [Note b]	2	2
Manawatu-Whanganui	5	4
Wellington	14	11
Nelson-Marlborough	3	2
Canterbury	8	4
West Coast	-	-
Otago	4	3
Southland	2	1
Base numbers	**67**	**42**

Notes:
a   Excludes one subsidiary organisation
b   Excludes two subsidiary organisations

Notes re analysis

The number of creative spaces responding varies across questions. This is because not all respondents answered all questions, as a deliberate choice was made not to make questions compulsory.

Where estimates are provided, these have been calculated by applying the respondent mean (median) scores (after any extreme outlier values are removed) to the agreed population of 67 creative spaces. The estimates should be treated as indicative only.

Survey findings

Client profiles

Number of people using services of creative spaces

Around 6,800 people used the services of those creative spaces responding to the survey in their previous financial year.

Numbers per creative space ranged from 10 to 1,055, at an average of 179 clients per space.

Extrapolating this to all creative spaces in the total sample suggests approximately 11,300 people used these services in the previous financial year.

Number of people using services of creative spaces		No.
Total number of clients		6,800
Range	Min	10
	Max	1,055
Average number		179
No. responding		**38**

Number of clients in previous financial year
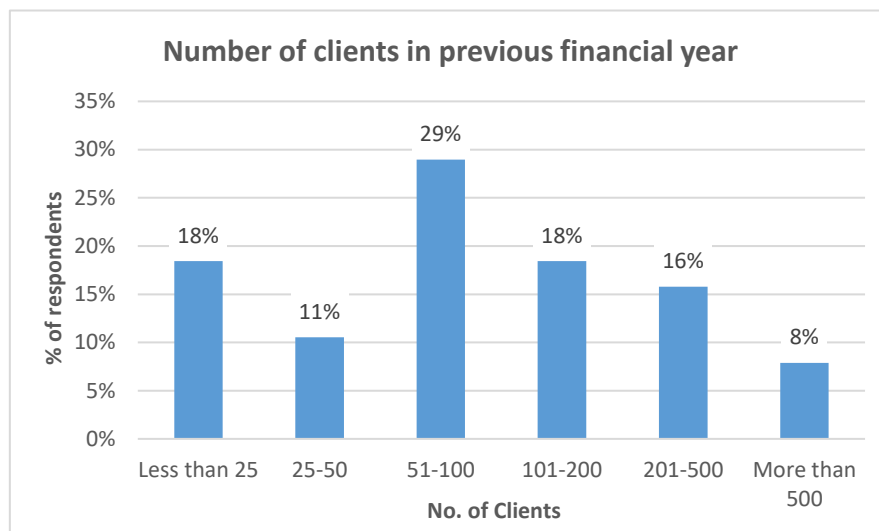
N= 38 responding

How numbers are measured

Staff will typically count and record the numbers of clients using their services each day (69%), and a further 19% will have a "sign in" process.

How numbers of clients are measured

% of respondents

Clients "sign in" each visit	19%
Manager/staff actively counts and records each day	69%
Manager/staff estimates numbers attending from time-to-time	7%
No formal count or measure taken	2%
Other	2%

0% 10% 20% 30% 40% 50% 60% 70% 80%
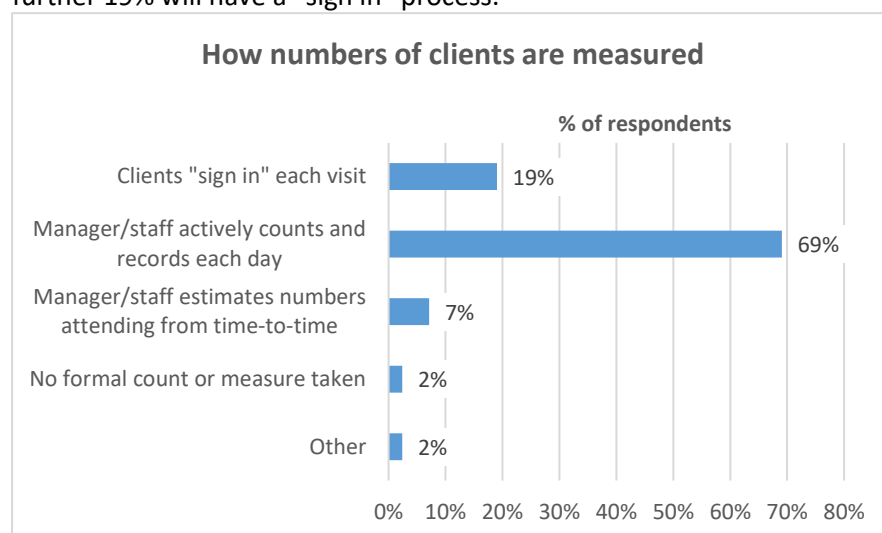
N= 42 responding

Whether funded to support a target number of clients

Around three in ten respondents (31%) indicated they are funded to support a target number of clients. Of these, nine respondents identified that they are funded to support a total of 797 clients, at an average of 89 each.

Extrapolating this to the entire sector suggests that around 21 creative spaces receive some targeted funding to support an estimated 1,860 clients.
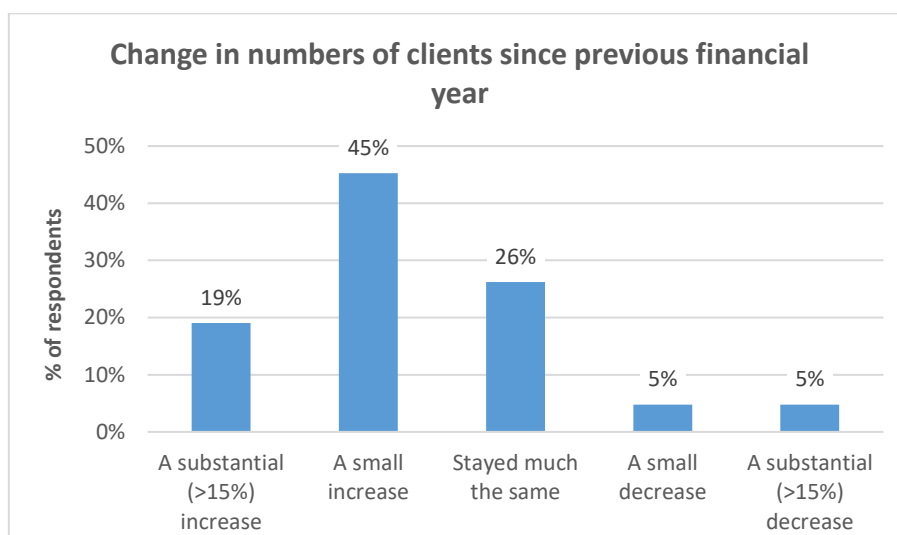
Eight respondents identified both the number of people they were funded to support and the number that they actually provided services to. This showed that these organisations provided services to around 432 (86%) more clients than they are funded for.

Whether funded to support a target number of people?		
	N.	%
Yes	12	31%
No	27	69%
No. responding	**39**	**100%**
Total number of people funded to support	797	
Average number of people funded to support	89	
No. responding	**9**	
For those providing both the number funded and the number supported:		
Total number of people funded to support	505	
Total number of people actually supported	937	
No. responding	**8**	
Percent difference between funded and actual	**86%**	

Changes in numbers of people using services

Compared with their previous financial year, almost two-thirds of creative spaces (64%) have experienced an increase in the numbers of clients, including 19% that have experienced a substantial increase of more than 15%.

Around one-quarter of respondents (26%) indicated the numbers of clients have remained much the same, and 10% indicated that numbers have decreased.

Change in numbers of clients since previous financial year

Category	%
A substantial (>15%) increase	19%
A small increase	45%
Stayed much the same	26%
A small decrease	5%
A substantial (>15%) decrease	5%

Y-axis: % of respondents

N= 42 responding

Reasons given for substantial increases in numbers include:

- A shift in focus to concentrate on serving older people, resulting in more financial support.
- Increased numbers attending outreach sites, which have more group sessions.
- Increased choice of services being provided.
- An improved profile due to more active social media.
- Additional facilities and better maintained, more attractive venues for audiences.
- Moving to new, bigger, more centrally located premises with good visibility, and increased opening hours/days.
- Improved connections with other agencies and building visibility in the community.
- A number of satellite programmes have been started in different venues so that programmes are more easily accessible by a greater number of people.
- An increased profile, word getting around about the impact of our programmes resulting in higher demand, and partnerships with other mental health support agencies.
- Increased targets under funding contracts, and a move to the current venue on a ground floor and with good street visibility three years ago.

Reasons given for substantial decreases in numbers include:

- Clients dying, leaving the district because they couldn't find anywhere reasonable to live, and moving on to new ventures.
- Changes in funding criteria and demands for shorter programmes and higher throughput meant sustainable services could not be delivered, and a reliance on a lot of voluntary input.

A creative space case study

Artsenta, Dunedin

Artsenta began as a ground-breaking Creative Expression Unit within Cherry Farm Mental Hospital. Since then it has operated in the community for 32 years as a project of the Creative Arts Trust, a not-for-profit organisation and registered charity. Artsenta is located in central Dunedin and also runs an outreach programme in Balclutha, Oamaru and Alexandra.

Artsenta provides a community-based art studio for people over the age of 17 years who use mental health or addiction services. Materials, equipment and tuition for a wide range of creative activities are provided and there is a well-equipped music room with recording facilities. Artsenta supports people to be creative in a safe and supportive environment and includes individual and group activities. There is no charge to attend Artsenta.

Artsenta hosts a radio show on Otago Access Radio, playing music recorded at the Artsenta studio and live-to-air readings of poetry and stories. It presents a number of community concerts, exhibitions and outings throughout the year. The outreach sessions in Oamaru, Balclutha and Alexandra involve one to two-hour art and craft workshops facilitated by Artsenta staff.

The artist/client is central to everything Artsenta does. Each artist develops an art plan and staff support the artist to undertake a range of activities and projects both at Artsenta and in the community. Artists assist with events, policy development, staff recruitment and strategic developments.

In its 2018 financial year, Artsenta supported 346 artists/clients at its Dunedin-based service with total daily visits of around 7500. A total of 87 outreach workshops were held with attendance at 770 for the year. Artsenta facilitated 25 community events, reaching around 500 people.

Artsenta employs seven staff (five full-time). All staff hold qualifications in art and design, and two also have a mental health qualification. A further two are currently studying for a mental health qualification. Staff and trustees include people who have lived experience of a mental illness. Artsenta also invites local artists/tutors to provide workshops throughout the year.

A board of trustees provides administrative and governance support to staff. The work of the Trust is primarily funded by funding contracts with the Southern District Health Board (primary) and MSD, which together account for around 90% of income. It also applies for grants from community organisations from time to time to undertake special projects.

Types of disabilities or barriers to participation among clients

Creative spaces cater for a wide range of disabilities or barriers to participation among their clients. Most cater for more than one type of disability or barrier, and clients themselves can experience more than one type of disability or barrier to participation.

Most commonly, almost nine in ten (86%) cater for clients with mental illness, followed by intellectual disabilities (83%) and learning disabilities (81%).

They are least likely to cater for youth at risk (40%) or to clients experiencing isolation due to age or culture (45%).

Disability or barrier to participation	N.	%
Mental health	36	86%
Intellectual disability	35	83%
Learning disability	34	81%
Physical disability	32	76%
Blind or vision impaired	27	64%
Deaf or hard of hearing	26	62%
Isolation due to age or culture	19	45%
Youth at risk	17	40%
Other*	6	14%
No. responding	**42**	

Other* includes:

- Addiction (two respondents)
- Earthquake trauma, people with brain injury (two)
- Dementia
- Rehabilitating from incarceration
- Being open to all people with and without disability.

An artist works on a tukutuku panel, woven by Artsenta artists over three months and now taking pride of place in its entranceway as a welcome to artists and visitors.

Ages and ethnicities of clients

Almost all creative spaces (98%) cater for adults between the ages of 25 and 64, followed by almost nine in ten (88%) that cater for young adults aged between 17 and 24, and seven in ten (69%) that cater for older adults aged 65 years or over.

Smaller numbers cater for youth aged between 12 and 16 years old (38%) and/or for children under 12 years of age (31%).
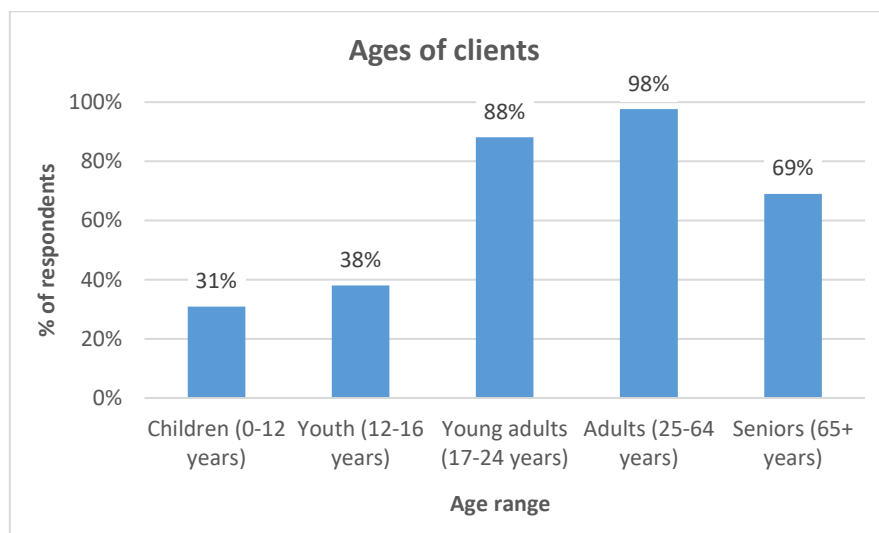
Ages of clients

N= 42 responding

Clients are most commonly of New Zealand European ethnicity, with an average of estimations by respondents putting these at 70% of clients, though ranging between 0% and 100%.

Māori clients are the next most common group at an average of 16% although this ranges between 0% and 65% according to the estimations of respondents.

There are smaller proportions of other ethnicities (Pacific, Chinese, Indian) represented among the clients of creative spaces although these can be more substantial among some individual creative spaces, ranging up to an estimated 25% of clients.

Ethnicity	Average proportions	Range	
		Min	Max
Māori	16%	0%	65%
New Zealand European	70%	0%	100%
Pacific	4%	0%	25%
Chinese	3%	0%	25%
Indian	2%	0%	10%
Other	6%	0%	62%
No. responding			**40**

Staff profiles

Numbers of paid staff

Just over half of creative spaces (53%) employ full-time staff (defined as those working 30 or more hours per week). Across all respondents, there is a total of 370 full-time staff for an average of nine per organisation. However, this includes one organisation that reported employing 277 full-time staff, with the next highest being an employer of 20 full-time staff. If this highest outlier is excluded, the total number of full-time staff employed drops to 93, at an average of around five per organisation.

Almost nine in ten creative spaces (88%) employ part-time staff (those working less than 30 hours per week). There are 264 part-time staff across all respondents, and a total of 4,692 hours worked per typical week by these staff, equating to around 156 full-time equivalent staff. There is an average of seven part-time staff per organisation, and an average of 117 total part-time hours per week for each organisation. Each part-time staff member works an average of 18 hours per week.

However, this again includes one organisation that reported employing 125 part-time staff, with the next highest being an organisation employing 18 part-time staff. If this highest outlier is excluded, the total number of part-time staff employed drops to 139, at an average of four per organisation. The total hours worked each week drops to 1,492, equating to around 50 full-time equivalent staff. An average of 44 part-time hours are worked per organisation and 11 per part-time staff member.

	Respondents		No. of staff		Range	
Paid staff	**N.**	**%**	**Total**	**Average**	**Min**	**Max**
No. of full-time staff (30+ hours per week)	21	53%	370	9	0	277
No. of part-time staff (less than 30 hrs per week)	35	88%	264	7	0	125
Total part-time hours per week	35		4,692	117	0	3,200
Average hours per part-time staff member				18		
Estimated full-time equivalents			526			
No. responding	**40**					
Excluding outlier						
No. of full-time staff (30+ hours per week)	20	50%	93	4.7	0	20
No. of part-time staff (less than 30 hrs per week)	34	85%	139	4.1	0	18
Total part-time hours per week	34		1,492	44	0	160
Average hours per part-time staff member				11		
Estimated full-time equivalents			143			
No. responding	**39**					

Extrapolating this to the entire creative spaces sector suggests that around 625 full-time equivalent staff are employed. [3]

Volunteers

Nine in ten creative spaces (90%) use volunteers for a total of 2,265 hours in a typical week. This equates to a total of around 76 full-time equivalents. There is an average of 12 volunteers per organisation, working an average of 63 total volunteer hours per week for each organisation. Each volunteer works an average of 4.7 hours per week.

However, this again includes one organisation that reported 1,200 total volunteer hours in a typical week, with the next highest being an organisation with 213 volunteer hours. If this highest outlier is excluded, the total number of volunteers employed drops to 447, and a total of 1,065 hours each week, which equates to around 36 full-time equivalents. The average volunteers per organisation remains at around 13, but the average volunteer hours per organisation falls to around 30 and 2.4 hours per volunteer.

Volunteers	Respondents		Numbers		Range	
	N.	%	Total	Average	Min	Max
No. of volunteers	36	90%	482	12	0	63
Total volunteer hours per week			2,265	63	0	1,200
Average hours per volunteer pw				4.7		
Estimated Full-time Equivalents (at 30 hrs pw)			76			
No. responding	**40**					
Excluding outlier						
No. of volunteers	35	90%	447	13	0	63
Total volunteer hours per week			1,065	30	0	213
Average hours per volunteer pw				2.4		
Estimated full-time equivalents (at 30 hrs pw)			36			
No. responding	**39**					

Extrapolating this to the entire creative spaces sector suggests that around 100 full-time equivalent volunteers are employed in the sector, or around 3,000 volunteer hours in a typical week.[4]

---

[3] Total based on average calculated after outlier excluded, and then added back in. Includes both full-time and part-time staff (latter converted at 30 hours per week).

[4] Total based on 90% of creative spaces employing volunteers. The average is calculated after the outlier excluded, and then added back in. Hours to full-time equivalents converted at 30 hours per week.

Vacancies for paid staff

Relatively few (five or 14%) creative spaces identified they have full-time and/or part-time vacancies available (one of these has both part-time and full-time vacancies). These totalled 21 full-time equivalent positions. However, one organisation accounted for the large majority (89%) of the total full-time equivalent vacancies available.

Vacancies for paid staff	No. with Vacancies		No. of Vacancies
	N.	%	
Full-time (30+ hours pw) positions	2	6%	16
Hours available for paid part-time staff pw	4	11%	141
Part-time full-time equivalent positions (at 30 hrs pw)			4.7
Total full-time equivalents			21
No. responding	**35**		

Combining this information with the number of full-time equivalent paid positions (526) indicates a vacancy rate of 4%. This drops to 2% if the large outlier organisation is excluded.

Qualifications of paid staff and volunteers

Almost all (97%) creative spaces employ at least one staff member with a recognised qualification. The most commonly held recognised qualification is in visual arts, with two-thirds (67%) of creative spaces employing one or more staff and/or volunteers with it, followed by similar proportions having staff with recognised qualifications in community health, social and/or community services (56%); education (54%); arts, drama or music therapy (51%); and/or administration/business (49%). The highest numbers of staff have a recognised qualification in community health, social and/or community services (244), followed by a recognised visual arts qualification (85).

Fewer respondents were able to identify how many of their staff and volunteers are currently studying for a recognised qualification. Among those that did, around three-quarters (73%) have one or more staff currently studying. Most commonly, just over two in five (42%) have one or more staff and/or volunteers currently studying for a community health, social and/or community services qualification, followed by 23% studying for a recognised qualification in mental health and/or addiction support.

Respondents with 1+ staff: Qualification	With qualification			Studying for qualification		
	N.	%	Total staff	N.	%	Total staff
ommunity health, social and/or community services	22	56%	244	11	42%	183
Youth work/services	8	21%	27	0	0%	0
Mental health and/or addiction support	15	38%	43	6	23%	13
Arts, drama or music therapy	20	51%	54	3	12%	4
Performing arts	10	26%	25	0	0%	0
Visual arts (incl design or photography)	26	67%	85	4	15%	7
Education	21	54%	47	3	12%	6
Administration/business	19	49%	36	0	0%	0
Other relevant qualification	12	31%	20	1	4%	3
No. responding	**39**			**26**		

Numbers of paid staff and volunteers with lived experience of a disability or mental illness

Around nine in ten creative spaces (89%) have one or more paid staff or volunteers with lived experience of a disability or mental illness. Most commonly, these creative spaces have from three to five staff or volunteers with lived experience (39%), with the average per organisation being around four staff/volunteers.

Staff with lived experience of a disability or mental illness		N.
Total number		161
Range	Min	0
	Max	20
Average number per organisation		4.2
No. responding		**38**

No. of paid staff & volunteers with lived experience of disability or mental illness
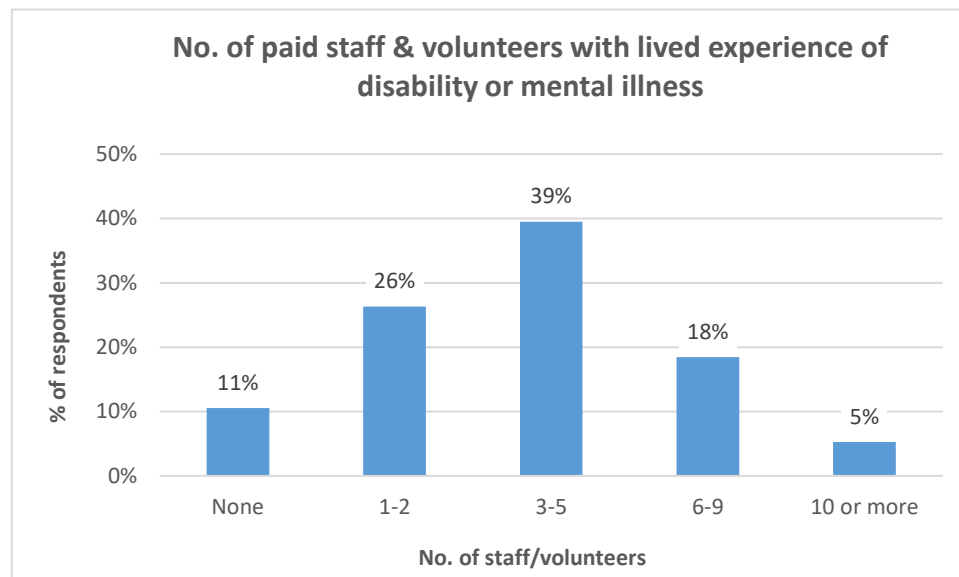
N= 38 responding

Participants from Wellington's Creative Spark enjoy a workshop with American inclusive improv theatre practitioner Ezzell Floriana.

Activities and services provided

Artforms and modes of delivery

The most common artform that creative spaces provide access/activities for is visual art by 82% of those responding, with around three-quarters (75%) of these providers delivering via a programme of classes, and half (50%) delivering one-off workshops.

The next most commonly provided artforms are crafts (67%) and music/singing (59%). The least commonly provided artforms are circus (8%) and Pasifika arts (21%).

Visual arts, crafts, drama, music/singing, dance, circus and digital art and design are all more likely to be delivered via a programme of classes. Creative writing, toi Māori and Pasifika arts are each more likely to be delivered as one-off workshops.

[No. responding = 39]		No. providing	Mode of delivery		
			Programme of classes	One-off workshops	Casual drop-in
Visual art	N.	32	24	16	12
(e.g. painting, drawing, sculpture)	%	82%	75%	50%	38%
Crafts	N.	26	19	11	11
(incl sewing, jewellery, paper-making)	%	67%	73%	42%	42%
Drama	N.	16	13	8	1
	%	41%	81%	50%	6%
Music/Singing	N.	23	18	10	4
	%	59%	78%	43%	17%
Dance	N.	13	11	5	1
	%	33%	85%	38%	8%
Circus	N.	3	3	2	2
	%	8%	100%	67%	67%
Creative writing	N.	14	6	7	3
	%	36%	43%	50%	21%
Digital art and design	N.	13	9	4	4
	%	33%	69%	31%	31%
Toi Māori	N.	17	9	10	4
	%	44%	53%	59%	24%
Pasifika arts	N.	8	2	5	2
	%	21%	25%	63%	25%

Note: Modes of delivery may not add to 100% as more than one mode may be delivered by a provider of that artform.

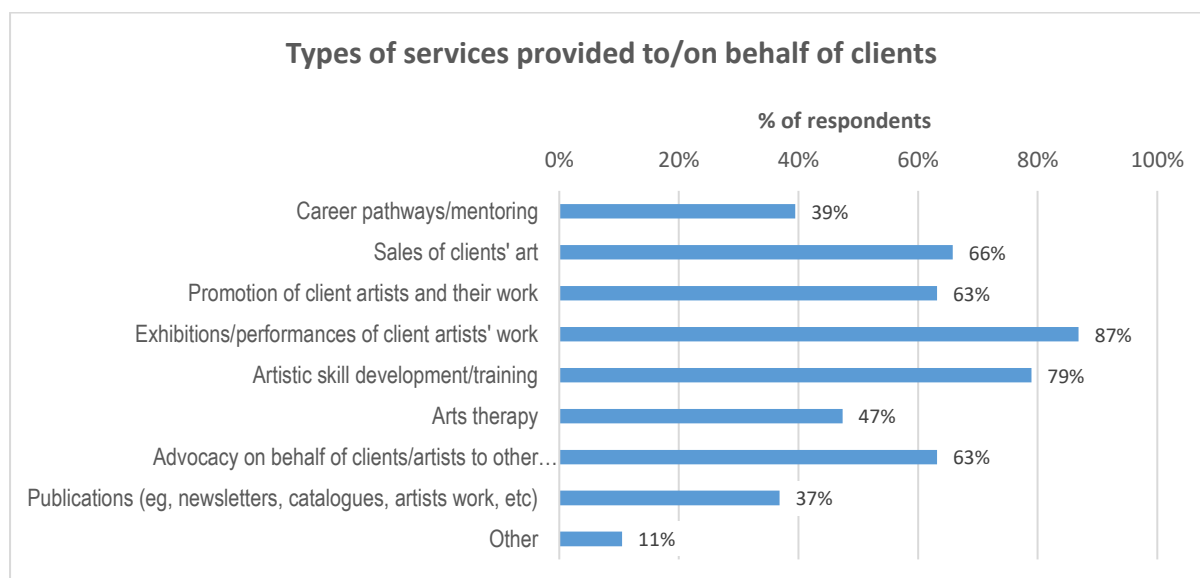Other artforms and/or modes of delivery include:

- Lighting workshops for dance and theatre (in the past; would like to do more of this)
- Art therapy (2)
- Woodwork
- Mosaics (2)
- Weekly introductory sessions for most activities
- Regular weekly attendance

- Providing a space for artists to gather to plan projects
- Music gigs, visual art exhibitions, creative boot camps/bite-sized workshops
- Improvisation, experiential games and exercises, play-based activities through programmes/workshops
- Film-based storytelling, filmmaking (2)
- Cultural events (festivals) throughout the year
- Mosaics and sculpture, through programmes and one-off workshops
- Community art projects, through volunteer engagement
- Creative programmes in schools through programmes and one-off workshops
- Artists attend and register for weekly creativity groups (not 'classes', nor 'drop in') – artist-led, group studio sessions where we support artist-initiated artforms; art workers are there for technical help and wellbeing of all artists, not to 'teach' an artform
- Life drawing classes, with guest tutors through one-off workshops from time to time
- Primary focus is to work with artists and the art they have already produced – brokering opportunities to exhibit in the wider community alongside their contemporaries
- Peer support groups – one morning per week and one evening per fortnight
- Weekly tutored workshops with subjects designed in response to suggestions from artists.

Services provided to or on behalf of clients

More than eight out of ten creative spaces (84%) provide exhibitions or performances of their client artists' work, with a similar proportion (79%) providing artistic skill development or training. These most commonly provided services are followed by sales of clients' artworks (66% of creative spaces), promotions of client artists and their work (63%) and advocacy on behalf of clients/artists to other agencies/organisations (63%).

Creative spaces are least likely to provide services such as career pathways or mentoring (39%) or publications (37%).

Types of services provided to/on behalf of clients

% of respondents

Service	%
Career pathways/mentoring	39%
Sales of clients' art	66%
Promotion of client artists and their work	63%
Exhibitions/performances of client artists' work	87%
Artistic skill development/training	79%
Arts therapy	47%
Advocacy on behalf of clients/artists to other…	63%
Publications (eg, newsletters, catalogues, artists work, etc)	37%
Other	11%

N= 38 responding

Other services provided to or on behalf of clients include:

- Art awards and competition
- Social media support (2)
- Recruitment panel
- Radio programme.

Other educational or life skill programmes provided

Around half (49%) of creative spaces provide other educational and/or life skill programmes to their clients. A wide range of programmes are offered, covering life skills, personal development, work skills, health and wellness, communication and language, and other educational programmes. Specific examples include:

Life skills

- Life skill programmes based around the three spheres of an ordinary life: Home and Living, Social and Leisure and Vocational – enabling those with disabilities to develop ability and reach their potential and live a life similar to those without a disability
- Cooking/baking (two respondents)
- Sewing, knitting
- Road safety
- Targeted life skill programmes for those aged 18 to 25
- Gardening/grow your own vegetables/healthy eating skills.

Personal development

- Power of Inclusion: a year-long youth transition programme
- Coaching and supporting client artists to advocate directly for themselves (two)
- Assertiveness.

Work skills

- Wood working (two)
- Horticulture
- Land-based work skills development programmes
- Coaching and supporting client artists to sell and promote themselves, run their own gallery show, handle cash, and customer service skills
- Work experience.

Health and wellness

- Swimming
- Yoga
- Fitness programmes
- Wellness programmes to people with long-term illness
- Smoking cessation
- Suicide intervention and prevention training
- Mental health first aid
- Wellbeing, social connection.

Communication and language

- Te reo classes (two)
- Peer support training (two)
- Language development and cultural competencies to those with refugee backgrounds and new migrants
- New Zealand Sign Language.

Other educational programmes

- Cultural and religious diversity seminars, support for migrant populations
- Literacy, numeracy and computer courses.

Proportions of activities that are arts-based

Around three in ten creative spaces (31%) are focused solely on providing arts-based activities, while over four in ten (44%) indicated that from 80 to 99% of their activities are arts-based.

The lowest level of arts-based activity as proportion of all activity was 20 %, for one (larger) organisation.

Proportion of activity that is arts-based
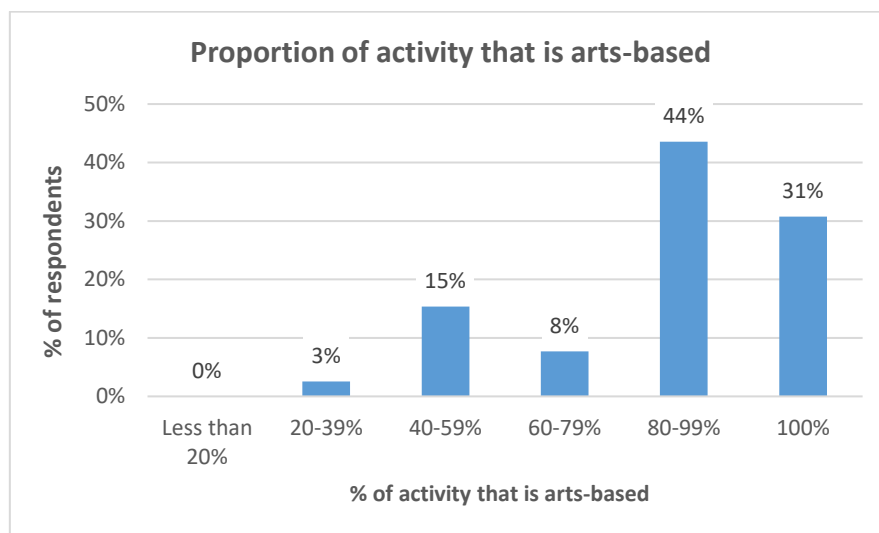
N= 39 responding

Public events on behalf of clients

Nine in ten creative spaces (90%) run public events on behalf of their clients. Most commonly, these are exhibitions in a public space or venue (72%), followed by exhibitions in a creative space's own venue (62%).
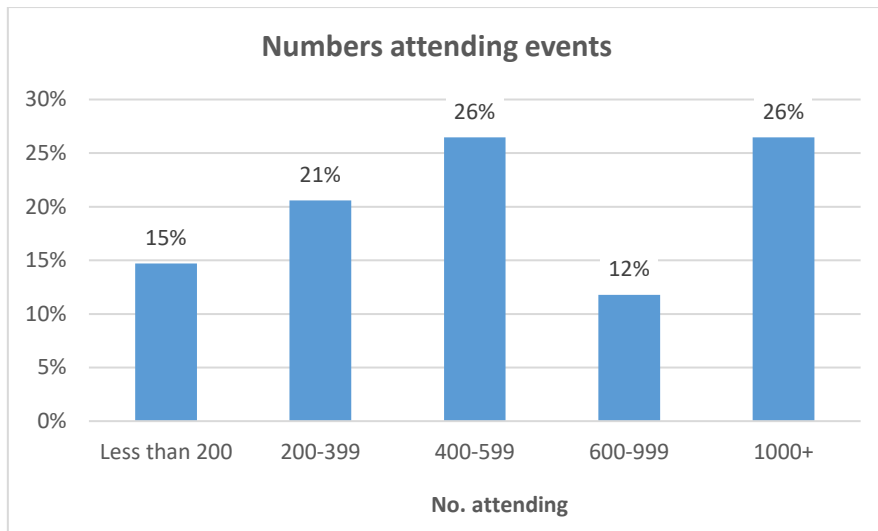
Public events run of behalf of clients

% of Respondents

Exhibitions in a public space/venue	72%
Exhibitions in our own organisation's space/venue	62%
Performances in a public space/venue	56%
Performances in our own organisation's space/venue	49%
Fundraising events	54%
Other	21%
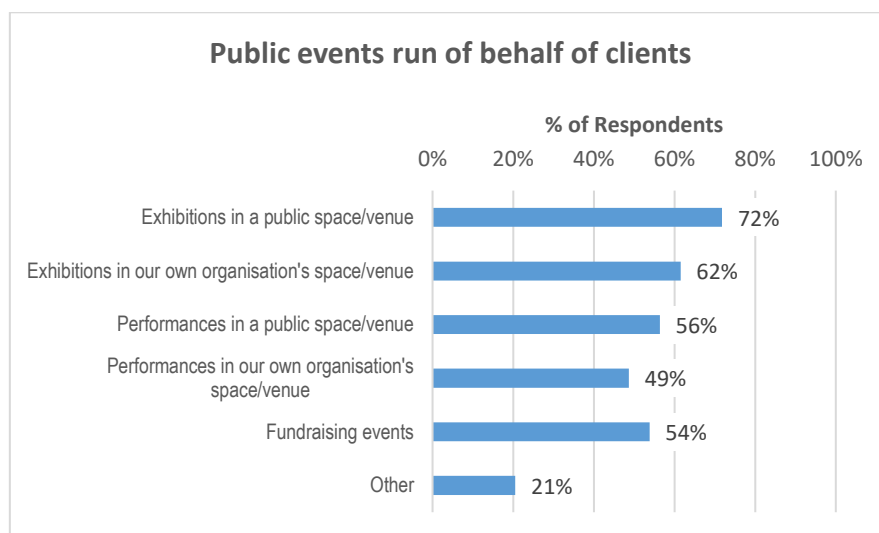
N= 39 responding

Other events run on behalf of clients include:

- Collaborations with other community groups on dance theatre projects
- Collaborative community-created art projects installed in public places
- Film screenings
- Cultural festival
- Neighbourhood creation stations – drop-in art programmes in public libraries
- Creativity workshops at community festivals such as Matariki
- Expos promoting our services
- Participation in community events: e.g. festivals
- Facilitating community education
- Entries of artworks in other organisation's awards, or exhibitions.

Numbers attending public events

Respondents estimated that just over 62,800 people attended their public events in the last financial year, with numbers ranging between 100 and 22,000 per organisation for an average of 1,848. This includes one major outlier, with the next highest attendance being 7,742.

Attendances at public events		N.
Estimated total		62,830
Range	Min	100
	Max	22,000
Average attendance		1,848
No. responding		**34**

Numbers attending events

No. attending	Percentage
Less than 200	15%
200-399	21%
400-599	26%
600-999	12%
1000+	26%

N= 34 responding

Extrapolating this to the total sector suggests that around 96,200 attended public events associated with arts access activities for those with lived experience of disability or mental illness, youth at risk or those feeling isolated in our society. [5]
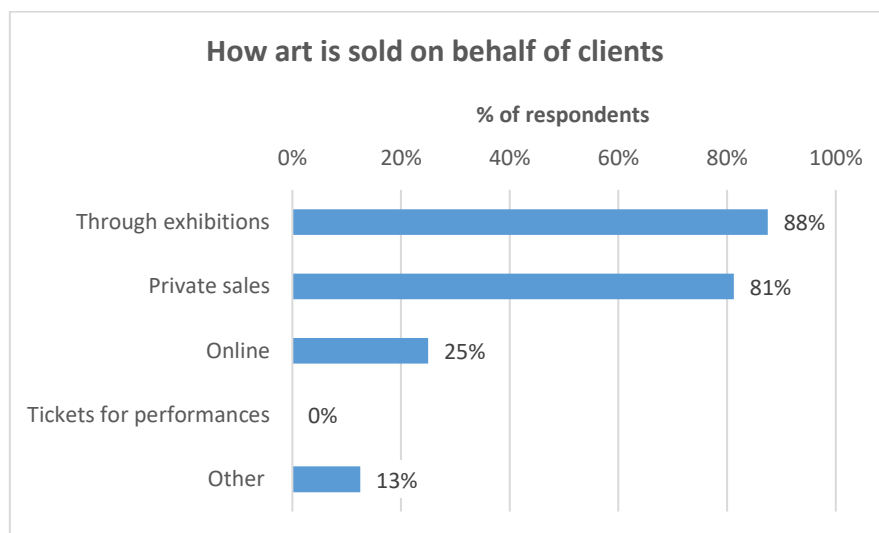

Artists from Auckland's Circability Central perform

---

[5]   Total estimate based on 90% of creative spaces offering public events, with the average calculated after the outlier is excluded, and then added back in.

Sales of artists' work

How sales are made

Sixteen of the 25 creative spaces that indicated they sell art for/on behalf of their clients identified how this was done, and how proceeds were shared with client artists. Most commonly, almost nine out of ten (88%) sell art through exhibitions, followed by 81% selling through private sales. One-quarter (25%) sold art online for their clients.

How art is sold on behalf of clients

% of respondents

Through exhibitions	88%
Private sales	81%
Online	25%
Tickets for performances	0%
Other	13%

N= 16 responding

Other ways in which art is sold on behalf of clients include:

- Students can sell their artwork in our gallery as part of our exhibition programme
- Through drop-in gallery visitors and website enquiries.

Sharing of proceeds

Creative spaces adopt a range of approaches to the sharing of proceeds from sales of artists' work (including performances).

Seven of the 16 creative spaces (44%) do not take any commission from sales of art on behalf of their client artists.

In half of the creative spaces (50%), the commissions retained by creative spaces cover the costs of presenting or performing the artworks, with the balance paid to the artist.

Other approaches include:

- One creative space pays performance artists a set fee for performing, rather than a share of ticket sales.
- Costs of producing and presenting/performing artworks are deducted first, and the remaining balance is paid to the artist; the creative space does do not receive any commission

- In another creative space, the proceeds from artwork sold are shared 50/50 with the artist (after direct costs such as framing are deducted); this contributes to the cost of producing, selling and exhibiting, but does not cover these costs, and except on rare occasions, the creative space loses money overall
- The full amount from private sales go directly to clients; if using a gallery space, the individual artist pays a commission
- Some artists make a donation to help cover the cost of resources
- Some artwork is donated to the creative space and the proceeds from sales are put back into the programme.

Commission received

Among the nine creative spaces that sell art on behalf of their clients and do take a commission, commission levels range between 20% and 60%, and an average of 36%.

Percent commission taken
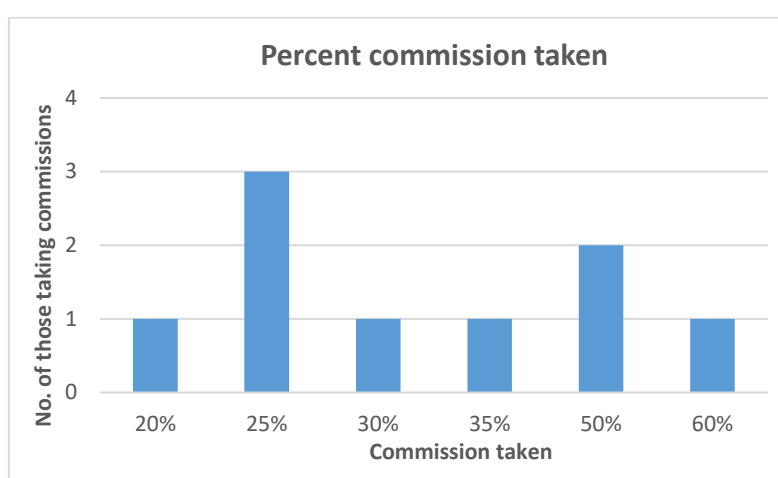
N= 9 responding

Percentage of sales that artists receive

Correspondingly, the percentage of sales that artists receive after costs ranges between 40% and 100%, at an average of 78%.

Percent of sales received by artist, after costs
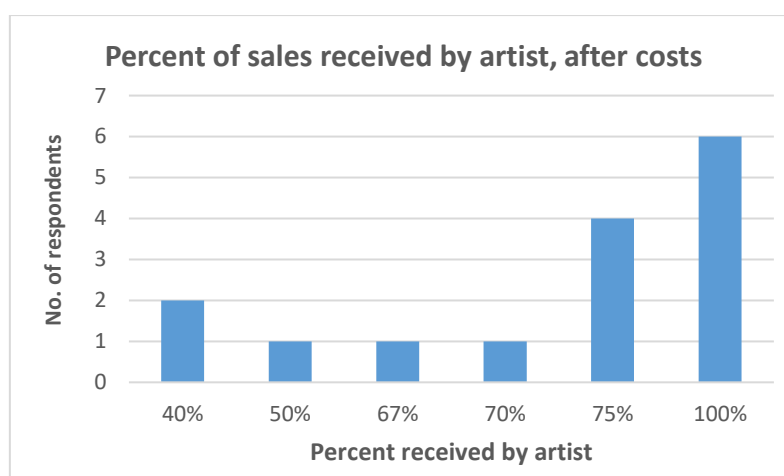
N= 15 responding

Other comments

Other comments offered by respondents to further explain how commissions work in relation to sales of client artists' work include:

– [Other] gallery commissions are 33%.

– If an artist sells work, they receive 100% of what the work sells for. If another gallery sells the work on behalf of the artist and they take a percentage, we give the artist 100% of what the gallery pays. When it comes to performing, we negotiate the best fee we can and we do not take anything off for ourselves. It is hard enough to get people wanting the artwork or performances to pay what they are worth, without us then slicing a fee off the top.

– The artists receive 100% [of sales]. A lot of our supplies are donated and a $5 per session fee covers the basics. We are fully grant-funded and don't feel it is appropriate to take any commission as we focus on process over product. That said, the art is worth more than we can normally sell it for.

– All the artwork that is produced in our studios is the property of the artists. They can take it away and sell it privately if they wish to. If our organisation sells it, we take a 25% commission to cover the costs involved in selling it or the costs of an exhibition opening. Also, some commission gives the artists the realistic concept that there are usually expenses involved in the production of artworks.

Outcomes achieved

Outcomes achieved for/by clients

Respondents were asked to indicate, from a pre-determined list, what the outcomes for their clients were as a result of participating in their creative space.

All creative spaces (100%) indicated that their clients gained/achieved social interaction, increased confidence, improved wellbeing, increased creative expression/skills, increased self-esteem, and a sense of belonging.

The least commonly achieved outcomes were recovery from addiction (32%), entry or return to paid employment (50%), and healing from grief and loss (61%). These will largely be a reflection of the nature of the clients and the services provided.

Outcomes	N.	%
Social interaction	38	100%
Increased confidence	38	100%
Improved wellbeing	38	100%
Increased creative expression/skills	38	100%
Increased self-esteem	38	100%
Sense of belonging	38	100%
Communication skills	37	97%
Connection with their local community	37	97%
Self-development	36	95%
Improved personal resilience	32	84%
Cultural connection	28	74%
Reintegration into the community	27	71%
Healing from grief and loss	23	61%
Enter or return to paid employment	19	50%
Recovery from addiction	12	32%
Other	11	29%
No. responding	**38**	

Other outcomes identified included:

- Entering higher education
- Service to community through collaboration on art projects for public enjoyment
- A sense of purpose
- A safe place for them to be 'me'
- Physical rehabilitation
- People who have had a history of suicide attempts now look forward to life due to all the above benefits
- Improved independence
- Enjoyment of life
- Resilience to cope with earthquake trauma
- Strengthened families/reconnection with family
- Suicide prevention
- Reduced isolation
- Moving from homelessness to finding accommodation.

How measured

Creative spaces measure or evaluate the achievement of outcomes in a number of ways. Around half take a structured approach to measurement while similar proportions take a more semi-structured approach or are relatively unstructured in their evaluation of achievements or outcomes. Most adopt multiple approaches.

Around half of the more structured approaches involve personal goal-setting, development plans or creative plans with individual artists, and the regular review of these. Around one-third of creative spaces adopting more structured approaches each conduct course or programme evaluations with their clients; seek feedback from various sources, including client artists, family and whānau, and/or partner agencies; and conduct surveys with clients.

One or two respondents each commented that they will document stories or art portfolios and review these; they have to meet funder accountability reporting requirements; apply the "most significant change model"; collect statistics and monitor attendance levels; have regular meetings with key persons/roles.

Comments that illustrate these themes include:

— Independent research; artist surveys; observation; partner organisation feedback; artist focus groups; reflection built into work, which may be group reflection at the end of a session, or at the end of a project; testimony from families.

— Project and programme evaluation forms; collecting statistics; photo and film documentation.

— Clients self-evaluate in conversations with tutor; families and support staff fill out evaluations each term.

— Achievement of personal goals; attendance records; personal reviews; individual's feedback; reduction in challenging behaviours; community interest.

— All artists complete an art plan when they register. This art plan records their goals and support needs, and are reviewed every six months and their progress is recorded. Art plans and Art Plan Reviews are reviewed at weekly staff meetings; any particular 'success stories' or support needs are noted; artists will often provide oral or written feedback about the positive impacts that attending our service have had and this feedback is collected and recorded.

— Individual development plans and their reviews (six-monthly review); surveys.

— A personal plan system in which students set goals and evaluate their own achievements; a yearly survey of students; evaluate success through tangibles such as the finished art.

— A six-monthly update of the Artists Creative Plan includes some broader questions on some of these outcomes.

— Our services are based on people's dreams, aspirations and goals; goals are recorded and a plan put into place for achieving these; goals are reviewed on a regular basis and new ones set.

— Constant weekly monitoring (with a progress report every term) of each child's development and regular meetings with referral agency/family/school.

— Most significant change model.

— Meeting [our funder's] accountability requirements with regular reporting.

— Annual members' surveys, term programme evaluation – four times a year.

— Feedback and surveys and a research project carried out in 2017.

— Assessment forms are completed regularly on each student and reviewed by director.

Around three-quarters of the more semi-structured approaches involved seeking or receiving feedback from various sources, including client artists, family and whānau, tutors, partner agencies, and/or community leaders, although it was not clear that a structured approach is necessarily always taken. One or two respondents each commented that they will document stories; review art portfolios; monitor social media activity; meet funder accountability reporting requirements; use "visual diaries" to record progress; "occasionally" complete wellbeing charts; and/or yearly interviews.

Comments that illustrate these themes include:

- We capture stories, and ask for feedback from participants and the public.

- No formal evaluation process but we listen to feedback from our clients and their family members/carers.

- Planning meetings each term where two clients who have taken on leadership roles provide feedback to us about what they think worked well and what didn't work so well.

- Feedback on satisfaction of clients and family/whānau who support them; recognition by community leaders and agencies who value our work.

- Client satisfaction, discussion, feedback.

- Feedback collected from workshops, conversations, tutors, returning clients, and database.

- Social media activity.

- Recording the stories as they are reported in client files and reporting back to funders.

- Art portfolios, yearly interviews.

- Visual diaries record progress; collecting comments directly from the students about how they feel about their time with us.

- Occasional completion of wellbeing charts, word of mouth, gathering feedback quarterly.

Around half of those identifying relatively unstructured approaches relied on observing clients, and the way they behave and feel. One respondent identified that they receive anecdotal feedback; see increased attendance figures and the development of creative skills; and see public appreciation of clients' work.

Comments that illustrate these themes include:

- Increased attendance to programmes, development of creative skills, the public's appreciation of their work and performances.

- Anecdotally.

- Through discussions with clients – no formal measure.

- Being a part of people's wellbeing journeys, [observe] them all growing and being excited about life, creating friendships, the look of pride and joy on their faces when they accomplish a new thing or complete an art work.

- From the way in which the people who come to this creative space do their art (the colours they use and their general demeanour).

- How happy they are.

- No formal measure – knowing and observing clients in a variety or social situations and close personal interaction with clients outside of the creative space.

- Not formally evaluated – we have a sense of how service users' lives are improved and talk about this but [parent organisation] does not seem interested in evaluating this achievement.

Benefits to local communities

Creative spaces identified a range of benefits that their creative space provides to their local community (beyond their clients). Comments that illustrate the key themes include:

1. Greater awareness and acceptance of people with 'different' abilities

- The value of having older people and people with dementia participating in public spaces brings their stories, engagement and life experience out into the open, and also helps to dispel any myths and challenge any stereotypes that the general public hold about ageing.

- A chance to witness people with disabilities owning the stage, demonstrating skill and creativity.

- We offer an opportunity for the general public to see what this population of people can achieve. We open a door to what art is – and what it can be.

- Supporting local community to have a wider understanding of people with 'dis'abilities and their abilities!

- Acceptance of the diversity of our people and the contribution they are able to make to the wider community

- We convey the power of art and the impact it has on people both with and without disability, we advocate for acceptance of diversity and believe that this creates a richer society for all

- Identity as an artist, rather than as a person with mental distress, allows for shifts in self-perception and also in the way others perceive people with mental distress. We help bust stigma about mental health and wellbeing.

- Making people with disabilities visible and seen to be valuable, contributing members of the community.

- Engaging with people with disabilities that they would not normally.

- We also give disability VISIBILITY and the public the opportunity to see the ability in disability – changing stigma.

- Positive model of abilities of this group of young adults with intellectual disability. Breaking down barriers and misconceptions of intellectual disability.

2. Stronger, more cohesive communities, with better interaction between all sectors of society

- Building stronger communities.

- We add to the creativity of our community and improve interaction with all sectors of society.

- We host community-focused events (such as during the fringe festival) and interact with the wider population actively. The benefits are a bolstered sense of community within the [local] area, access to local artwork, access to interacting with peoples with disabilities in a safe environment, and access to local events.

- Working with our clients creates a ripple effect – as they grow so does their relationships with their family, school and other groups they are associated with.

- Greater collaboration, growth in social and economic opportunities, cultural expression, community resilience.

- Resilience. Cohesion. Belonging. Celebration.

3. Enhancement of community spaces

- Supporting social wellbeing campaigns and creating art to enhance community spaces.

- A visible contribution of many peoples to the world around them – we add colour to the world.

- It is the only art studio/space in the local area, and provides a contrast of colour and culture in an otherwise artistically derelict part of town.

4. Accessibility to the arts

- Our exhibitions provide an opportunity for people to buy affordable artworks.

- Stimulating gallery space exhibiting artworks from our studio … provides a rich space for members of the public to enjoy, make connections and purchase artworks.

- Gives [the community] the opportunity to purchase artwork by placing it in the mainstream galleries – alongside their contemporaries – rather than being reserved for community art spaces or in "disability" showcases.

- People from the community are able to enjoy and buy extraordinary and affordable art works.

- Exhibitions and performances are open to the general public; community awareness of our organisation and creative spaces.

5. Peace of mind, and sense of pride, for families of clients

- Families of our clients enjoy being able to see the work that our clients create.

- There is an immediate benefit to families who see the artist/client/family member achieve success, belonging and wellbeing.

- Knowing there is a safe space for their whānau.

6. Improved wellbeing, reduced risk of suicide, medical interventions

- Reduction in personal isolation, improved physical and mental health of residents, reduction of negative social impacts such as mental and physical illness, hospitalisation, whānau breakdown, crime.

- We raise awareness of wellbeing through creativity – client artists are ambassadors or champions through their lived experience of mental distress and their artistic practice. There is a ripple effect from the support given to individual artists and their whānau – to friends, neighbourhoods, and communities through wider community participation eg volunteering at local art gallery

- Our creative space prevents suicide, which takes an enormous toll on families and communities.

- Our work reduces the need for medical intervention and treatment. Artists tell us they have reduced need for medication, [or] for in-patient mental health treatment.

- Supports the mental health and wellbeing of the whole community by removing barriers to access like needing to be referred or costs.

- Many artists who attend our organisation have empowering experiences. This often means that they are less likely to need institutional care or community support. They will be less likely to return to prison or to remain homeless. They may become people who contribute to their community rather than draining it.

A creative space case study

Te Whare Toi o Ngāruawāhia – Twin Rivers Community Art Centre

Twin Rivers Community Art Centre was established in Ngāruawāhia in 2002 by the local community for the benefit of Ngāruawāhia and the surrounding rural districts. In 2017, the legal and operating name was updated and Te Whare Toi o Ngāruawāhia added to better reflect the community it serves.

The organisation is an incorporated society governed by an elected committee of members and run by two part-time staff who have extensive experience in management in the not-for-profit sector. It has a core group of 15 active volunteers, which grows to 50 as needed for tutoring, events and fundraising. A substantial proportion of staff and volunteers have lived experience of significant life challenges, ill-health, disability or mental distress.

The centre is open Monday to Thursday, with a kaupapa that acknowledges all people have life challenges that can be eased by working creatively together. People from all walks of life are welcome and included – from pre-school tamariki to kaumātua in their 80s. Around 80 people regularly attend programmes in the studio each week. Skilled artists and first-time creators are all involved in exhibitions and studio or community events.

Programmes are focussed on community engagement and art-making in a safe and positive person-centred environment conducive to supporting self-esteem, a sense of identity, belonging and creative community, personal growth and connection necessary for individual and community wellbeing. The programme includes a drop-in open studio, a variety of arts for health classes, traditional cultural arts and Te Reo Māori, and outreach arts projects in local schools. It also initiates and/or supports community-wide arts and cultural events in Ngāruawāhia and projects with a focus on telling stories of the community. Its activities reach an estimated 6000 people annually.

Twin Rivers is predominantly funded through grants and donations from philanthropic trusts and the Creative Communities Scheme, and through Adult Community Education funding, internal fundraising and fees. It does not receive funding from the Ministry of Health, District Health Board or Ministry of Social Development. It operates "on the smell of an oily rag", without any security of funding and the task of fundraising and making applications to provide services is constant and ongoing.

In 2018, with commitment of support from the Waikato District Council to contribute funding to a new facility, the Centre has leased a new building and begun negotiations to purchase and earthquake-strengthen it. This space is much more suitable than the temporary space the Centre occupied for the previous seven years. The new location and size of the building means the Centre can grow to meet the needs of its community though considerable fundraising will be needed to achieve this goal.

Service gaps and barriers

Around four in five (78%) of creative spaces indicated that there are services that they wanted or needed to deliver in order to achieve their organisation's goals, but cannot currently do so. These respondents were asked to identify the top three gaps in their delivery of services, the barriers to addressing these gaps, and what would help them to reduce these barriers.

Key gaps in the delivery of services

Most commonly, over four in ten of the priority gaps in the delivery of services identified by creative spaces relate to wanting to offer more programmes, services or projects. These include wanting to address unmet needs and demand; to extend their reach to other locations or hours of operation; to offer programmes to specific target groups within communities; to offer specific art or craft forms or skills development, or the choice available; and to bring more consistency in the delivery of programmes. Comments reflecting these priorities include:

- Reaching more individual artists – there are a lot of people who would like to access our programmes but we have no capacity.
- Being able to meet the need that exists – signing up more clients.
- Funding to start more programmes – we have clients waiting to start our services.
- Access to services to people outside of Masterton.
- Being only Wellington-based minimises our national reach.
- Reaching more of the community.
- To develop and teach inclusive dance workshops throughout the lower South Island.
- Reaching greater geographical areas throughout Auckland.
- We would like to be open 5 days per week so we can expand the services we offer.
- We'd like to offer more hours/Open longer hours.
- The project is 93% self-funded; external funding sources would enable us to develop and extend the creative services.
- We have a gap in working with Māori and Pacific Island Communities.
- More partnership programmes, e.g. with organisations addressing needs of Youth and Māori.
- Being able to support a larger group of young people.
- Programmes for dis-affected youth in our community.
- Mental health – we've been getting involved more in this area but want to prioritise it more.
- Workshops in other languages to reflect and cater to our diverse clients.
- Music, performance, graphic art, Toi programmes for Youth.
- A creative youth service.
- Comprehensive in-school, after-school and holiday programmes.
- Moving from one-off projects to full time, consistent delivery of programmes throughout the year.

- Comprehensive and ongoing creativity for wellbeing programmes.
- Increase in specific skill-development programmes/certificates.
- Woodwork, mixed media sculpture.
- A higher art materials budget so that the choices of arts topics could be increased.

This main group of priority areas is followed by several respondents (less than one in ten) each identifying priorities to increase their capacity or space available, including establishing a dedicated space/venue; increase their staff and/or volunteers; gain greater security of funding; and/or to increase staff training and development.

Comments reflecting these priorities include:

Capacity/Space

- Extra space. Given that our attendance rate is increasing, extra space for storage or exhibitions would enhance our options of what we could offer.
- More space.
- Our own accessible studio space.
- [We have] no single location.
- Security of accommodation.
- An onsite gallery space.

Increase staff

- Funding to pay an administrator. Capacity for office support.
- More staff hours so that there are a minimum of three art tutors in the three art studios every day. We would wish to pay the staff members an hourly rate that is proportionate to their qualifications and skills base.
- Paid employment and volunteer opportunities.
- I'd so like to offer paid work.
- Lack of skilled staff (staff leave due to being paid low wages, etc).

Security of funding

- Sustainable funding for engaging competent staff, and costs for the training of new staff.
- Money to keep existing projects renewing.
- Regular work within [the Department].

Staff training and development

- Training of practitioners to work with vulnerable communities.
- Training and development for our staff and aged care workers.
- Professional staff development.

Other key gaps in the delivery of services identified by three or fewer creative spaces each are reflected in the following comments:

− Subsidised workshops for the community.

− Advocacy and promotion through public events such as exhibitions and inter-arts performances of our clients' work.

− Artist mentoring/artist pathways – supporting artists to articulate their aspirations, and coaching them to achieve manageable steps towards goals.

− Individual support to clients.

− More collaboration [with] partners with similar objectives, with a view to sharing skills and reducing costs.

− Increase in community involvement.

− Assistance to find work [post-course].

− What happens to the students post the course – what opportunities are there for them?

− Burn out prevention.

− Quality resources.

− Respite for families and clients.

− Lack of support and recognition from [the company] that employs us.

− A more active and supportive board of trustees.

Barriers to addressing these gaps

The key barrier to addressing the priority gaps creative spaces identified was a lack of funding or a funding-related issue by around half of those identifying gaps. A lack of resources or funding is also reflected in concerns that the lack of a suitable space or capacity (e.g. in terms more staff, hours, skills and/or time) means creative spaces are unable to develop and provide more programmes to meet demand or extend services to other target groups and locations.

Apart from funding/resources, other barriers to addressing the service gaps identified above include:

More programmes, services or projects

− Cultural barriers, for non-Māori or non-Pacific peoples to work with those groups.

− Agencies that creative spaces want to partner with have no capacity to pay.

− Being sure that what is provided reflects what young people want and need.

− People being patch-protective and non-collaborative in parts of [the community].

− A lack of [skilled] people offering these services.

− A number of people who support or provide creative spaces work part-time or in a voluntary capacity and so do not have the time or energy to develop workshops in addition to working full-time and running these classes.

Increase staff

– [The value of] staff qualifications and experience not being recognised, with staff being employed as support workers for very low wages, or funders funding for low staff:client ratios when some client needs can be significant, requiring 1:1 support.

– Having to deal with process issues of employing staff.

Security of funding

– A lack of political will to support the arts with long-term, sustainable levels of funding, [and as a result the sector has become] the poor cousin in a range of community and social development spending … and the Creative Community Development sector has always been compromised in New Zealand.

– Funding organisations not necessarily understanding the value of what we do and who it impacts.

– A lack of funding agency buy-in to providing logistical support [for programmes].

– Need more people power to form a charitable trust so that we can access more funding.

Other barriers identified

– [Re: Subsidised community workshops] [Lack of] Arts funding to the regions.

– [Re: Artist mentoring/artist pathways] Not having the capacity to set this up; a lack of support nationally for artists with experience of mental distress to progress their creative practice (eg relationships with galleries/collectors), and difficult for artists to access Creative NZ arts grants.

– [Re: More collaboration partners] Reluctance of organisations to accept that collaboration does not reduce those organisation's autonomy.

– [Re: Increase in community involvement] Physical barriers in the community, transport issues for clients and financial restraints; activities or courses are too difficult for clients to participate in; people can be awkward about initiating interactions because they may be unsure about what our work is or why it's important.

– [Re: Post-course opportunities] Having the time to connect with community groups to provide post-course opportunities.

– [Re: Burn out prevention] Short term planning.

– [Re: A more active and supportive board] We have issues with communication and people not doing what they are responsible for.

Reducing barriers to meet these gaps

Increased funding was identified as the main way that creative spaces would be able to address the gaps identified in their services, for around two-thirds of the gaps identified. Increased and/or more secure/stable funding would allow creative spaces to employ more staff, and more-skilled or specialist staff; increase their capacity and space available; and find more suitable or larger venues for the services and clients groups they wish to deliver services to.

The various range of skills or roles that creative spaces would like to employ if more funding was available include: specialists in mental health; fundraising; cultural advisors to work with Māori and Pacific communities; people to connect and maintain relationships with other providers; someone whose role is to connect and advocate within community or with potential funding agencies; staff to develop and deliver training within organisations; good workers with skills and life experience.

Other aspects of funding that creative spaces would like to see changed to help address barriers include:

− Easier grant applications and multi-year funding.

− Adequate core funding, based on evidence of impact, delivered in multi-year funding contracts, using transparent tender process.

− A contestable fund through Creative New Zealand for artists with experience of disability, and for artists for training, workshops, etc.

− Explore ways to effectively fundraise.

− Free/discounted transportation services to disabled clients, or for those wishing to access the service.

− Commitment to social spending in this direction, as a necessary and valuable adjunct to healthy communities.

Apart from increased funding, other barriers to addressing the key gaps identified above are reflected in the following comments:

More programmes, services or projects

− More joined up services who refer clients to us.

− Collaboration with other services/Partnering with business.

− More inclusion in mainstream groups.

− Recognition of the value of our work.

− Attracting and keeping trustees who understand and have the skills to achieve the outcomes.

− More qualified volunteers who can dedicate longer services to us.

Other gaps and barriers

− [Re: Having the capacity/space] Having a publicly recognised value in attending creative spaces.

− [Re: Artist mentoring/pathways] More flexibility in the welfare system to accommodate work experience and fluctuating work.

− [Re: Increase in community involvement] Issues need solving at a community level. Individual support to clients is not enough for them to be able to participate in environments that are set up for the mainstream.

− [Re: Governance support] Education and engagement within the organisation. Transparent communication with management and support for what we are trying to achieve.

− [Re: Post-course opportunities] Clients increased understanding/ability/support to choose this service.

- [Re: Respite for clients] Increase in funding and more respite options for clients that don't have to involve vocation outcomes.
- [Re: Security of funding] Advocacy to help educate public sector to the development, educational and wellbeing benefits of creative engagement.
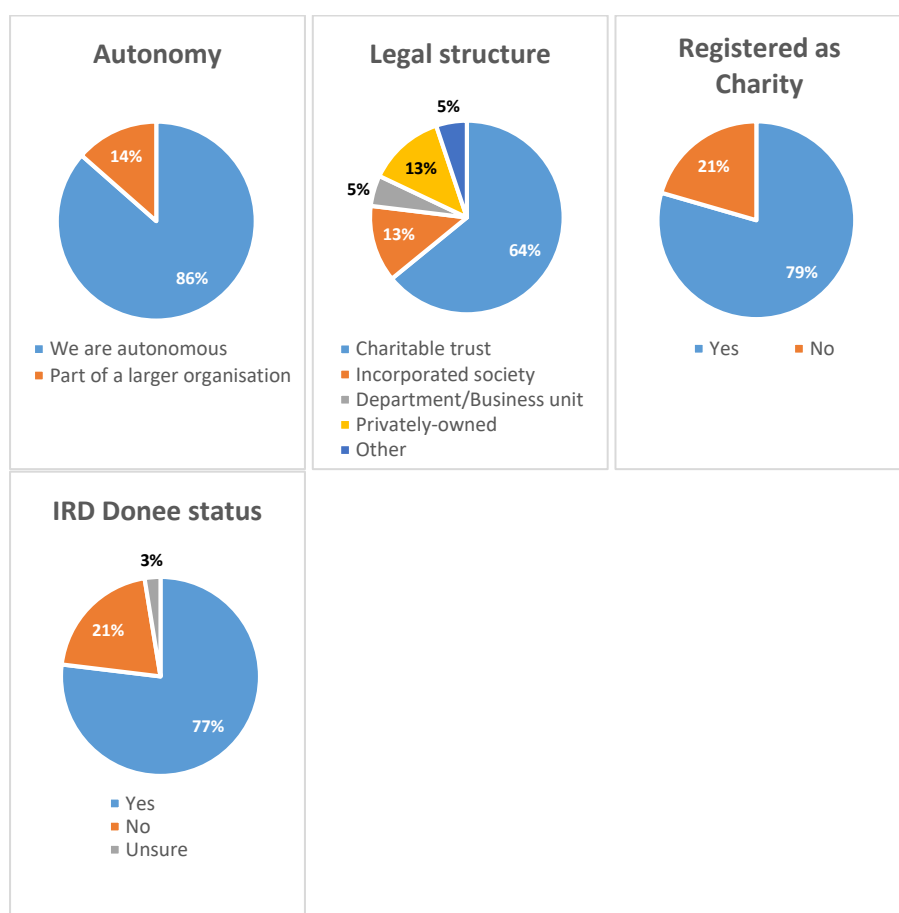
Governance and management

Nature of organisation

Just under nine in ten creative spaces (86%) are autonomous organisations, with the balance being part of a larger organisation.

Over six in ten (64%) are charitable trusts, followed by similar proportions that are incorporated societies or are privately owned (13% each). Two respondents are a department/business unit within a larger organisation. Other structures include a parent-led group and a social enterprise.

Around eight in ten creative spaces (79%) are registered as a charity.

Just over three-quarters (77%) are registered as a donee organisation with IRD for purposes of tax credits for donations. One in five are not registered (21%) and one respondent (3%) is unsure of their donee status.

Autonomy
- 14%
- 86%
  - We are autonomous
  - Part of a larger organisation

Legal structure
- 5%
- 13%
- 5%
- 13%
- 64%
  - Charitable trust
  - Incorporated society
  - Department/Business unit
  - Privately-owned
  - Other

Registered as Charity
- 21%
- 79%
  - Yes   No

IRD Donee status
- 3%
- 21%
- 77%
  - Yes
  - No
  - Unsure

N= 37 responding   N= 39 responding   N= 39 responding   N= 39 responding

Number of years creative spaces have been operating

The creative spaces surveyed have been operating for between one and 34 years, with an average of 17 years.

Most commonly, almost one-third of creative spaces (32%) have been operating for between 16 and 25 years. Two in five creative spaces (19%) have been operating for over 25 years, followed by similar proportions that have been operating for between three and five years (16%), between six and ten years (14%), and between 11 and 15 years (14%).


Years creative spaces have been operating for
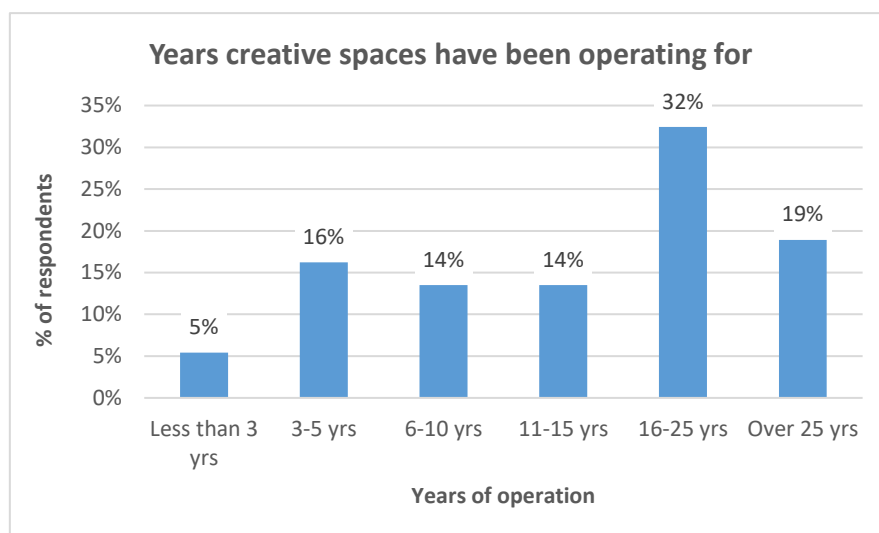
N= 37 responding

Governance arrangements

Almost nine out of ten creative spaces (86%) have a governance board of trustees, or committee or similar.

In nine in ten of these cases (87%), all the members of the board or similar are volunteers, while in 10% only some are volunteers and in 3% (one respondent) there are no volunteers on the board or similar. Around three-quarters of creative spaces (74%) hold an AGM each year.
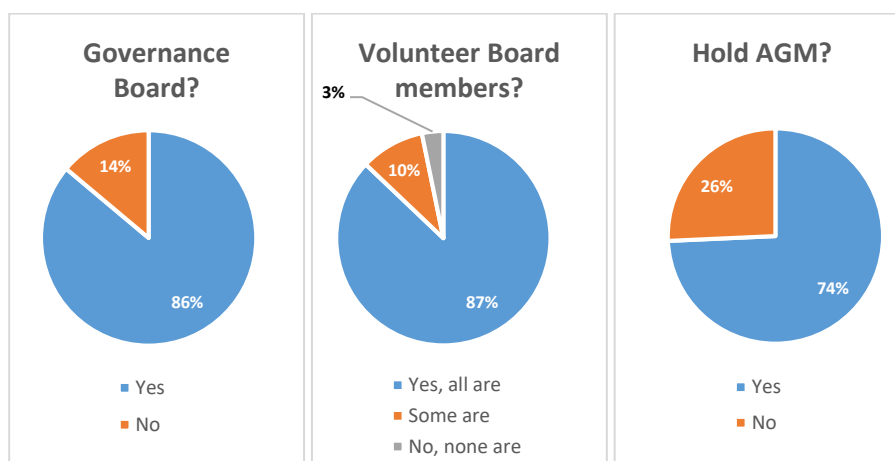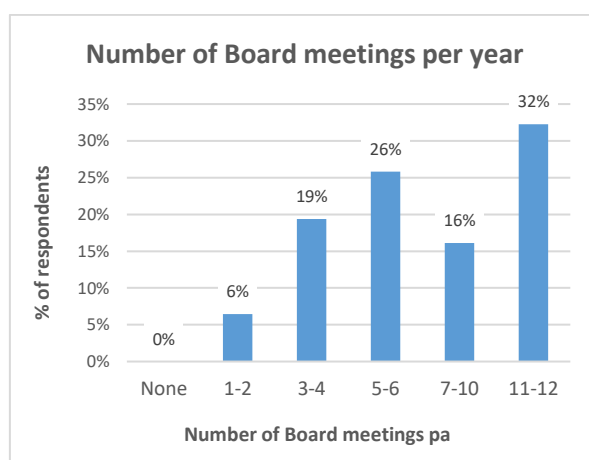

| N= 36 responding | N= 31 responding | N= 35 responding |

Most commonly, around one-third of governance boards or committees (32%) will meet 11 or 12 times per year (excluding extraordinary meetings for exceptional circumstances), followed by one-quarter (26%) that meet five or six times per year.

Number of Board meetings per year

N= 31 responding

Almost four in ten creative spaces (37%) have a constitution, trust deed or policy requirement that their board or committee include a person/persons with lived experience of disability or mental illness.

However, just over two-thirds of creative spaces (69%) currently have a person/persons with lived experience of disability or mental illness on their governance boards or committees.

The following table compares policy with current practice. It shows that around one-third (34%) of creative spaces have a constitution, trust deed or policy requirement that their board or committee include a person/persons with lived experience of disability or mental illness, and do so. A further one-third do not have such a requirement, but have people with lived experience of disability or mental illness on their board anyway. Just 3% (one respondent) has a policy requirement but does not currently meet this requirement.

|		Has policy?			
		Yes	No	Percent	No. responding
Has people?	**Yes**	34%	34%	**69%**	**24**
	No	3%	29%	**31%**	**11**
	Percent	**37%**	**63%**	**100%**	
	No. responding	**13**	**22**		**35**

Key management practices

Almost nine in ten creative spaces (86%) have a strategic plan.

Just over eight in ten (83%) set an annual budget.

Two-thirds of creative spaces (67%) prepare a set of audited annual accounts. Similar proportions prepare unaudited accounts only (17%) or do not prepare annual accounts (17%).

Two in ten creative spaces (20%) have a succession plan for key board/committee members or management personnel, although six out of ten (63%) have considered it. The remaining two in ten (17%) creative spaces have not considered this issue.

N= 35 responding   N= 36 responding   N= 36 responding   N= 35 responding
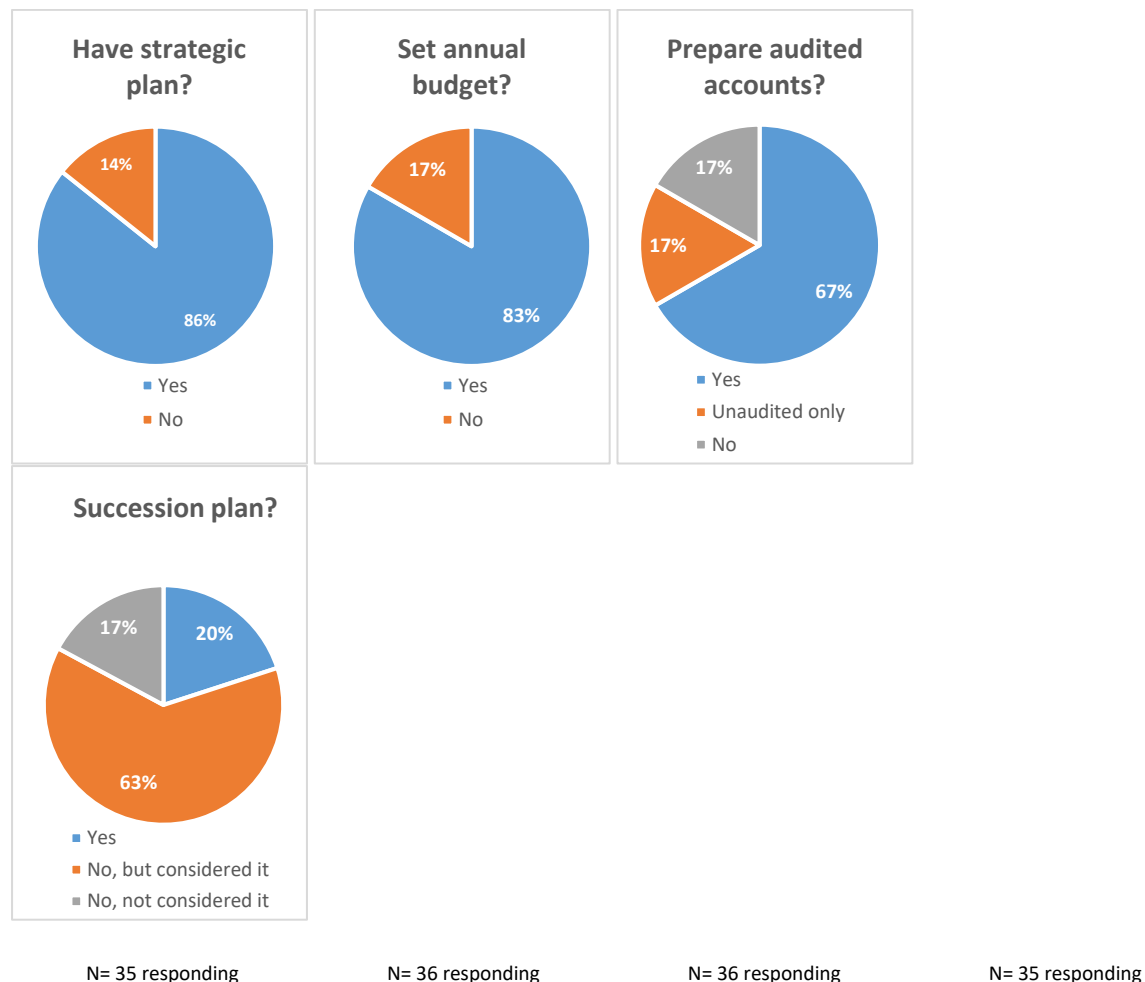
Among those that have no succession plan but have considered it, comments reflect that this is a concern. They also reflect a recognition that key people need to bring more people into their organisation to build up organisational knowledge although there are difficulties funding more positions.

Comments include:

- I actually need to take a break from teaching for six months so have been looking at bringing in new teachers into the group. I've realised the need to build a larger, supportive team rather than trying to do everything myself.

- Many are interested in doing this work, but they require a sustainable salary to make it viable. At present, we can only offer 1 full time and 1 part time position, and about 10 'casual/fixed term' contracts issued to support our Programme for 9 weeks per year.

- We have just transitioned to a new chairperson and are fortunate to have considerable skills and experience on our board.

- This is of concern and we are working on a solution.

- I am the art tutor and also managing our space by default. We have grown 75% in operating hours and attendees since I started …. I feel an urgency to train someone else up, so someone else is carrying the knowledge. I am also at the moment documenting everything so anyone in the future can get a clear picture of what our organisation is about. Other important information has been lost due to dis-organisation, [which] concerns me.

- The key role is the Director who holds most of the knowledge and is the person most involved with making strategic decisions. We run a very lean ship by necessity and could not sustain funding a serious support person to the director and who would then be able to move in to the role. It is an area of concern as we would have to recruit externally, no possible internal candidates. The director needs a 2IC [and] the organisation needs it but cannot fund it.

- Although there is no formal succession plan in place, the Administrator and the Senior Tutor would be able to cover for the Coordinator until a new person was appointed. We have records of funding applications, operational planning, job descriptions and management practices. There are job descriptions for all committee members and the Chair, the Treasurer and the Secretary. A transition would not be difficult.

- Our chairperson has just resigned, having served since our organisation's inception. None of the other trustees want to take on this role. We advertised for an independent chair but got no response. The governance is critical but it is difficult to find people willing to do it. We will keep trying!

Among those that have not considered putting a succession plan in place, comments reflect either that the organisation has only recently been established, or has recently appointed key personnel. Comments include:

- [Our organisation is] very new, with a part time staff of 1.

Vincents Art Workshop in downtown Wellington was established in 1985 and is the oldest creative space in New Zealand.

A creative space case study

Vincents Art Workshop, Wellington

Vincents Art Workshop was established in 1985 in response to the then Government's policies of deinstitutionalisation from psychiatric hospitals. It is the oldest creative space in New Zealand. Today it is an inclusive space in downtown Wellington where everyone is welcome to come and create. It is a community-based initiative providing access to arts and craft facilities, skilled tuition materials and equipment within a supportive environment.

Vincents provides weekly tutored art workshops, one-off workshops, general studio hours for casual attendance, art materials and opportunities for participation in a variety of artforms, free of charge. It provides opportunities for people to exhibit artworks in the onsite Vincents Gallery, as well as participating in a wide range of community events, attended by an estimated 800 people a year.

In the year ending 30 June 2018, 480 people were registered with an active art plan identifying their goals and support needs. An average of 35 people use the workshop every day, including people with disabilities, those moving into the community from institutions, unemployed people and people on low incomes. People from the wider community are also welcome to attend.

The Ministry of Social Development, the largest source of funding, provides annual funding for a target of 80 artists with a disability although 210 artists are registered who fit MSD's criteria. Wellington City Council provides a three-year grant.

Vincents employs five permanent staff members (three are full-time) and two relieving art tutors. There is also an average of three volunteers for around 10 hours per week in total. Most of the permanent staff members hold a qualification that is relevant to the work they do. Staff members, volunteers and committee members include people who have lived experience of a disability or mental illness.

Vincents is an incorporated society, governed by a committee. Six committee members are artist representatives who attend Vincents regularly, and six committee members are representatives from the community with other relevant experience.

Sources and application of funding

Around half of creative spaces (52%) operate on a 1 July-30 June financial year, while just over a third (36%) operate on a 1 April-31 March financial year, and one in ten (9%) operate on a 1 January-31 December financial year.

Total income

Total overall incomes for creative spaces range between $2,000 and $22.66 million although the maximum is an outlier organisation that provides a broad range of other services, with the next highest value being $1.2 million. If this highest outlier is excluded, the average total income per creative space is $273,000.[6]

Most commonly, just over two in ten creative spaces (22%) have total incomes of between $100,000-$299,000, with similar proportions having incomes between $25,000 and $49,000 (17%), and between $500,000 and $999,000 (17%). One in ten (11%) have total incomes that are less than $25,000.
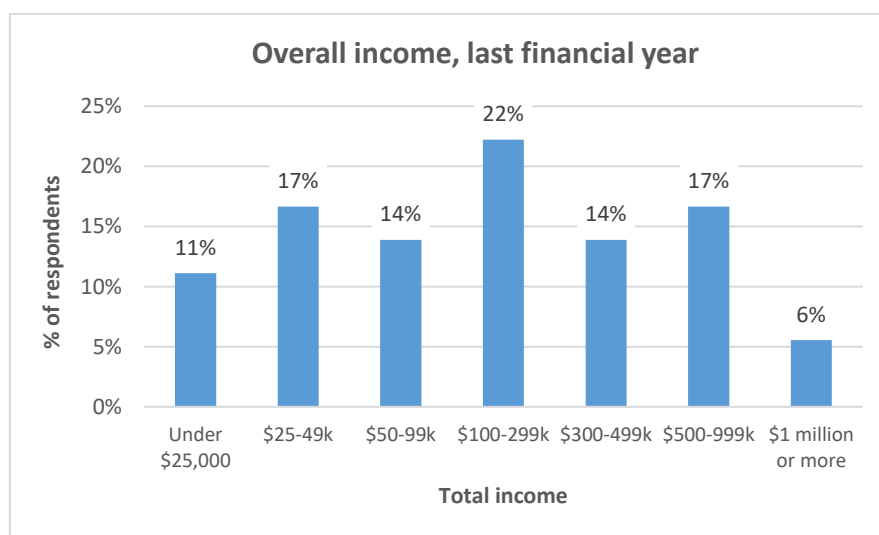
N= 36 responding

Sources of income

Most commonly, almost nine in ten creative spaces (88%) received income through grants from philanthropic/gaming trusts, which also accounts for the second highest average percentage of their total income at 36%, and ranges from 1% up to 95% of total income among those that receive income from this source.

---

[6] Some creative spaces did not provide financial information. Where these are identified as registered charities, the latest financial information from their respective annual returns to the Charities Commission has been included. This information may not always be for their most recently completed financial year.

This is followed by donations received by two-thirds (66%) of creative spaces, although these only account for around 6% of income on average; class/session fees (63% of creative spaces) at an average of 32% of income; and Local Authority/Council funding (59% of creative spaces), which accounts for just 9% of total income on average.

Over one-third of creative spaces each receive income from the Ministry of Health/District Health Boards (34%) and/or the Ministry for Social Development (38%). For these organisations, these sources account for an average of 42% and 32% of their total incomes respectively, although this can be as high as 80% and 95% respectively.

Creative spaces are least likely to receive income from sponsorship (9%), Creative New Zealand (13%) or the Accident Compensation Commission (16%), with these sources also accounting for the smallest average proportions of total income (4%, 2% and 6% respectively).

Funding sources	Respondents		Percent of total income		
	N.	%	Min	Max	Average
Ministry of Health/District Health Board	11	34%	3%	80%	42%
Ministry for Social Development	12	38%	1%	95%	32%
Accident Compensation Commission	5	16%	2%	12%	6%
Creative New Zealand	4	13%	1%	3%	2%
Local Authority/Council funding	19	59%	1%	40%	9%
Creative Communities Scheme [Note]	14	44%	1%	30%	9%
Class/session fees	20	63%	1%	100%	32%
Grants from philanthropic/gaming trusts	28	88%	1%	95%	36%
Sponsorship	3	9%	1%	5%	4%
Private donations	21	66%	1%	30%	6%
Income earned from public events	18	56%	1%	41%	10%
Other	19	59%	1%	97%	24%
Total respondents	**32**				

Note: Creative Communities Scheme is Creative New Zealand funding delivered via Local Authorities. It is unclear whether this is clearly differentiated among respondents. Some identified both Creative New Zealand and Creative Communities Scheme as sources of funding, and some identified both Creative Communities Scheme and a Local Authority as sources.

Other sources included:

- Sales of goods and/or services, including artworks, training services and charity shop/donated goods (six respondents)
- Other government agencies, including Department of Corrections, Ministry of Education, Tertiary Education Commission, ACE funding (four)
- Rental returns from leasing space/hire of facilities (four)
- Interest from investments (four)
- Community/project contracts (three)
- Department of Internal Affairs Community Organisations Grant Scheme (COGS) (two)
- Private funding (one).

Nature of funding models

The Ministry of Health/District Health Boards and Ministry for Social Development are more likely to provide multi-year funding for creative spaces (to 55% and 58% of those receiving from these sources, respectively).

All of the other central and local government sources identified provided annual funding for creative spaces. Otherwise, grants from philanthropic/gaming trusts, Local Authority/Council funding, and Creative Communities Scheme funding were each more likely to be annual in nature (50%, 42% and 36% of those receiving income from these sources respectively).

Creative New Zealand (very small numbers), Local Authority/Council and Creative Communities Scheme funding are each likely to be more project-specific funding (75%, 74% and 100% of creative spaces receiving income from these sources respectively).

Operational funding is more likely to have been received from another central government source (50% of creative spaces receiving income from this source), the Ministry of Health/District Health Boards (45%) and the Accident Compensation Commission (40%, although on a small base).

Source of income		No. Receiving from source	Nature of funding model			
			Multi-year	Annual	Project-specific	Operational
Ministry of Health/District Health Board	N.	11	6	3	2	5
	%		55%	27%	18%	45%
Ministry for Social Development	N.	12	7	3	2	3
	%		58%	25%	17%	25%
Accident Compensation Commission	N.	5	1	1	1	2
	%		20%	20%	20%	40%
Creative New Zealand	N.	4	0	0	3	0
	%		0%	0%	75%	0%
Local Authority/Council funding	N.	19	3	8	14	3
	%		16%	42%	74%	16%
Creative Communities Scheme funding	N.	14	0	5	14	2
	%		0%	36%	100%	14%
Grants from philanthropic/gaming Trusts	N.	28	8	14	15	8
	%		29%	50%	54%	29%
Other Central Government source	N.	4	2	4	3	2
	%		50%	100%	75%	50%
Other Local Government source	N.	1	0	1	1	0
	%		0%	100%	100%	0%

Note: Figures do not add to 100% as multiple responses apply, and there may be incomplete responses.

In-kind support received

Three-quarters of creative spaces (75%) receive in-kind support in the form of donated or sponsored goods and services, rather than cash.

The types of in-kind support received include:

- Art materials and supplies (ten respondents)
- Volunteer hours (six)
- Donated goods for resale/fundraising (six)
- Business services, such as accountancy support, public relations, advertising, print management, IT/websites (five)
- Venue costs/support (three)
- Equipment/tools (two)
- Transport (one)
- Energy exchange (one).

Proportions allocated to expenses

All creative spaces identified salaries/wages as a cost incurred, ranging between 25% and 94% of their total expenses, and an average of 66% of total expenses – by far the largest proportion.

This is followed by 89% of creative spaces incurring expenses associated with materials, ranging between 1% and 30% of total expenses and an average of 8%, and 75% of creative spaces incurring rent expenses, ranging between 1% and 50% of total expenses and an average of 13%.

Expense category	Respondents		Percent of total expenditure		
	N.	%	Min	Max	Average
Salaries/wages	36	100%	25%	94%	66%
Materials	32	89%	1%	30%	8%
Rent	27	75%	1%	50%	13%
Marketing	15	42%	1%	30%	4%
Staff development	21	58%	1%	30%	5%
Other	26	72%	3%	40%	17%
Total respondents	**36**				

Occupancy of premises

Almost two-thirds of creative spaces (64%) rent their premises. Differences between this figure and the proportion incurring rent expenses are due to missing responses and because some organisations have a mix of arrangements – both rental and ownership – if they operate in multiple locations.

Almost two in ten creative spaces (17%) own their premises.

Occupancy of premises
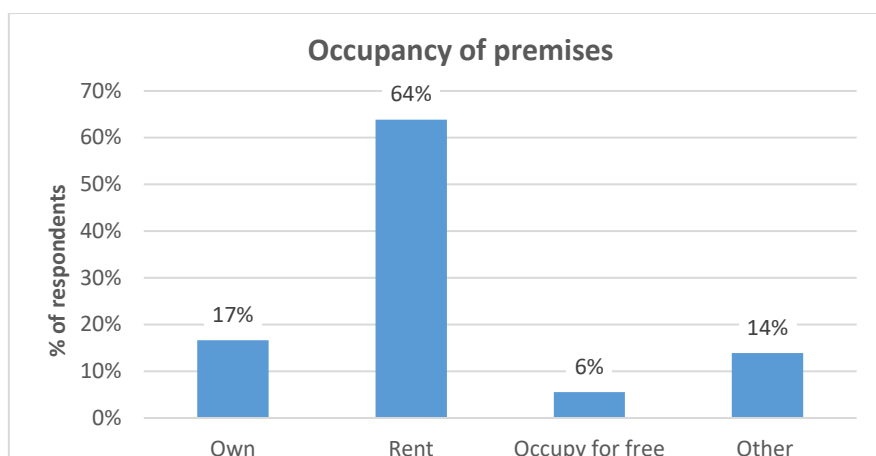
N= 36 responding

Other arrangements include:

- shared leasehold arrangements
- license to occupy
- not having a space
- a mix of rental and ownership.

Terms of leases

Among those creative spaces renting their venues, similar proportions have lease terms of two to three years (24%) and five or more years (24%). These are followed by similar proportions with monthly or yearly lease arrangements (12% each). Two respondents (8%) have week-to-week lease arrangements.


Terms of lease arrangements
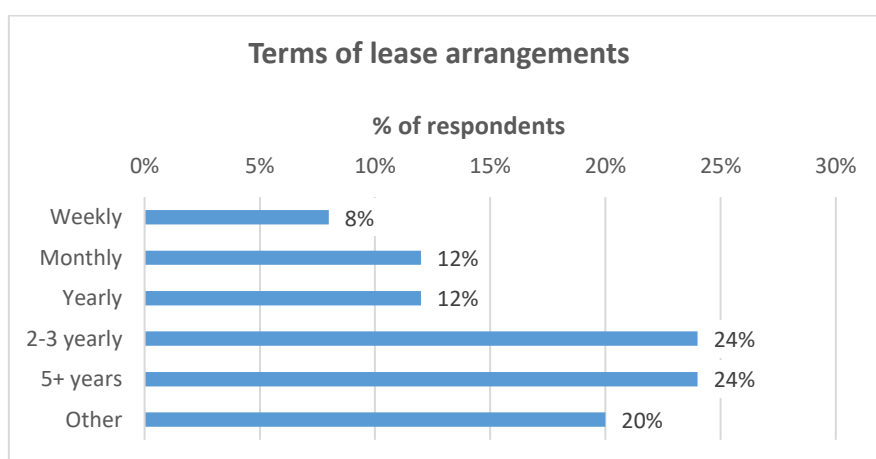
N= 25 responding

Other arrangements identified include:

- Terms in accordance with the four-term school year
- Project-based terms
- No formal lease agreement but have been there 10 years; land is owned by the Council who requires the building landlord to let to us.

Time in current location

Creative spaces have most commonly occupied their current locations for between three and five years (30%), followed by 21% that have been in their current location for less than three years. The lengths of time range between 0 and 60 years (including the outlier organisation), for an average of 11 years.

Time in current location

% of Respondents

Time	0-2 yrs	3-5 yrs	6-9 yrs	10-19 yrs	20+ yrs
%	21%	30%	18%	15%	15%
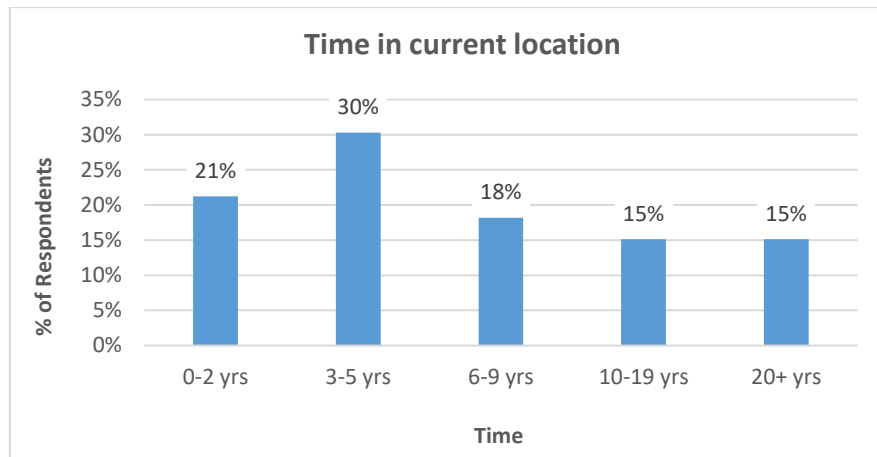
N= 33 responding

Key strengths of creative spaces

Creative spaces identified a wide range of strengths that they had. These included:

Accessibility
Community spirited
Creativity
Empowering
Flexible
Having fun
Innovative programmes
Meeting needs
Providing social value
Social
Their impact on clients

Collaborative
Connecting people
Diversity of experiences
Facilitative
Friendly
Inclusive
Locally focussed
Passionate
Skilled and committed staff
Supportive
Welcoming

Comments made by respondents (abridged) include:

− Our clients are engaging with their local art space.

− We are close as a group and we have a lot of fun together. We focus on all our dancers contributing ideas to our choreographies and we provide a diverse range of experiences so we are rarely bored!

− We provide opportunities for young people with disability to experience performing arts … the social aspect of what we do … opportunities to be employed as Assistant Support Tutors … guided by the young people as to what the programme looks like.

- Open to all, fills a specific niche, community minded.

- Barrier-free for all abilities. We utilise creative ability to teach life skills and reach life aspirations.

- Warmth, Trust, Listening, Creating.

- We are adaptable and can cater to a whole range of different ages and needs … collaboration with the wider community … high quality staff training.

- Atmosphere – people are made welcome and come to feel safe and supported to create and belong. Community spirit - we are a place where kindness is key. Tutors and volunteers – we have dedicated, professional staff within the studio and generous volunteers who form the governance group.

- Focus on partnerships, innovative programmes, and international experience of team members.

- [Our] longevity and strong organisational culture … Our reserves help us stay solvent … Our current location is very accessible and visible … The artistic and people skills of our staff help ensure a quality service that is safe for everyone … The flexibility of our programme allows artists to come and go as they need to .,.. The variety of art making activities, equipment and materials we provide … The support staff provide to our clients to undertake projects in the wider community …The communal open plan nature of our space which facilitates client interaction and support.

- The flexibility to meet challenges and needs of our community.

- Small group, responsive to clients' needs, client-directed, art focussed.

- Cultivating creative partnerships with people who may have become marginalised in their communities by offering experiences that are stimulating and meaningful for the artists we work with.

- Connecting people through art. Providing platforms for our community to tell their stories.

- The transformative effect our creative processes have on the lives of our participants.

- Anthroposophical special character, multi-cultural staffing component, 60 year legacy, commitment and dedication to the cause of the governance and leadership team, focus of self-determination, empowerment and self-actualisation, vision statement: 'Every life fully lived' .

- Our courses, structure, staff and our collaborative way of working with our students … Our strong focus on creative activities.

- The commitment of the governance and staff to the delivery of a first class service.

- Excellent innovation and creative strengths … strong culture of inclusion and acceptance … respect and value our participants … advocacy for them … multi-modal creative opportunities … very experienced, highly qualified team of arts professionals and arts therapists … our combination of arts therapy and arts practice … innovatively trying new things either by way of programming, exhibitions or management … strong business and financial practices.

- We are diverse, accessible, uplifting, welcoming, sensitive, an asset to the community.

- The passion of its staff and volunteers for our community and our people … Dedication to keeping the centre running all these years on the smell of an oily rag … Our culture and our creativity.

- Boutique service delivering individual programmes which meet people's dreams, goals and aspirations … working with and listening to what people want … making a new box for them and not asking them to fit into a box that doesn't fit.

- Doing things differently … strong focus on collaboration … emphasis on creating a community of artists, rather than on premises … artist leadership is at the core of what we do … our work is less about providing services to people, and more facilitating an artists' collective and studio within which people can flourish … prioritisation of artist pathways and mentoring … investment in an evidence base by commissioning an independent evaluation of our impact … contribution to understanding of social and health outcomes of creative wellbeing work.

- Our advocacy, empowerment and practical support for artists of diverse backgrounds who face barriers to participation in the arts to develop individual, sustainable arts practices [and] access opportunities that can increase their audience, profile, income, sense of pride and purpose … We are passionate that with this mahi we can encourage social change and diversify the New Zealand contemporary art scene … Giving a voice and platform to those who are often unheard and unseen within this community and wider society.

- Welcoming, friendly, safe, supportive ... Staff and volunteers trained in bicultural awareness as well as therapeutic, peer support and the arts.

- Flexibility to client need.

- Open door policy, continuity, strong policy base and almost zero staff turnover.

- We provide a dance experience that is not otherwise available for our particular clients … We are parent led.

- Anthroposophical approach, choice-driven, community spirit, great facilities, experienced and committed staff, variety of activities offered.

- We are the only charitable organisation offering this service in our local community … Our core team have knowledge, skills and experience in many areas.

- A philosophy of inclusion which reduces labelling and stigma … Our artists experience having a socially valued role … Our art tutors work within a practice of empowerment and know that they have as much to learn as they have to teach ... Our organisation networks widely and plays an active role in the community.

"Painting is my release. I love it," says Gina, an artist at Tufuga Arts Trust in South Auckland.

Appendix A: The survey

Introduction

Thank you for agreeing to participate in this survey.

The purpose of the study is to better understand: what creative spaces do, how they are funded, who they serve, and how where they are located the value they bring to New Zealand communities the challenges they face.

Please note: Your responses will be confidential. No person or organisation will be identified in any reporting of survey findings.

The survey should take you around 25-30 minutes to complete, depending on your answers. If you are unable to complete it at one sitting, you may exit the survey and return to it at a later point by clicking the link in the initial cover email.

Definitions

For the purposes of this survey, the following definitions will be used

Creative spaces: Organisations and places where people who experience barriers to participation can make art, or participate in artistic activities such as theatre, dance, circus, music, film and creative writing. Barriers to participation include intellectual or physical disability, neurological conditions, mental ill health, age-related vulnerability (elderly or youth at risk), cultural isolation or poverty. creative spaces provide space, resources and assistance in ways that will lead to self-expression, empowerment and self-development through making art or participating in artistic activities.

Clients: The people you provide arts access services to and who attend your programmes, classes or workshops to experience art making or participate in artistic activities (other than as an audience member).

Youth at risk: Youth who have been identified through engagement with youth services, for example alternative education, youth justice and Oranga Tamariki.

Let's get started …

The people using your services

1. How many clients used your services in your last financial year? (Please exclude those attending public events, performances or exhibitions which are captured in a later question.)

If yes, please identify how many in your last financial year:

2. How do you measure or count the number of clients using your services?

- Clients "sign in" each visit
- Manager/staff actively counts and records each day
- Manager/staff estimates numbers attending from time-to-time

- No formal count or measure taken
- Other (please explain)

3. Are you funded to support a target number of people?

- Yes
- No

4. Did the number of people using your services during the last full financial year increase, decrease or stay much the same compared with the financial year before that?

- A substantial (>15%) Increase
- A small increase
- Stayed much the same
- A small decrease
- A substantial (>15%) decrease

If you experienced a substantial increase or substantial decrease, please briefly explain why you believe this occurred.

5. What types of disabilities or barriers to participation among your clients do you cater for? (Please tick all that apply)

- Physical disability
- Blind or vision impaired
- Deaf or hard of hearing
- Mental health
- Intellectual disability
- Learning disability
- Youth at risk
- Isolation due to age or culture
- Other (please specify)

6. What ages do you provide services for? (Tick all that apply)

- Children (0-12 years)
- Youth (12-16 years)
- Young adults (17-24 years)
- Adults (25-64 years)
- Seniors (65+ years)

7. What proportion of your clients identify with the following ethnicities? (An approximate proportion is fine. Enter whole numbers only - eg enter 25% as 25. Numbers must add to 100.)

- Māori
- New Zealand European
- Pacific
- Chinese
- Indian
- Other

About your staff

8. How many full-time and part-time staff do you currently employ?

- No. of full-time staff (30+ hours per week)
- No. of part-time staff (less than 30 hrs per week)
- Total hours worked per week by part-time staff only

9. How many volunteers work for your organisation?

- No. of volunteers
- Total volunteer hours in a typical week

10. How many vacancies do you currently have for paid staff?

- No. of vacant full-time (30+ hours pw) positions
- No. of hours available for paid part-time staff per week

11. How many of your paid staff and volunteers have a recognised qualification in:

- Community Health, Social and/or Community Services
- Youth work/services
- Mental health and/or Addiction Support
- Arts, Drama or Music therapy
- Performing arts
- Visual Arts (incl design or photography)
- Education
- Administration/business
- Other relevant qualification

12. How many of your paid staff and volunteers are currently studying for a recognised qualification in:

- Community Health, Social and/or Community Services
- Youth work/services
- Mental health and/or Addiction Support
- Arts, Drama or Music therapy
- Performing arts
- Visual Arts (incl design or photography)
- Education
- Administration/business
- Other relevant qualification

13. Please indicate the number of your paid staff and volunteers who have lived experience of a disability or mental illness.

Number

The activities and services you provide

14. Which artforms do you provide access/activities for, and how is each delivered? Note:

"Programme of classes" reflects a series of classes or workshops delivered over a number of weeks

"One-off workshops" will typically provide a single workshop, at a fixed time, although this may be repeated

"Casual drop-in" indicates clients can attend and participate in arts activities on a casual basis, at flexible times.

Please describe any other arrangements in comment box below.

	Not applicable	Programme of classes	One-off workshops	Casual drop-in
Visual art (e.g. painting, drawing, sculpture)				
Crafts (incl sewing, jewellery, paper-making)				
Drama				
Music/Singing				
Dance				
Circus				
Creative writing				
Digital art and design				
Toi Māori				
Pasifika arts				
Other				

Please specify other arts activity(ies) and how it is/they are delivered, or other ways you deliver your activities.

15. What types of services do you provide to or on behalf of your clients? (Tick all that apply)

- Career pathways/mentoring
- Sales of clients' art
- Promotion of client artists and their work
- Exhibitions/performances of client artists' work
- Artistic skill development/training
- Arts therapy
- Advocacy on behalf of clients/artists to other agencies/organisations
- Publications (e.g. newsletters, catalogues, artists work, etc)
- Other (please specify)

16. Do you provide other educational or life skill programmes?

- Yes
- No

If yes, please describe the programmes you offer.

17. Overall, approximately what percentage of your activity is arts-based? (Use slider to indicate on scale)

18. Which, if any, public events does your organisation run on behalf of your clients? (Tick all that apply)

- Not applicable - Do not run public events
- Exhibitions in a public space/venue
- Exhibitions in our own organisation's space/venue
- Performances in a public space/venue
- Performances in our own organisation's space/venue
- Fundraising events
- Other (please specify)

19. If you run public events, approximately how many people, in total, came to your events in the last financial year (e.g. exhibitions, fundraisers, performances)

Number

20. You indicated previously (in Q15) that your organisation sells art for/on behalf of your clients. How do you do this?

- Through exhibitions
- Private sales
- Online
- Tickets for performances
- Other (please specify)

21. Which of the following statements best reflects how proceeds from sales of artists' work (including performances) are shared?

- Costs of producing and presenting/performing art works are deducted first, and the remaining balance is shared between our organisation (ie, our commission) and the artist
- Our commission from selling the artist's work covers the costs of presenting/performing it; the balance is paid to the artist
- Performance artists receive a set fee for performing, rather than a share of ticket sales
- Costs of producing and presenting/performing art works are deducted first, and the remaining balance is paid to the artist; we do not receive any commission
- Other (please specify)

22. Where you receive a commission on sales, what is the typical percentage of that commission? (Please use the slider below; if no commission is received, leave at 0%)

Percent

23. What is the typical percentage that the artist receives, after costs? (Please use the slider below.)

Percent

24. Please feel free to comment or further explain your answers to Questions 22 and 23 above.

The outcomes for your clients

25. What are the outcomes for your clients as a result of participating in your creative space? (Tick all that apply)

- Social interaction
- Self-development
- Increased confidence
- Recovery from addiction
- Improved wellbeing
- Reintegration into the community
- Cultural connection
- Communication skills
- Increased creative expression/skills
- Increased self-esteem
- Healing from grief and loss
- Sense of belonging
- Improved personal resilience
- Connection with their local community
- Enter or return to paid employment
- Other (please specify).

26. How do you measure or evaluate your achievement of the above outcomes?

27. What do you consider to be the main benefits your creative space provides to your local community (beyond your clients)?

Barriers to delivering services

28. Are there services that you want or need to deliver in order to achieve your organisation's goals, but cannot currently do so?

- Yes
- No - click Next to skip to next page

29. If yes, what are the top three gaps in your delivery of services, in order of priority?

- Highest priority:
- Second priority:
- Third priority:

30. What are the barriers to addressing each of these top three priorities?

- Highest priority:
- Second priority:
- Third priority:

31. What would help you meet each of these top three priorities and reduce the barriers to achieving your organisational goals?

- Highest priority:
- Second priority:
- Third priority:

Governance and management

32. Is your Creative Space an autonomous organisation or part of a larger organisation (e.g. a DHB, private facility)?

- We are autonomous
- Part of a larger organisation

33. How many years has your Creative Space been operating?

No. of years

34. What is the nature of your organisation legal structure?

- Charitable trust
- Incorporated society
- Privately-owned
- Department/Business unit within larger organisation
- Other (please specify)

35. Is your organisation registered as a charity?

- Yes
- No

36. Does your organisation have donee organisation status with IRD for tax credit of donations purposes?

- Yes
- No
- Unsure - what's a donee organisation?

37. Do you have a strategic plan?

- Yes
- No

38. Do you set an annual budget?

- Yes
- No

39. Do you prepare a set of audited annual accounts?

- Yes
- Unaudited accounts only
- No annual accounts prepared

40. Do you hold an AGM?

- Yes
- No

41. Do you have a governance Board of Trustees or committee or similar?

- Yes
- No

42. Are the members of your governance board (or similar) volunteers?

- Yes, all are
- Some are
- No, none are

43. How many times a year does your board or committee normally meet (excluding extraordinary meetings for exceptional circumstances)?

No. of time governance board meets:

44. Does your organisation's constitution/trust deed/policy require your board or committee to include a person/persons with lived experience of disability or mental illness?

- Yes
- No

45. Does your board or committee currently have a person/persons with lived experience of disability or mental illness on it?

- Yes
- No

46. Many small organisations struggle when a key leader or founder retires or otherwise leaves the organisation. Does your organisation have a succession plan for key board/committee members or management personnel?

- Yes
- No, but we have considered it
- No, we have not considered it

Please feel free to briefly explain further.

Income and expenditure for the last financial year

47. What is the date of the end of your most recently completed financial year?

48. What was your overall income in the last financial year? (Omit decimal places, whole numbers only)

$

49. What percentage of your income comes from each of the following sources? (Insert numbers only, e.g. enter 25% as 25; must add to 100)

- Ministry of Health/District Health Board
- Ministry for Social Development
- Accident Compensation Commission
- Creative New Zealand
- Local Authority/Council funding
- Creative Communities Scheme funding
- Class/session fees
- Grants from philanthropic Trusts (incl gaming trusts)
- Sponsorship
- Private donations
- Income earned from public events eg fundraising, exhibitions and performances or commissions
- Other (please specify in following question)

50. If you specified other sources of income, please list those sources here

Other sources

51. For each of your sources of income from central government, local government and philanthropic Trusts please indicate whether this is multi-year, annual, project-specific and/or ongoing operational funding. (More than one may apply.)

	Not applicable	Multi-year	Annual	Project-specific	Operational
Ministry of Health/District Health Board					
Ministry for Social Development					
Accident Compensation Commission					
Creative New Zealand					
Local Authority/Council funding					
Creative Communities Scheme funding					
Grants from philanthropic trusts (incl. gaming trusts)					
Other Central Government source identified					
Other Local Government source identified					

52. Do you receive 'in-kind' support (ie, donated or sponsored goods and services rather than cash)?

- Yes

- No

If yes, please briefly outline the type of 'in-kind' support you receive:

53. What proportion of your total expenditure is spent on the following categories? (Insert numbers only; e.g. enter 35% as 35. Must add to 100)

- Salaries/wages
- Rent
- Materials
- Marketing
- Staff development
- Other

54. Do you own, rent or occupy for free the space you operate in?

- Own
- Rent
- Occupy for free
- Other (please specify)

55. If you rent your space, what are the terms of your lease?

- Weekly
- Monthly
- Yearly
- 2-3 yearly
- 5+ years
- Other (please specify)

56. How long have you been in your current location?

No. of years

Final thoughts ...

57. In summary, what do you think are the strengths of your creative space?

58. Are there any other comments you would like to make on the matters covered in this survey?

Thank you for your time!

59. Thanks very much for completing our survey!

If you would like to go into the draw to win one of FIVE donations of $100 each for your creative space, please enter your contact details below.

Appendix B: Other general comments

Comment
There need to be more opportunities for people with disabilities to have meaningful things that they enjoy doing.
Do we get to hear about general results?
As it is with many community services, the value of volunteer time and unpaid expenses is rarely measured. We have been overcome by a managerial culture and systems which are incapable of evaluating true quality when it comes to social outcomes, but instead we are consumed by quantitative information which is generally not particularly good at telling the story of what creative spaces are and can be about. If this survey seeks to support advocacy on behalf of the sector, we need a better way to tell about the value of our spaces as significant contributors to our community's wellbeing.
We have been funded by the [District] Health Board since our inception which has helped provide a great deal of certainty. Our contract with the DHB is currently being reviewed with tenders in the new year.
Highlight the disparity between funding for arts vs. other activities.
Creative spaces provide essential, safe independent places for people to create something that is meaningful for them in space that offers a respite from what can be seen as a constantly challenging environment.
It is important that we have a greater public stock when it comes to what our services do for the mental health and wellbeing of the communities in which we reside. It is diversity which makes us stronger as a people and to celebrate that and nurture understanding and acceptance is vital to growing as a society.
Creative spaces are really important for our communities and our people. We need to be taken seriously and acknowledged for the contribution we make to healthy communities.
[The] funding picture didn't allow for large variations like we experienced in 2017 - so please note in the findings the one-off earthquake recovery funding is different from ongoing contracts covering core operating costs with, for example, the DHB. We think it is very unsatisfactory that there is no national policy recognition/framework for the outcomes of arts and health programmes like ours, and as a result, there is a very unfair funding environment. The mental health needs in Christchurch are greater than in any other part of the country, due to the earthquakes, and yet it is much harder to achieve funding here. Funding seems to be based on historical relationships; there is no room for innovation, new initiatives and funding for outcomes. It is unfair that 400 km down the road, people in Dunedin can access a creative wellbeing organisation that receives funding of over $450,000 from SDHB and MSD, and in Christchurch - with a much bigger population base, and skyrocketing mental health needs, we struggle to operate … . Time for change.
Rather hard to answer some of the questions because we are not your typical "creative space" ie: no physical location.
'How a society treats its most vulnerable is always the measure of its humanity'. Sadly creative spaces aren't 'sexy', and although there is greater awareness of mental distress and less stigma and discrimination, they still relies heavily on grants and volunteers. Managers who are also often the organisation's fund raisers have a 3 year life span on average due to burn out. But without such dedicated staff and spaces, vulnerable people will fall through the cracks.

We are currently in a period of growth and are transforming our services to suit the needs of the people we support.

Due to the fact we are not a national organisation, to date we have not been successful in attracting government funding, yet we provide a service predominately to children with physical and mental health needs.

I am delighted that this survey is happening. The creative spaces sector in New Zealand has a collective wealth of knowledge but it is only recently that we have been asked for our input and opinions in terms of future government funding.

Deshan Walallavita, an artist at work in Sandz Studio, an IDEA Services creative space in Hamilton.

Appendix C: Survey respondents

Aranui Vocational Service
Arohanui Art and Education Trust
Artists in the Making
Artmakers
Arts For Health
Arts Integrated
Artsenta
C. S. Art
Circability Trust
Connect the Dots
Creative Journeys Ltd
Creative Kids Trust
ExplorArtz, Whanganui Creative Space
GASP! Dance Collective
Hohepa Canterbury
Hohepa Creative Works
Igniting the Creative Spark
Interacting Disability Arts Theatre Company
Jorjaz Dance Crew
King Street Artworks
Māpura Studios
Mix
NOA Open Studio
Opportunity Arts
Ōtautahi Creative Spaces Trust
Pablos Art Studios Inc
Raukatauri Music Therapy Centre (Hinewehi Mohi)
Real People @ Mosaic
Sandz Studio and Gallery
St Chads
Studio2/Margaret Freeman Gallery
Te Ara Korowai
The Incubator Creative Hub
The Shed Project Kapiti
The White Room Creative Space
Toi Ora Live Art Trust
Turning Point Trust
Te Whare Toi o Ngāruawāhia - Twin Rivers Community Art Centre
Vincents Art Workshop
Voice Arts Trust
Wellington Integrated Dance