

ARTS WAIKATO REVIEW 2009: A CASE STUDY ON CAPACITY-BUILDING IN THE WAIKATO REGIONAL ARTS SECTOR

PREPARED FOR

TRUST WAIKATO

BY

PAUL KILLERBY, APR CONSULTANTS LTD

27 July 2009

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ACKNOWLEDGEMENTS

Thanks to the 120-plus individuals and organisations that provided input through survey responses, interviews, e-mails and focus group meetings, and also to the Board and staff of Arts Waikato for providing detailed information.

DISCLAIMER

Care has been taken in the production of this report to ensure its contents are as accurate as possible. However, neither APR Consultants Ltd nor Trust Waikato takes responsibility for incorrect information or decisions by any persons based on the information herein.

FURTHER INFORMATION

Contact details for further information:

Client: Chief Executive
Trust Waikato
0-7-838 2660
twinfo@trustwaikato.co.nz

Consultant: Strategic Planning Manager
APR Consultants Ltd
0-7-349 8327
info@apr.co.nz

EXECUTIVE SUMMARY

INTRODUCTION

This report presents the results of an independent review of Arts Waikato. The review was commissioned by Trust Waikato, the core funder of Arts Waikato, to feed into decision-making around major funding commitments. Broad aims were to:

- (a) Assess the extent to which Arts Waikato is making progress towards achievement of its core function (to strengthen arts sector groups in the Waikato Region through capacity and capability-building services).
- (b) Evaluate Arts Waikato's responsiveness to different arts sector groups including Māori.
- (c) Provide recommendations to Trust Waikato and Arts Waikato to inform future decision-making around funding, strategy and operations.

The report builds on the methodological framework established by Garth Nowland-Foreman in his 2006 review: "Investing in Capacity: A Review of Arts Waikato and Social Services for Trust Waikato".

The key overall finding is that Arts Waikato is achieving its aims as set out in its Trust Deed and Strategic Plan. It is acting as a friend of the arts sector; working to strengthen the operations of community arts groups; and advocating for and on behalf of those groups (and of the arts in general). The Board and staff of Arts Waikato work effectively despite a highly complex environment characterised by ongoing tensions. For example:

- Arts Waikato is an independent, autonomous agency but has a high degree of accountability to its main funder.
- Its focus is on supporting not-for-profit groups, yet individual artistic excellence and a strong regional arts identity also have flow-on effects to the community-based sector.
- Capacity-building requires a focus on 'supporting' rather than 'doing', but the line between these is not always clear.
- Arts Waikato seeks to be as inclusive as possible of all art forms, and all parts of the Waikato Region, but must do so within the limits of its own funding and staffing capacity.
- Arts Waikato is based in the population centre of the Waikato Region, and hence co-located with other capacity-building arts agencies, yet Hamilton City's arts sector is considered to be under-funded relative to other metropolitan centres in New Zealand.
- Arts Waikato must carefully prioritise its activities and services to have as broad a reach as possible, while remaining conscious that artists and arts groups are an inherently diverse group.
- Staff members need to have a passion for the arts but also strong specialist skills and knowledge around capacity and capability-building in the not-for-profit sector.

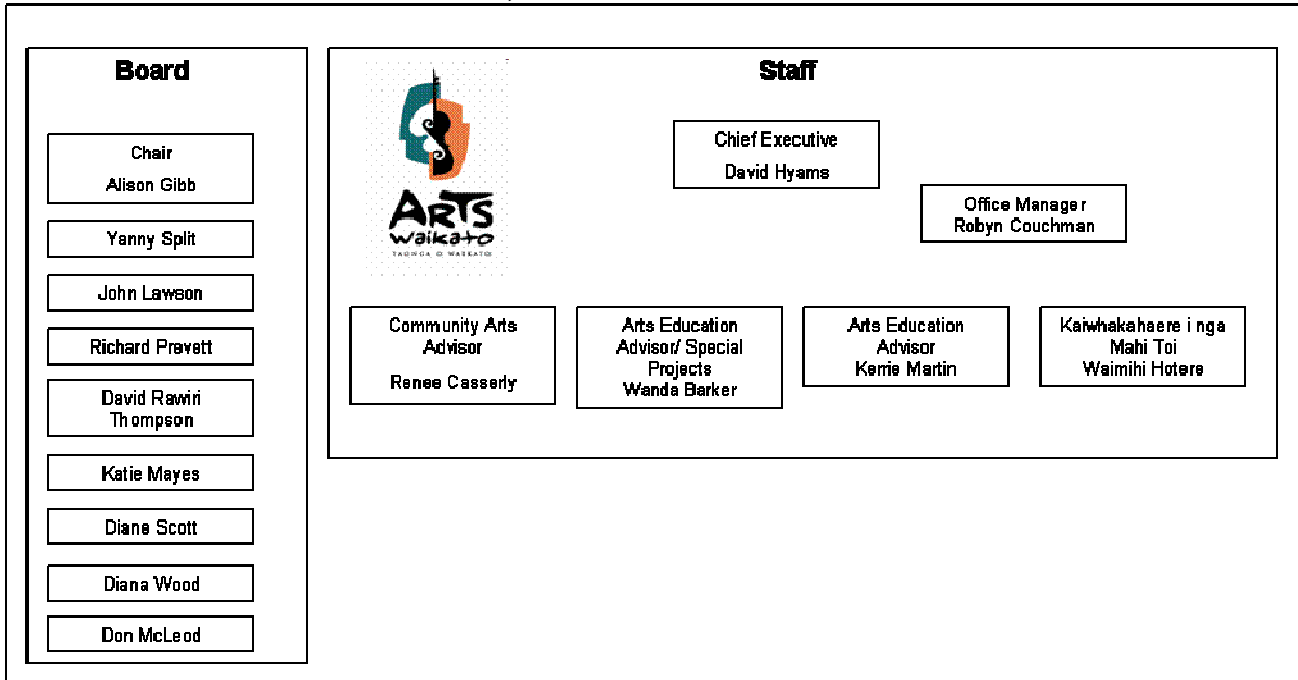
Overall, Arts Waikato's reputation and credibility amongst the regional arts sector is relatively high, although there are specific relationship issues which are alluded to throughout this report.

OVERVIEW OF ARTS WAIKATO

Arts Waikato offers advice, support and advocacy to the arts sector throughout the Waikato Region, with a focus on community arts groups and the non-commercial arts sector. The aim is to encourage development of arts and culture across all arts areas including visual arts, music, theatre, film, crafts, dance, literature, heritage and Māori arts. The organisation seeks to work in a partnering way with local authorities, community arts councils, educational institutions and other regional agencies as well as community groups.

As at June 2009, staff numbers include a full-time Chief Executive, Community Arts Advisor and Office Manager, two part-time Arts Education Advisor roles working with schools (one of which also has a 'special projects' function that brings it up to a full-time position), plus a Māori Arts Advisory role (Kaiwhakahaere i ngā Mahi Toi). The organisation is located in Galloway St, Hamilton East in a high-profile character building. Lease costs are funded through a Trust Waikato grant.

Arts Waikato Board and staff members, June 2009



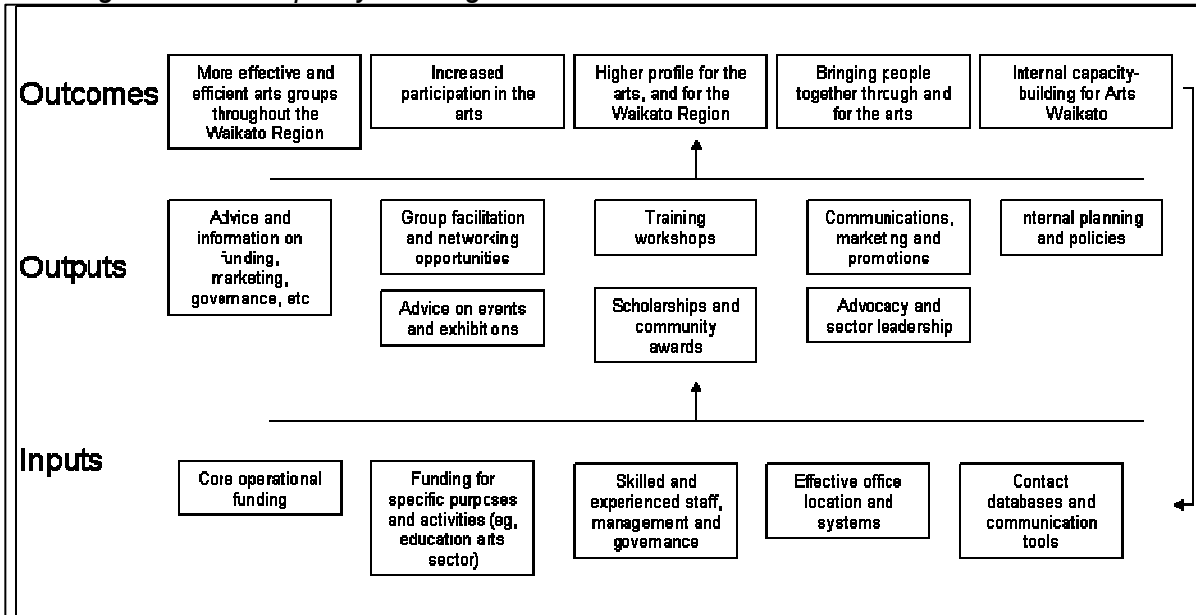
DRAFT LOGIC MODEL

Arts Waikato's services and activities are further described in the draft logic model that follows. Inputs comprise funding (both operational and targeted), staffing, office systems and tools such as contact databases. Using these inputs, and taking into account environmental factors over which Arts Waikato has varying levels of control (eg, Government policies, funding restrictions, etc), a range of outputs are produced for the overall purpose of strengthening arts sector groups in the Region.

Arts Waikato's outputs can be described in various ways, but for the purpose of the draft logic model they are listed as advisory services, group facilitation, networking opportunities for arts groups, training workshops, scholarships and awards, communications, advocacy, leadership and other support.

Desired outcomes are expressed according to Arts Waikato's current strategic priorities – increased arts sector capacity and capability, increased participation in the arts, a higher profile for the arts and for the Waikato Region, and bringing people together through and for the arts. Along the right-hand side of the diagram is also an internal aspect of capacity-building for Arts Waikato itself, to ensure it is as affective and efficient as possible. There is also a feedback loop, whereby the achievement of Arts Waikato's outcomes may lead to improved systems, recruitment and retention of skilled and experienced staff members, and maintenance of funding streams.

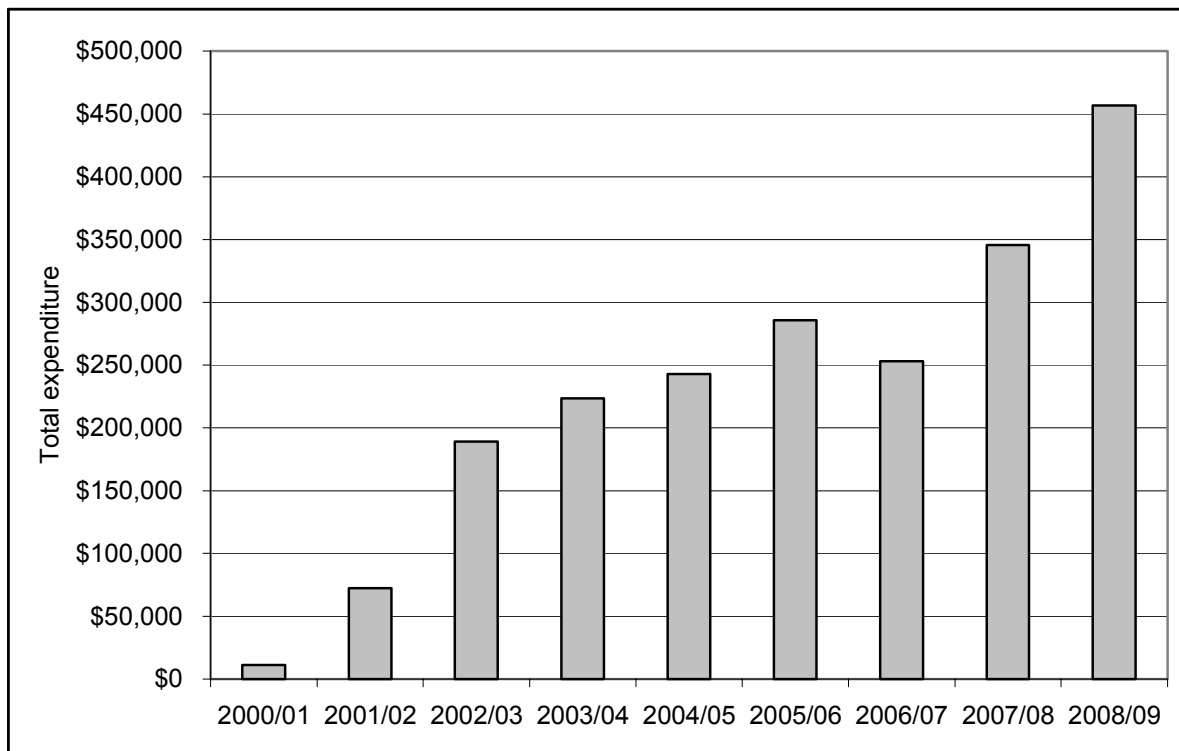
Draft logic model – Capacity-building in the arts sector



FUNDING

Trust Waikato provides approximately 80% of Arts Waikato’s total funding, covering core operational costs (mostly CEO and core staff salaries) plus building lease. At the time of the 2006 review, Arts Waikato had been successful in attracting a limited amount of funding toward specific initiatives from WEL Energy Trust, Perry Foundation and Creative New Zealand. Over the past three years this work has continued. During 2008/09, thanks to funding from the Perry Foundation, Te Puni Kōkiri and other sources, including a substantial commitment from Trust Waikato, Arts Waikato achieved an overall funding boost of 45% compared to 2007/08.

Arts Waikato expenditure, 2000/01-2008/09



Arts Waikato income sources (% of total income), 2004/05 to 2008/09

	2004/05	2005/06	2006/07	2007/08	2008/09
Trust Waikato donations	90.7%	80.5%	83.7%	89.6%	78.2%
Other donations	3.9%	0.0%	9.2%	0.0%	1.6%
Interest	3.3%	4.3%	4.0%	2.8%	1.8%
Arts.Biz workshops	1.8%	4.7%	2.7%	2.3%	2.1%
Meteor Scoping Study	n/a	10.3%	n/a	n/a	n/a
Lotteries Commission - feasibility study	n/a	n/a	n/a	5.2%	n/a
Perry Foundation grant	n/a	n/a	n/a	n/a	14.8%
Te Puni Kōkiri contract	n/a	n/a	n/a	n/a	1.2%
Miscellaneous	0.3%	0.3%	0.4%	0.2%	0.3%
Total income	100.0%	100.0%	100.0%	100.0%	100.0%

RECOMMENDATIONS FROM THE 2006 REVIEW

The 2006 review resulted in specific recommendations for Arts Waikato, including:

1. That Trust Waikato should clearly delineate what aspects of arts development and capacity-building it will and will not fund; and on this basis Arts Waikato should choose either to:
 - (i) Focus exclusively on those aspects that Trust Waikato wishes to fund, and seek full core funding from Trust Waikato; or
 - (ii) Maintain a wider focus, seeking part-funding from Trust Waikato and fund other aspects of its work from other sources.
2. That regardless of its choice, Arts Waikato should develop a strategy within its medium-term business plan to aggressively diversify its funding sources, especially by identifying discrete projects that can be packaged to government and philanthropic funders, exploring opportunities for appropriate corporate sponsorship, and identifying additional opportunities for charges or donations which would not undercut the purpose of the organisation.
3. That in the medium term, once the mix of funding is determined, priority should also be given to negotiating funding for an additional arts advisor to better service the region.
4. That in terms of continuing development of Arts Waikato, some potential priority areas for continued attention include:
 - (i) Exploring further opportunities for networking and peer-to-peer support.
 - (ii) Exploring further opportunities for flexible mini-workshops and training.
 - (iii) Documentation and wider dissemination of resource material.
 - (iv) Accessibility of services to, and engagement with, Māori arts organisations.
 - (v) Ensuring a high priority is given to development of web-based resources, information-sharing, advocacy and support.
 - (vi) Development of excellent collaborative relationships with community arts councils, including Hamilton Community Arts Council.

To a substantial extent, the recommendations from the 2006 review have either been addressed or are being addressed on a continuing basis.

KEY FINDINGS FROM THE 2009 REVIEW

The 2009 review adopted a similar framework to the 2006 process. Following an initial commencement meeting with Trust Waikato and Arts Waikato staff and trustees, a wide-ranging consultation process was undertaken including:

- Survey of 90 arts stakeholders throughout the Waikato Region (response rate of 21% out of 430 prospective respondents).
- Three focus group meetings, involving (a) Māori arts stakeholders, (b) arts stakeholders in Hamilton and surrounding areas, and (c) arts stakeholders in the South Waikato area.
- Telephone and face-to-face interviews with approximately 20 other arts stakeholders, including Māori.

Additional interviews were undertaken with Arts Waikato staff and trustees. Summary results are presented in this report, including a series of case studies based around a selection of Arts Waikato's services and activities. Anonymous quotes are cited throughout the report. Key findings are summarised as follows.

Who is assisted?

Survey respondents were most frequently located in Hamilton, followed by Matamata-Piako, South Waikato, Waikato District, Waipa and other parts of the Waikato Region. As with the 2006 review, most organisations assisted were small and reliant on volunteers. Such groups are traditionally harder to reach and engage in capacity-building activities such as advisory services.

While the view of Arts Waikato staff and trustees is that non-profit arts groups are their core target market, there remains a perception from some stakeholders that Arts Waikato predominantly works with individual artists. Continued efforts are needed to articulate Arts Waikato's capacity-building function to the regional arts community.

What services are provided?

For much of its existence to date, Arts Waikato has operated with three staff: a Chief Executive, Community Arts and Office Manager. These are now all full-time positions. New advisory services were added to Arts Waikato in 2007/08 including Arts Education Advisors and a Māori Arts Advisory service. Feedback suggests that these new positions are valued and effective. Arts Waikato's one-to-one Arts Advisory Service is leveraging its reach through involvement with the Waikato Arts Workers Network (an evolution of the former Creative Spaces Network). Staff members are continually seeking new and innovative ways to be more effective and efficient, for example through working with clusters of schools as well as individual schools.

Promotion and advocacy work continues, with enhancements around Arts Waikato's communication methods such as the initiation of a popular weekly e-newsletter. Also since the 2006 review, the Arts Waikato website has gone live and is being used effectively as a communication tool. In addition, Arts Waikato continues to participate in a number of national arts and community initiatives, including active and open communication with both Creative New Zealand and the Arts Foundation of New Zealand. *Focus group participants identified Arts Waikato's regional leadership and communication functions as being particularly valuable, in terms of providing coherence and legitimacy to an otherwise diverse and unconnected sector.*

Responsiveness to Māori

Responsiveness to Māori is an attribute of particular interest to Trust Waikato, whose core principles are underpinned by the goal of valuing and respecting Māori as Tangata Whenua. Approximately six months prior to the commencement of the 2009 review, Arts Waikato appointed its inaugural Māori Arts Advisor. Key roles of this position include liaising with and advising Māori arts stakeholders. The position includes project work funded by Te Puni Kōkiri. Results from a

focus group meeting with Māori arts stakeholders and additional discussions are synthesised in a separate report by Mamae Takerei: 'Issues Specific to Māori Arts Stakeholders'.

'Good practice' performance

As an outcome of the 2006 review, Nowland-Foreman suggested seven key principles for 'good practice' capacity-building. For the 2009 review, key findings in response to these suggestions include:

- Arts Waikato has a demonstrated commitment to working in accordance with key principles of good-practice capacity-building. An empowerment approach is taken by providing guidance and advice but not 'doing' the work. Arts organisations throughout the region receive advice and training so they can become increasingly independent.
- Accessibility has improved in recent years through additional staff appointments (including the Iwi/Māori Arts Advisor) and staff vehicles.
- Staff members continue to operate as efficiently as possible, by leveraging networks such as the Arts Workers Network and clusters of schools.
- Arts Waikato continuously operates on multiple levels – individual, organisational and sector-wide.
- The trustees and new CEO are reviewing internal systems to ensure Arts Waikato is 'walking the talk' and role-modeling in relation to good practice on key capacity issues.

Addressing key recommendations from the 2006 review

In response to issues and recommendations identified in the 2006 review, as at 2009:

- Arts Waikato continues to develop new and innovative approaches to capacity-building, but is aware that there will always be room for ongoing improvement in this area.
- Some progress has been made toward resolving perceived tensions with Hamilton Community Arts Council over 'patch disputes', but this will still be an ongoing issue.
- An explicit decision has been made to maintain a wide focus, seeking part-funding from Trust Waikato but funding other aspects from other sources. This appears to be working effectively. However, a strategic funding plan for 2009/10 and beyond is yet to be developed through the new CEO.
- Further opportunities for networking and peer-to-peer support are being implemented, including roadshows and peer group forums.
- Further opportunities for workshops and training have been explored with some success.
- Accessibility of services and engagement with Māori arts organisations is improving with the development of a Māori website (www.maoriartswaikato.co.nz) and the work of the Iwi Arts Advisor.
- The Arts Waikato website is online and functional, but needs more specialist staff focus.
- Regional communication has been improved through initiation of a weekly e-newsletter.

Value for money

As noted in Nowland-Foreman's 2006 review report, it is difficult to assess value for money in community funding initiatives, particular in quantitative terms. A key focus of the 2006 review was around identifying the similarities and differences in purpose between Arts Waikato and its principal funder, Trust Waikato. This remained an implicit focus for the 2009 review. Arts Waikato has clarified that it is interested in a more holistic approach, promoting the arts across the Waikato Region including support and advice for schools, individual artists, event organisers (eg, Waikato Home and Garden Show) and public facilities (eg, Waikato Museum), as well as sector-wide leadership in relation to a proposed regional community arts centre, proposed regional orchestra and other initiatives. Hence, Arts Waikato has had to source additional funding streams to contribute to its broader direction.

Arts Waikato is open about the challenges involved in seeking sustainable funding. According to its 2007/08 Annual Report, the focus of the current fundraising strategy is to pursue sponsorship arrangements and a greater variety of grant applications to community trusts. The aim is to reduce dependence on Trust Waikato over time and secure durable alternative commitments.

Discussions with potential funders to date have focused on new staff advisory roles. Salaries and related office costs of two new part-time positions have been covered without drawing on Arts Waikato's existing core funding from Trust Waikato. During 2008/09, funding was received from the Perry Foundation (\$65,000) and Te Puni Kōkiri (\$5,200) along with donations (\$7,150) and other income sources. Each year, a proportion of income is sourced from user fees for training workshops. Future approaches are likely to be made to local authorities for additional regional staff positions. There may be potential to further diversify the income base through commercial sponsorships and other opportunities.

There is a clear understanding amongst Arts Waikato staff and trustees that capacity-building with not-for-profit groups is core business. However, there is also a recognition that fostering a greater profile for the arts in the Waikato Region overall, including recognition and support for individual artistic excellence, will have a flow-on effect for Arts Waikato's capacity-building work.

The Nowland-Foreman report stated that: "... the current level of organisational support... is not an unrealistic level of investment to achieve the increased profile for the sector, increased information sharing and networking, and support to individual arts groups...", and also that "... although not universally agreed, generally the view of those consulted was that the arts sector in Waikato is receiving 'value for money' from Trust Waikato's investment in Arts Waikato." At the time of the 2009 review these general conclusions are unchanged, in the opinion of the consultant.

Since the 2006 review, the level of Trust Waikato funding to Arts Waikato has increased by approximately 72%. Some aspects of Arts Waikato's expanded service (including employment of an Iwi Arts Advisor, and general contributions to regional identity-building) contribute to Trust Waikato's kaupapa without specific Trust Waikato funding.

The question of value for money in relation to a largely publicly-funded entity is difficult to assess. However, the question can be re-phrased in terms of value for money *relative to the next-best use of funds*. While this report does not make any explicit recommendations to Trust Waikato regarding the level of funding it provides to Arts Waikato, it does seek to arm decision-makers with sufficient information. The Nowland-Foreman report presented seven different strategy types for achieving capacity-building, one of which was to invest in grant support for capacity-builders and intermediaries such as Arts Waikato. Alternative strategies are summarised below, along with benefits and limitations relative to the status quo:

- The funding currently granted to Arts Waikato could potentially be used for a wide range of programme grants (indicatively, around 68 groups per year) to promote organisational effectiveness. However, it is possible that few non-profits would actively seek out and use such grants without involvement of an intermediary such as Arts Waikato.
- Similarly, the funding could be used to support non-profits directly through general operating support grants. However, there would be considerably less regional co-ordination of capacity-building using this approach, hence potential wastage of resources (eg, duplication of training; increased transaction costs borne by individual non-profits; etc).
- A considerable number of groups per year could benefit from a capital financing approach, with little impact on Trust Waikato's long-term capital investment. However, this would be associated with considerably increased administration and monitoring costs to Trust Waikato. Moreover, some non-profits could potentially fail as a result of undue risk-taking.
- The funding currently granted to Arts Waikato could instead be distributed to convenors, educators and researchers on a contestable basis. However, such an approach would likely be dominated by a relatively small number of professional convenors, educators and researchers and the funding could potentially cross over into traditionally unfunded areas.

- Trust Waikato could internalise the funding by hiring specialist capacity-building staff to provide direct management assistance to non-profits in the arts sector. However, this may not be as effective as the status quo (ie, funding a focused, specialist provider).

Note that each of these strategy types is not mutually exclusive. In other words, a combination of strategy types could be funded for increased effectiveness and/or to mitigate risk.

Issues for future development

Key issues for future development as identified through the 2009 review include:

- Staffing capacity, capability and continuity – including ongoing professional development for staff members.
- Governance and representation.
- Funding diversification.
- Stronger, more inclusive arts sector leadership.
- More clearly defining and articulating Arts Waikato's functions.

Each of these is expanded on in the main text of the report.

CONCLUSIONS

Achievement of core function

Arts Waikato's core function is to strengthen arts sector groups in the Waikato Region through capacity and capability-building services. Feedback from interviews with a wide range of external stakeholders is that this function is being achieved. There is a generally high level of respect for the knowledge, skills, enthusiasm and creativity of Arts Waikato staff (both past and present). Feedback from arts groups suggests that they highly value the input and ideas of Arts Waikato staff.

One of the key messages coming through stakeholder feedback is the value of Arts Waikato in providing coherence and legitimacy to the regional arts sector. Arts Waikato has been described as an 'anchor' or 'backbone', providing a regional overview that would otherwise not exist. The inclusive nature of Arts Waikato, encompassing all forms of arts, was seen as particularly valuable. There was feedback from a small number of stakeholders that specific aspects of Arts Waikato's scope require further attention, particular around an increased focus on (a) musical arts and (b) heritage projects.

Responsiveness to different arts sector groups

In keeping with its mandate and objectives, Arts Waikato has made a conscious effort to focus on capacity-building for community-based arts groups rather than individual artists, particular commercial artists. While this difference is not always clearly delineated in practice, the development of relationships throughout the region over the past eight years has enabled Arts Waikato to develop a recognisable role as an arts sector leader. There is a relatively high level of credibility which is enhanced through the skills and experience of past and present staff members.

Arts Waikato's responsiveness to different arts sector groups has been enhanced over the past year by the addition of new staff positions catering to the education and iwi/Māori sectors. These new positions have effectively complemented Arts Waikato's more traditional community advisory service and other functions. There is also increasing stakeholder recognition of the importance of Arts Waikato's sector-wide roles relating to communication, advocacy and sector leadership.

Feedback on Arts Education Advisors

Feedback from school representatives that have benefited from the new Arts Education Advisory roles has been very positive. Feedback from Arts Waikato staff suggests there have also been spin-off benefits for other stakeholders, for example through increased attendance of young people and their parents at the Waikato Museum.

Feedback on operational activities

Arts Waikato representatives were keen to receive independent feedback on their internal processes for translating strategy into implementation. While this was not a core part of the review, a number of brief observations are made in the main text of this report.

SUMMARY OF KEY RECOMMENDATIONS

Only a limited number of 'key recommendations' have been made, based on the consultants' perceptions of priorities for Arts Waikato. These are summarised as follows:

- Improved responsiveness to Māori, for example:
 - Working in collaboration with Māori artists to advise of funding sources to support Māori art programmes in schools.
 - Over time, incorporating into Arts Waikato's structure the holistic paradigms of a Māori worldview.
 - Implementing an ongoing programme of advice and training to support Māori arts stakeholders in relation to funding.
 - Beginning the process of incorporating Te Reo into all written text and images.
 - Employing or contracting a Māori cultural advisor.
 - Reviewing the Māori name for Arts Waikato.
- Consolidation – Improving internal office systems, ensuring staff continuity, and strengthening relationships with key stakeholders. Some issues have been identified around the need for ongoing professional development for staff members. These are generally ascribed to staff members' newness to their roles. Specific areas for professional development include communication styles, facilitation protocols, working effectively with partner organisations, and specific advisory topics such as legal structures for not-for-profits.
- Sector-wide leadership role – Carefully considering Arts Waikato's involvement in all sector-wide initiatives, ensuring it has a strong mandate (as identified through inclusive consultation) and positioning Arts Waikato appropriately.
- Continued funding diversification – By nurturing relationships with new funders and sponsors, and identifying and implementing a broad-based Funding Plan for the coming 2-3 year period.
- Monitoring and reporting framework – A draft monitoring and reporting framework is presented near the end of this report as a basis for refinement and further development by Arts Waikato.

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1.0 INTRODUCTION

This report presents the results of an independent review of Arts Waikato. The review was commissioned by Trust Waikato, the core funder of Arts Waikato, to feed into decision-making around major funding commitments. This type of review is standard practice with Trust Waikato's multi-year large grants, and similar processes are under way with Community Waikato (formerly Social Services Waikato) and Sport Waikato.

Broad aims of the 2009 Arts Waikato review were to:

- (a) Assess the extent to which Arts Waikato is making progress towards achievement of its core function (to strengthen arts sector groups in the Waikato Region through capacity and capability-building services).
- (b) Evaluate Arts Waikato's responsiveness to different arts sector groups including Māori.
- (c) Provide recommendations to Trust Waikato and Arts Waikato to inform future decision-making around funding, strategy and operations.

The context for the review included:

- Current funding constraints on Trust Waikato due to the global financial crisis.
- Recent turnover of key staff members at Arts Waikato.
- Arts Waikato's current three-year Strategic Plan (2007-2010) is due for review in the near future.

The evaluators sought to undertake the review in a critical but nonetheless open and consultative manner with Arts Waikato, to ensure the process was positive and informative. Principles such as respect and an appropriate level of anonymity were adopted through all stakeholder consultation. An explicit set of research ethics and protocols was adopted at the outset of the project (available on request).

This report builds on the methodological framework established by Garth Nowland-Foreman in his 2006 review: "Investing in Capacity: A Review of Arts Waikato and Social Services for Trust Waikato". As part of the 2006 review a comprehensive literature review was undertaken on the topic of capacity-building for not-for-profit organisations. Sections of the 2006 review document are summarised near the beginning of this report to provide context. Additional background information was gleaned from the Arts Waikato website and other public sources.

2.0 OVERVIEW OF ARTS WAIKATO

2.1 Overview

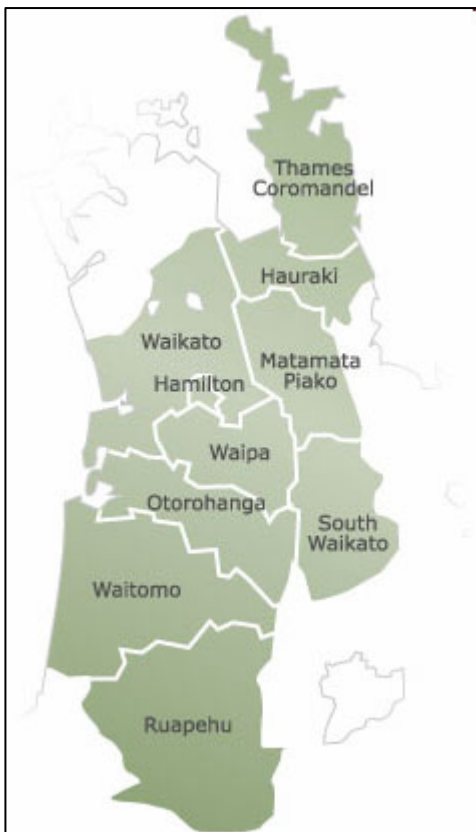
Arts Waikato offers advice, support and advocacy to the arts sector throughout the Waikato Region, with a focus on community arts groups and the non-commercial arts sector. The aim is to encourage development of arts and culture across all arts areas including visual arts, music, theatre, film, crafts, dance, literature, heritage and Māori arts. The organisation seeks to work in a partnering way with local authorities, community arts councils, educational institutions and other regional agencies as well as community groups.

Arts Waikato aims to develop the strength and capacity of arts groups through:

- Advice and information on funding.
- Support with setting up a new group.
- Facilitation of strategic planning.
- Assistance for trustees/committee members and staff.
- Advice on event and project planning.
- Access to community resources.
- Management support.
- Information on training opportunities.
- Advocacy with local and national bodies.
- Marketing, promotion and networking.

Arts Waikato provides services to the 'Greater Waikato' region as shown below.

Figure 1: Arts Waikato regional boundary



Source: Arts Waikato website

2.2 Background

The idea behind The Music and Art Waikato Trust Inc (Arts Waikato) began in the late 1990s, initiated by one of the trustees of Trust Waikato. After lengthy discussions, Trust Waikato decided in June 2000 to set up a trust designed specifically to support and strengthen the arts sector, with three core functions:

- Be a friend of community groups in their sector.
- Work to strengthen the operations of these community groups.
- Advocate for and on behalf of those groups.

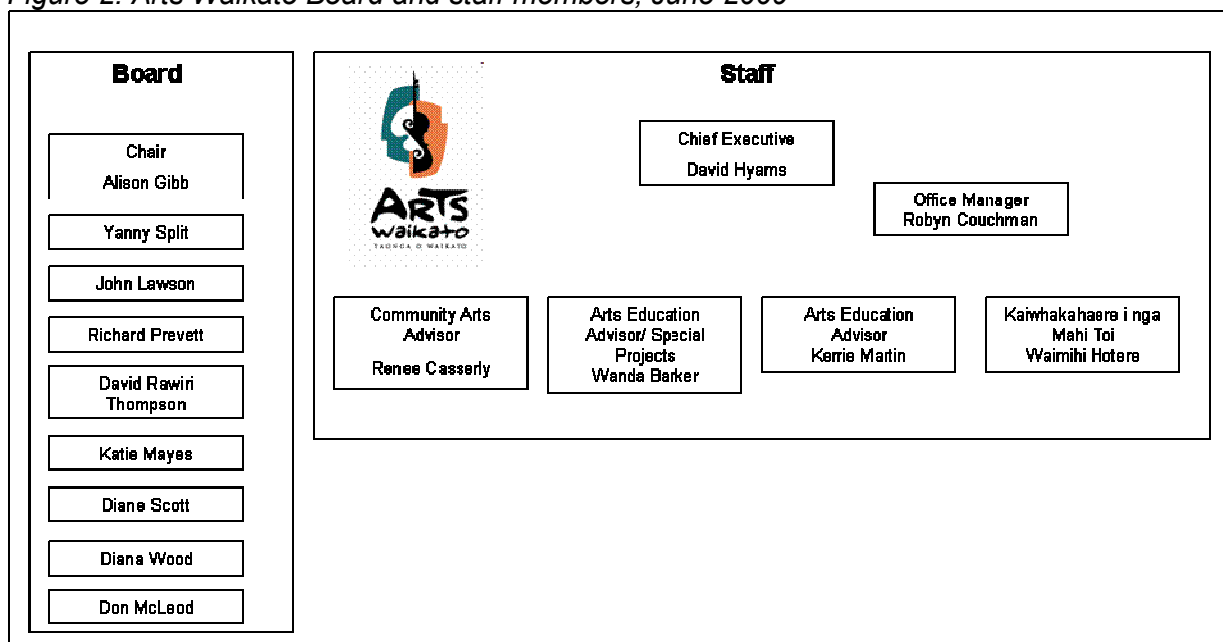
Arts Waikato was set up as an independent legal entity with the original seven trustees selected by Trust Waikato for their range of skills and networks in the arts community. The trust deed was finalised and agreed between the trustees and Trust Waikato in May 2001. The Trust was incorporated in September 2001 and the first Chief Executive was appointed shortly afterwards.

In 2003, Trust Waikato expressed a desire for greater independence from Arts Waikato. At Trust Waikato's request, Arts Waikato began changing its deed to reflect this. The amendment took effect from December 2004. In September 2006, Arts Waikato adopted a policy which expanded its number of trustees, to be appointed following consideration of the balance within the Trust in terms of gender, ethnicity, skills and experience and other factors. A short-listing process and interviews are carried out by Arts Waikato as required for the appointment of new trustees. Around half of the existing trustees still comprise founding trustees.

Over time, the capacity of Arts Waikato has increased through expanded staff numbers. By 2006, Arts Waikato had a full-time Chief Executive, full-time Arts Advisor and part-time Office Administrator, and was based in part of McGregor House in London Street in central Hamilton

As at June 2009, staff numbers include a full-time Chief Executive, Community Arts Advisor and Office Manager, two part-time Arts Education Advisor roles working with schools (one of which also has a 'special projects' function that brings it up to a full-time position), plus a Māori Arts Advisor (Kaiwhakahaere i ngā Mahi Toi). The expanded organisation is located in Galloway St, Hamilton East in a high-profile character building. Lease costs are funded through a Trust Waikato grant.

Figure 2: Arts Waikato Board and staff members, June 2009



Source: Adapted from Arts Waikato website information.

2.3 Trust deed and strategic plan

Arts Waikato operates under a trust deed which specifies its area, objectives, functions and legal obligations. The objectives, which form the foundation of Arts Waikato's strategic priorities, are as follows (note: the term 'Beneficiary Groups' is defined to include community arts groups, support services and organisers of community arts projects or programmes – all on a not-for-profit basis):

- (a) To provide through Beneficiary Groups the maximum opportunity for people within the Specified Area to participate in and benefit from a full range of arts and musical activities of their own choosing to the fullest extent of their desire, potential and skill.
- (b) To strengthen the operation of Beneficiary Groups by the provision or promotion of training for administrators and personnel in areas including financial and risk management, planning, standards, funding, volunteer management, contracting and compliance and in any other areas relevant to the effective functioning of any Beneficiary Group.
- (c) To assist Beneficiary Groups with the provision of quality advice, support, mentoring and market research.
- (d) To encourage co-operation, co-ordination and the sharing of resources between and among Beneficiary Groups.
- (e) To provide advocacy services for Beneficiary Groups especially in relation to the need for an increase in governmental funding within the Specified Area.
- (f) To support Beneficiary Groups to provide training for music and art tutors to enable them to maximise their effectiveness.
- (g) To become a trusted friend of the music and art community in the Specified Area.
- (h) To continue to seek ways to improve and expand the services offered by Beneficiary Group in the Specified Area.
- (i) To do such other things and to provide any other form of assistance either directly or indirectly for the benefit of Beneficiary Groups in the Specified Area consistent with the objects of the Trust.
- (j) To recognise the Tangata Whenua status of Māori in New Zealand.

The objectives above are supplemented by Arts Waikato's Strategic Plan 2007-2010. The vision is 'weaving creativity into our lives' and the mission is 'to support and promote development in the arts throughout the Greater Waikato Region'. Strategic priorities under the current Strategic Plan include:

1. Building the capacity of the Waikato arts community.
2. Promoting participation in the arts.
3. Raising the profile of the arts in the region and the region through the arts.
4. Bringing people together through and for the arts.
5. Building Arts Waikato itself, to enable it to achieve its vision.

The current Strategic Plan includes various definitions, including 'capacity building' defined as:

"... working alongside the arts community and providing the tools needed to improve their capacity to reach their goals and to work effectively in the community. It is helping the arts community to help themselves."

Under strategic priority five, the Strategic Plan states that: "The role of capacity building in the arts sector in New Zealand is not widely known. Five years since inception, Arts Waikato needs to consolidate and grow to achieve its potential in the region and attract sustainable funding." Key goals under this priority include the following:¹

- Plan for sustainable growth for the continued existence of the Trust.
- Increase staffing levels in order to achieve strategic goals.
- Raise Arts Waikato's profile and visibility in the region:
 - Maximise the profile raising potential of the scholarship programme.
 - Increase the number of groups assisted.
- Develop the governance and management of the organisation:
 - Provide professional development opportunities for trustees and staff.
 - Develop Trust policy manual.
 - Mentoring for management.
 - Annual strategic plan and business plan review process.
- Strengthen iwi relationships and build Arts Waikato's capacity to provide services for Māori arts groups:
 - Appoint an Iwi Arts Advisor.
 - Treaty training for trustees and staff.
- Diversify funding base to provide a wider range of activities.
- Strengthen relationships with national arts organisations.
- Continue to be a trusted friend to arts organisations in the region.
- Demonstrate leadership in the arts community.
- Be a model for other arts organisations.

Figure 3: Strategic Plan 2007-2010 – cover page



Note: This diagram, by Arts Waikato trustee and artist Diane Scott, illustrates the organisation's vision for art and creativity to become a part of everyone's lives

¹ An additional key goal was to negotiate the lease of McGregor House as the home of Arts Waikato and the hub for arts activity in the region. As at 2009 this is no longer applicable due to Arts Waikato's relocation.

2.4 Funding

Trust Waikato provided a significant investment of funding for the first five years of Arts Waikato's operations, at its height reaching \$250,000 in 2002/03 (approximately 3.5% of total annual donations from Trust Waikato). Up until 2003/04 the funding was provided on an annual basis, after which it was changed to a multi-year grant (2004/05 to 2006/07 and renewed for three years to 2009/10). Also during these initial years, Trust Waikato provided accommodation to Arts Waikato at a very reasonable rate and covered many of its Information Technology and other costs.

In 2005/06 the funding decreased by 16%, then in 2007/08 and 2008/09 it increased as the organisation expanded and shifted to new premises. A substantial amount of annual base funding is provided by Trust Waikato each year, with additional funding subject to specific approval (eg, conditional on successful applications to alternative funders).

At the time of the 2006 review, Arts Waikato had been successful in attracting a limited amount of funding toward specific initiatives or projects from WEL Energy Trust, Perry Foundation and Creative New Zealand. Over the past three years this work has continued. During 2008/09, thanks to funding from the Perry Foundation, Te Puni Kōkiri and other sources, and including a substantial commitment of \$343,000 from Trust Waikato (including \$43,000 toward accommodation costs), Arts Waikato achieved an overall funding boost of 45% compared to 2007/08.

Table 1: Arts Waikato expenditure and Trust Waikato funding, 2000/01-2008/09

Year	2000/01	2001/02	2002/03	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09
Arts Waikato expenditure (a)	\$11,078	\$72,237	\$189,024	\$223,475	\$242,922	\$285,635	\$253,056	\$345,629	\$456,755
Trust Waikato funding (b)	\$15,000	\$140,000	\$250,000	\$232,000	\$232,000	\$200,000	\$200,000	\$271,000	\$343,000
Trust Waikato share of expenditure (b) / (a) x 100	135%	194%	132%	104%	96%	70%	79%	78%	75%

Source: Nowland-Foreman (2006) and agency reports.

Notes: 2000/01 funding includes start-up costs. Subsequent funding contributes to operating costs and scholarships. In 2008/09, \$43,000 was also provided to assist with the cost of newly acquired accommodation. All expenditure figures include a small allowance for depreciation.

Table 2: Arts Waikato income sources (% of total income), 2004/05 to 2008/09

	2004/05	2005/06	2006/07	2007/08	2008/09
Trust Waikato donations	90.7%	80.5%	83.7%	89.6%	78.2%
Other donations	3.9%	0.0%	9.2%	0.0%	1.6%
Interest	3.3%	4.3%	4.0%	2.8%	1.8%
Arts.Biz workshops	1.8%	4.7%	2.7%	2.3%	2.1%
Meteor Scoping Study	n/a	10.3%	n/a	n/a	n/a
Lotteries Commission - feasibility study	n/a	n/a	n/a	5.2%	n/a
Perry Foundation grant	n/a	n/a	n/a	n/a	14.8%
Te Puni Kōkiri contract	n/a	n/a	n/a	n/a	1.2%
Miscellaneous	0.3%	0.3%	0.4%	0.2%	0.3%
Total income	100.0%	100.0%	100.0%	100.0%	100.0%

Source: Calculated from Arts Waikato financial statements

2.5 Financial reserves

From its inception, Arts Waikato has taken a fiscally conservative approach of retaining funds from the annual Trust Waikato funding due to insecurity of core operational funding. This was particularly the case during the first five years of operation. Trust Waikato subsequently raised this issue with Arts Waikato, at the time expressing concern about the donation not being used for its intended purpose and the way in which reserving the funding was limiting the capacity of Arts Waikato to achieve its immediate goals.

During 2007/08, more formal consideration was given to an appropriate level of financial reserves. It was agreed that it was reasonable for Arts Waikato to operate with approximately three months' financial reserves. Hence, during the past 2-3 years, the amount of invested funds has reduced, partly as a result of one-off costs associated with Arts Waikato's relocation and partly as a result of staffing changes and recruitment. Arts Waikato's level of current assets has fallen steadily from \$194,832 in 2004/05 to \$90,468 in 2008/09. This draw-down on historically accumulated liquid assets is partly behind the reducing share of Arts Waikato expenditure funded by Trust Waikato, as shown in Table 1. In other words, some of the funding from Trust Waikato that was initially reserved was used in later years. In terms of total income, Trust Waikato funded 78.2% of Arts Waikato's operating income for 2008/09, down from 90.7% in 2004/05 (refer Table 2).

2.6 Key findings and recommendations from the 2006 review

Nowland-Foreman's 2006 review of Arts Waikato included consideration of administrative data and reports, and feedback on the operation of Arts Waikato from:

- Interviews with staff and trustees of Trust Waikato and Arts Waikato.
- Interviews with individuals from counterpart organisations in the region and nationally.
- A short survey mailed to 257 organisations on the Arts Waikato mailing list (with a resulting return rate of 29%).
- Eight focus groups with a range of individuals and organisations assisted by Arts Waikato.
- Mini-case studies of arts organisations assisted by Arts Waikato (ie, Waikato Society of Arts and Birthright Waikato).

Key findings from the 2006 review are summarised as follows:

- There is relatively limited alternative funding available for the arts sector. Funding categories are fairly rigidly determined and there is even less funding available for capacity-building in the arts sector. A table in the 2006 report suggests that approximately 1% of funding from gambling trusts was distributed to arts and culture, 2% of Government funding (including Lottery Grants Board), 10% of funding from philanthropic trusts and 18% of community funding from local government.
- The 'classic' model of organisational capacity-building fits less well with the arts sector than it does with the social services sector. Although the two sectors share many of the same characteristics, (a) large parts of the arts sector are formally in the commercial sector (particularly in relation to individual artists, galleries, etc) and (b) few community arts organisations employ staff and even fewer employ managers (ie, the main consumers of capacity-building services).
- As a result of the above, new and innovative approaches are required for capacity-building in the arts sector. At the time of the 2006 review, Arts Waikato was still feeling its way in developing such approaches. Nowland-Foreman noted that greater attention could be paid to models developed elsewhere.
- Nevertheless, the 2006 review report found that Arts Waikato had achieved a reasonable profile overall. It found that it is "generally appreciated and seen as useful by most

stakeholders, and achieves good practice on a number of 'good practice' criteria identified in the international literature. There is evidence of it working across all three levels (personal, organisational and sector development), and it is passionate about promoting arts in the region, though some of this work could be better connected in a more strategic way."

- Overall, the 2006 review concluded that Arts Waikato had provided reasonable value for the level of funding investment. However, large parts of Arts Waikato's activities were described as "outside the areas that Trust Waikato wishes to fund."
- The review stated that "sustained and reliable core funding from Trust Waikato is crucial for the continued financial viability of Arts Waikato, unless and until this role is recognised and supported by other funders. Indeed, the current level of core funding is probably inadequate for ongoing effective work across the region... The immediate priority is for Trust Waikato to be clear about the boundaries of what mix of activities and outcomes it is willing to support (eg, promotion of the arts as a field, support for individual artists, facilitation of community arts development, support for non-profit organisations, etc), and for Arts Waikato to further develop and clearly articulate its vision and strategy."
- The 2006 review also identified an issue with turnover of managers and trustees within the first five years of operation, which had a disruptive effect on Arts Waikato's establishment phase and credibility. In addition, stakeholder feedback identified tensions with Hamilton Community Arts Council over 'patch disputes.'

The 2006 review resulted in specific recommendations for Arts Waikato, including:

1. That Trust Waikato should clearly delineate what aspects of arts development and capacity-building that it will and will not fund; and on this basis Arts Waikato should choose either to:
 - (vii) Focus exclusively on those aspects that Trust Waikato wishes to fund, and seek full core funding from Trust Waikato; or
 - (viii) Maintain a wider focus, seeking part-funding from Trust Waikato and fund other aspects of its work from other sources.
2. That regardless of its choice, Arts Waikato should develop a strategy within its medium-term business plan to aggressively diversify its funding sources, especially by identifying discrete projects that can be packaged to government and philanthropic funders, exploring opportunities for appropriate corporate sponsorship, and identifying additional opportunities for charges or donations which would not undercut the purpose of the organisation.
3. That in the medium term, once the mix of funding is determined, priority should also be given to negotiating funding for an additional arts advisor to better service the region.
4. That in terms of continuing development of Arts Waikato, some potential priority areas for continued attention include:
 - (i) Exploring further opportunities for networking and peer-to-peer support.
 - (ii) Exploring further opportunities for flexible mini-workshops and training.
 - (iii) Documentation and wider dissemination of resource material.
 - (iv) Accessibility of services to, and engagement with, Māori arts organisations.
 - (v) Ensuring a high priority is given to development of web-based resources, information-sharing, advocacy and support.
 - (vi) Development of excellent collaborative relationships with community arts councils, including Hamilton Community Arts Council.

3.0 LITERATURE SUMMARY – CAPACITY-BUILDING

The 2006 Nowland-Foreman review involved a comprehensive literature review on capacity-building for non-profit organisations, which was condensed into 24 pages of information. Significant points from the literature review are summarised as follows.

3.1 What is organisational capacity?

There are many alternative definitions of organisational capacity. A key reference is Kaplan's 1999 book on *The Development of Capacity*, which identifies the following hierarchy of elements that must be present for an organisation to be effective (ie, to 'have capacity'):

- A conceptual framework which adequately reflects the organisation's understanding of the world.
- An organisational attitude which incorporates the confidence to act in a way that it believes will make an impact.
- Clear organisational vision and strategy and a sense of purpose and will.
- Organisational structures and procedures that reflect and support the vision and strategy.
- Relevant individual skills, abilities and competencies.
- Sufficient and appropriate material resources (eg, finance, equipment, office space).

Elements near the bottom of the hierarchy are more tangible and measurable, however elements near the top are critical to long-term organisational capacity and arguably more difficult to influence. It is perhaps for this reason that an empowerment approach to capacity-building is generally considered to be most effective in achieving sustainable organisational change. 'Empowerment' involves encouraging local participation and engagement, working alongside and supporting organisations to achieve their missions more effectively.

3.2 What is capacity building?

In New Zealand, following consultation with the community and voluntary sector, the Community-Government Relationships Steering Group proposed five key themes for strengthening the sector:

1. Build a common sense of identity and purpose.
2. Establish a recognised place in society.
3. Build and maintain sustainable organisations.
4. Encourage and support Treaty-based practices at all levels.
5. Ensure the community sector is community driven.

Subsequently, in consultation with non-profit organisations on their capacity-building needs, in 2005 Family and Community Services (part of the Ministry of Social Development) and the Office for the Community and Voluntary Sector identified the following six key areas where improved information and resources are needed:

- Business processes including planning.
- Policies and procedures.
- Employment and human relations.
- Financial management.
- Governance.
- IT or knowledge management.

Typical ways of providing assistance to non-profits (from Carol and Lukas, 2002) include:

- Referrals to resources.
- Research to develop models and tools for non-profit organisations to use.
- Publications, including how-to guides and templates.
- Education and training.
- Peer support networks and peer supervision.
- Convening forums to facilitate joint action.
- Consulting services (eg, professional advisors).

While much organisational development work can be undertaken internally by staff, volunteers and trustees, sometimes a group will also turn to outside capacity builders for assistance.

3.3 Why invest in capacity-building?

Nowland-Foreman (2006) provides a national and international perspective on Trust Waikato's initiative to invest in capacity-building through its core funding for Arts Waikato and Social Services Waikato: "Both Arts Waikato and Social Services Waikato should be expected to have an impact across the whole field of arts and social service organisations in the region. If they are successful, they will be improving the effectiveness both of all these other organisations and of the environment in which they operate. In this sense, the donations to Social Services Waikato and Arts Waikato are an investment in *leveraging* better impacts ..." (emphasis provided) – including leveraging the impacts of Trust Waikato's annual funding pool, of the hundreds of groups that receive Trust Waikato funding, and of the additional resources that these organisations attract.

The extent to which Trust Waikato is receiving a multiplier effect from its funding of Arts Waikato depends on the extent to which Arts Waikato is effective in undertaking its capacity-building function. A wide range of alternative options are available to Trust Waikato to contribute toward capacity-building for non-profit organisations throughout the region, each with specific benefits and limitations. Nowland-Foreman's analysis suggests that 'type five' strategies (ie, grant support to capacity builders) provide the most natural fit to good-practice principles for capacity-building as identified in the international literature.

3.4 Good practice principles for capacity-building

Nowland-Foreman (2006) summarises good practice principles under six key headings:

- Empowerment approach – needs-based and customer-led. A core principle is that every organisation is capable of building its own capacity and ought to be in charge of it. Capacity builders who respect this and work with an organisation's uniqueness rather than applying generic solutions get better results. The overall approach is highly participatory and developmental – handing over power, knowledge, confidence and skills and promoting independence.
- Approachable – effective capacity builders are valued as independent, confidential, accessible, culturally appropriate and inclusive.
- Methods that multiply – effective capacity-building uses methods that achieve leverage and multiply impacts. This usually involves working in a brokerage role, mobilising resources within and beyond the community served.
- Multi-level and reinforcing impacts – good practice capacity-building operates on multiple levels. A key distinction in the literature is between capacity-building at the individual, organisational and institutional (ie, sector) levels, and the importance of an integrated approach that incorporates all levels. Interventions are not seen as a series of one-off activities but rather as part of a process of change, building on each other for cumulative impact.

- Role model – effective capacity builders know how to ‘walk the talk’ and role-model good practice on key capacity issues within their own organisation.
- Learning culture – the empowerment approach is based on an open and reflective learning culture. This includes developing logic models or equivalent for interventions so they can be tested, monitored and learnt from. As well as learning from their own practice for continuous improvement, capacity-building includes documenting and distributing lessons learned across the wider field of practice.

In addition, within a New Zealand context, is the importance of responsiveness to Māori. Through subsequent correspondence, Nowland-Foreman has suggested that the seven principles above (including responsiveness to Māori) would form a suitable framework for an ongoing monitoring framework for a capacity-building organisation.

3.5 ‘The art of capacity building’

During 2007/08, former Community Arts Advisor Hilary Falconer produced a draft discussion paper titled ‘The Art of Capacity Building’ (June 2008). While this is still in draft form awaiting revision and refinement by current Arts Waikato staff, it is significant as an original piece of research. To follow is a brief summary of key points.

- A challenge for Arts Waikato is that capacity-building in the arts is a relatively new field in New Zealand. Explaining what this involves, both to Arts Waikato’s clients and potential funders, is a role in itself. When people talk of arts organisations they usually refer to a community group or club where art is created. The concept of an arts organisation where the tools are computers, phones and filing cabinets is not so well understood.
- Capacity-building is often described as: ‘Increasing the ability of an organisation to achieve its goals and aspirations’. This is achieved by a wide range of activities including:
 - Training.
 - Improving governance, leadership and legal structures.
 - Human resources development.
 - Providing access to information and resources.
 - Organisational development.
 - Establishment of financial and management structures, processes, policies and procedures.
 - Stakeholder relationship development.
 - Marketing.
 - Strategic planning.
 - Programme development and implementation.
 - Fundraising and income generation.
 - Advocacy.
 - Evaluation.
- There are varying levels of support for the arts community within the ten local authorities in the Arts Waikato region. In those communities where the economic value of arts activity is evident (eg, Tirau, Raglan, Coromandel, etc), councils acknowledge the value of the arts sector to the community as a whole. However, other than the obligation to manage the Creative Communities Scheme (CCS), there is often little tangible support other than affordable access to civic facilities.
- Although the concept of community development and capacity-building in the arts has a low profile in New Zealand, there are numerous long-standing organisations which have been

performing this function by providing classes, workshops, performance opportunities, exhibition space, tutoring, mentoring and networking opportunities.

- In relation to local government support, only Hamilton City provides funding for salaried staff to capacity-build in the arts sector (under its contract with the Hamilton Community Arts Council). Waipa employs a Community Leisure Officer who has a support role over and above the CCS funding; Raglan Community Arts Council has an arts co-ordinator funded through the Ministry of Social Development; and Hauraki Enterprise Agency funds a part-time arts co-ordinator. Depending on their roles within their councils, some CCS co-ordinators are available to liaise with and advise arts groups.
- National arts organisations which have a capacity-building role include Creative New Zealand (primarily with professional arts organisations and artists), National Services Te Paerangi (working with museums and galleries), Museums Aotearoa, Arts Access Aotearoa (opportunities for people 'on the margins'), Artists Alliance (membership-based advocacy and information provider), and the Arts Foundation of New Zealand (managing endowments, donations and an awards programme for outstanding artists).
- Examples of capacity-building organisations for the arts can be found in various other local areas in New Zealand, as well as overseas examples from Australia, the United States, Canada and Ireland.
- For many capacity-building organisations in the arts arena, there is no clear distinction between community groups and individuals – both are considered integral and inter-related. Organisations spoken to in Australia and New Zealand expressed the opinion that they could not carry out their roles adequately if they did not work with individual artists and commercial organisations such as galleries, tourism operators and business agencies.
- Any capacity-building venture for communities should start with a needs assessment to ensure the proposed programmes will be relevant and effective.
- Within the 2008 Falconer report, Arts Waikato's capacity-building functions are categorised as follows:
 - Arts.Biz workshops.
 - Scholarships (note: candidates have to be nominated by a community group to ensure there is a commitment on behalf of the recipient to contribute to future arts development in their local area).
 - 'Outstanding Service to the Arts' Awards (recognising lifetime achievements to the community arts sector).
 - Community advisory service.
 - Convening and co-ordinating networks.
 - Initiatives/special projects (eg, proposed regional orchestra and proposed regional community arts centre).
 - New roles (arts education advisors and Māori arts advisor).
 - Advocating and lobbying.
- As part of the Falconer report, a draft flow-diagram was developed to illustrate the relationships between NGOs (eg, Arts Waikato) and other arts stakeholders including Government, funders and arts groups. However, recent feedback is that this diagram is likely to be amended.
- There are considerable challenges involved in evaluating the growth and impact of arts activity within the community from the provision of capacity-building services. The Falconer report suggests a number of indicators that could potentially be used to monitor progress.

4.0 EVALUATION METHODOLOGY

The 2009 review adopted a similar framework to the 2006 process, albeit on a smaller scale. The process was undertaken by Paul Killerby of APR Consultants Ltd and Mamae Takerei, a consultant with a background in Māori broadcasting in the Waikato Region.

Following an initial review of available information, a joint meeting was scheduled with Trust Waikato and Arts Waikato staff and trustees. This combined group was referred to by Trust Waikato as the project's Oversight Group, and comprised the following people:

- Judi Muru (Trustee, Trust Waikato).
- Clint Baddeley (Trustee, Trust Waikato).
- Bev Gatenby (CE, Trust Waikato).
- Alison Gibb (Chair, Arts Waikato).
- Diana Wood (Trustee, Arts Waikato).
- David Hyams (CE, Arts Waikato).
- Paul Killerby (Consultant).
- Mamae Takerei (Consultant).

Aims of the initial meeting were to introduce the researchers and discuss the overall approach. This included confirmation of timeframes and key milestones. The specific agenda of the project commencement meeting was to:

1. Ensure the aims of the review are well articulated.
2. Talk through the research process, including an opportunity to discuss the best ways of achieving the research aims.
3. Clarify the purpose of the oversight group.
4. Talk through the reporting process.

Other tasks undertaken during the project commencement stage included:

- (a) Agreement regarding a Research Protocols and Ethics document. This was an adaptation of a Massey University template.
- (b) Development of a detailed Communication and Consultation Plan for the project, including survey form, focus group questions and interview questions.
- (c) Discussion of any concerns or issues that Arts Waikato staff and trustees wished to address at the outset of the project.

Regarding the latter, a number of specific outcomes were sought by Arts Waikato representatives including:

- Recognition that the Māori Arts Advisor was very new (six months).
- A desire to confirm that Arts Waikato's capacity and capability has grown to the extent perceived by its trustees in recent years, including both staff number and office systems/infrastructure.

- To ascertain how the new Arts Education Advisors are perceived by schools and other stakeholders, and any spin-offs for young people in terms of increased awareness and involvement in the arts.²
- To confirm that Arts Waikato's profile is growing through positive perceptions in the regional community.
- Independent feedback on Arts Waikato's processes for translating strategy into implementation.
- Feedback on what Arts Waikato is doing well and how it could do better.

It was noted at the project commencement meeting that Arts Waikato was about to begin reviewing its Strategic Plan and the results from the review process would provide valuable input, including being realistic about the trustees' ambitions for the organisation's future development.

Also at the project commencement meeting, it was agreed that a small number of case studies would be presented as part of the evaluation report.

Additional background information was compiled by Arts Waikato for review following the project commencement meeting, including Annual Reports, financial information and contact databases.

Following finalisation of the Communication and Consultation Plan, the next stage was to begin consultation:

1. Initial consultation was undertaken through a brief self-return survey. The survey form used for the 2006 review was refined and finalised, then e-mailed and posted to 430 arts stakeholders throughout the Waikato Region. An on-line version was made available through APR Consultants' website. An appropriate gift (incentive) to the value of \$100 was incorporated into the budget.

Results from the stakeholder survey were supplemented by a series of focus groups and one-on-one discussions, including a mix of telephone and face-to-face interviews. During the 2006 review, eight focus groups and a series of mini-case studies were undertaken. This was scaled down for the 2009 proposal, based on budget limitations. For the 2009 review:

2. Targeted interviews were undertaken with (a) staff and trustees of Arts Waikato, (b) the Chief Executive of Trust Waikato, (c) a selection of arts stakeholders throughout the Region. The purpose of these interviews was to elicit informed and detailed perspectives on how Arts Waikato operates from both an internal and external perspective.

Questions were modified to suit the particular interviewee, but common items were similar to the following:

- Level and type of involvement with Arts Waikato.
- Comment around what is going well for Arts Waikato and what could be improved (prompted if necessary to ensure discussion around relevance of assistance, capacity/expertise to provide assistance, ways in which assistance provided, etc).
- Any upcoming issues for the sector to which Arts Waikato could respond strategically.
- The perceived reputation of Arts Waikato – strengths, limitations and areas for further development.

² Note that Trust Waikato does not fund Arts Waikato's work in schools and would be unlikely to do so in future. Hence, the inclusion of schools in the review process (ie, in surveys, interviews and focus group meetings) is part of the wider evaluation of Arts Waikato's contribution to the arts sector.

3. Three focus group meetings were undertaken, comprising (a) Māori arts stakeholders, (b) Hamilton-based arts organisations and (c) Waikato-based arts organisations (specifically in South Waikato and surrounding areas). The focus groups with Māori arts stakeholders and other Hamilton-based organisations were held at the Boardroom in Trust House, London Street. The meeting of South Waikato-based organisations was at The Plaza performing arts centre in Putaruru. Both Arts Waikato and Trust Waikato have an interest in ascertaining how responsive the organisation is to groups on the periphery of the region.

Allowance was made in the budget for a small gift (\$20 petrol voucher) for all focus group meeting participants.

Questions to be used as the basis for each focus group meeting were similar to the questions in the one-on-one interviews, with scope for participants to discuss their own issues and reflect on others' responses. It was emphasised that individual responses would remain anonymous and that confidentiality of matters discussed in the focus group settings should be respected by all participants.

The starting point for compiling mailing lists for the survey, interviews and focus group meetings was a contacts database provided by Arts Waikato. This was refined in the following ways:

- Various categories of contacts were removed from the survey mailing list, including regional newspapers, visitor information centres, economic development agencies, Members of Parliament and philanthropic trusts (eg, Perry Foundation, Scottwood Trust).
- Feedback was sought from Trust Waikato in terms of what the review was seeking to achieve. This resulted in a reduction in interviews and focus groups with schools and individual artists, and greater emphasis on feedback from not-for-profit arts groups throughout the region.

The majority of survey invitations were distributed by e-mail (332), however ten of these were returned unread for various reasons (ie, delivery failure). The remaining 98 surveys were sent in hardcopy format via the postal system, along with a freepost self-addressed envelope. Responses to the stakeholder self-return survey are presented later in this report.

The methodology was intended to have a developmental aspect to help build trust and social capital throughout the process. This commenced with the establishment of the Oversight Group which included Arts Waikato trustees and chief executive. This group had input to the methodology from an early stage and was involved in reviewing the draft report and recommendations. There was also a small element of consultancy advice during interviews with Arts Waikato trustees. In addition, the Māori consultant provided advice and additional networks to Arts Waikato's Māori Arts Advisor as part of the process.

Key points from the survey results, interviews and focus groups are described in the remainder of this report. The Conclusions section includes specific comment on the extent to which Arts Waikato is achieving its core function and its responsiveness to different arts sector groups including Māori. The Conclusions section also includes a logic model and intervention matrix describing the causal relationships between Arts Waikato's services and its wider strategy and objectives.

5.0 EVALUATION RESULTS

5.1 Summary of Arts Waikato annual reports

The starting point for the self-evaluation aspect of this review was Arts Waikato's recent Annual Reports. According to the 2007/08 Annual Report, the organisation could be described as being both 'in transition' and 'on a roll'. Much of the Trust's work during that year was focused on building internal organisational capacity to implement its 2007-2010 Strategic Plan.

As part of trustees' regular meeting agendas, the five strategic priorities from the Strategic Plan are examined alongside reports of work achieved to date. The Strategic Plan priorities are also the basis for the structure of Arts Waikato's recent Annual Reports.

The organisation's 2006/07 Annual Report concluded with a list of goals for the coming year. As at the 2007/08 Annual Report, most of those goals have been fully achieved and encouraging progress had been made on the remainder, for example:

- Development of a three year fundraising strategy consistent with key goals identified in strategic plan and trust deed.
- Assessment of future staffing needs, to:
 - Ensure capacity to work with new and existing community art groups;
 - Secure appointment of Iwi Advisor;
 - Secure appointment of replacement Arts Advisor;
 - Consider appointment of Education Advisor;
 - Comply with key goals in 2007-2010 Strategic Plan.
- Negotiations for new premises (and the move itself).
- Increased outside funding for programmes (eg, scholarships, Arts.Biz series and artists in schools).
- Feasibility Study into Regional Community Arts Centre (and that the project itself is initiated if appropriate).
- Ensure case for a Regional Orchestra is fully explored and that the project is initiated if appropriate.
- Monitor (with a view to assisting) possible moves to secure a new purpose-built theatre for the performing arts in Hamilton.
- Continue support for local authorities with arts policy development.
- Successful advocacy for arts co-ordinators in regions.
- Become more independent as an organisation while remaining accountable to Trust Waikato as the principal funder.

Key achievements for 2007/08 were listed as follows:

- Office relocation to Hamilton East.
- Appointment of the Trust's first Kaiwhakahaere i ngā Mahi Toi.
- Appointment of new Community Arts Advisor to replace outgoing Advisor.
- Appointment of two part-time Arts Education Advisors.
- Significant progress towards the goal of increasing and diversifying the Trust's primary sources of income (with notable support from the Perry Foundation, Department of Internal Affairs and Te Puni Kōkiri, and several sponsorship arrangements negotiated).
- Leadership of Community Arts Centre Steering Group.
- Leadership of Regional Orchestra Steering Group.
- Inaugural Arts Waikato Outstanding Service to the Arts Awards, presented in conjunction with Arts Waikato's annual Scholarship Awards.
- Charities Commission registration completed.
- Website further developed.

The 2007/08 year was also a time of turnover in key staff. Provisional succession planning for the CEO was required due to the incumbent's successful political campaign during this period. In addition, a long-standing Arts Advisor and former CEO left for a change of lifestyle.

According to the 2007/08 Arts Waikato Chairperson's Report, staff and trustees have engaged in strategic planning to share ideas and plan future work. This has been particularly focused around methods of communication with the Waikato arts community and raising the profile of the arts in the Region.

Governance training was also a priority of the Trust during 2007/08. Many of the trustees attended an 'Effective Boardroom Leadership' workshop sponsored by Creative New Zealand, and Arts Waikato also worked with Creative New Zealand in facilitating and promoting this workshop for the benefit of other art groups. All trustees also took part in a self-appraisal and interview with the Chair, providing insights as to the direction of the Trust.

5.2 Survey results

The survey form used for the 2006 review was refined and finalised, then distributed to 430 arts stakeholders throughout the Waikato Region. The sampling frame was refined from Arts Waikato's wider mailing list. An on-line version of the survey was made available through APR Consultants' website. An appropriate gift (incentive) to the value of \$100 was incorporated into the proposed budget. Recipients were contacted through e-mail and hardcopy mail-outs as follows:

Table 3: Survey timeline

Date	Process
22 May 2009	Online survey link e-mailed to 332 mailing list recipients with an e-mail address.
22 May 2009	Hardcopy mail out (with self-addressed envelope) to 98 remaining recipients.
19 June 2009	Deadline for responses

The self-return nature of this survey method means there is a level of sampling bias inherent in the results. In particular, people with either a very positive or negative impression of Arts Waikato would be more inclined to respond. This should be borne in mind when interpreting the results.

The data analysis that follows includes text, tables and graphs. Specific cross-tabulations were made for sector groups including community arts councils, schools, Māori arts and other sectors. In addition, percentage data for 2009 was compared with the 2006 results where possible, to identify any key changes. A limitation of the methodology was that the sample size was insufficiently large or representative to gauge overall public awareness of Arts Waikato.

5.2.1 Respondent profile

Overall results

Responses were received from 90 people, including 69 online responses and 21 hardcopy. Several additional responses were received after the deadline, which are not included in the analysis that follows.

Comparison with 2006 results

The 2006 review received 75 survey responses. Similar to the 2006 review, the arts organisations, artists, district councils, community arts councils and other stakeholders that responded to the 2009 survey were most frequently located in Hamilton, followed by Matamata-Piako, South Waikato, Waikato District, Waipa and other parts of the Waikato Region.

Table 4: Location of survey respondents, 2006 and 2009 review

Territorial authority area	2006 Review	2009 Review
Hamilton	37%	47%
Matamata-Piako	7%	12%
South Waikato	11%	7%
Waikato District	10%	7%
Waipa	7%	6%
Thames-Coromandel	12%	5%
Hauraki	4%	5%
Otorohanga	7%	4%
Waitomo	3%	3%
Ruapehu	3%	0%
Wellington	0%	3%
TOTAL	100%	100%

Source: 2009 survey results and Nowland-Foreman 2006 (p 98)

Note: May not add to 100% due to rounding.

Cross-tabs – community arts councils, schools, Māori arts sector

The majority of responses were from community arts groups, individual artists and other groups. Eight responses were received from schools, four from district councils throughout the region, and three from Community Arts Council representatives. Throughout the remainder of this sub-section, key results and comments are occasionally provided according to these cross-tabs in order to provide additional insight.

Respondent type	Frequency	Percentage
Community Arts Council respondents	3	3%
District Council respondents	4	4%
School respondents	8	9%
General (eg, community arts groups)	75	83%
TOTAL	90	100%

Source: 2009 survey results

Note: May not add to 100% due to rounding.

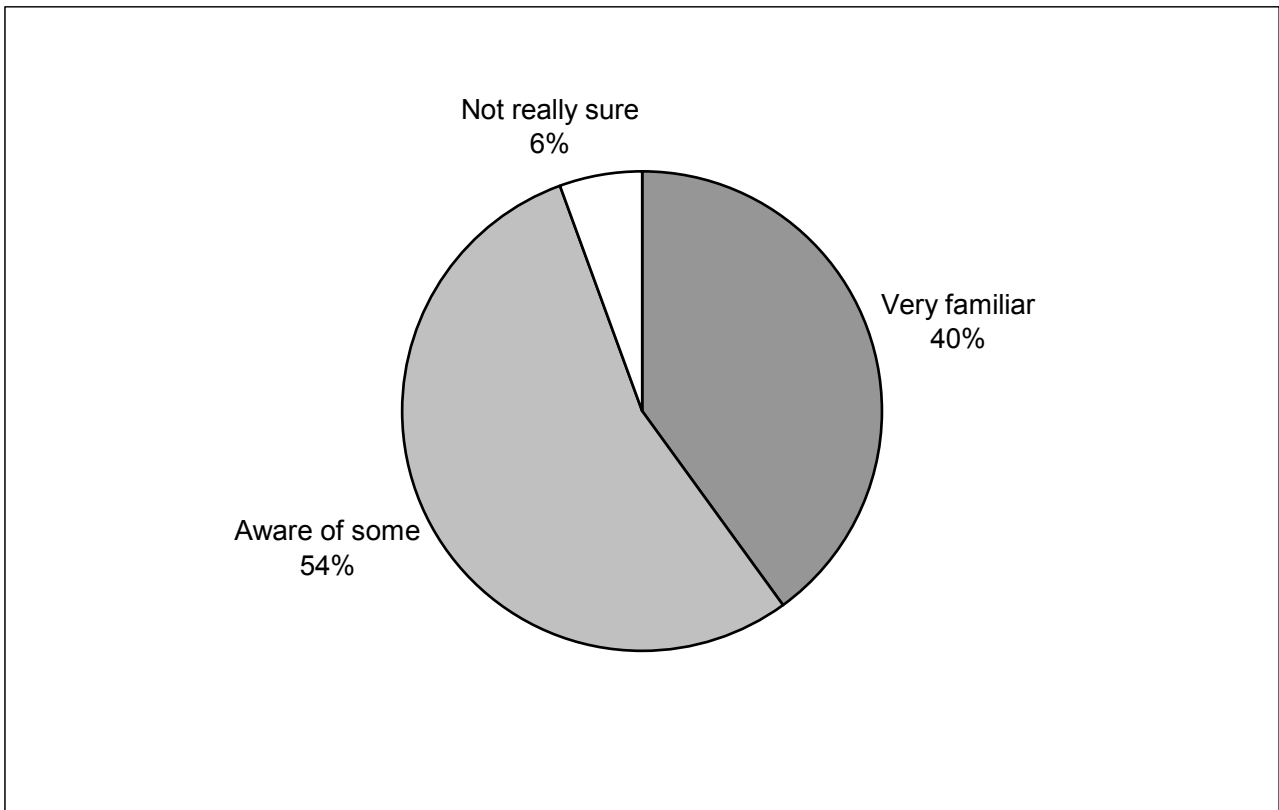
5.2.2 Familiarity with Arts Waikato's activities

Overall results

Respondents were asked: 'To what extent are you familiar with Arts Waikato's activities' (Very familiar/ Aware of some/ Not really sure).

Almost all respondents (94%) were either very familiar or aware of some of Arts Waikato's activities. This compares with 99% for the 2006 review. The high level of awareness is not surprising, given that the sample frame in both reviews was based on Arts Waikato's contacts database.

Figure 4: Familiarity with Arts Waikato's activities



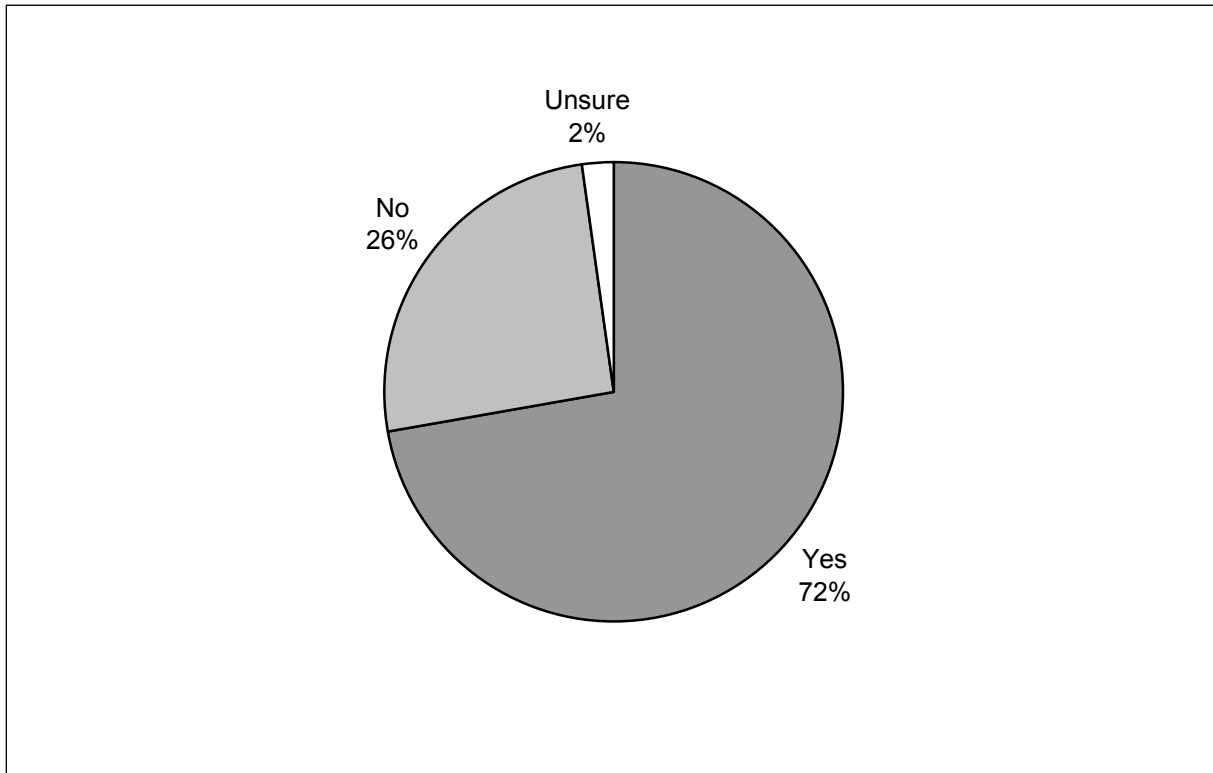
5.2.3 Use of Arts Waikato services

Overall results

Respondents were asked: 'Have you or your organisation used any of their services or taken part in any Arts Waikato activities (see Question 3) over the last 12 months' (Yes/ Unsure/ No).

Approximately three-quarters of respondents (72%) said they had used Arts Waikato's services or taken part in Arts Waikato activities over the last 12 months. This compares with 61% in response to a similar question in the 2006 survey.

Figure 5: Use of Arts Waikato services



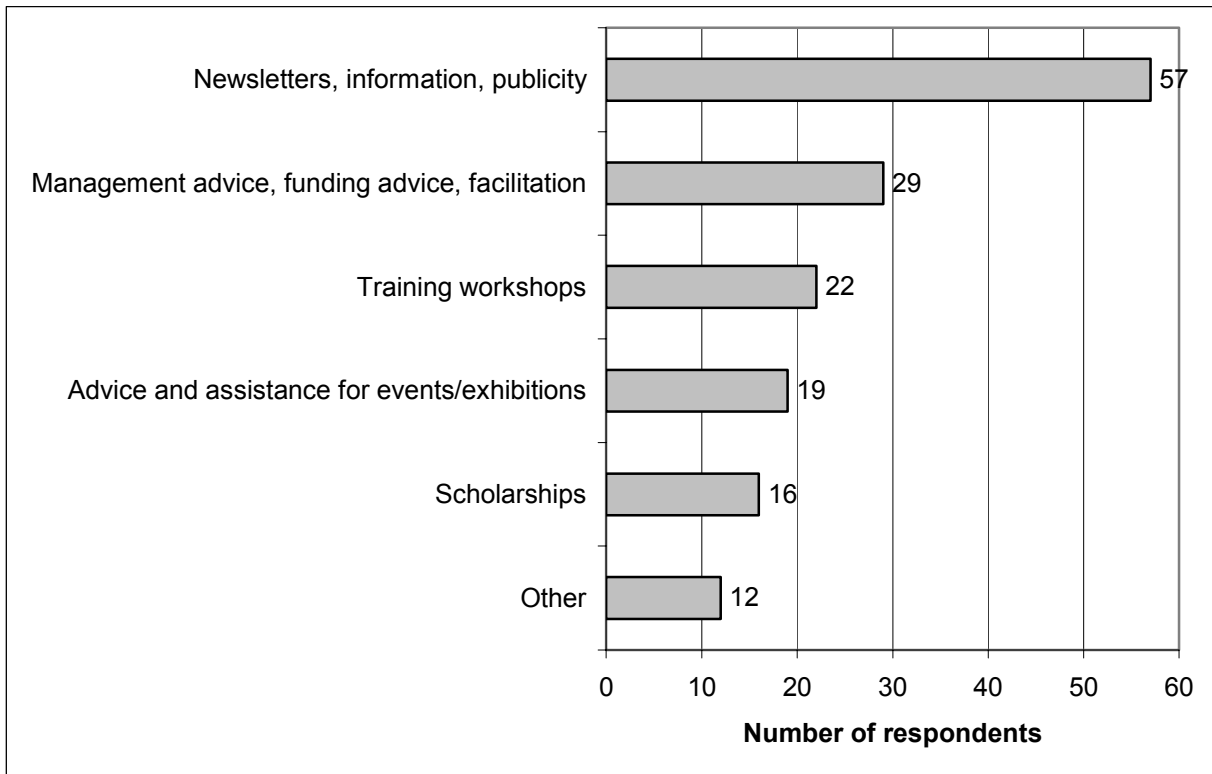
Respondents who had used services or taken part in activities over the last 12 months were then asked to tick all the services/activities they or their organisation have used or taken part in (Newsletters, information, publicity/ Management advice, funding advice, facilitation/ Scholarships/ Advice and assistance for events/exhibitions/ Training workshops/ Other).

The results show that most respondents (88% of people who replied 'yes' to this question) were newsletter recipients. The next most frequent types of involvement were management advice, funding advice, facilitation (45%), training workshops (34%), advice and assistance for events/exhibitions (29%), scholarships (25%) and other (19%). The 'other' category included:

- Award presentation.
- We have used staff for advice, networking and to assist with the strategic direction of the School.
- Conference in Rotorua.
- Intermediate art group meetings.
- Student workshops and visual arts display opportunities.
- Arts Face to Face meetings
- Renee and I work on the Arts Face to Face project together.
- Māori Art networks
- Arts Education Adviser.

- Exhibited artworks there.
- Worked on collaborative projects or sat on working groups with reps from AW.
- Services to the Arts community award.
- ArtsBiz workshops.

Figure 6: Types of services/activities used



Statistics from the 2006 and 2009 surveys for this item are shown in Table 5 below. Note that the 2006 responses were in response to an open-ended question, therefore not directly comparable.

Table 5: Types of services/activities used – 2006 and 2009

	2006	2009
Newsletters, information, publicity	20%	88%
Management advice, funding advice, facilitation	17%	45%
Training workshops	7%	34%
Advice and assistance for events/exhibitions	9%	29%
Scholarships	9%	25%
Other	17%	19%

Notes: (a) Figures sum to more than 100% because more than one response was permitted per survey; (b) The 2006 responses were in response to an open-ended question, therefore not directly comparable.

Cross-tabs – community arts councils, district councils, schools

A review of the results for community arts councils, district councils and schools showed that these organisations all made use of similar types of Arts Waikato services and activities as did other arts stakeholders.

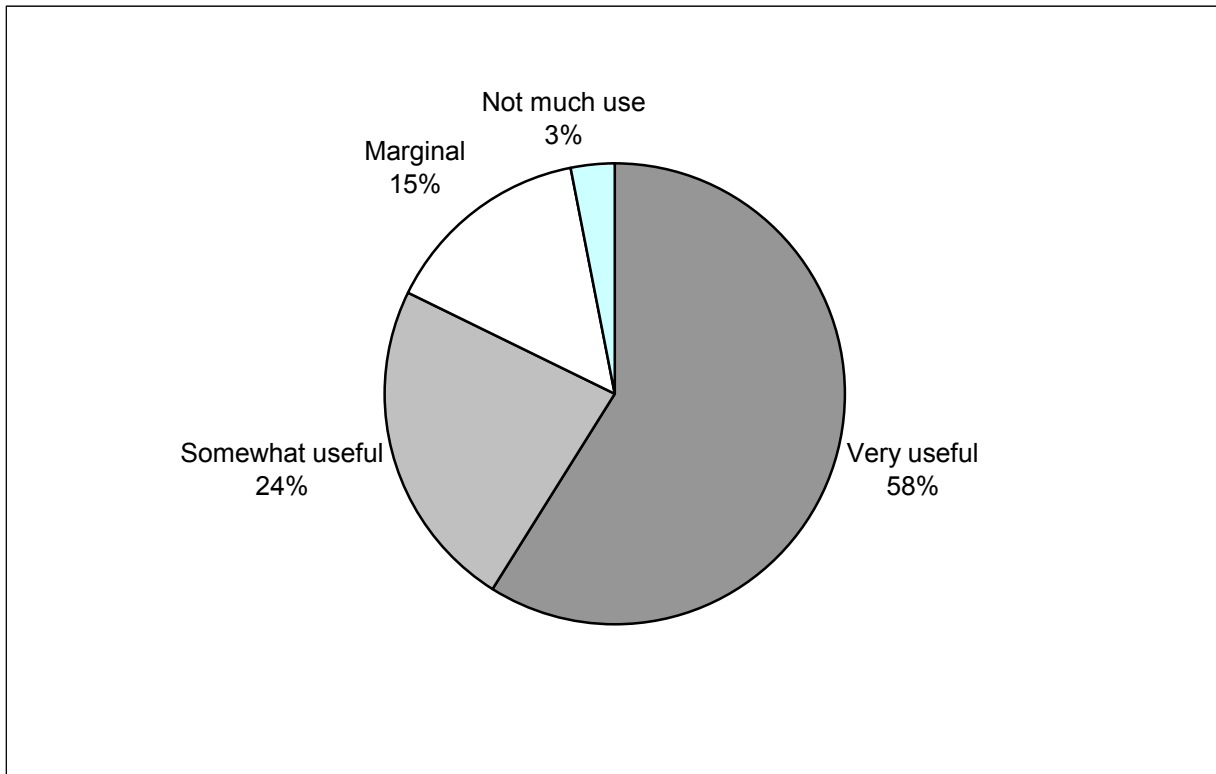
5.2.4 Usefulness of Arts Waikato services

Overall results

Respondents were asked: 'Overall, for you or your organisation, how useful were the services used or activities you've taken part in' (Very useful/ Somewhat useful/ Marginal/ Not much use/ Not at all useful).

The results show that most respondents (82%) found Arts Waikato's services either very useful or somewhat useful. A smaller number of respondents (18%) rated this item 'marginal' or 'not much use'. No respondents replied 'not at all useful'.

Figure 7: Usefulness of Arts Waikato services



Comparison with 2006 results

The 2009 results for this item were broadly similar to the 2006 results.

Table 6: Usefulness of Arts Waikato services – 2006 and 2009

	2006	2009
Very useful	61%	58%
Somewhat useful	25%	24%
Marginal	8%	15%
Not much use	4%	3%
Not at all useful	2%	0%
TOTAL	100%	100%

Note: May not add to 100% due to rounding.

Cross-tabs – community arts councils, district councils, schools

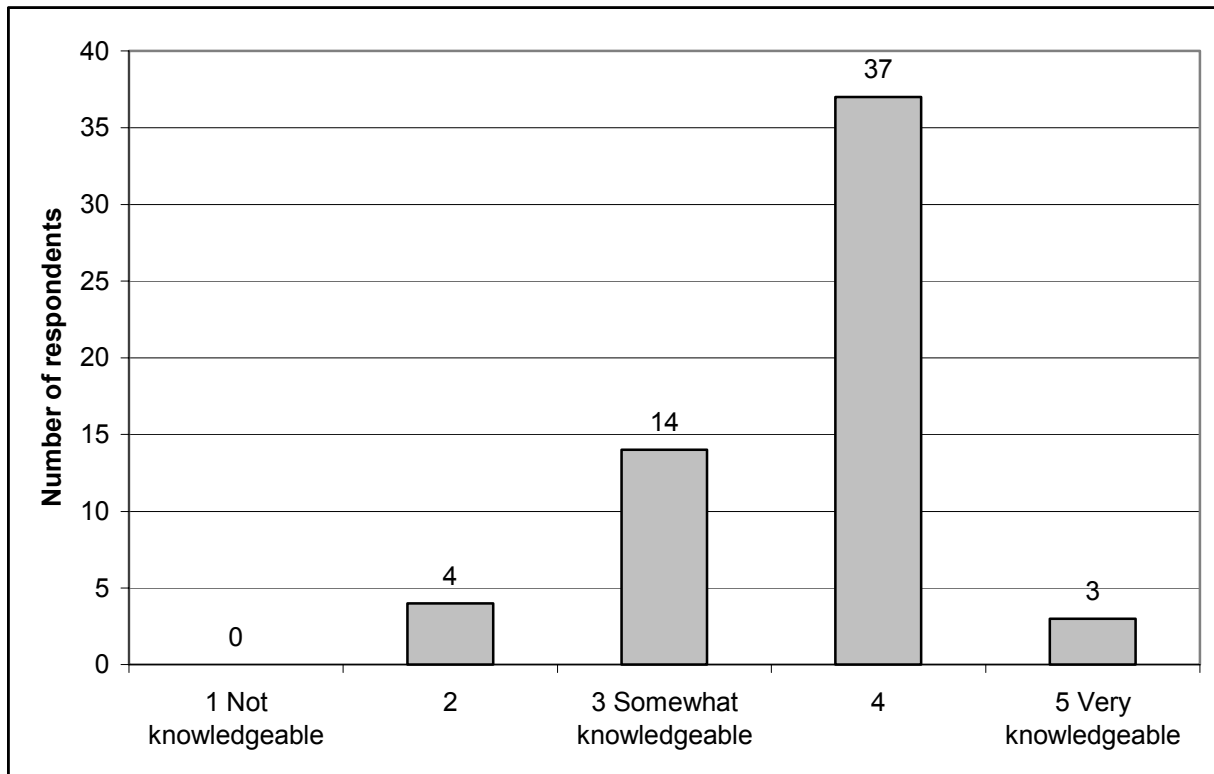
School and district council respondents were inclined to rate Arts Waikato's services more highly than community arts council respondents.

5.2.5 Perceived knowledge level of Arts Waikato staff

At the suggestion of Arts Waikato trustees, the survey asked 'On a scale from one to five, how would you rate the knowledge level of Arts Waikato staff?'

Most respondents (69%) rated the knowledge level of staff as either a 4 or 5 on the scale. A smaller number (24%) rated it as a 3 (somewhat knowledgeable) and still less (7%) rated it as a 2. Nobody gave this a zero rating.

Figure 8: Perceived knowledge level of Arts Waikato staff



Cross-tabs – community arts councils, district councils, schools

School and district council respondents were inclined to rate the knowledge level of Arts Waikato's staff more highly than did community arts council respondents.

5.2.6 Comments on the value of Arts Waikato

Overall results

Respondents were asked: 'What has been most useful about your involvement with Arts Waikato'. Verbatim responses have been themed below according to:

- Newsletters, information, publicity, networking opportunities, referrals and communications/media – The communication and networking role of Arts Waikato was most frequently mentioned.
- Management advice, funding advice, funding support and facilitation.
- Training workshops.
- Advice and assistance for events/exhibitions.
- Scholarships.
- Negative comments – These were around a perceived lack of knowledge amongst new staff members, and also appeared to be targeted at Exult Ltd as not being an adequate training provider relative to Arts.Biz. (Note 1: Supplementary interviews also identified that the user fees involved in the workshops may have been a deterrent to participation. Note 2: With regard to these particular comments, the view of Arts Waikato is that the Arts.Biz workshops that were previously co-ordinated are not comparable to the Exult workshops, have different target audiences and aims, and had become increasingly unaffordable).
- Other – Various positive comments were received around the friendliness and accessibility of Arts Waikato staff.

Specific responses are as follows:

Newsletters, information, publicity, networking opportunities, referrals and communications/media

- I am an editor of a monthly lifestyle publication which has an emphasis on the arts - Arts Waikato team is always very helpful.
- The ability to generate publicity.
- The regional networking, workshops and the new Arts Info weekly.
- The information provided in your e-mail update is very useful and always up-to-date.
- Newsletters to tell of upcoming events.
- Information on events.
- Communication.
- Informative keeping me in touch with what is going on in our art disciplines, city and rural area and overall region.
- The opportunity to discuss arts strategies and direction for the region with AW staff.
- Networking with arts groups.
- Networks and upcoming events.
- I coordinate the PACE programme for Work & Income and Arts Waikato are a very valuable referral tool for my work with clients who are artists.
- A place to meet and share with other art teachers / arts information/activities in our field.
- Experienced, organised and approachable facilitators who are prepared to develop programmes for schools to advance the arts within the region and to provide professional development and networking opportunities for teachers.
- Being aware of activities and events that are happening in Waikato.
- Keeping abreast of what's going on in the Waikato region.
- Being informed and kept up to date.
- Receiving information about arts events in Hamilton and the Waikato. Proactive assistance with generating information and sales for one concert in particular in 2008.
- Although we are out of Hamilton, it is good to be up to date with the artistic scene over the whole of the Waikato. We have really appreciated their financial support for 2009.
- Encouragement - networking and feedback.
- Networking.
- Links to other Waikato organisations. Promotion of events.

- They have very good networks to put you in touch with the right groups/individuals for your needs.
- Being able to refer people for more specialised arts assistance.
- Awareness of upcoming events.
- Ease of contact, help in finding the best contacts for our needs. Forums and workshops for networking.

Management advice, funding advice, funding support and facilitation

- I gained insight in not wasting time with political manoeuvres and red tape, and letting it go when one is rejected without stating the reason why?
- Practical help.
- Help with funding applications. Support letters for grant application.
- Assistance in setting up our Trust.
- They helped set us up and offered support for our ongoing operations.
- The fact that Arts Waikato staff has an overview of what is available in this area.
- Another ear to listen to ideas.
- Management advice and scholarships.
- Wanda and Waimihi have helped us know what is available to assist us with the teaching of art and the support available. They have also gone out of their way to use their networks to help us get our art displayed.
- Individual advice on how to progress WYMA [Waikato Youth Music Association Inc].
- When they have assisted with providing support at community forums.
- Support, enjoyment and connection with other Arts teachers.
- Contact with other groups and artists from neighbouring communities.
- Keeping up to date with what is happening in the region.
- Provision of information about Arts (especially Performing Arts) activities in the Hamilton community.
- We are voluntary. As a choir we need plenty of music. Extra members need more music. We entertain regularly so we need to change program at regular intervals. Music is expensive!!!
- Facilitation of a collaborative approach to promotion of the Arts, including provision of extra-curricular arts opportunities for students.

Training workshops

- The training workshop with Exult.
- More recently than not, staff have really enjoyed the funding workshop coordinated by Renee. I personally like that they have alleviated the pressure on Council staff to have all the answers for community arts groups.
- Training workshop was great... learnt a lot regarding event management and funding.
- 2 members of staff (on an alternate basis) contributed and delivered part of the course to teachers called "An Introduction to Digital Photography".
- Finance meeting [workshop].

Advice and assistance for events/exhibitions

- Higher than average youth and Māori population in our area - liaison with Māori Advisor invaluable. Arts advice/graffiti art/community murals - I appreciated help with some research and ideologies around these forms of art.
- We thank you very much Arts Waikato, yes Taonga of Waikato, for your generous financial support. Kia ora, aroha nui. Our Kimiora Arts Festival Committee have not been able to hold our commitments at our marae Turangawaewae. Our beautiful Queen Te Arikinui Te Atairangi Kaahu now resting on our maunga tapu Taupiri, her son now Kiingi Tuheitea, we will awahi manaaki, tau toko nga wa katoa - celebration 150 yrs of the Kingitanga. Hopefully we could hold our festival next year.
- Community projects and contacts to assist with the events.

Scholarships

- Scholarship to help with university study.
- Arts scholarship and training courses organised and/or subsidised.
- Receiving Perry Scholarship; Weekly newsletters.

Negative comments

- We used to often send ArtsBiz clients to Arts Waikato for advice (e.g. with funding applications etc), but nowadays the advice given is not only limited, it is often incorrect. I have stopped using this organisation's services as a result. It is most unfortunate that after years of offering such a worthwhile and valuable service, Arts Waikato is now creating more damage to the arts community than good. Bring back Hilary - she at least understood how an arts community works!
- Up until a few months ago we were referring artists to Arts Waikato to obtain information about things like funding, and attend workshops that helped them to run their businesses. This was affordable quality help that these clients needed but the quality of the advice has been pretty poor through to completely incorrect in recent times. Arts Waikato don't run the workshops anymore either and the replacement is pretty inferior.

Other

- Arts Waikato's involvement in preserving traditional and cultural handcrafts.
- Working together & friendly helpfulness of the staff.
- I get on well on a personal basis with most of the staff and find them very friendly with the best of intentions. More voices for the arts.
- Friendliness, willingness to listen.
- A local (we are just across the road) and reciprocal relationship. They exhibit our art works and provide work for two of our people with intellectual disabilities.
- Their advice & knowledge.
- Staff helpfulness, accessibility of the organisation.

Respondents were next asked a related question: 'What would you say was most valuable or impressive about Arts Waikato and its work generally'. Verbatim responses have been themed below according to:

- Regional vision, inclusiveness, enthusiasm, encouragement and advocacy – It was felt to be valuable that Arts Waikato exudes a passion and vision for the full spectrum of 'arts' and the Waikato region as a whole.
- Staff attributes – Including the professionalism, knowledge, cordiality and accessibility of staff members past and present.
- Reputation and credibility.
- Newsletters, information, publicity, networking opportunities, referrals and communications/media.
- Management advice, funding advice, funding support and facilitation.
- Advice and assistance for events/exhibitions.
- Scholarships.
- Location/office building.
- Iwi Arts Advisory role.
- Negative comments – Specifically around (a) discontinuing Arts Waikato's involvement in the flagship Arts.Biz workshops for artists and arts groups; and (b) recently perceived 'aggressive approaches to the acquisition of funding'.

Specific responses are as follows:

Regional vision, inclusiveness, enthusiasm, encouragement and advocacy

- Passion and vision for arts.
- Its advocacy and promotion of the arts.
- Arts Waikato's overall focus on variety of fields that applicable to different community groups.
- Its devotion to its community.
- Enthusiasm and support for our initiatives.
- Their networks, their knowledge and their supportive attitude towards the arts.
- They are not biased - I know they have supported little projects and big projects - all up, the community is always happy with the support provided.
- Their work in rural centres?
- Enthusiasm.
- That it covers the region and a whole range of arts - visual and performing.
- Encourages people from all aspects of the Arts.
- Ready to listen and help in any way they can. No point otherwise.
- It's great to have an organisation that can potentially advocate for you in the wider Waikato arena.
- The passion they have for the arts.
- It is inclusive of people with disabilities.

Staff attributes

- Cordiality, professional, needs-based.
- They are a positive and passionate team that act out their goals. The scholarships which support our current students and alumni provide tangible evidence for artists in the region. The e-newsletter is highly valuable.
- The overall skill and knowledge base is impressive - No other organisation has such an acute knowledge of local arts.
- Their approachability and availability. Their knowledge.
- The staff I have worked with have 'marketed' themselves well, made themselves available, supported various initiatives and been willing to run with new ideas, provided practical support and co-ordinated new initiatives.
- The prompt, professional and friendly way they all work.
- Renee's enthusiasm.
- Their ability to be flexible and work around a programme - deliver when they are needed, even when they were rescheduled in the set programme.
- Saskia.

Reputation and credibility

- Arts Waikato look to be very useful for community groups and fund raising for such groups. They seem organised and have a good image out there in the market place.
- The fact that it has now been in operation long enough to have a good reputation and good networks.
- Maintaining and sustaining the integrity and credibility of the Arts.
- Very professional.
- Reliable and consistent.

Newsletters, information, publicity, networking opportunities, referrals and communications/media

- Can't say, maybe getting like-minded people together.
- The regional networking, workshops and the new Arts Info weekly. Their outreach through the region has really improved with their weekly info newsletter. They have also been a great help to our managers at The Plaza [performing arts centre, Putaruru]. Perhaps the only opportunity for increasing that would be to give organisations such as the Music Society a database for contacting musicians from Waikato Uni who would give Sunday concerts in the outer areas.

- A voice for the artists and cultural groups in our area.
- Arts in Brief email newsletter.
- Newsletter.
- Really helpful assisting with information, they know what they are promoting.
- Regional feedback - and What's On weekly email.
- Advertising and networking. Support to organisations.
- Connecting all the Intermediate Art teachers and organising great events.
- Provision of accurate, up-to-date information, helpful dissemination of information, positive support for arts in the local community.
- Newsletters giving information of "What's On".
- Willingness to help. Great database. "Know-how".

Management advice, funding advice, funding support and facilitation

- The support from Renee Casserly who has given useful suggestions and encouraged us to move ahead.
- The funding & the events facilitation, as well as their communication strategies.
- Organisation, support and follow up of inter intermediate arts events.
- It provided opportunities for our staff and students in the arts through extension programmes throughout the year in all arts curriculum areas. Arts Waikato staff in particular Wanda Barker and Kerrie Martin facilitated our successful application for the artists in schools programme. Currently we have David Henshaw in our school facilitating visual arts with students and providing professional development for staff. This is so far extremely successful and worthwhile.
- Co-ordinating information, funding sources, and acting as a distribution agency for the information.
- The ability to assist with specific requests - we have been helped with presenting ourselves to sponsors/funders.

Advice and assistance for events/exhibitions

- Communication and resources have been of value to assist at the start and during the production of an event. Support with who to contact and been at the event itself. Availability to come out and visit you to assist with your project.

Scholarships

- Scholarship funding to promote and extend Waikato artists. A neutral network.
- Support for young people with a serious commitment to working in the arts as practitioners or administrators through the scholarship scheme.
- General assistance to local arts and culture organisations, and to individuals by way of the annual scholarships.
- Past management advice and currently scholarships.
- Scholarships.
- Arts scholarship.

Location/office building

- Having its office close to us and out of the CBD.
- Its wonderful building.

Iwi Arts Advisory role

- Tim Macindoe and his ability to raise the profile of the organisation and the concept of a Māori arts advisor which is something HCAC was investigating before AW implemented.
- Creation of Māori Arts Advisor to support community based Māori artists - fantastic!

Negative comments

- The ArtsBiz workshops used to be the highlight and flagship of Arts Waikato service. It is most unfortunate that these no longer occur, and ArtsBiz services are now only available OUTSIDE of the Waikato region.
- Previously it seemed Arts Waikato networked very well with other arts organisations in the Waikato and in general the arts in the region were strengthened as a result. It seems that recently there has been some very aggressive approaches to the acquisition of funding that have been detrimental within the wider arts community because it seems to have ruined the delicate balance that previously existed between the different organisations. Now the funding is vested in one organisation with a set agenda. Artists - the reason for the existence of Arts Waikato in the first place (one would have thought) are missing out as a result, particularly on quality information and support - ie Arts Waikato can't be all things to all people.

5.2.7 Comments on improvements to Arts Waikato

Overall results

Respondents were asked: 'How could Arts Waikato and its work best be improved'. Verbatim responses have been themed below according to:

- Stronger, more inclusive arts sector leadership – Including stronger advocacy on specific issues such as the proposed regional community arts centre; increased collaboration with other key arts organisations; improved consultation with key stakeholders on strategic initiatives; and ensuring that all art forms are adequately encompassed (in particular, musical organisations and events).
- More clearly define and articulate Arts Waikato's functions.
- More scholarships and increased funding support.
- More support for the wider region.
- Improved communications and promotional activity.
- Improved staff continuity/increased staff numbers.
- Increased staff knowledge on specific issues.
- Workshops for individual aspiring artists
- Negative comments – These related to (a) ensuring that Arts Waikato builds on previous good work and collaborations; and (b) not competing for limited arts funding.
- Other – These were mostly positive comments of encouragement (eg, 'Just keep doing what you are doing').

Specific responses are as follows:

Stronger, more inclusive arts sector leadership

- I would like to see the organisation taking a stronger role in terms of strategy development and sector leadership. I would be very keen to look at collaborative opportunities with my own organisation.
- Broader appeal and significant artistic and cultural events.
- Could perhaps target more activities and advice towards musical organisations rather than visual arts organisations, as HCAC already provides a lot for visual arts.
- Continue its programme with schools and facilitate engagement with Hamilton City Council to develop a bigger and better performance centre for the arts with adequate facilities and parking.
- Just keep doing what they are doing. Grow and develop with the city and the community. We have concerns about the Arts Waikato involvement in relation to the proposed regional orchestra. The TWSO is the major stake holder in orchestral music and as of today's date we have not yet met the new CEO. Press releases about new theatres are made yet no consultation with the major stake holders??? Especially when we are one of the groups most likely to use large venues.
- The more they combine with others – like being a part of a planned programme – the more value they add to the event, as each speaker is a so called "expert" in his/her field.
- Change perception of local bodies towards the arts.

- Change the venue into a fantastic ARTS CENTRE in the centre of Hamilton.
- I would welcome a closer liaison/collaboration between Arts Waikato and Theatre Studies at the University of Waikato.
- Include some musical events please. Too narrow in focus.

More clearly define and articulate Arts Waikato's functions

- Not being based in Hamilton would save confusion as to their role and region of interest. In my advisory role I don't see any evidence from people coming through our doors that they get any practical help from Arts Waikato, and this has been relayed to me verbally on many occasions. A lot of the community are not sure what the actually DO to help them, rather than talking. I think doing research into the local arts scene is valuable and this isn't done by staff who often let their personal opinions dictate their actions.
- I don't really have a strong idea of the Arts Waikato central mission or raison d'etre, other than the arts scholarship administration. Perhaps that would be a good place to start...identifying and boldly stating what the organisation aims to achieve.
- More promotion on what they actually do. People like me coming into the management side of arts knew nothing about them or what they offered.
- They appear to have too large an area to cover - how can they realistically provide cover to all in this region?
- Have more information in more places about themselves and the organisation and how they can help in a presentable pamphlet type thing.
- Given limited resources, their work should be focussed regionally where the greatest needs are rather than duplicating services which exist.
- Arts Waikato has various expert areas but generally we are only aware of one aspect, and that is the area of arts we are directly involved in.

More scholarships and increased funding support

- Always funding but keeping 'arts' profile alive and well in the current economic climate.
- Keep up your support for Trust Waikato, to fund various projects, requested by community groups.
- More scholarship would be great and financial support of arts initiatives.
- Some sort of assistance for singular artists as I see a need for the individuals to be more group focused to enable a stronger arts culture and more recognition for art in the Waikato, at present I feel there is nothing there to support this.
- Nothing specific at the moment - maybe with more funding they could reach more people and areas in the arts.
- More funding to further their operations - They do great work already so making sure that work continues and grows is important.
- Support for funding.
- More grants.
- Having access to more funds so they can better achieve their objectives.
- Arts Waikato should be funded by central government and be part of Creative NZ.

More support for the wider region

- Arts Waikato is Hamilton-based. They are too far to attract interest from Waihi. And Waihi is not a big enough target area to put much effort in our direction.
- By publicising their activities to ALL regional small clubs.
- To see Arts Waikato staff more often in our area - Waihi.
- Regular contact visits to the outer regions.

Improved communications and promotional activity

- More communication.
- More help in advertising musical events.

- The weekly email bulletin could be more dynamic, you should have to keep emailing in each week for an upcoming event to make sure it's in the email.

Improved staff continuity/increased staff numbers

- Ensuring the continuity of appropriate staff to assist appropriate, relevant iwi/people.
- More staff.
- Lots of changes of staff in recent years has meant a lack of continuity, especially in terms of relationships.

Increased staff knowledge on specific issues

- More knowledge required on the larger funding applications re: Environment and Heritage.
- Refer additional comments listed under '*negative comments*'.

Workshops for individual aspiring artists

- If they had specific seminars for budding and established artists to network, I feel these would be very useful for my clients.

Negative comments

- 1. Have staff, in particular the Arts Advisors, that accurately offer useful and correct advice. 2. Work more closely with other organisations in the region, rather than trying to bully or ignore all the good work that has been done for many years. Stop being so arrogant.
- Cease to be competitive, and work co-operatively in the wider arts community. Look closely at the performance of certain individuals who are in the position of providing "professional" business and funding advice to artists - ie get their performance evaluated by a qualified business / arts person. Set up a monitoring system for the provision of advice, or use an audited knowledge base, or stop doing that altogether and leave it to professional providers. Supply some quality workshops for artists like you were doing before - it is through strengthening individual artists that the arts community grows and becomes stronger. Decide what the core values are, it's hard to say whether its about the arts community, providing jobs for certain individuals, or getting as much funding as possible.

Other

- In encouraging and supporting also individuals in charitable groups during therapeutic cross-cultural work. [Management advice - they seem biased when they give info. Training workshops - too expensive].
- Don't know enough to answer this.
- Just keep doing what you are doing.
- Don't have a problem.
- Can't think of any, they are really engaged in the South Waikato community.
- No suggestions.
- I've been happy with all our interactions to date.
- It's done a great job for us. Hopefully we can continue to have support again in 2010.
- We asked if they could bring some working examples to help both the children and teachers with ideas and motivation.
- ?
- They are wonderful already!
- N/A
- No improvement necessary.
- All the work I am involved with (with them) involves moving in a forward and positive direction. I can not think of any improvements to suggest at this point in time.
- No comment.

5.2.8 Barriers to using Arts Waikato services

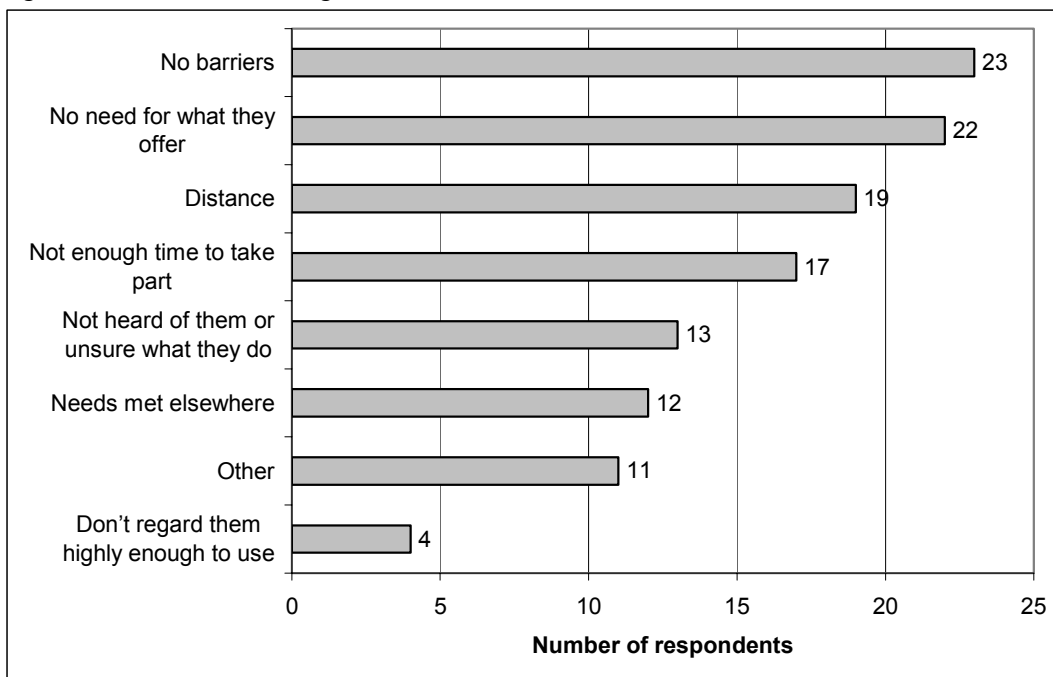
Overall results

All respondents were asked: 'Generally, when thinking about why you have not used or taken part in any or all Arts Waikato services or activities, what have been the barriers' (Not heard of them or unsure what they do/ No need for what they offer/ Needs met elsewhere (specify)/ Don't regard them highly enough to use/ Not enough time to take part/ Distance/ No barriers/ Other).

The results show that the most common barrier was 'no barriers' (23 responses), followed by 'no need for what they offer' (22). Other common responses were 'distance' (19), 'not enough time' (17), 'not heard of them or unsure what they do' (13) and 'needs met elsewhere' (12). A small number of people (4) responded 'don't regard them highly enough to use'. Of those who responded 'needs met elsewhere', one stated that their needs are met by "our own cost-free organisation" and another stated "own concerts provided in Thames". Responses under the 'other' category are as follows, in no particular order:

- They are very profit oriented and culturally biased.
- Many activities are still centrally based in Hamilton.
- We are a volunteer organisation with many elderly people and much is left to 1 or 2 people, there is a limit to what you can do.
- Doesn't seem to be any help available for individuals or those who wish to make a living off their art. In regards to specifying needs met elsewhere, the arts council deals with individuals to a certain degree and what I can't get from there I create myself!
- Hamilton Community Arts Council.
- There don't seem to be too many point crossover or relationship between us as an arts venue and Arts Waikato as a funding/development agency, other than the use of the Academy for the annual awards.
- Didn't realise they had arts education advisers.
- Too Hamilton-centric.
- More info to give customers about their services would be useful.
- Services are no longer relevant.

Figure 9: Barriers to using Arts Waikato services



Comparison with 2006 results

Compared with the 2006 survey, the 2009 results indicated less perceived barriers to using Arts Waikato's services.

Table 7: Barriers to using Arts Waikato services – 2006 and 2009

	2006	2009
No barriers	5.3%	25.6%
No need for what they offer	34.7%	24.4%
Distance	8.0%	21.1%
Not enough time to take part	24.0%	18.9%
Not heard of them or unsure what they do	30.7%	14.4%
Needs met elsewhere	20.0%	13.3%
Don't regard them highly enough to use	1.3%	4.4%
Other	0.0%	12.2%

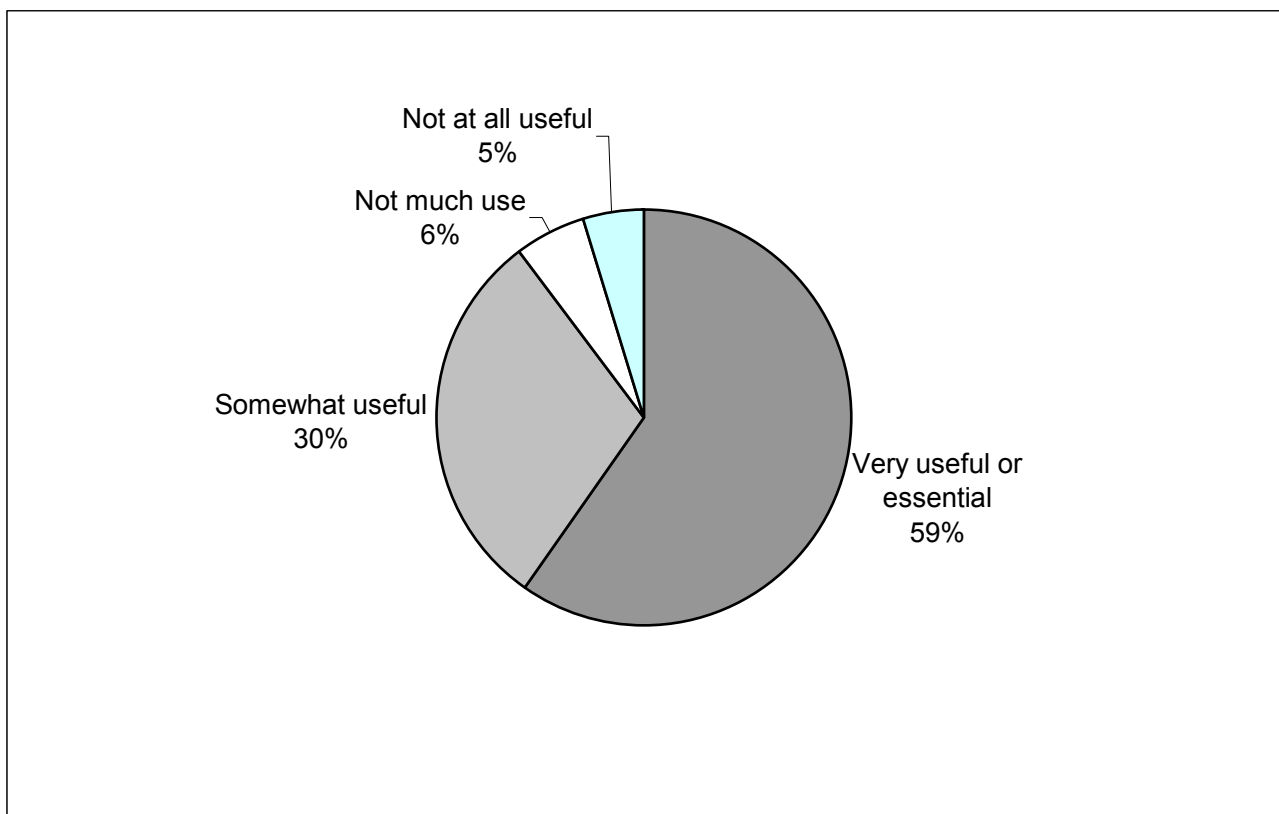
Notes: (a) Figures sum to more than 100% because more than one response was permitted per survey; (b) The 2006 responses in relation to 'distance' were to an open-ended question, therefore not directly comparable; (c) The 2006 survey included 'could not afford cost', which was excluded from the 2009 survey because few services are associated with user fees.

5.2.9 Perceived overall usefulness of Arts Waikato

Overall results

Respondents were asked as a final question: 'Overall, how useful do you see Arts Waikato for the arts sector in the Waikato Region' (Very useful or essential/ Somewhat useful/ Not much use/ Not at all useful/ Don't know). The results show that most respondents (89%) felt Arts Waikato is either very useful/essential or somewhat useful for the arts sector in the Waikato Region. However 11% of respondents felt that Arts Waikato was either 'not much use' or 'not at all useful'.

Figure 10: Perceived overall usefulness of Arts Waikato



Note: In addition, one respondent replied 'don't know'.

Comparison with 2006 results

The 2009 survey results for this item were broadly comparable with 2006 results (refer Table 8).

Table 8: Perceived overall usefulness of Arts Waikato – 2006 and 2009

	2006	2009
Very useful or essential	64%	59%
Somewhat useful	23%	30%
Not much use	0%	6%
Not at all useful	1%	5%
Don't know	12%	1%
TOTAL	100%	100%

Note: May not add to 100% due to rounding.

Cross-tabs – community arts councils, district councils, schools

School and district council respondents were inclined to rate Arts Waikato's overall usefulness more highly than community arts council respondents.

5.3 Summary of focus groups and interview results

As an incentive, all focus group participants received a \$20 petrol gift card. However, there was still an element of self-selection in attending the focus group meetings, which means there is a level of bias inherent in the results. In particular, people with either a very positive or negative impression of Arts Waikato would be more inclined to attend. This should be borne in mind when interpreting the results that follow.

5.3.1 Focus group – Māori arts stakeholders

Results from a focus group meeting with Māori arts stakeholders (28 May 2009) are synthesised in a separate report by Mamae Takerei: 'Issues Specific to Māori Arts Stakeholders', June 2009. Key issues raised through the focus group and associated interviews included:

- Need a better understanding of the role of Arts Waikato.
- Awareness of the Arts Waikato support systems.
- Utilise Iwi broadcasting systems to inform and update Māori.
- Create and update database of Māori art stakeholders.

Overall results and recommendations from consultation with Māori are contained in Section 6.3: Responsiveness to Māori.

5.3.2 Focus group – Hamilton-based arts organisations

Results from a focus group meeting with Hamilton-based arts organisations (and from surrounding areas) are recorded in a confidential results report. The meeting was held on 12 June at Trust Waikato House and attended by six key stakeholders. Poor attendance may be partly due to very poor weather and also a clash with the Waikato Agricultural Fieldays event. However, those that did contribute were engaged well in the discussion, there were some useful disagreements in terms of points of view, and some useful connections were also made between participants.

A significant issue discussed during the meeting was in relation to a lack of Creative New Zealand national funding coming into the Waikato Region. There was common agreement that Arts Waikato should play a unifying/leadership role, although there was less agreement about the tactical approach. It was felt there needs to be an independent voice (Arts Waikato) driving the issue through active discussions with politicians and councillors throughout the Waikato/Bay of Plenty region.

Another significant issue and topic of discussion was the recent Budget 2009 announcement of an 80% cut to the funding of Adult and Community Education through secondary schools – some participants were not aware of this.

There was some discussion concerning a submission that was made to Hamilton City Council's Draft Long-Term Plan by Arts Waikato's new Chief Executive, which gained a high media profile at the time. Some of the focus group participants appreciated the 'blunt' approach that was taken, even if it might have meant that Arts Waikato needed to mend some bridges with HCC after the event. There was a perception expressed by some participants that 'controversy if good'.

While there were varying levels of awareness of Arts Waikato's activities amongst participants, all were quite positive about their interactions with staff and the overall approach of the organisation. It was felt that Arts Waikato has achieved its initial vision in a short space of time and should be congratulated. Key notes include:

'There used to be lots of little groups with no co-ordination. When Arts Waikato was first set up it was mostly around music and other groups. Congratulate Arts Waikato – now very

diverse, lots of groups, eg, potters, sculptors. Dramatic achievements in a short space of time.

'Scholarships are great – diverse awards, Māori community'.

'Needed advice around funding applications'.

'Renee has visited – very enthusiastic and pointed to clear directions'.

'Connecting Raglan/Waihou – 'cross-pollination''.

'When Tim was CEO – did a brilliant job of re-defining the role of Arts Waikato – being more inclusive, and selecting a good range of employees'.

'Arts Waikato has achieved a lot in a short space of time, but there is more to do'.

'Arts Waikato needs to consult widely asap – to build up a picture of what's needed'.

'Needs to have a regional vision – but not leave Hamilton as the 'hole in the doughnut''.

'Arts Waikato is doing a great job – thank you'.

'Arts Waikato roles – look at opportunities – disseminate information to artists around opportunities, and enable people to learn about the arts in Waikato'.

A desire was expressed by one participant for Arts Waikato's new CEO to pick up the mantle of leading progress toward development of a Regional Community Arts Centre concept.

In response to the question 'What do you think Arts Waikato does (or should do)', the following list was compiled:

- Coherent unifier of different arts perspectives – to be heard nationally + locally (eg, Creative NZ regional funding).
- Advocacy – for the Waikato Region.
- Scholarships.
- Working with community groups.
- Perception = 'going all over the place' – different staff roles.
- More strategic direction, more consolidation needed – prioritise.
- Communication to groups.

Further discussion was around the challenges involved in servicing such a large region and with such a diverse range of arts groups. There were considered to be high expectations around Arts Waikato in terms of how to prioritise staff time and initiatives. An opinion was also expressed that Hamilton City plays a regional role but doesn't get a huge amount of funding compared to other major metropolitan areas.

There was general agreement that Arts Waikato should help empower other groups but not necessarily be 'doing' initiatives (with an example given around involvement in the regional orchestra steering group).

In relation to its advocacy role, it was felt that adequate consultation is needed before making any public statements on behalf of the arts sector, and that care needed to be taken to ensure appropriate communication styles were used.

In terms of communication tools, there was general agreement that the move to a weekly e-news format was much preferable to the *ad hoc* e-mails that were previously sent ('Much better – more informative, not a nuisance').

There was also general favour for the scholarship and awards programmes led by Arts Waikato.

Closing remarks revolved around the need for a clear vision for Arts Waikato, and for this to be communicated clearly to arts stakeholders throughout the region.

5.3.3 Focus group – South Waikato-based arts organisations

Results from a focus group meeting with South Waikato-based arts organisations are recorded in a confidential results report. The meeting was held on 19 June at The Plaza performing arts centre in Putaruru, attended by four key stakeholders. While this was well below expected numbers, those that did contribute were engaged in the discussion and some useful connections were made between participants.

A significant issue discussed during the meeting was in relation to raising interest and participation in the arts generally. There was a feeling that the general public were not making full use of local arts opportunities. It was felt that Arts Waikato is already helping build participation and interest in the arts, to some extent. Another key issue briefly discussed was around the Budget 2009 announcement to discontinue ACE funding for all arts-related courses.

The role of Arts Waikato as an 'anchor' or 'backbone' for the arts was seen as vital. Important to this were Arts Waikato's longevity, high profile, tenacity, creativity, accessibility and professionalism. Key notes included (in no particular order):

'They help to raise the profile of arts – confidently informative'

'Staff are approachable including by e-mail'

'Rare for anyone to put up hand to assist – really value this'

'Always keen to be involved – willing'

'Always approachable, helpful'

'Always felt you could talk about anything, and in confidence (respected)'

'They know what's on and what's happening in the arts scene in the region – large region'

'They're there to pull everyone together [identity and legitimacy]'

'Arts Waikato brings people together'

'They are strong – great credibility – been around for awhile'

'Arts Waikato needs more feet on the ground to do what they want to do'

'Aims and objectives are fabulous'

'They know what's going on'

'Doing an amazing job'

'Very highly thought of – by anyone that's had any involvement'

'Professional attitude – know what they're doing'

There was positive feedback on the various roadshows and training workshops that had been attended, as well as on the Arts Waikato website and weekly e-news. The fact that the latter is divided into sections (eg, Music, Visual Arts) was seen as a positive, as the reader can efficiently review just the sections they are interested in. The communication function of Arts Waikato was seen as very important and valuable, helping to cross-pollinate ideas, provide networking opportunities and build a more coherent arts sector across the region. There were also positive comments on the abilities of individual staff members, past and present.

Some focus group attendees had also received community awards and scholarships, and/or had personally tutored scholarship recipients. Some of the comments around these included:

'Did Diploma of Ceramics through Otago Polytechnic – received an AW scholarship – gratefully received'.

'Course attendees (students) have also received scholarships toward fees – 'over the moon'.

In response to the question 'What do you think Arts Waikato does (or should do)', the following list was compiled:

- Information – wide range - + communication.
- Resolution – solving – not leaving you 'up the creek'.
- Participation – 'hands on'.
- Act as an anchor.
- Promote development through scholarships + training courses – vital – only grant available to individuals (critical for students) – balanced across the various art forms (music, visual etc).
- Community awards – far-reaching effect (local pride).
- Having a finger across all genres + strong in all – evident from website.

An unrelated point of interest was raised around Arts Waikato's boundaries. Despite the fact that a lot of Taupo people interact with artists and arts facilities in the South Waikato area, Taupo does not come within Arts Waikato's boundary. It was understood that this is an 'anomaly' stemming from Arts Waikato's establishment under Trust Waikato.

5.3.4 Interviews

In addition to the survey, focus group meetings and interviews with Māori arts stakeholders, 13 predominantly telephone interviews were undertaken with other key stakeholders identified early in the review process. These included a mix of representatives from community arts groups, territorial authorities and other stakeholders.

Overall, results the telephone interviews largely confirmed the findings from the surveys and focus group meetings. Key questions and a selection of quotes are summarised as follows (in no particular order). Note that other quotes have been kept confidential to preserve the anonymity of respondents. However, all key conclusions and recommendations have been incorporated into other parts of this report.

What has been most useful about your involvement with Arts Waikato?

- 'Strength in numbers'.
- 'Someone to bounce ideas off. Someone to provide a regional view'.
- 'Have mostly dealt with Renee. 'Awesome'. Very approachable, easy to communicate with, flexible. By nature, working with not-for-profit requires flexibility to make things work'.
- 'Will definitely be working again with Arts Waikato in future years'.
- 'Renee is very purpose-driven – doesn't care 'who gets the credit' – a real benefit for the arts sector. Have also dealt with Robyn – always very helpful, efficient and great to deal with. Others also – all very passionate about what they are doing and very positive about working with organisations. 'Great team'.
- 'Arts.Biz workshops were terrific'.
- 'This year terrific with Renee – problem-solving when things come up, eg, looking for a venue for a show'.
- 'Funding advice for projects'.
- 'Media profile has been helpful'.
- 'Knowledge – what materials to buy, what works well, what doesn't'.
- 'Motivation'.
- 'Having someone to turn to with questions if there is no obvious answer'.
- 'Finding people through Arts Waikato's database. Also funding – put in touch with the right people'.
- 'Generally supportive and encouraging'.

How was that involvement helpful for your organisation?

- 'If planning to do something, it's useful to get a sense of not re-inventing the wheel. Arts Waikato is able to share knowledge of other organisations doing similar things'.
- 'Alignment with Blacksheep Creative – website service'.

Are there any upcoming issues for the arts sector which you think Arts Waikato should be responding to? How should it respond?

- 'A collaborative approach is important – so that the sector is seen to be working cohesively – this needs to be addressed, but is being worked through'.
- 'Crisis with Adult and Community Education (ACE) – this will affect the arts sector throughout New Zealand. A lot of arts education has now been relegated to 'hobby' – denigrated in terms of its value. Arts Waikato could really help with organisations around the country looking for 'value-for-money' surveys/ audits/social impact assessments – the value of what arts contribute to different areas. Social impact assessment is a valuable tool'.
- 'Good hui – Arts Workers Network – collaboration'.
- 'Funding cuts. Example – ACE funding – was a tutor in the past. Quite a few artists in different disciplines will be sorely tested – this is just the tip of the iceberg – other cuts are likely to come along – artists may be 'wiped off the face of the earth'. Wider funding situation- money probably won't be as available through the usual channels, eg, Creative NZ'.

Which types of groups or individuals do you perceive make the most use of Arts Waikato's assistance?

- 'Seem to be a lot of Hamilton-based groups, then the more rural areas, eg, Coromandel, Raglan. So (1) Hamilton, (2) geographically isolated areas'.
- 'Artists and community groups'.
- 'Emphasis on visual arts but also performing arts, dance, music'.
- 'Those 'in the know' – whatever the relationship – individuals or those working on behalf of individuals. Lots of people don't know who Arts Waikato are or what they do'.

What, if anything, did not go so well with your involvement to date from Arts Waikato?

- 'Turnaround of staff – just forming relationships and they move on again. Lack of continuity. Would be nice to see the new CEO stay on for a bit – haven't even met him yet'.
- 'Most recent contact was around Arts Waikato's LTCCP submission (David Hyams). Should have asked him at the time – was this your personal submission rather than the views of the Board? Submission was 'unhelpful' – a big concern was that he was the first submitter – this could have tainted HCC's responses to subsequent arts submitters. Mayor subsequently needed to meet with AW's Chair etc as an aside. HCC is very familiar with arts issues in the city. Some councillors are 'not enamoured' with the arts, and seize any opportunity to address this'.
- 'Used to think even when Saskia was there, now with Renee – those poor people going to the 'provinces' – huge range to deal with over a wide area – different venues, different people'.

Even if things did go well, how could the service be improved?

- 'By more clearly defining AW's brief. Confusion exists for both AW and the community regarding what is their brief – 'what do they do and where do they do it'. This is the biggest difficulty for the community, understanding what they do'.
- 'More follow-up – often have a great first meeting but then things fade away due to other priorities. Would be nice to have some get in contact a month later – 'how's it going' (eg, around funding advice and initiatives)'.
- 'Clarity around what they can provide and support'.
- 'Arts Waikato is stretched – lots of facets'.
- 'Consistency of Arts Workers Network hui – making opportunities to get together'.
- 'Something equivalent to Arts.Biz workshops'.
- 'Can't go past face-to-face meetings with people, 'chewing the fat' – artists don't sit all day at a computer, so use of e-mails is limited'.
- 'The only thing I wanted to comment on perhaps is the phone system, as it is answered by a machine, before you talk to a person. I had to listen to all the names of staff before I had to press the number for the person I was going to talk to. Maybe it is a personal choice, as I love to speak to a person rather than a machine. Overall, communication is fine'.

How do you perceive the reputation or credibility of Arts Waikato – in terms of its strengths, weaknesses and any areas for further development?

- 'Very high'.
- 'Perhaps at the moment their state of flux is apparent to the community – this comes with the change of staff – inevitable'.
- 'There is a sense of lack of direction – 'who is paddling the waka'? This is a bigger issue than just a new CE – bigger picture. For example, having Education Advisors – creates a bit of confusion as to where AW's business lies (now involved in education sector)'.
- 'Been okay, particularly while Tim was there – gathered support, increased staff'.
- 'Currently okay – positive rather than negative'.
- 'Pretty high'.
- 'Okay'.
- 'Pretty strong'.

Are there any other concluding comments you would like Arts Waikato to hear?

- 'Would like HCAC and AW to work together more collaboratively – this requires more clearly defined roles and geographic boundaries'.
- 'Renee is quite young – possibly has experience, but some things not able to offer – doesn't necessarily have the 'gravitas' to carry weight with local authorities etc – for some activities, need to get the CEO and other different employees to work together as a team'.
- 'Highly valuable – huge asset'.
- 'Very happy to work with Wanda. Support really appreciated – has given us confidence'.
- 'Had an interesting discussion recently about the physical newsletter [hardcopy] – although quite attractive, it's not arts-related – general feeling is, people don't understand what Arts Waikato does – even on the website this is not as clear as it could be'.
- 'Weekly e-news = necessary – perhaps, though, other people are doing similar sorts of things – need to get the message out that Arts Waikato is the place to look'.

5.4 Case studies

Nowland-Foreman's 2006 report on Arts Waikato included two brief case studies of organisations assisted by Arts Waikato. At the project commencement meeting for the 2009 review, it was agreed that a small number of case studies would be presented as part of the updated evaluation report. While it was initially envisaged by the consultant that this would comprise information on specific arts groups that Arts Waikato had assisted, it was later thought more useful to develop these around the following topics in order to provide insight into Arts Waikato's wider activities:

- Case study 1: Advocacy (Creative New Zealand funding and proposed regional orchestra).
- Case study 2: Facilitation (working with individual arts groups).
- Case study 3: Communications (raising the arts profile and making connections).
- Case study 4: Training workshops (recent changes to training provision).

5.4.1 Case study 1: Advocacy

Creative New Zealand (CNZ) invests in development and access to the arts. In addition to the Creative Communities Scheme, in which relatively small grants are distributed through local authority committees and community arts councils, CNZ also has a number of other funding programmes. Of particular interest to Waikato regional stakeholders is the recurrent funding provided to invited organisations that have a close alignment with CNZ's strategic priorities. During 2009, CNZ offered grants to 36 professional arts organisations in New Zealand to a total value of \$15.2 million. By far the majority of this funding is for organisations based in Auckland, Wellington, Christchurch and Dunedin. None of the funding is channelled into the Waikato Region.

The issue of CNZ funding issue has been debated for many years by arts stakeholders in the Waikato Region. During 2007/08, in response to various calls to action, Arts Waikato helped initiate a steering group to discuss the concept of a professional regional orchestra for the Waikato/Bay of Plenty Region which could qualify for this funding pool. One of the goals stated by the Arts Waikato Chief Executive for 2007/08 was to: "Ensure case for a Regional Orchestra is fully explored – and project, including fundraising strategy, initiated if appropriate". Subsequently, a key achievement in the 2007/08 Annual Report was leadership of the Regional Orchestra Steering Group.

Arts Waikato's involvement with this initiative has been extensive. During 2007/08, Arts Waikato's Chief Executive chaired the Regional Orchestra Steering Group, which has met regularly since its establishment in mid-2007 and now includes a wide range of music groups and societies within the Waikato and Bay of Plenty region. Considerable work was undertaken to compile a Business Case to support approaches to local authorities, charitable trusts and other potential funders. The expected benefits and proposed structure of the orchestra are set out in the Business Case document.

The magnitude of the challenge facing Steering Group members has been underlined by the disappointing responses of major councils to date (Hamilton, Tauranga and Rotorua). The Tauranga and Rotorua Councils decided not to support the Regional Orchestra proposal at this stage, while Hamilton City is supportive in principle but has not made any funding available in its current plans. CNZ's position is that its own contribution would be linked to the level of local body funding.

Considerable frustration lingers among local representatives of the performing arts sector over the lack of funding that the Waikato (and Bay of Plenty) attracts from CNZ, and its commensurate impact on a low level of financial support for the performing arts from territorial authorities compared with larger metropolitan areas of New Zealand.

Despite the setbacks, the Steering Group continues to seek the means to establish a professional regional orchestra. Hamilton City Council has offered to work with the other two major councils on this matter in future, but it is clear that the Regional Orchestra Steering Group now has to work harder to get the concept off the ground.

The discussion process around forming and maintaining a Steering Group has not been without some controversy. In particular, at an early stage of the process, representation from the Waikato Orchestral Society (Trust Waikato Symphony Orchestra) was withdrawn. While the TWSO has an indirect interest in the initiative, it is not a direct stakeholder. From the perspective of Arts Waikato, TWSO will continue to play an important role as a community-based orchestra, regardless of the outcome of the Regional Orchestra Steering Group's undertakings.

It is anticipated that Arts Waikato's new CEO will play some role in the Steering Group, although this may not necessarily be a leadership role.

5.4.2 Case study 2: Facilitation

From its inception, the role of working with individual arts groups has been core business for Arts Waikato. This is relatively tangible aspect of capacity-building which is undertaken primarily by the various Arts Advisors. Examples of the one-to-one Arts Advisory Service include assistance with strategic and annual planning, advice around funding, assistance with facilitation and problem solving, advice on creative tourism, and advice for project and event management.

During the 2006 Arts Waikato review, an estimated 51 organisations had been assisted over the previous year. This level of service is now exceeded, although it is difficult to quantify due to the wide range and types of interactions that Arts Waikato staff have with community arts organisations. For example, Arts Waikato works on an ongoing basis with the Waikato Arts Workers Network, comprising approximately 16 individuals employed by community arts councils, district councils and event co-ordinators. In turn, these people work with a substantial number of groups in their local communities. Working at this level is seen as a particularly efficient means of capacity-building in terms of Arts Waikato's staff time and travel costs. In the education sector, the Arts Education Advisors seek to work with clusters of schools for the same reason – to be as effective as possible for least cost. Enquiries from individual artists for Arts Waikato's community advisory service are generally forwarded to local community arts councils.

As part of the 2009 Arts Waikato review, stakeholders were surveyed on whether or not they had received management advice, funding advice or facilitation services from Arts Waikato over the last 12 months. Out of 90 respondents, 29 responded in the affirmative. This included a mix of arts groups and clubs, schools, district councils and community arts councils. By far the majority of feedback was positive. When asked 'what has been most useful about your involvement with Arts Waikato', some of the comments included:

'Practical help'.

'Help with funding applications. Support letters for grant application'.

'Assistance in setting up our Trust'.

'Experienced, organised and approachable facilitators who are prepared to develop programmes for schools to advance the arts within the region and to provide professional development and networking opportunities for teachers'.

'Management advice and scholarships'.

'Their advice & knowledge'.

5.4.3 Case study 3: Communications

Though not an explicit function or activity of Arts Waikato, communication is implicitly at the heart of everything that Arts Waikato undertakes. Each staff member and trustee takes responsibility for certain aspects of this function. Staff members bring specific communication skills and experience to bear to enhance Arts Waikato's operations.

Examples of Arts Waikato's extensive communications portfolio include:

- Arts Waikato website (www.artswaikato.co.nz) – news, information, resources and contact details.
- ArtsReach quarterly newsletter. This is distributed via e-mail and hardcopy. Anyone can subscribe via Arts Waikato's website or by contacting the Office Manager.
- News in Brief weekly e-news. This was introduced recently, to replace the *ad hoc* e-mail news that had been distributed previously. Survey responses and focus group meetings have confirmed a high level of satisfaction with this new form of communication, keeping people informed of local arts news and events throughout the region. Anyone can submit an item for inclusion in the newsletter. Compilation and distribution are managed by Arts Waikato's Office Manager and an independent contractor with IT expertise.
- Media releases and news stories. Staff members have established relationships with local and regional newspapers to ensure a high profile for the arts. This supports local arts groups and artists that would be unable to access these forms of media on an individual basis and with such a high level of professionalism.
- Radio show – Artspace on Hamilton Community Radio. Arts Waikato contributes a weekly slot on community radio, Tuesdays from 5pm to 6pm, promoting local arts news.

In addition, staff and trustees help prepare submissions, correspondence, research reports and other external communication, as well as regular internal forms such as Committee Reports and memos. While Arts Waikato has considerable expertise in communication, there remain areas for improvement. In particular, due to the rapid increase in staff numbers of the past year, some work remains to improve internal communication systems (for example, around content updates to the website). The organisation is aware of this and has plans in place for ongoing improvements.

5.4.4 Case study 4: Training workshops

One of Arts Waikato's focuses over recent years has been to plan and co-ordinate Arts.Biz workshops throughout the region, including liaising with facilitators; writing and distributing fliers; organising other appropriate marketing; arranging guest speakers, venues, equipment and supplies; and sharing the facilitation role, particularly in media and marketing workshops. At the time of the 2006 review, Arts.Biz arts marketing workshops were being run in Hamilton, Raglan and Huntly/ Ngaruawahia, and jointly with Hauraki-Coromandel Regional Arts Network. There were 60 participants in three Arts.Biz programmes of 16 sessions. In addition, Arts Waikato staff members are regularly involved in assisting with regional funding workshops (jointly with other agencies). The various arts advisors also get involved with facilitating and/or co-ordinating other forms of workshops, for example between arts co-ordinators in schools.

A recent decision was made that the Arts.Biz workshops were too expensive for Arts Waikato to sustain through subsidised funding and/or user fees. It was also felt that there was too much emphasis on individual artists rather than community-based arts groups. Following discussions, the Hamilton Community Arts Council took over organising a re-formatted series of Arts.Biz programmes for Hamilton. Arts.Biz is still offered independently throughout the region. However Arts Waikato's regional focus in this area is now directed through Exult Ltd, in particular through co-ordinating a series of sustainable funding and marketing/ promotions training workshops aimed at community arts groups. Three workshops have recently been run by Exult Ltd and two delivered by Arts Waikato staff, each with 10-15 participants. During 2008/09 there was a particular focus in the South Waikato area. While there has been good feedback around the workshops, future consideration will need to be given to the registration cost and the adequacy of regional promotion.

6.0 OVERVIEW OF EVALUATION RESULTS

6.1 Who is assisted?

The 90 arts organisations, artists, schools, district councils and community arts councils that responded to the survey for this review were most frequently located in Hamilton, followed by Matamata-Piako, South Waikato, Waikato District, Waipa and other parts of the Waikato Region (refer Table 4 previous).

As with the 2006 review, most organisations assisted are likely to be quite small and heavily reliant on volunteers. Such organisations have relatively less time and ability to invest in internal capacity-building than commercial or larger-scale organisations. They are traditionally harder to reach and harder to engage in capacity-building activities such as training workshops and advisory services.

While the view of Arts Waikato staff and trustees is that non-profit arts groups are their core target market, there remains a perception from some stakeholders that Arts Waikato predominantly works with individual artists. Continued efforts are needed to articulate Arts Waikato's capacity-building function to the regional arts community.

6.2 What services are provided?

For much of its existence to date, Arts Waikato has operated with three staff: a Chief Executive, Community Arts and Office Manager. These are now all full-time positions. New advisory services were added to Arts Waikato in 2007/08 as follows.

- Arts Education Advisors – Arts Waikato received a grant from the Perry Foundation in March 2008 which enabled it to advertise for Arts Education Advisors to work primarily with those responsible for delivering the arts curriculum at the pre-school, primary and intermediate levels. Consultation relating to this position had previously been undertaken with several schools, Ministry of Education officials and two potential sources of funding. The job description was amended in certain respects to meet the aspirations of the funder, as a result of which some aspects of the role outlined in the 2006 Nowland-Foreman report are yet to be covered, but the Perry Foundation grant meant that recruitment commenced earlier than expected. The 2007/08 Annual Report states that there is evidence the new advisors are already meeting a very real need in the region, although these positions have not long been in place. It is anticipated that the remainder of the role as originally contemplated will be catered for in the future as further funding is secured. The two inaugural Arts Education Advisors work a combined total of six days per week without significantly exceeding the funding received from the Perry Foundation for their salaries. As intended, the balance of the Perry grant was spent on computers and office equipment.

The Arts Education Advisors started their work with seven schools and one kura in Tokoroa area. More recently they have been working in Te Awamutu, Hamilton (Maeroa Intermediate, Peachgrove Intermediate), Orini Primary School, Raglan Area School, Kawhia Primary, Te Uku Primary, Ruawaro Primary (Huntly), Ngutunui Primary, Pokuru Primary and Te Totara Primary.

- Māori Arts Advisory service – A long-standing goal of Arts Waikato has been to strengthen iwi relationships and provide an advisory service more relevant and responsive to Māori. In June 2008, the trust appointed its first Kaiwhakahaere i nga Mahi Toi, thanks in large part to enthusiasm, assistance and project funding commitment from the Waikato Regional office of Te Puni Kōkiri (Ministry of Māori Development). A background paper/ scoping paper relating to this position had been circulated to interested parties for consultation and

feedback, along with draft terms of reference and position description. The consultation process was completed and the revised position advertised in April 2008. Key aspects of the position description include:

- To work proactively with iwi arts groups and groups which identify as Māori.
 - To understand and apply kaupapa Māori to capacity building in the arts.
 - To liaise with relevant stakeholders with regard to Māori needs in the arts.
 - Coordination of iwi arts networks.
 - Coordination of training appropriate for iwi.
 - To improve awareness by Tangata Whenua of the work of Arts Waikato.
 - To respond to the increase in arts activities involving Māori (eg, tourism).
 - To enable the sharing of cultural values with reference to the Arts Waikato strategic plan.
 - Liaison with marae, wānanga and other relevant organisations.
 - General Arts Advisor role as per Arts Advisor job description.
- Also during 2007/08, the Orchestral Manager of Opus Orchestra joined Arts Waikato in a part-time capacity for a fixed term to assist with fundraising and sponsorship matters. This has now been completed, although Opus Orchestra continues to sub-lease a small amount of office space on a strictly tenant-landlord basis.

A summary of services provided by Arts Waikato is provided in Table 9 below. In summary, Arts Waikato has maintained its one-to-one Arts Advisory Service and is leveraging this through involvement with the Arts Workers Network (an evolution of the former Creative Spaces Network). Collaboration and resource sharing is ongoing with organisations such as the Waikato Migrant Resource Centre. Raining workshops have recently been refined to ensure a cost-effective and relevant service. Event and exhibitions assistance has been very effective, with a focus on assisting local community arts groups, artists and school clusters. Arts Waikato's scholarships and awards continue to raise the profile of arts in the region and assist artists and community groups. Promotion and advocacy work continues, with enhancements around Arts Waikato's communication methods. Also, since the 2006 review the Arts Waikato website has gone live and is being used effectively as a communication tool.

Table 9: Services provided by Arts Waikato, 2004/05 and 2008/09

Service	Examples of activities	Scope in 2004/05	Scope in 2008/09
One-to-One Arts Advisory Service	Assistance with strategic and annual planning; advice and funding; assistance with facilitation and problem solving; advice on creative tourism; project and event management.	51 organisations assisted.*	Around the same level as 2004/05. Working with a number of groups on an ongoing basis, including the Arts Workers Network.
Collaborations and Resource Sharing	Convene Creative Spaces Network for tutors working with people on the margins (bi-monthly in Hamilton); Establish tutor database; Secretariat and support for Creative Waikato; Facilitating new community arts initiatives and collaborative arts/creative spaces in Waihi, South Waikato and Hamilton City.	23 groups on network contact list; enquiries to tutor database (8 entries); 25 meetings of Creative Waikato and attracted \$25,500 for a scoping study for creative industries innovation centre; 24 meetings with 15 groups re collaborative arts/creative spaces.	Some of these groups no longer exist (eg, Creative Spaces Network). In these cases there has been no 'outcry', signalling lack of need for the group to be continued. Continuing to work with the Waikato Migrant Resource Centre and other groups.
Workshops	Arts Biz arts marketing workshops in Hamilton, Raglan and Huntly/ Ngaruawahia, and jointly with Hauraki-Coromandel Regional Arts Network; Regional funding workshops (jointly with other agencies).	60 participants in 3 Arts Biz programmes of 16 sessions; 60 participants in 3 funding workshops.	Three workshops have recently been run by Exult Ltd and two delivered by Arts Waikato staff (David/Renee). All 10-15 participants each. There was a particular focus in the South Waikato area. Workshops covered sustainable funding and marketing/ promotions. Good feedback from participants.
Event and Exhibitions Assistance	South Waikato Arts Festival; Kimiora Festival (Turangawaewae); FUEL Festival; Creative Spaces exhibition; Huntly Arts Awards; Waihi Wearables; Raglan Art Expo; Floravision NZ; etc.	At least 40 organisations, arranging events for thousands of participants.	Waikato Home and Garden Show (2008 and 2009 forthcoming); Splash (Te Awamutu); Pride in Disability Film Festival (a New Zealand first); Waihou Events Society (James Wallace exhibition plus fashion show); Embroiderers Guild 2010 Conference/Exhibition; 'Empower' Youth Services; Trees at the Meteor; Positive Paeroa Jazz Festival plus 'art in windows'; and others.

Service	Examples of activities	Scope in 2004/05	Scope in 2008/09
Scholarships	Distribution of scholarships to recipients who best demonstrate commitment to both art practice and work in the community in music, visual, Māori and performing arts. Advise University of Waikato Sir Edmund Hillary Scholarships on arts aspects.	Distributed 22 scholarships worth \$40,000.	Distributed 19 scholarships worth \$40,000
Promotions and Advocacy	Hamilton Arts Sector group promote arts activities through 'Hamilton Arts Season' (HAS), and provide focus group on arts and creative industries for consultation; Advocate for cultural well-being outcomes with local government planning processes; Advocate for creative industries in Katolyst's regional economic development strategy.	10,000 copies of 4 editions of HAS distributed; 14 focus groups consulted by 10 organisations; 27 meetings with 13 local authorities on cultural well-being outcomes; 4 meetings with Katolyst (not involved in current initiatives).	Weekly e-news; weekly radio show (Artspace); website. Letters of support to funders on behalf of groups. Submissions to Waikato District Council and Hamilton City Council draft ten-year plans. Hamilton Arts Sector Reference Group (HASRG). Working with Gareth Moore-Jones re Matamata-Piako and Waipa district councils' arts policies development. Advocating for development of local arts co-ordination positions – forthcoming (Deborah Hide-Bayne was sponsored by Trust Waikato to undertake a thesis in this area).
Newsletter	Publish ArtsReach providing information on coming events and resources.	Distributed 4-page 3x annually to mailing list of 496 (1200 copies).	Distributed approximately quarterly to mailing list (last edition was November 2008).
Website	Brief drawn up for proposals from website designers; and funding sought.	N/a	Website live, functional and attractive. Some items out of date – requires improvements to staff communication protocols for website management.
Resource Materials	Developed resource material on planning, funding, governance, employment, competitions, awards and contracts	Figures not kept on number of copies of resource materials requested	Figures not kept on number of copies of resource materials requested

* Note: Some of the organisations counted in the Arts Advisory Service category also appear in other categories.

Source: Staff interviews (2009 update) and Nowland-Foreman 2006 (p 65).

In addition to the services described in Table 9, Arts Waikato continues to participate in a number of national arts and community initiatives, including active and open communication with both Creative New Zealand and the Arts Foundation of New Zealand.

As with the 2006 review, the 2009 survey responses revealed a high level of awareness of Arts Waikato amongst arts stakeholders throughout the region (which is not unexpected given that the sample was based on Arts Waikato's mailing list). Around three-quarters of respondents said they had used Arts Waikato's services or taken part in any Arts Waikato activities over the last 12 months. The main reasons for not using services were (in declining order) 'no need for what they offer', distance, not enough time, needs met elsewhere or 'not heard of them or unsure what they do'. These findings are broadly consistent with the 2006 review results. The 2009 survey also found a high level of perceived usefulness of Arts Waikato's services, and most respondents felt that Arts Waikato staff are knowledgeable.

Focus group participants also identified Arts Waikato's regional leadership and communication functions as being particularly valuable, in terms of providing coherence and legitimacy to an otherwise diverse and unconnected sector.

In terms of areas for possible improvement, some of the more frequently mentioned areas from the survey and focus groups included:

- Increased/improved communication, including consultation with the regional arts sector over specific issues, and publicising arts events throughout the region.
- Maintaining a high profile for the arts throughout the region.
- Improving the knowledge level of advisory staff, for example around different types of Lotteries funding.
- Ensuring staff continuity.
- Taking a leadership role in regional arts sector development.
- Clarifying Arts Waikato's roles and jurisdiction through ongoing communications, including information about Arts Waikato in more places throughout the region.
- Undertaking or commissioning research on behalf of the regional arts sector.
- Support for/access to increased funding.

6.3 Responsiveness to Māori

The 2006 review paid some attention to aspects of Arts Waikato's responsiveness to Māori, and at the time, Treaty training had been arranged for trustees. In addition, Arts Waikato staff advised that they were aware of relevant protocols and it was standard practice to ask a community group how they wanted to open or close a meeting. However, little feedback was provided by or about Māori arts organisations in the survey or interviews. The 2006 review found that Māori represented only approximately ten percent of total organisations assisted by Arts Waikato and that the level of involvement had declined since earlier years. The report concluded that "this may be an area requiring ongoing attention, to ensure that the early successes of outreach are maintained and built on". Responsiveness to Māori is an attribute of particular interest to Trust Waikato, whose core principles are explicitly underpinned by the goal of valuing and respecting Māori as Tangata Whenua.

Approximately six months prior to the commencement of the 2009 review, Arts Waikato appointed its inaugural Māori Arts Advisor, Waimihi Hotere. Key roles of this position include liaising with and advising Māori arts stakeholders. The position includes project work funded by Te Puni Kōkiri.

The 2009 evaluation process found that, anecdotally, there was a relative low level of awareness of Arts Waikato amongst the Māori arts sector. An initial question from enquiries was: "what funding do they [Arts Waikato] provide?" Results from a focus group meeting with Māori arts stakeholders (28 May 2009) and additional discussions are synthesised in a separate report by Mamae Takerei: 'Issues Specific to Māori Arts Stakeholders', June 2009. Key points are

summarised in the following bullet-points. Recommendations are contained in Section 7.0: 'Summary of Key Recommendations'. For further details of the Māori arts sector consultation, refer to the full Takerei report.

- Māori art form has been established for over a thousand years and has placed itself as the cornerstone of all things Māori in the world of art.
- Art in Schools – Children in Kōhanga Reo are encouraged by tutors to expand their thinking holistically to include a Māori worldview and incorporate images of deities into their drawings. The forms become more clarified in Kura Kaupapa, Wharekura and mainstream education. If the inclusion of Māori arts stakeholders in the Arts Waikato concept is to become a partnership of creative and innovative aspiration then all levels and ages of Māori artists has to be seriously considered.
- In the focus group and interviews, the issue of principle and cultural correctness is unrelenting; pioneers in Māori art have set a precedent whereby the personal level of representation by Māori arts stakeholders must be always be at an optimum.
- The Sacred Strands – Cosmology and Deities – This attitude is a traditional one. The mediums of representation begin with the First and Second Strands of The Sacred Genealogy of Io – God Supreme and deities' i.e Tane, God of the Forest and Tangaroa, God of the Sea. The quality assurance of work, words and ownership must be implemented, applied and thereby celebrated without compromise.
- Funding Applications – Literacy is a major problem for Māori arts stakeholders, using the right words and tone in an application for funding is daunting for many. Due to the processes not being clearly understood, One on One training is necessary. Māori artists have the intellectual capacity to understand and apply the required processes; although the services of Arts Waikato are limited for Māori arts stakeholders, its services can be utilised to provide this support.
- For Māori funding is the issue. Having the financial resource is the key to taking their art to the people. Funding enables Māori to participate in community events and exhibitions. If protocol determines that an exhibition or event would be more appropriate on a marae, tradition rules that there will greater costs involved. The ability to meet the cost is daunting and stressful enough without compromising the personal integrity of the artist/s.
- Use of Te Reo in Arts Waikato Structure – Māori art contributes to the uniqueness of New Zealand. Arts Waikato will need to 'māori-fy' its processes so that it is able to understand the thinking of Māori artists and their need; the use of bilingual text, signage and stationery equal in size and height by Arts Waikato is a step in the development and commitment of a more robust and vibrant relationship with Māori. The focus meeting feedback clearly signaled that Arts Waikato needs more Māori staff; the number of Māori employed in this sector does not convey a positive message to Māori in the arts.
- Non Government Organisations – Positive feedback from participants is that there are benefits to having a non government organisation (Arts Waikato); too many institutions have their own agendas and individual artists need support without creating bias situations. In view of its funding sponsor, again there needs to be more Māori staff out in the community; it is also their view that a direct relationship with the funders is much more preferred.
- The giving of gifts has to be applied in accordance with the appropriate protocols. The expertise of a Cultural Advisor is a means of providing Arts Waikato with cultural direction and safety.

- Taonga o Waikato – In maintaining the appropriate use of protocol, in terms of Māori belief and practice, the use of the name *Taonga o Waikato* has misleading connotations to it and is not inclusive. The word ‘taonga’ is used by Māori to describe the value of an item albeit a feather, rock or wood as a treasure. It is an heirloom that is passed from one generation to another. In this sense, the word ‘taonga’ is used to describe the organisation and its operations which conflicts with the cultural appropriateness and correctness of Māori practices.
- Toi is the most common word used to describe art; waihanga is to be creative in the arts.
- Ngā Puna Waihanga o Tainui – A collective of established artists pioneered the way forward for contemporary art and has been the vehicle and inspiration for aspiring artists in the wider Māori communities; included in the Takerei report is an extract on the Ngā Puna Waihanga collective. Ngā Puna Waihanga o Tainui operated under its own charitable trust status; separate from the national body, the collective of artists within the boundaries of Tainui, membership was from the four regions of Tainui, it went into recess in 1996. The birth of another tribal group Te Rito Waihanga o Hani raua ko Puna has since operated with a pan tribal membership of 100 and works in conjunction with art programmes provided by Wintec.
- According to the Takerei report: “This research is timely; the contents attempt to provide a perspective on Māori frustration, participation and relationship to the wider community in the arts”.

Additional notes on issues specific to Māori art stakeholders are contained in the Takerei report. In summary, these relate to:

- Funding application processes (breaking down the barriers for Māori).
- Business opportunities (support and training).
- Database (access to artists and arts workers).
- Development and opportunity (eg, arts festivals and arts education).
- Awards and scholarships (including knowledge of how to apply).
- Marketing (understanding media rights etc).

6.4 'Good practice' performance

Aspects of Arts Waikato's involvement in capacity-building are summarised in the following examples:

- During 2007/08, former Community Arts Advisor Hilary Falconer conducted research into a model for capacity-building for the arts sector, consistent with key goals set down in Arts Waikato's Strategic Plan. Among other benefits, the research was intended to enhance incoming Arts Advisors' abilities to be effective in their roles. Arts Waikato's new Arts Advisor (at the time) assisted in the research by compiling information on community arts centres and their roles in the arts sector. This analysis of arts centres operating in other regions in New Zealand is also valuable supporting information for the Community Arts Centre initiative.
- Since its inception, a key role of the organisation has been annual distribution of Arts Waikato Scholarships. According to the 2007/08 Annual Report, there was a decline in the number of applications for scholarships but the recent trend of applications being received from a wider range of areas in the region continued, and the overall standard of the applications received was impressive. The 2008 awards presentation was supplemented by the inaugural Arts Waikato 'Outstanding Service to the Arts' Awards.
- Commencing 2006/07, Arts Waikato was involved as an initiator and Steering Group co-ordinator for a proposed Regional Community Arts Centre. Progress to date includes commissioning an independent feasibility study, supporting a formal submission to Hamilton City Council and laying the foundations for subsequent work including establishing a charitable trust and governing board followed by a fund-raising campaign.
- Also commencing 2006/07, Arts Waikato has been extensively involved in support progress toward establishment of a Waikato / Bay of Plenty Regional Orchestra. Considerable work was completed to produce a well-researched business case that remains the basis of approaches to local authorities, charitable trusts, the corporate sector and others. Preparing for presentations to local authorities in support of the Steering Group's written submissions occupied much time by Arts Waikato staff. However, despite strong support from members at all three hearings, the results have been disappointing to date. Despite setbacks, members remain positive and determined to maintain the momentum and support that has built up amongst music groups, players and other arts organisations throughout the combined region. The focus has now shifted to seeking funding from other sources.
- A key theme within Arts Waikato's Strategic Plan is 'raising the profile of the arts in the region and the region through the arts'. Major projects listed throughout the Trust's annual reports are collectively helping to achieve this goal. In addition, Arts Waikato's new office location on a prominent corner of a busy Hamilton intersection is reportedly raising the profile of the arts generally and of the services provided by Arts Waikato. According to the 2007/08 Arts Waikato Chairperson's Report: "No one could have foreseen the enormous exposure we were to experience by moving into a wonderful old villa that had obviously captured the imagination of the people of Hamilton". The organisation also remains an active participant in the Hamilton Arts Sector Reference Group. In 2007/08, Arts Waikato also began to arrange a series of Regional Roadshow meetings to introduce its services to groups that may not have known about them.
- Another key theme in Arts Waikato's Strategic Plan is 'bringing people together through and for the arts'. An important element of this was the Arts.Biz Workshops co-ordinated by Arts Waikato which attracted strong demand. For some the opportunity to participate was made possible by funding offered through the Work and Income PACE (Pathways to Arts and

Cultural Employment) scheme. The 2008 timetable included sessions on career management, financial management, arts marketing, information technology, contract negotiation, funding and income generation opportunities and strategic planning.

- Other arts community initiatives as listed in Arts Waikato's 2007/8 Annual Report include:
 - Support for established groups such as Waikato Society of Arts and Opus Orchestra.
 - Arts representation on the Community and Voluntary Sector Taskforce.
 - Facilitating the Community Arts Council Forum.
 - Facilitating the Creative Spaces Forum.
 - Liaison with national organisations such as Arts Access Aotearoa, Artists' Alliance and the Arts Foundation of New Zealand.
 - Involvement in funding workshops and Waikato Funders' Network.
 - Arts representation on HCC CityScape urban design initiative.
 - Liaison with staff at district councils re the development of arts and culture policies.
 - Partnering with the Hamilton Community Arts Council (HCAC) to resurrect the Secondary Schools Arts Co-ordinators' forum.
 - Possible partnering with HCAC to resurrect general Arts Networking.
 - Ignition Fringe Festival.
 - Support for the organisation of the Creative Fibre National Exhibition held in Hamilton in September 2008.
 - High School artists-in-residence programmes.
 - FUEL Festival: assisting with planning and promotion, provision of contacts.
 - Assistance to the New Zealand Schools Visual Arts Trust including support for promotion of a national photography competition.
 - Assistance and advice for Mercury Bay Art Escape.
 - Celtic Arts and Heritage Waikato: planning meeting for this year's Rivercelt festival and to scope and plan funding for other events.
 - Methodist City Action: to discuss funding for community and social service based Arts projects working with people on the margins.

6.4.1 Statement and achievement of key goals

Arts Waikato's current Strategic Plan (2007-2010) identifies a need for the organisation to: 'consolidate and grow to achieve its potential in the region and attract sustainable funding'. Progress toward specific key goals as at June 2009 is described in Table 10. In summary:

- Arts Waikato has been relatively successful in diversifying its funding base and increasing staffing levels to achieve strategic goals, but recognises the need to now consolidate staff numbers and improve administrative support systems. The office infrastructure needs reviewing under the new CEO upon his return.
- The new premises and branded cars have gone part of the way toward raising Arts Waikato's profile and visibility in the region. The increased number of staff has meant that more work can be done throughout the region.
- Each year the effectiveness of the scholarship process is reviewed.
- There is increasing pressure on the trustees and CEO to ensure Arts Waikato's internal policies are up-to-date and comprehensive.
- Annual strategic plan and business plan review processes have resulted in improvements, as well as improved reporting by staff to the Board. Business planning for 2009 and beyond is an urgent matter of business under the new CEO.
- Iwi relationships development is ongoing. This has benefited from the appointment of an Iwi Arts Advisor.
- Relationships have been strengthened with national arts organisations including Creative New Zealand and the Arts Foundation of New Zealand.
- Arts Waikato continues to demonstrate leadership in the arts community through a variety of activities.

Table 10: Statement and achievement of key goals

Key goals	Comment
Planning for sustainable growth for the continued existence of the Trust	In recent years this has been successful but the current recession will not make this easy to secure future funding – we will need to be creative in its sourcing.
Increasing staffing levels in order to achieve strategic goals	We have had a period of considerable growth regarding staffing levels but we need to consolidate and provide the administrative support systems to assist them. Plans for the future include Migrant Arts Advisor, Marketing/Sponsorship/ Promotion but naturally depend on funding. In the strategic plan is the concept of creating an arts advisor in each district partially funded by the local district council.
Raising Arts Waikato's profile and visibility in the region	The new premises and branded cars have gone part of the way to doing this. The increased number of staff has meant that more work has been done throughout the region. Combined initiatives with HCAC, Sport Waikato and Volunteer Waikato. Roadshows and Funding Workshops around the region. Good rapport with Tertiary providers. Scholarships. Involvement with Steering Committee for Regional Orchestra.
Maximising the profile-raising potential of the scholarship programme	This year generated a colourful brochure/poster which was sent out into the region. Work was done on "brightening" the branding. The use of photographic icons was also used to make the categories quickly identifiable. Roadshows and Workshops were used to promote the scholarships. Word of mouth from the staff. The awards evening itself needs more media coverage, although Māori Television were present this year. Each year the effectiveness of the scholarship process is reviewed.
Increasing the number of groups assisted	More contacts have been made through the roadshows and workshops.
Developing the governance and management of the organisation	Much of this is done through the direction of the Trust to the CEO. E.g. policies often written by CEO and Trust provide comments before final draft. The office infrastructure definitely needs review with the increased staffing but will probably require additional funding – this needs to be discussed with the new CEO upon his return. [Staff systems of using personal folders on the computer server rather than a corporate shared folder system is an issue – makes files harder to access by new people, etc. The need for system improvement is a reflection of growth in staff. All systems need to be reviewed.] More work needs to be done on the writing of policies. Trustees are encouraged to attend governance training.
Providing professional development opportunities for trustees and staff	Staff have been encouraged to attend training opportunities, as have trustees – it is a budgeted item. Currently looking at Support Staff (ie, peer supervision) for three of the staff who would like it made available to them. [Wanda and David have been talking about 4x one-hour sessions for staff throughout the year – not yet discussed with Committee – decision yet to be made, but would fall under existing professional development budgets].
Developing a policy manual	This is a work in progress. The pressure has come on since the increase in staffing so there are gaps in the policies.
Mentoring for management	The chair is actively involved in providing mentoring for management staff. The trustees provide guidelines on policies and systems. Currently working on submission guidelines. [This follows the recent Hamilton City Council submission, which was a learning experience for the Board and staff].
Annual strategic plan and business plan review processes	Last year Trustees allocated time at the beginning of each meeting to review the work done by staff and how it aligns with the strategic plan. Notes were taken and they will provide the basis for discussion at our strategic planning meeting (which is on hold until the CEO returns from sick leave). The business plan needs to be done with the CEO and is becoming increasingly urgent.
Strengthening iwi relationships and building capacity to provide services for Māori arts groups	Iwi relationships need to be developed. We are in the process of discussing a replacement Kaumātua [as Buddy Te Whare recently passed away]. The appointment of a Māori Arts Advisor will also assist in this development. We have had good scholarship applicants, which indicates they are aware of our existence.

Key goals	Comment
Appointment of an Iwi Arts Advisor	<p>The funding for this position was sourced from Te Puni Kōkiri but was unsuccessful. However \$15,000 was sourced from Te Puni Kōkiri to fund a scoping study of Māori Artists. In effect this has been the focus of our Iwi Arts Advisor as she has been able to assess what the needs are in the Māori community and assist with providing direction for her job description. The communication between the advisor and Te Puni Kōkiri has provided additional support in this role.</p> <p>Appointment for this position was done with strong guidance from our Kaumatua Buddy Te Whare who assisted us in seeking support from the various iwi. This assisted us with the preparation of the job description.</p> <p>[The Iwi Arts Advisor role includes project work funded by Te Puni Kōkiri. TPK have discussed some possibilities for future projects, eg, in relation to Matariki events. The Board had expected difficulties in finding ongoing salary funding and are managing this position accordingly].</p>
Treaty training for trustees and staff	This was undertaken once and currently our Iwi Arts Advisor and Māori Trustee are sourcing suitable training for us to be completed later this year.
Diversifying Arts Waikato's funding base to provide a wider range of activities	<p>Trust Waikato \$300,000 – Operational.</p> <p>Trust Waikato \$43,000 – Lease.</p> <p>Perry Foundation \$65,000 (2007/08 and 2008/09) - Education Arts Advisor's salaries.</p> <p>Te Puni Kokiri \$15,000 – Scoping Document.</p> <p>WEL Energy Trust \$8000 – Office Manager Salary.</p> <p>HCAC \$457 – Laptop for Education Advisor.</p> <p>Winger Hamilton \$10,000 – Car servicing.</p> <p>Vodafone – sponsorship of phones.</p> <p>NZ Lotteries 2007/08 \$16,000 for Feasibility Study.</p> <p>Resene Paints – product to assist Migrant Centre arts.</p>
Strengthening relationships with national arts organisations	<p>Developed good relationship with Creative NZ particularly through the work done with the Regional Orchestra steering committee.</p> <p>Arts Foundation based in Wellington.</p> <p>[The Arts Foundation of New Zealand is a facilitator of private philanthropy. It supports artistic excellence through its permanent Endowment Fund. Legacies and donations help grow the Fund, with income generated enabling the Foundation to support the arts. Arts Waikato has a good relationship with the Foundation. For regional bequests at some future point, Arts Waikato could potentially be a conduit – independent and not linked to government. This relationship would need to be independent of Trust Waikato accountabilities, as the focus is on individual artists of excellence, including 'icons' and 'laureates' awards. Arts Waikato's philosophy is that excellence will flow down to community groups. For example, the Arts Waikato scholarships art to individual artists but require a certain level of community involvement, such as voluntary tutoring.]</p>
Continuing to be a trusted friend to arts organisations in the region	<p>Through the roadshows. Currently we are working on arts forums to be held in the region.</p> <p>Exult workshops – South Waikato Council agreed to financially support this for their district.</p> <p>Submissions to district councils re: their arts policies with a view to possibly assisting/advising.</p> <p>Trustees attend any events to which they are invited and also attend art events in which they are personally interested.</p>
Demonstrating leadership in the arts community	<p>Chairing of the Regional Orchestra Steering Group (2007/08).</p> <p>Submissions on LTCCP's.</p> <p>Involvement with HASRG.</p> <p>Inter-Intermediate schools forum.</p> <p>Secondary Schools Arts Co-ordinators forums.</p>
Being a model for other arts organisations	Done by developing our own capacity, sourcing sponsorship, providing knowledgeable staff, providing resources, networking and active referral to our strategic plan.

Source: Arts Waikato Strategic Plan and 2009 discussions with trustees.

6.4.2 Addressing key principles of good practice capacity-building

As an outcome of the 2006 review, Nowland-Foreman suggested seven key principles for 'good practice' capacity-building. For the 2009 review, comments on each of these by Arts Waikato trustees are contained in Table 11. In summary:

- Arts Waikato has a demonstrated commitment to working in accordance with key principles of good-practice capacity-building. An empowerment approach is taken by providing guidance and advice but not 'doing' the work. Arts organisations throughout the region receive advice and training so they can become independent.
- Accessibility has improved in recent years through additional staff appointments (including Iwi Arts Advisor) and staff vehicles.
- Staff members continue to operate as efficiently as possible, by leveraging networks such as the Arts Workers Network and clusters of schools.
- Arts Waikato continuously operates on multiple levels – individual, organisational and sector-wide.
- The trustees and new CEO are reviewing internal systems to ensure Arts Waikato is 'walking the talk' and role-modeling in relation to good practice on key capacity issues.

Table 11: Addressing key principles of good practice capacity-building

Key principles	Comment
Taking an 'empowerment' approach – needs-based and customer-led?	Providing guidance and advice but not "doing" the work. Training the organisations so that they can become independent.
Being independent, confidential, accessible, culturally appropriate and inclusive?	The combination of Iwi Arts Advisor, Kaumātua and our Māori Trustee we do everything possible to be culturally appropriate. Our work with the Migrant centre is foundation work so that when we can appoint a Migrant Advisor this work will be expanded. When working with HARSG and Regional Orchestra Arts Waikato has remained independent and provided strength to the processes. Accessibility has been improved now that our staff are more mobile with their own cars.
Using methods that achieve leverage and multiply impacts (eg, information brokering, promotion of peer-to-peer support)?	Exult workshops and previously arts business workshops. Group forums e.g. arts coordinators and intermediate secondary schools. [Arts.Biz is still offered independently throughout the region, however Arts Waikato's regional focus in this area is now directed through Exult Ltd, in particular sustainable funding and marketing/ promotions training workshops aimed at community arts groups.]
Operating on multiple levels – individual, organisational and sector-wide?	In terms of Trust Waikato's funding they are not so happy with us working with the individual artist but we believe they are often the leaders of the community and need our support. Many of the scholarship recipients are excellent examples of this relationship between individuals and the community. They provide a standard to aspire to and many freely give of their time to assist community groups.
Role modeling – 'walking the talk' in relation to good practice on key capacity issues within your own organisation?	The Strategic Plan is used as an active document for monitoring and reporting on staff activities. [Alison Gibb was acting CEO between Tim Macindoe and David Hyams. This worked well –all staff were relatively new, and one didn't have a formal position description. [Staff position descriptions all need review. Strategic planning day is coming up].
Promoting a learning culture within your organisation and across the sector?	Staff are supportive of each other. There is a good relationship between the Trust and staff in terms of developing in their roles. Workshops and Roadshows promote learning across the sector.
Responsiveness to Māori?	This is slowly developing with the work being done by the Iwi arts advisor. Development of a Māori Arts website (www.maoriartswaikato.co.nz). [This was part of the TPK project being undertaken by Waimihī].

Source: Nowland-Foreman 2006 and 2009 discussions with trustees.

6.4.3 Addressing key recommendations from the 2006 review

The 2006 Nowland-Foreman review also identified a number of issues and recommendations for Arts Waikato (refer Table 12). In summary:

- Arts Waikato continues to develop new and innovative approaches to capacity-building, but is aware that there will always be room for ongoing improvement in this area.
- Some progress has been made toward resolving perceived tensions with Hamilton Community Arts Council over 'patch disputes', but this will still be an ongoing issue.
- An explicit decision has been made to maintain a wide focus, seeking part-funding from Trust Waikato but funding other aspects from other sources. This appears to be working effectively. However, a strategic funding plan for 2009/10 and beyond is yet to be developed through the new CEO.
- Further opportunities for networking and peer-to-peer support are being implemented, including roadshows and peer group forums.
- Further opportunities for workshops and training have been explored with some success.
- Accessibility of services and engagement with Māori arts organisations is improving with the development of a Māori website and the work of the Iwi Arts Advisor.
- The Arts Waikato website is online and functional, but needs more specialist staff focus. Information sharing has been improved through initiation of a weekly e-newsletter.

Table 12: Addressing key recommendations from the 2006 review

Prior recommendations	Comment
Development of new and innovative approaches to capacity building with the Waikato regional arts sector (including (a) personal, (b) organisational and (c) sector development)?	You can never fully arrive, there is always more than you can do. As the staff grow in confidence and skill so too will our ability to be innovative towards capacity building.
Resolving perceived tensions with Hamilton Community Arts Council over 'patch disputes'?	When the chair was acting CEO she met with Tracey Wood and talked openly about misunderstandings. As a result, HCAC staff were invited to Arts Waikato Dec 08 and talked together about "similarities, differences and possible synergies". Minutes were taken and a copy sent to HCAC. It was agreed that the Artsbiz workshops for Hamilton would be run by HCAC and Arts Waikato would provide similar training in the region. The Arts Coordinators forum is also a combined initiative.
Making an explicit decision to either (a) focus exclusively on aspects that Trust Waikato wishes to fund, or (b) maintaining a wider focus, seeking part-funding from Trust Waikato and other aspects from other sources?	To be true to our Strategic Plan the Trust sourced funding to provide Education Arts Advisors so we have opted for (b). As a result there has definitely been an increase in audience participation at the Museum.
Developing a strategy to aggressively diversify funding sources, especially by (a) identifying discrete projects that can be packaged to government and philanthropic funders, (b) exploring opportunities for appropriate corporate sponsorship, and (c) identifying additional opportunities for charges or donations?	Many a discussion has taken place about the various options and when applying for funding a, b and c have been considered but a strategy has not been developed possibly because of the interruptions with changing CEO's.
Exploring further opportunities for networking and peer-to-peer support?	Roadshows, and peer group forums are happening.
Exploring further opportunities for flexible mini-workshops and training?	Opportunities have been explored but they either need funding or need to be self-funding. Staff are capable of doing some of the training but time taken out to run these workshops has to be measured against time taken away from helping specific groups.
Documentation and wider dissemination of resource material?	We know that information is disseminated, but to what extent the staff would need to clarify.

Prior recommendations	Comment
Accessibility of services to, and engagement with, Māori arts organisations?	This is on the improve with the development of the Māori website and the work that the Iwi Arts Advisor is doing.
Ensuring a high priority is given to development of web-based resources, information-sharing, advocacy and support?	The website is continually being talked about. It really needs a full time person who is competent at computer work. The Office Manager does her best but it tends to consume too much of her time. Information sharing has been improved through the e-newsletter. The advisors' work constantly involves advocacy and support.
Development of excellent collaborative relationships with Community Arts Councils, including Hamilton Community Arts Council?	Constantly a priority to work in with other groups.

Source: Nowland-Foreman 2006 and 2009 discussions with trustees.

6.5 Value for money

As noted in Nowland-Foreman's 2006 review report, it is always difficult to assess 'value for money' in community funding initiatives, particular in quantitative terms. A key focus of the 2006 review was around differences in purpose between Arts Waikato and Trust Waikato as its principle funder. This remained an implicit focus for the 2009 review.

In short, Trust Waikato has signalled over the past several years that it is interested in funding only a specific range of programmes and services aimed at supporting and developing capacity for not-for-profit arts organisations (although Trust Waikato also has an explicit interest in iwi/Māori capacity-building services). On the other hand, Arts Waikato has clarified that it is interested in a more holistic approach, promoting the arts across the Waikato Region including support and advice for schools, individual artists, event organisers (eg, Waikato Home and Garden Show) and public facilities (eg, Waikato Museum), and sector-wide leadership in relation to a proposed regional community arts centre, proposed regional orchestra and other initiatives. Hence, Arts Waikato has had to source additional funding streams to contribute to its broader direction. Trust Waikato has recently expressed an increasingly shared understanding with Arts Waikato in relation to its holistic approach to arts promotion.

Arts Waikato is open about the challenges involved in seeking sustainable funding. According to its 2007/08 Annual Report, the focus of the current fundraising strategy is to pursue sponsorship arrangements and a greater variety of grant applications to community trusts. The aim is to reduce dependence on Trust Waikato over time and secure durable alternative commitments.

Discussions with potential funders to date have focused on new staff advisory roles. Salaries and related office costs of two new part-time positions have been covered without drawing on Arts Waikato's existing core funding from Trust Waikato. During 2008/09, funding was received from the Perry Foundation (\$65,000) and Te Puni Kōkiri (\$5,200) along with donations (\$7,150) and other income sources. Each year, a proportion of income is sourced from user fees for training workshops. Future approaches are likely to be made to local authorities for additional regional staff positions. There may be potential to further diversify the income base through commercial sponsorships and other opportunities.

Efforts have been made to seek sponsorship with a range of local businesses, with limited success. This may be partly due to the current economic recession. Nevertheless, good deals have been secured from Intalink Ltd (IT suppliers), Warehouse Stationery (office equipment) and others. In return for exclusive business arrangements, Arts Waikato has managed to secure discounted new products and services and donations, including desks, computers, cell phones and data equipment. Early in 2008, Arts Waikato became a member of the Waikato Chamber of Commerce with resulting benefits such as lower telecommunications charges.

There is a clear understanding amongst Arts Waikato staff and trustees that capacity-building with not-for-profit groups is its core business. However, there is also a recognition that fostering a greater profile for the arts in the Waikato Region overall, including recognition and support for individual artistic excellence, will have a flow-on effect for Arts Waikato's capacity-building work.

Results from the 2009 survey, focus group meetings and interviews revealed no general consensus around the preferred scope of Arts Waikato. Whereas some stakeholders felt that the diversity of arts and the size of the region placed unrealistic expectations on Arts Waikato, others were keen to see the organisation continue as a highly inclusive entity (with some stakeholders making it clear that they would like more emphasis in their particular interest areas such as music).

Overall, there is evidence that Arts Waikato is achieving its aims as set out in its Trust Deed and Strategic Plan. It is certainly acting as a friend of the arts sector; working to strengthen the operations of community arts groups; and advocating for and on behalf of those groups (and of the arts in general).

The Nowland-Foreman report (p 75) stated that: "... the current level of organisational support... is not an unrealistic level of investment to achieve the increased profile for the sector, increased information sharing and networking, and support to individual arts groups...", and also that "... although not universally agreed, generally the view of those consulted was that the arts sector in Waikato is receiving 'value for money' from Trust Waikato's investment in Arts Waikato." At the time of the 2009 review these general conclusions are unchanged, in the opinion of the consultant.

Since the 2006 review, the level of Trust Waikato funding to Arts Waikato has increased by approximately 72% (including \$43,000 toward accommodation costs in 2008/09), however some aspects of Arts Waikato's expanded service (including employment of an Iwi Arts Advisor, and general contributions to regional identity-building) help contribute to Trust Waikato's kaupapa without receiving specific Trust Waikato funding.

The question of value for money in relation to a largely publicly-funded entity is difficult to assess. However, the question can be re-phrased in terms of value for money *relative to the next-best use of funds*. While this report does not make any explicit recommendations to Trust Waikato regarding the level of funding it provides to Arts Waikato, it does seek to arm decision-makers with sufficient information. The Nowland-Foreman report (pp 24-25) presented seven different strategy types for achieving capacity-building, one of which (ie, 'Type 5 strategy') was to invest in grant support for capacity-builders and intermediaries such as Arts Waikato. The various strategies are listed in Table 13 below, along with a summary of benefits and limitations relative to the existing 'Type 5' strategy:

- The funding currently granted to Arts Waikato could potentially be used for a wide range of programme grants (indicatively, around 68 groups per year) to promote organisational effectiveness. However, it is possible that few non-profits would actively seek out and use such grants without involvement of an intermediary such as Arts Waikato.
- Similarly, the funding could be used to support non-profits directly through general operating support grants. However, there would be considerably less regional co-ordination of capacity-building using this approach, hence potential wastage of resources (eg, duplication of training; increased transaction costs borne by individual non-profits; etc).
- A considerable number of groups per year could benefit from a capital financing approach, with little impact on Trust Waikato's long-term capital investment. However, this would be associated with considerably increased administration and monitoring costs to Trust Waikato. Moreover, some non-profits could potentially fail as a result of undue risk-taking.
- The funding currently granted to Arts Waikato could instead be distributed to convenors, educators and researchers on a contestable basis. However, such an approach would likely be dominated by a relatively small number of professional convenors, educators and researchers and the funding could potentially cross over into traditionally unfunded areas.

- Trust Waikato could internalise the funding by hiring specialist capacity-building staff to provide direct management assistance to non-profits in the arts sector. However, this may not be as effective as the status quo (ie, funding a focused, specialist provider).

Note that each of these strategy types is not mutually exclusive. In other words, a combination of strategy types could be funded for increased effectiveness and/or to mitigate risk.

Table 13: Benefits and limitations of different capacity-building strategies

Strategy	Benefits	Limitations	Comparative investment (2008/09)
1. Programme grants that promote organisation effectiveness	<ul style="list-style-type: none"> - Relatively easy, incremental approach. - Capacity-building is integrated into regular grant-making. 	<ul style="list-style-type: none"> - Programme officers need to be knowledgeable about organisational development. - Does not necessarily allow for targeted capacity-building efforts. 	<ul style="list-style-type: none"> - Assuming an average application of (say) \$5,000 toward programmes that promote organisational effectiveness, approximately 68 groups could be funded throughout the region with \$343,000. - It is possible that few groups might seek out and use such grants without involvement of an intermediary.
2. General operating support grants	<ul style="list-style-type: none"> - Addresses the most pressing infrastructure needs for many non-profits. - Allows non-profits to innovate, improve quality or expand successful programmes. - Provides a vehicle for rewarding and investing in non-profits that are producing the strongest impact in priority areas. 	<ul style="list-style-type: none"> - Determining the optimal level of investment is challenging. - Difficult to demonstrate the connection between operating support and programme outcomes. 	<ul style="list-style-type: none"> - Assuming an average application of (say) \$5,000 toward operating support, approximately 68 organisations could be funded. - However, there would be considerably less regional co-ordination of capacity-building using this approach, hence potential wastage of resources (eg, duplication of training; increased transaction costs borne by individual non-profits; etc).
3. Grants specifically to increase organisational effectiveness	<ul style="list-style-type: none"> - Allows non-profits to manage their own development process. - Direct grants can be easily tailored to the unique needs of each organisation. - A flexible strategy, allowing changes to financial commitment. 	<ul style="list-style-type: none"> - May need to negotiate the focus if organisations' view of capacity-building differs from that of the funder. - May require a different timetable than normal grants cycle. 	<ul style="list-style-type: none"> - Refer item (1).
4. Capital financing for non-profits and intermediaries	<ul style="list-style-type: none"> - Can help organisations gain access to capital, improve their financial position, improve 	<ul style="list-style-type: none"> - Lending money can be more complicated than simply awarding a grant. - Non-profits need some 	<ul style="list-style-type: none"> - A considerable number of groups (100+ per year) could potentially be

Strategy	Benefits	Limitations	Comparative investment (2008/09)
	<p>financial practices and overall performance.</p> <ul style="list-style-type: none"> - Allows the funder to stretch its financial resources without depleting them. 	<p>basic capacity to borrow money – a poor decision can end up hurting the non-profit.</p>	<p>supported through a capital financing approach with \$343,000.</p> <ul style="list-style-type: none"> - May be considerably increased administration and monitoring costs. - Some non-profits could potentially fail as a result of undue risk-taking.
5. Grant support to capacity-builders and intermediaries (status quo)	<ul style="list-style-type: none"> - Increases the likelihood that quality resources and assistance are available. - Builds a stronger infrastructure available to all non-profits. - Assists with knowledge capture and transfer. 	<ul style="list-style-type: none"> - Difficult to link impacts to other programme areas. - May require skill in assessing which capacity-building providers to invest in. 	<ul style="list-style-type: none"> - Status quo – \$343,000 during 2008/09 toward core operational salaries, operational expenses and accommodation.
6. Grants to convenors, educators and researchers	<ul style="list-style-type: none"> - By funding knowledge development, delivery and exchange, can help non-profit leaders gain access to tools, develop skills and earn from each other. - Training and peer exchanges can complement other approaches. - Helps build capacity of the entire non-profit sector. 	<ul style="list-style-type: none"> - This approach is more indirect and not likely to result in short-term, direct benefits to non-profit organisations. 	<ul style="list-style-type: none"> - Difficult to assess the likely scale of individual applications. - Applications would likely be dominated by a relatively small number of professional convenors, educators and researchers. - Could potentially cross over into traditionally unfunded areas.
7. Direct management assistance	<ul style="list-style-type: none"> - With sufficient time, skilled assistance and nurturing of trust, this approach could result in close, mutually-vested relationships and positive outcomes. - Enables a funder to provide co-ordinated funding and capacity-building assistance during a long-term engagement with grant recipient. 	<ul style="list-style-type: none"> - Difficult to build genuine trust between a non-profit and a funder that also serves as a capacity-builder. - Without staff that are knowledgeable about capacity-building and have trusting relationships with grantees, this approach could be intrusive and harmful for the non-profit organisations. 	<ul style="list-style-type: none"> - \$343,000 could be used to hire specialist staff that would operate within Trust Waikato itself. - Unlikely to be as effective value for money as the status quo (ie, funding a focused, specialist provider).

Source: Columns 1-3 adapted from Nowland-Foreman 2006 (pp 24-25)

6.6 Issues for future development

6.6.1 Staffing capacity, capability and continuity

According to Arts Waikato's 2007/08 Annual Report, the organisation is confident it is achieving ongoing goals and is on track to building its abilities in terms of capacity-building for the arts. The trustees are enthusiastic and committed to supporting staff to exceed expectations and meet the objectives for which Art Waikato established. The trust is in the process of pursuing a staged appointment process for extra staff to more fully implement its Strategic Plan 2007-10. Appointments to date have been consistent with priorities recommended by the 2006 Nowland-Foreman report.

Other staff appointments are anticipated, subject to funding. Specific roles under consideration include a Migrant Communities' Arts Advisor (subject to further consultation with migrant groups). A Communications Advisor role has also previously been considered, but will likely be picked up through internal capabilities. The Board recognises that existing staff members have a range of skills around communication which are being made use of effectively. The trustees are cognisant of the current funding crisis and realistic about the likely timeframes and constraints around maintaining and/or increasing staff numbers.

Some of the feedback from survey respondents and focus group meetings related to staff continuity. This has been a particular issue over the past year with the loss of a very effective chief executive who left in order to pursue his political career, as well as the voluntary departure of a highly-regarded staff member of long standing. Consideration should be given by the Board and new CEO around how best to retain existing staff to ensure continuity to clients and retain on-the-job knowledge and skills for Arts Waikato's long-term benefit.

Feedback was also received around the need for ongoing professional development for Arts Waikato staff members, particularly in areas such as communication styles, facilitation protocols, working effectively with partner organisations, and specific advisory topics such as legal structures for not-for-profits.

6.6.2 Governance and representation

It was noted through parts of the consultation process that five of the nine current trustees were founding trustees at the inception of Arts Waikato in 2001. In recent years the Board has also been successful in recruiting a small number of new trustees with specific skills.

According to the Policy Statement on Trustees (adopted September 2006 and based on the trust deed), trustees are appointed for a term of three years and may be reappointed for further terms of three years by a majority vote. Hence there is no limitation on the combined term that may be served by an individual trustee. While this brings benefits in terms of continuity and 'corporate memory', the trustees should remain mindful of the need to ensure a balance of fresh ideas for governance as the organisation grows and develops.

Consideration should be given to whether or not Arts Waikato should seek to strengthen the Māori aspect of its governance by recruiting an additional trustee. In this regard, the organisation should be guided by David Rawiri Thompson (iwi representative and founding trustee of Arts Waikato), and also by the relatively recently appointed Māori Arts Advisor (Kaiwhakahaere i nga Mahi Toi), Waimihi Hotere.

Overall, the Board considers that Arts Waikato is run frugally. Apart from some travel expenses, the Committee time is entirely voluntary. Professional skills worth a considerable amount of money are donated by Board members.

6.6.3 Funding diversification

Arts Waikato has made significant progress in the last three years towards achievement of its core function. However, there are concerns that some of the progress may be lost, including the alternative funding, with recent changes in personnel. Trust Waikato's hope is that the governance group and new CEO have the strength to carry the vision for the organisation.

6.6.4 Issues raised through consultation

As part of the review process, survey respondents were asked: 'How could Arts Waikato and its work best be improved'. One of the key themes emerging was around developing stronger, more inclusive arts sector leadership. This includes a desire for Arts Waikato to take on a stronger advocacy role on specific issues such as the proposed regional community arts centre, and increased collaboration with other key arts organisations. It also includes improved consultation with key stakeholders on strategic initiatives such as the proposed regional orchestra. In addition, there was a desire for Arts Waikato to ensure that all art forms are adequately encompassed (in particular, musical organisations and events).

Another key theme was around Arts Waikato more clearly defining and articulating its functions. Part of this feedback appears to have arisen from the introduction of new staff positions, with Arts Waikato effectively moving into the education and 'iwi advice' spheres. It should be acknowledged that Arts Waikato has been successful in articulating its functions internally, but the nature of its operations and functions are inherently intangible and difficult to communicate in simple terms (eg, concepts such as capacity-building and advocacy). Perhaps some thought could be given to a simple tag-line to accompany external communications, for example 'advice and information to support the arts sector'.

6.6.5 Issues raised during the 2006 review

Nowland-Foreman (pp 75-79) raised a number of issues which remain pertinent. An update of these is summarised as follows:

- There remains relatively limited funding available for the arts as a field. Funding categories are fairly rigidly determined and there is little available for undertaking capacity-building activities.
- New and innovative approaches to capacity-building area required for working with the arts sector. Arts Waikato has been relatively successful in exploring and implementing new approaches over the past three years, including a mix of activities at the individual, organisational and sector-wide levels. Some research has been conducted into alternative models (including overseas exemplars), but there is considerable scope for additional, creative approaches to identifying and supporting local arts sector needs.
- The 2006 review report identifies complexity and tensions relating to the interaction of Arts Waikato with pre-existing Community Arts Councils which to some extent share similar functions (eg, provision of workshops, training, resource material etc). This is a particular issue with the Hamilton Community Arts Council which is co-located in the population centre of the region along with Arts Waikato, and which also has dedicated staffing and hence a relatively high level of capacity and capability. Nowland-Foreman notes that 'even if the two organisations do not exactly delineate completely different role, it is crucial that they have excellent working relationships... Proactively working on these relationships should be a key part of Arts Waikato's overall strategy'. Working has been ongoing to ensure this recommendation is put into effect.
- Nowland-Foreman also notes an in-built tension between focusing on the pursuit of excellence versus promoting wide participation in the arts, stating that: 'Usually one approach or the other dominates'. Arts Waikato is well aware of this tension and continues to manage it. The Board's position is that promoting artistic excellence and inclusion are not in fact mutually exclusive, they can be complementary. This is embodied most tangibly

in the scholarship programme, with clear links established between rewarding gifted artists and ensuring that benefits flow back to community organisations.

- Finally, Nowland-Foreman listed specific upcoming issues for the sector that had been raised by Arts Waikato at the time and by other arts organisations. Many of these are perennial issues which should be part of Arts Waikato's ongoing brief:
 - The governance of arts organisations.
 - Copyright issues for artists and the broader community.
 - Audience development skills and resources.
 - Recruitment, retention and development of cultural volunteers.
 - Promotion and support for arts in schools.
 - Collaboration of choral groups.
 - Further specific and/or advanced workshops and training opportunities.

7.0 CONCLUSIONS

Broad aims of the 2009 Arts Waikato review were to:

- (a) Assess the extent to which Arts Waikato is making progress towards achievement of its core function.
- (b) Evaluate Arts Waikato's responsiveness to different arts sector groups including Māori.
- (c) Provide recommendations to Trust Waikato and Arts Waikato to inform future decision-making around funding, strategy and operations.

In addition, at the project commencement stage, Arts Waikato representatives expressed a desire:

- (d) To ascertain how the new Arts Education Advisors are perceived by schools and other stakeholders, and any spin-offs for young people in terms of increased awareness and involvement in the arts.
- (e) To confirm that Arts Waikato's profile is growing through positive perceptions in the regional community.
- (f) Independent feedback on Arts Waikato's processes for translating strategy into implementation.

The conclusions below are based broadly around addressing these questions and issues. Key recommendations are summarised in the final section. Also presented below is a draft logic model and intervention matrix for further development by Arts Waikato.

7.1 Achievement of core function

Arts Waikato's core function is to strengthen arts sector groups in the Waikato Region through capacity and capability-building services. Feedback from interviews with a wide range of external stakeholders is that this function is being achieved. There is a generally high level of respect for the knowledge, skills, enthusiasm and creativity of Arts Waikato staff (both past and present). Feedback from arts groups suggests that they highly value the input and ideas of Arts Waikato staff. Capacity and capability-building is achieved through a range of tools including one-on-one advisory services, facilitation of networking opportunities, co-ordination of scholarships and community awards, and sector-wide activities such as newsletters, advocacy and leadership on key regional initiatives.

One of the key messages coming through stakeholder feedback is the value of Arts Waikato in providing coherence and legitimacy to an otherwise diverse and fragmented sector. Arts Waikato has been described as an 'anchor' or 'backbone' for the regional arts sector, providing a regional overview that would otherwise not exist. The inclusive nature of Arts Waikato, encompassing all forms of arts, was seen as particularly valuable. There was feedback from a small number of stakeholders that specific aspects of Arts Waikato's scope require further attention, particular around an increased focus on (a) musical arts and (b) heritage projects.

7.2 Responsiveness to different arts sector groups

In keeping with its mandate and objectives, Arts Waikato has made a conscious effort to focus on capacity-building for community-based arts groups rather than individual artists, particular commercial artists. While this difference is not always clearly delineated in practice, the development of relationships throughout the region over the past eight years has enabled Arts Waikato to develop a recognisable role as an arts sector leader. There is a relatively high level of credibility which is enhanced through the skills and experience of past and present staff members.

Arts Waikato's responsiveness to different arts sector groups has been enhanced over the past year by the addition of new staff positions catering to the education and iwi/Māori sectors. These new positions have effectively complemented Arts Waikato's more traditional community advisory service and other functions. There is also increasing stakeholder recognition of the importance of Arts Waikato's sector-wide roles relating to communication, advocacy and sector leadership.

7.3 Feedback on Arts Education Advisors

Feedback from school representatives that have benefited from the new Arts Education Advisor roles have been overwhelmingly positive. Comments stemming from the survey included the following:

'Experienced, organised and approachable facilitators who are prepared to develop programmes for schools to advance the arts within the region and to provide professional development and networking opportunities for teachers'.

'It provided opportunities for our staff and students in the arts through extension programmes throughout the year in all arts curriculum areas. Arts Waikato staff in particular Wanda Barker and Kerrie Martin facilitated our successful application for the artists in schools programme. Currently we have David Henshaw in our school facilitating visual arts with students and providing professional development for staff. This is so far extremely successful and worthwhile'.

'Wanda and Waimihi have helped us know what is available to assist us with the teaching of art and the support available. They have also gone out of their way to use their networks to help us get our art displayed'.

'Their approachability and availability. Their knowledge'.

'Support, enjoyment and connection with other Arts teachers'.

'Connecting all the Intermediate Art teachers and organising great events'.

'Facilitation of a collaborative approach to promotion of the Arts, including provision of extra-curricular arts opportunities for students'.

'The staff I have worked with have 'marketed' themselves well, made themselves available, supported various initiatives and been willing to run with new ideas, provided practical support and co-ordinated new initiatives'.

'All the work I am involved with (with them) involves moving in a forward and positive direction. I can not think of any improvements to suggest at this point in time'.

Feedback from Arts Waikato staff suggests there have also been spin-off benefits for other stakeholders, for example through increased attendance of young people and their parents at the Waikato Museum.

7.4 Feedback on operational activities

Arts Waikato representatives were keen to receive independent feedback on their internal processes for translating strategy into implementation. While this was not a core part of the review, the following brief observations may be helpful:

- The Board appears to be cohesive and effectively led. The fact that the Chair was able to step in and assume the role of interim CEO during the past year as required is exceptional.

Staff members are looking forward to having their new CEO on board on a permanent basis.

- While Arts Waikato's monitoring and reporting systems have improved since 2006, there is always scope for ongoing improvement. A recommendation is made later in this report regarding a draft framework for monitoring inputs, outputs and outcomes.
- Office systems have struggled to keep up with the increase in staff and activities. There will need to be a concerted effort in this area over the coming year, to ensure Arts Waikato's internal systems are future-proofed. Consideration will need to be given to staff structure and skill sets, to ensure optimal efficiency and effectiveness. It has already been recognised that specialist skills are required in the information management area to establish and maintain databases, electronic communications and website improvements. Some immediate improvements could be made in this area through more effective internal communications (eg, a monthly formal reminder regarding website content updates, including removing 'stale' content).
- With the current funding environment, the Board is aware that its current scale may not be able to be maintained in the short-term. The Board has contingency plans in place to adapt as required.
- The forthcoming strategic planning session is keenly anticipated by the Board and staff members. Particular attention should be given to how Arts Waikato prioritises its various activities and subsequently communicates these priorities to other stakeholders, including funders and community arts groups throughout the region.
- Ongoing relationship-building is required with key 'partner organisations' including Community Waikato and the Hamilton Community Arts Council. This should be led in the first instance by Arts Waikato's CEO and Chair.

7.5 Draft logic model and intervention matrix

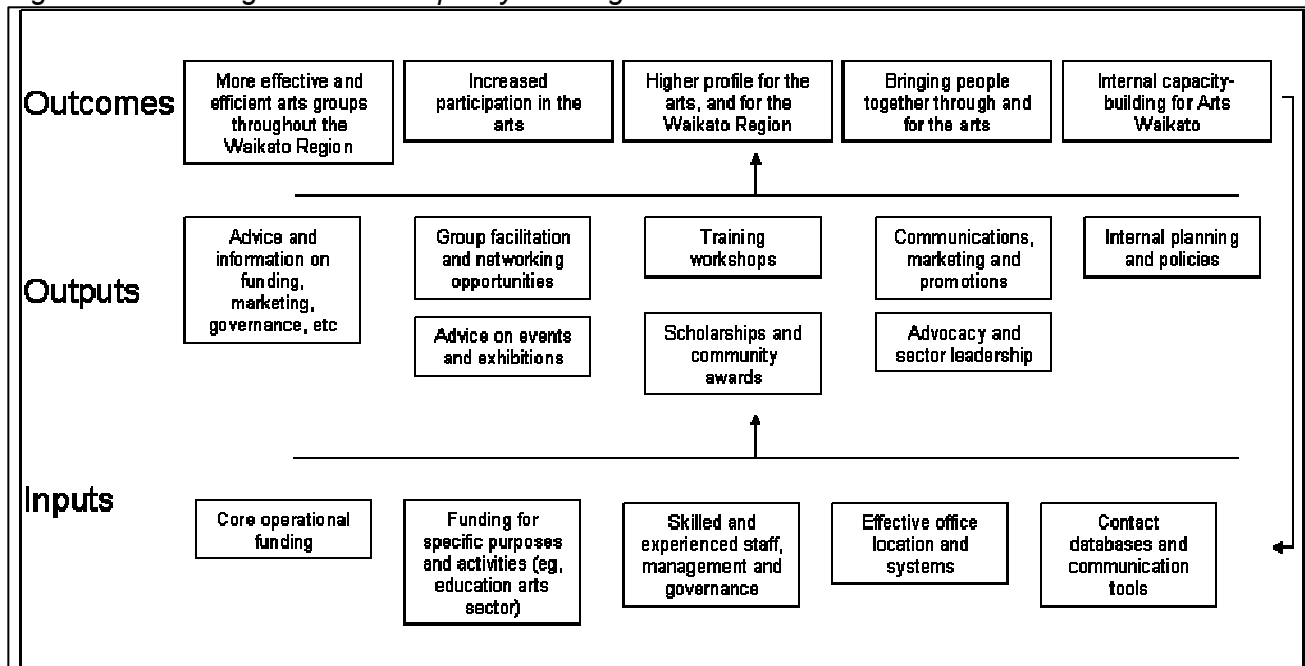
A logic model is a diagrammatic tool that helps represent intended outcomes and causal paths. Such tools are often used as a starting point for developing an evaluation methodology or set of progress indicators. In this case, a draft logic model and an intervention matrix have been developed to describe the assumed causal relationships between:

- (a) The capacity and capability of community-based arts groups throughout the Waikato Region to achieve their desired aims; and
- (b) Arts Waikato's activities and services.

The diagram that follows is derived from:

- Consideration of Arts Waikato's current strategic plan.
- Consideration of Falconer's (2008) draft discussion paper on 'The Art of Capacity Building'.
- Other information compiled during the course of this review.

Figure 11: Draft logic model – Capacity-building in the arts sector



Inputs to the logic model comprise funding (both operational and targeted), staffing, office systems, and tools such as internal contact databases. Using these inputs, and taking account of environmental factors over which Arts Waikato has varying levels of control (eg, Government policies, funding restrictions, etc), a range of outputs are produced for the overall purpose of strengthening arts sector groups in the Region.

The list of outputs can be described in various ways, but for the purpose of this draft logic model they are listed in terms of advisory services, group facilitation, networking opportunities for arts groups, training workshops, scholarships and awards, communications, advocacy, leadership and other support.

The desired outcomes are expressed according to Arts Waikato's current strategic priorities – increased arts sector capacity and capability, increased participation in the arts, a higher profile for the arts and for the Waikato Region, and bringing people together through and for the arts. Along the right-hand side of the diagram is also an internal aspect of capacity-building for Arts Waikato itself, to ensure it is as affective and efficient as possible. There is also a feedback loop, whereby the achievement of Arts Waikato's outputs may lead to improved systems, recruitment and retention of high quality staff member, and maintenance of funding streams.

The draft logic model is supplemented by a draft intervention matrix (refer Table 14). The overall vision of Arts Waikato is 'weaving creativity into our lives'. The mission is 'to support and promote development in the arts throughout the Greater Waikato region'. Associated with these goals are a range of risks and opportunities, some of which can be controlled and others which need to be managed or simply taken into consideration. The draft logic model and intervention matrix provide a framework for considering progress toward Arts Waikato's overall vision, and a starting point for considering how to monitor and report on progress (refer later in this report).

Table 14: Draft intervention matrix – Arts Waikato services and activities

	Success criteria	Risk factors within control	Risk factors outside control	Activities and resources	Performance indicators
Final outcomes	Weaving creativity into our lives	Provision of Arts Waikato services and activities	Competition for limited resources with other sectors (eg, sports, social services, economic development)	Communications, leadership, advocacy and advice	Measures of arts participation and arts group effectiveness, including national recognition of the Waikato regional arts sector
Intermediate outputs	Support and promote development in the arts	Advisory services, training workshops, scholarships and awards, etc	Distance and other barriers to participation by arts groups	Collaboration with training providers, community arts councils and other stakeholders	Number of community groups advised, participation in workshops, scholarships distributed, etc
Inputs	Adequate funding, staffing and leadership to achieve Arts Waikato's aims	Organisational professionalism and credibility of Arts Waikato	Funding constraints, staff turnover	Funding mechanisms, staff recruitment and retention policies, effective financial management	Annual grants funding; staff retention; balanced budget

8.0 SUMMARY OF KEY RECOMMENDATIONS

The following list of recommendations has been synthesised from previous sections of this report and also from recommendations in the Takerei report ('Issues Specific to Māori Arts Stakeholders', June 2009). While a great number of recommendations could potentially be made, the consultants are wary over over-stepping the bounds of this review. Strategic decision-making around Arts Waikato's operations is the role of the Arts Waikato Board. Similarly, strategic decision-making around core operational funding is the role of the Trust Waikato Board. The aim of this section, and the report overall, is to provide adequate information to assist these decision-making processes. Hence, only a limited number of 'key recommendations' have been made, based on the consultants' perceptions of priorities for Arts Waikato.

8.1 Improved responsiveness to Māori

8.1.1 Māori art programmes in schools

Recommendation: That Arts Waikato work in collaboration with Māori artists to advise of funding sources to support Māori art programmes in schools.

Rationale: Māori are holistic thinkers; the inclusion of their children completes the picture of whānau in the arts.

8.1.2 Māori worldview

Recommendation: That Arts Waikato incorporates into its structure the holistic paradigms of a Māori worldview (as characterised in the Power Point initiated by the processes of this research). This is expected to be a journey for Arts Waikato that will take a number of years to be fully realised.

Rationale: The inclusion of the paradigms of the PowerPoint by Arts Waikato (undertaken late May 2009) will enable a committed and equal ownership for Māori artist. For example: Waikato iwi take their name from the river; the ethos or life source of the people is also from the River. The life source of creativity comes from the stories of the river, mountains, sea and land; it is from these resources that Māori art stakeholders become abundant in their quest to exemplify this in their work.

8.1.3 Funding advice and training for Māori

Recommendation: That Arts Waikato implements an ongoing programme of advice and training to support Māori arts stakeholders in relation to funding.

Rationale: Utilising both organisations will enable its services to be effective and to meet the needs of Māori art stakeholders when applying for funding.

8.1.4 Use of Te Reo Māori

Recommendation: That Arts Waikato begins the process of incorporating into all written, visual, static and moving text or images the use of Te Reo Māori equivalent in parity to the Treaty of Waitangi and its relationship to its treaty partner, Māori arts stakeholders.

Rationale: To enable a trusting relationship to progress, the issue of Treaty partnership has to be addressed.

8.1.5 Māori cultural advisor

Recommendation: That Arts Waikato employs or contracts a culturally skilled and organisation etiquette minded person of reputed and recognised Māori descent – male or female to advise, direct and implement cultural practices to enable the cultural safety of all parties concerned. Note: This advice may come in part from Arts Waikato's kaumātua, subject to an appropriate level of remuneration and recognition of these services.

Rationale: In implementing this recommendation, it relegates the onus of responsibility to the Cultural Advisor and not on the organisation.

8.1.6 Review the Māori name for Arts Waikato

Recommendation: That the Māori name for Arts Waikato be changed; that a name for this organisation be sourced amongst the Māori sectors within its working boundaries.

Rationale: The present name is incorrect. The translation of Taonga ō Waikato states that the organisation is a 'treasure' of Waikato. In Māori terms a treasure is what is deposited into a repository as an heirloom for the generations to come.

As outlined in Rationale/Recommendation 2, the ownership of the name Waikato in the first instance belongs to the people of the land – to Waikato Iwi. The name Waikato excludes Hauraki. Did the cultural process of seeking to use the name for the organisation apply?

In sourcing an appropriate Māori name for the organisation Arts Waikato, the recommendation suggests that the Māori sectors within the operational boundaries of Arts Waikato be approached to offer a name.

A gesture of respect and goodwill will need to apply in the first instance and the taking of the name will need to be formalised officially via cultural processes.

8.2 Consolidation

Due to the current global financial downturn, in the consultant's view it is advisable to put a hold on further expansion of staff numbers for the next year or more and consolidate existing positions. Feedback from arts stakeholders is that there is a desire to see improved staff continuity, as well as a desire for Arts Waikato to more clearly define and articulate its functions. This could be most successfully achieved by undertaking minimal expansion and instead using available resources to improve internal systems and continue strengthening relationships with other key stakeholders. Whilst the Arts Waikato Board has previously expressed a desire for increased staffing, potentially including a Migrant Communities' Arts Advisor and/or a Communications Advisor, in the consultant's view it would be better in the current climate to put these plans on hold for at least a year and then review the situation.

Some issues have been identified around the need for ongoing professional development for staff members. These are generally ascribed to staff members' newness to their roles. Specific areas for professional development include communication styles, facilitation protocols, working effectively with partner organisations, and specific advisory topics such as legal structures for not-for-profits.

8.3 Sector-wide leadership role

One of the features of Arts Waikato as its profile and credibility have grown over the years, is that it has become increasingly involved in sector-wide initiatives such as the proposed regional orchestra and proposed regional community arts centre. Our recommendation is that the new CEO and the Board should carefully consider Arts Waikato's involvement in all sector-wide initiatives, ensure that it has a strong mandate as identified through inclusive consultation, and position Arts Waikato appropriately.

As previously discussed, one of the key messages coming from stakeholder feedback has been the value of Arts Waikato in providing coherence and legitimacy to an otherwise diverse and fragmented sector. Arts Waikato should ensure that it has effective processes for arts sector engagement to ensure it is aware of emerging issues and local opinions. One such emerging issue is the matter of reduced ACE funding as announced in the 2009 Budget, which will have a significant impact on arts capacity throughout New Zealand. The Board is currently considering its position on this.

8.4 Continued funding diversification

While good progress has been made over the past three years to diversify Arts Waikato's funding base and, to an extent, reduce its reliance on Trust Waikato core operational funding, there remains some way to go to ensure long-term sustainability. Arts Waikato should continue to nurture its relationship with new funders and sponsors. In addition it should identify a broad-based Funding Plan for the coming 2-3 year period and be proactive in implementing this plan.

8.5 Draft monitoring and reporting framework

Effective monitoring and reporting of progress can be a useful tool for informing strategic decision-making. The aim should be to develop a framework which can be readily updated at minimal cost to feed into the decision-making process alongside anecdotal information.

A suggested starting point for high-level progress monitoring is shown below, based on:

- The draft logic model and intervention matrix previously presented in this report.
- Suggested indicators in Falconer's (2008) draft discussion paper on 'The Art of Capacity Building' (pp 22-23).
- The list of services and examples of activities identified through the Nowland-Foreman report (2006) as updated through this 2009 review (refer Table 9).

Our recommendation is that the following table be considered by Arts Waikato's Board, refined as appropriate and used as the basis for high level annual reporting through its Annual Report and as input to its strategic planning decisions. The indicators below come from a variety of sources including regional stakeholder surveys, Arts Waikato staff information, Annual Reports/financials, and external official sources such as Statistics New Zealand, the 2007 Waikato Community Outcomes Survey (International Research Consultants Ltd/MARCO) and local authority community outcomes monitoring reports in relation to arts and culture. A number of cells in the table remain blank, awaiting input from the Board regarding appropriate indicators to add to the proposed set.

Table 15: Draft monitoring framework

Themes	Sub-themes	Indicators	2004/05	2008/09
Outcomes	Arts groups' capacity	Feedback through surveys	A survey undertaken as part of the 2006 Arts Waikato review suggested that arts groups have benefited from Arts Waikato advice and support.	A survey undertaken as part of the 2009 Arts Waikato review suggested that arts groups have benefited from Arts Waikato advice and support.
	Increased participation in the arts	Participation in cultural and arts activities	At the national level, the most frequently cited cultural activities in the 12 months prior to the Statistics New Zealand Cultural Experiences Survey 2002 were art galleries/museums, popular live music and purchasing handmade craft.	Trend data is not yet available for this item. Regional data is not available.
		Cultural employment	National data only (Statistics New Zealand: Employment in the Cultural Sector 2005).	Cultural employment has not yet been estimated for the Waikato Region. For further information on cultural occupations at the regional level, a customised request would need to be made to Statistics New Zealand and a fee may apply.
		Residents' satisfaction with cultural facilities provided	n/a	Baseline data for Waikato regional communities was collected through the 2007 Waikato Community Outcomes Survey commissioned by MARCO and Choosing Futures Waikato. An estimated 41% of regional residents were satisfied with the cultural facilities and opportunities provided in their area. The scores vary only a small amount by location within the Region.
		Number of events listed on the 'What's On Hamilton' website	n/a	On average, there are approximately 30 listings per week on the website whatsonhamilton.co.nz . This shows that an average of approximately 6,000 unique visitors per month visit the website.
		Residents' use of Council's arts and culture facilities	n/a	Patronage has been relatively steady at most of Hamilton City Council's arts and cultural facilities over the past decade. The most popular facilities in terms of overall use are libraries, Founders

Themes	Sub-themes	Indicators	2004/05	2008/09
				<p>Theatre and Waikato Museum. Less frequented are ArtsPost, Clarence Street Theatre and the Meteor Theatre. Data for this item has not yet been sourced from other councils throughout the Waikato Region.</p> <p>Residents were asked in the 2006 Quality of Life Survey if they thought the area they lived in had a 'culturally rich and diverse arts scene'. Nationally, 64% of people agreed that their area had a culturally rich and diverse arts scene. For Hamilton the figure was 58%, which is similar to results for places such as North Shore City and Rodney District. Data for this item has not yet been sourced for other parts of the Waikato Region.</p>
		Residents' perception that their city is a place that has a culturally rich and diverse arts scene	n/a	
	Regional arts profile	Regional arts profile	n/a	<p>Arts Waikato has developed good relationship with Creative NZ particularly through the work done with the Regional Orchestra steering committee. Good relationship with Arts Foundation of New Zealand.</p> <p>n/a</p>
		Economic impact assessments of high-profile events (eg, Trees at the Meteor)	n/a	
		Economic benefit of the arts	n/a	<p>There is limited information currently available quantifying the socio-economic benefit of the arts nationally or regionally</p>
	Bringing people together through the arts	Feedback from stakeholders	n/a	<p>Positive feedback from schools and arts groups relating to 'cross-pollination' from attending Arts Waikato workshops and events.</p>
	Internal capacity-building	Survey result – perceived usefulness of Arts Waikato services	86% responded very/somewhat useful	82% responded very/somewhat useful
		Survey result – perceived knowledge level of Arts Waikato staff	n/a	69% rated the knowledge level of staff as either a 4 or 5 on the scale (ie, somewhat/very knowledgeable)

Themes	Sub-themes	Indicators	2004/05	2008/09
		Survey result – perceived overall usefulness of Arts Waikato for the arts sector in the Waikato Region	87% responded either somewhat useful or very useful/essential	89% responded either somewhat useful or very useful/essential
Outputs	Advisory services	Community Arts Advisory service	51 organisations assisted.	Around the same level as 2004/05. Working with a number of groups on an ongoing basis, including the Arts Workers Network. More contacts have been made through the roadshows and workshops.
		Education Arts Advisory service	n/a	Approximately 16 schools, working in clusters. Inter-Intermediate schools forum. Secondary Schools Arts Co-ordinators forums.
		Iwi Arts Advisory service	n/a	Work is progressing. Scoping study of Māori Artists. Website launch forthcoming.
	Facilitation and networking opportunities	Networking opportunities	Networking opportunities are provided through roadshows, forums, training workshop and other gatherings including scholarship events.	Networking opportunities are provided through roadshows, forums, training workshop and other gatherings including scholarship and community awards events.
	Collaborations and resource sharing	Collaborations and resource sharing	23 groups on network contact list; enquiries to tutor database (8 entries); 25 meetings of Creative Waikato and attracted \$25,500 for a scoping study for creative industries innovation centre; 24 meetings with 15 groups re collaborative arts/creative spaces. Figures not kept on number of copies of resource materials requested.	Some of the groups from 2004/05 no longer exist (eg, Creative Spaces Network). Continuing to work with the Waikato Migrant Resource Centre and other groups. Figures not kept on number of copies of resource materials requested.
	Advice on events and exhibitions	Groups receiving advice and support on events and exhibitions	At least 40 organisations, arranging events for thousands of participants.	Waikato Home and Garden Show (2008 and 2009 forthcoming); Splash (Te Awamutu); Pride in Disability Film Festival (a New Zealand first); Waihou Events Society (James Wallace exhibition plus fashion show); Embroiderers Guild 2010 Conference/Exhibition; 'Empower' Youth

Themes	Sub-themes	Indicators	2004/05	2008/09
				Services; Trees at the Meteor; Positive Paeroa Jazz Festival plus 'art in windows'; and others.
	Training workshops	Training workshops	60 participants in 3 Arts Biz programmes of 16 sessions.	Approximately 50-60 participants in five workshops (Exult Ltd and Arts Waikato). Particular focus in the South Waikato area. Workshops covered sustainable funding and marketing/ promotions. Good feedback from participants.
	Funding workshops	Funding workshops	Collaboration with Trust Waikato and others – 60 participants in 3 funding workshops.	Collaboration with Trust Waikato and others.
	Scholarships and community awards	Scholarships and community awards	Distributed 22 scholarships worth \$40,000.	Distributed 19 scholarships worth \$40,000. Arts Waikato Community Service to the Arts awards initiated 2008. Awards went to individuals in Tirau, Hamilton (contribution to visual arts), Cambridge (longstanding involvement in theatre), and Onewhero (services to the performing arts).
	Communications, marketing and promotions	Communications, marketing and promotions	10,000 copies of 4 editions of HAS distributed; 14 focus groups consulted by 10 organisations; 27 meetings with 13 local authorities on cultural well-being outcomes; 4 meetings with Katolyst (not involved in current initiatives). Distributed 4-page 3x annually to mailing list of 496 (1200 copies).	Weekly e-news initiated early 2009 – positive feedback. Weekly radio show (Artspace). Distributed ArtsReach newsletter approximately quarterly to mailing list (last edition was November 2008). Website live, functional and attractive. Some items out of date – requires improvements to staff communication protocols for website management. High profile in local and regional media including regular news in Waikato Times. Iwi relationships need to be developed. In the process of discussing a replacement Kaumātua.

Themes	Sub-themes	Indicators	2004/05	2008/09
	Advocacy and sector leadership	Advocacy and sector leadership	n/a	<p>Letters of support to funders on behalf of groups.</p> <p>Submissions to Waikato District Council and Hamilton City Council draft ten-year plans.</p> <p>Hamilton Arts Sector Reference Group (HASRG).</p> <p>Working with Gareth Moore-Jones re Matamata-Piako and Waipa district councils' arts policies development.</p> <p>Advocating for development of local arts co-ordination positions – forthcoming.</p>
	Internal planning and policies	Internal planning and policies	Planning for sustainable growth for the continued existence of the Trust.	<p>Planning for sustainable growth for the continued existence of the Trust.</p> <p>In recent years this has been successful but the current recession will not make this easy to secure future funding – will need to be creative in sourcing.</p> <p>Strategic planning session forthcoming, to update 2007-2010 Strategic Plan.</p>
Inputs	Core operational funding	Trust Waikato funding	Trust Waikato \$232,000 – Operational.	Trust Waikato \$300,000 – Operational. Trust Waikato \$43,000 – Lease.
	Funding for specific purposes	Other funding	Small amount of additional income through donations, interest and user fees (workshops).	<p>Perry Foundation \$65,000 (2007/08 and 2008/09) - Education Arts Advisor's salaries.</p> <p>Te Puni Kokiri \$15,000 – Scoping Document.</p> <p>WEL Energy Trust \$8000 – Office Manager Salary.</p> <p>HCAC \$457 – Laptop for Education Advisor.</p> <p>Winger Hamilton \$10,000 – Car servicing.</p> <p>Vodafone – sponsorship of phones.</p> <p>NZ Lotteries 2007/08 \$16,000 for Feasibility Study.</p> <p>Resene Paints – product to assist Migrant Centre arts.</p>

Themes	Sub-themes	Indicators	2004/05	2008/09
	Staff, management and governance	Staff, management and governance	Three staff members. Good continuity on governance group.	Increasing staffing levels to approximately five FTEs in order to achieve strategic goals. Good continuity on governance group. Staff have been encouraged to attend training opportunities, as have trustees – it is a budgeted item. Policy manual is a work in progress. Treaty training for trustees and staff. Strategic Plan is used as an active document for monitoring and reporting on staff activities.
	Office systems	Office systems	n/a	Ongoing improvements to reporting systems. Need to consolidate and improve administrative support systems.
	Contact databases and communication tools	Contact databases and communication tools	n/a	Approximately 470 groups and individuals on Arts Waikato's contacts database. Tutors database remains incomplete and out of date. Website update systems need improving, but good feedback from website users. Website hit rate not yet monitored and reported.

