

## **DRAFT Minutes of the Twenty Fourth Annual General Meeting of Arts Access Aotearoa Te Putanga Toi ki Aotearoa**

**held at 6.00 pm via Zoom meeting ID: 891 0974 0134 on Friday 27 May 2020**

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The meeting commenced at 6:08 p.m.

### **1. Welcome**

Board member Te Aturangi Nepia-Clamp opened the meeting with a Karakia Timatanga

On behalf of the board and staff, Chair Karen Webster welcomed the attendees to Arts Access Aotearoa's first ever virtual AGM, noting that virtual platforms have enabled people to connect with others during the hardship and isolation of COVID-19 restrictions.

### **2. Present and Apologies**

Board Chair Karen Webster read the list of apologies, asking the Board to move that the apologies be accepted.

#### **Present:**

Mel Smith (Founding Patron, Arts Access Aotearoa); Chris Barrand; Kirstie Baxter (DANZ); Lisa Berndt (Govett-Brewster Art Gallery); Sophie Bradley (Manatu Taonga, Ministry for Culture and Heritage); Hahna Briggs (GASP! Dance Inclusive); Pelenakeke Brown (Touch Compass); Rachel Cooper (Otago Museum); Mirjam De Oude (Te Manawa Museum); Anna Dubbelt; Helen Farley (Department of Corrections); Margaret Feeney (Māpura Studios); Iain Fleming (Reginal Facilities Auckland); Rebecca Galloway (New Zealand Opera); Karen Gillies (Department of Corrections); Rebekah Graham (Parents of Vision Impaired NZ); Tanemahuta Gray (Taki Rua Productions); Catherine Guevara; Jonathon Handry (BATS Theatre); Beth Hill (Department of Corrections); Thomas Hinz (Circability Trust); Kelly Hodgins (Platform Interpreting NZ); Robyn Hunt (AccEase); Queenie Rikihana Hyland; Rachael Inch (Selwyn Creative Network); Judith Jones (Te Papa Tongarewa); Linda Keith (ExplorArtz Whanganui Creative Space); Suzanne Larmer (Kotuku Trust - two4nine); Nigel MacIntyre (Orpheus Choir Wellington); Tony McCaffrey (Different Light Theatre Company); Trish

McQueen; Shauna Mendez (Stroke Foundation); Kristie Mortimer; Keith Moss (New Zealand Symphony Orchestra); Bryna O'Brien-Kiddey (Royal New Zealand Ballet); Antoinette Spicer; Heather O'Carroll (PANNZ); Mary O'Brien (CCS Disability Action); Nicola Owen (Audio Described Aotearoa Ltd); Jen Ryckaert (Raukatauri Music Therapy Centre); Ivan Santamarina; Mary Schnackenberg (Accessible Information and Communications Ltd); Marylou Sloane (Department of Corrections); Kimberley M Stephenson (Southland Museum and Art Gallery Niho o te Taniwha); Luana Walker (Auckland Council Arts and Culture); Faye Wulff (Community Art Works); Karen Webster, (Chair, Arts Access Aotearoa); Lynley Hutton (Trustee, Arts Access Aotearoa); Ruth Smithers (Trustee, Arts Access Aotearoa); Te Aturangi Nepia-Clamp (Trustee, Arts Access Aotearoa); Stewart Sexton (Trustee, Arts Access Aotearoa); Olivier Lacoua (Trustee, Arts Access Aotearoa); Lize Immelman (Arts Access Aotearoa); Dawa Devereux (Arts Access Aotearoa); Iona McNaughton (Arts Access Aotearoa); Kezia Bennett (Arts Access Aotearoa); Gary Silipa (Arts Access Aotearoa); Dev Singh (Arts Access Aotearoa); Jenny Hutchings (Arts Access Aotearoa); Richard Benge (Arts Access Aotearoa); Stace Robertson (Arts Access Aotearoa); Chris Ulutupu (Arts Access Aotearoa); Airini Gordon (Arts Access Aotearoa);

#### **Apologies:**

The Ven Wiremu (Bill) Kaua ONZM JP (Kaumatua, Arts Access Aotearoa); Doris Kaua; Tim Blake (Basement Theatre); Megan Brown (TSB Showplace); Grant David (Chapman Tripp); Rachel Fox (City Gallery Wellington); Benton Glassey (Studio2 and Margaret Freeman Gallery); Rachel Hardie (CMNZ); Dion Macleod (PACT); Carrie Martin (Department of Corrections); Wayne Morris; Selma Pirihi (Community Probation); Trevor Roberts; Michael Rongo (Department of Corrections); Steph Walker (Auckland Arts Festival); Colin Waterton (Department of Corrections); Vivien Whelan (Department of Corrections); Lawrence Ereatara (Department of Corrections); Leanne Addison; Geoff Ngataierua; Maureen Jensen; Thomas Bryan; Mary Ann France

Moved that the apologies be accepted.

**Olivier Lacoua / Te Aturangi Nepia-Clamp....CARRIED**

### **3. Minutes of the Twenty Third AGM – Friday 17 May 2019**

The Board Chair asked if there were any matters arising from the Minutes of the Twenty Second AGM – Friday 17 May 2019. No matters arising.

Moved that the minutes be adopted as a true and correct record of the AGM held Friday 17 May 2019

**Stew Sexton/ Oliver Lacoua....CARRIED**

## 4. Presentation of Annual Report for 2019

### Report by the Board Chair and the Executive Director

The Chair said that the theme of the 2019 Annual Report is connecting through the arts, noting that now more than ever, in these times of pandemic, terrorist attacks and natural disasters, people seek personal connection and a sense of community. The arts have always been important in helping us make sense of the world, they bring us together physically or virtually and they make us laugh, cry, connect and communicate.

The Chair noted that Arts Access Aotearoa will celebrate its 25<sup>th</sup> anniversary on July 22<sup>nd</sup>, 2020. The organisation plans to celebrate this milestone at the Arts Access Awards in October. The Chair acknowledged the organisation's founding Executive Director, Penny Eames and founding Board Chair Mel Smith, who launched the vision that the Arts Access Aotearoa community continues to uphold; that access to the arts is a human right and that the arts are for everybody. The Chair also acknowledged Creative New Zealand as Arts Access Aotearoa's original funder and expressed the organisation's gratitude for CNZ's continued support.

The Chair presented a slideshow of images from the 2019 Annual Report and outlined some of Arts Access Aotearoa's achievements over the previous year, including:

- The report *Understanding the Value of Creative Spaces*, published in July 2019, on the findings from a survey of the creative spaces sector, conducted by MCH with input from Arts Access Aotearoa, MSD, the Office for Disability Issues and CNZ. The findings were presented to Minister Carmel Sepuloni prior to publication and demonstrate an opportunity for policymakers and funders to deliver greater wellbeing outcomes to people in need of support, by investing in creative spaces so they can strengthen and expand their services.
- The Chair thanked Hon Kelvin Davis for hosting Te Putanga Toi Arts Access Awards in 2019 and acknowledged the 2019 Arts Access Accolade recipient, Robyn Hunt ONMZ, who received the award for her unstinting and generous support for Arts Access Aotearoa's work and her long-standing commitment to human rights and advocacy for disabled people.
- A key event in the 2019 Arts in Corrections programme was a two-day the Performing Arts and Justice Symposium, held at Massey University in

Auckland, where Arts Access Aotearoa provided support and advice to the organisers and facilitated a panel discussion called Performing From the Inside, Navigating Rehabilitation Through the Creative Process.

- In submitting Arts Access Aotearoa's application to Creative New Zealand's investment strategy in 2019, we were delighted to convey our strong support to the strategy's outcome that more New Zealanders participate in the arts and were pleased to received notice of increased investment from Creative New Zealand, starting from 2020.
- Investment from CNZ, along with funding from Foundation North enabled Arts Access Aotearoa to appoint an Auckland Community Arts Engagement Advisor to lead a project called Empowering the Auckland Creative Spaces Sector. The project responds to evidence of the need for greater connection and collaborations among organisations, with activities that promote the sector's value and drive its sustainability.
- Oranga Tamariki presented an exciting opportunity to Arts Access Aotearoa to undertake an 18-month pilot project providing and evaluating high quality arts experiences for rangatahi in two youth justice facilities.
- Hon. Carmel Sepuloni launched Te Ora Auaha, a network for arts, health and well-being, at Creative New Zealand's offices last year. Te Ora Auaha was set up by an alliance of artists, researchers, policy makers and arts, education, health, and community organisations. Its mission is to contribute to a healthier New Zealand through the arts. Via its website, the evidence for the need for funding and resources to support the arts participation in community settings in education and health settings and places such as corrections is provided.

The Chair acknowledged the generous support of Arts Access Aotearoa's funders and supporters, in particular the core funding from Creative New Zealand, contract funding from Ara Poutama Aotearoa Department of Corrections, and significant grant funding from Foundation North and Wellington City Council. The Chair said that Arts Access Aotearoa's fundraising efforts and careful management of funds means that the organisation can report a small surplus for 2019.

The Chair expressed her thanks to staff, volunteers, trustees, Kaumātua Bill Kaua, and Patrons Mel Smith, Miranda Harcourt and Dame Rosie Horton for the commitment and skills they bring to the Arts Access Aotearoa team.

The Chair thanked the Trustees for their support, acknowledging Olivier Lacoua who joined the Board in 2019 and former trustee Kim Morton, who retired from the Board in August 2019.

Executive Director Richard Benge presented the 2019 Annual Report “What’s the story?” with a slide show of images from report and Arts Access Aotearoa’s work throughout 2019:

- Richard opened his remarks by acknowledging the shock and sadness experienced across the country, caused by the Christchurch mosque shootings on March 15th, 2019. Richard’s opening remarks were accompanied by an image of a painting entitled *we stand with you* by Rebecca McNab from Ōtautahi Creative Spaces in Christchurch. The image was created in response to the mosque shootings.
- An image from a Royal New Zealand Ballet relaxed performance, of two costumed ballerinas interacting with a young audience member. The Royal New Zealand Ballet are members of Arts Access Aotearoa’s Arts For All program, which is about engaging with arts organisations, venues, festival, producers and artists to improve their accessibility for Deaf and disabled audiences.
- Richard remarked that the isolation resulting from COVID-19 restrictions has been particularly difficult for creative spaces artists. Richard expressed his admiration of creative spaces leaders around the country who worked very hard to keep their members active through online outreach.

Richard shared a series of photographs from Creative Spaces around the country including:

- dancers from WIDance (Wellington Integrated Dance) in rehearsal
- children in a visual arts session at Artmakers Creative Space in Hamilton
- Two musicians seated at a piano during a music therapy session at Raukauri Music Therapy Centre, which operates in Auckland and Hawke’s Bay. In 2019 Raukauri Music Therapy Centre received the Arts Access Holdsworth Creative Space Award, presented by Merrill Holdsworth.
- Artists at work around a table at Vincent’s Art Workshop in Wellington

- Richard shared a series of photographs from the 2019 Te Putanga Toi Arts Access Awards, including:
  - A photograph of painter Yaniv Janson receiving the Arts Access PAK'n'SAVE Artistic Achievement Award 2019, presented by Kieran O'Sullivan. Yaniv studied art through the Learning Connection and is now an independent artist whose works have been shown in many exhibitions, including in an exhibition at The United Nations, focussing on global warming and sustainability.
  - Te Ara Korowai Wellbeing Centre, Kāpiti Coast, receiving a highly commended citation in the Arts Access Holdsworth Creative Space Award category, presented by Merrill Holdsworth.
  - Richard noted that 2019 was the first time that Te Putanga Toi Arts Access Awards included the Community Arts Award, sponsored by Creative New Zealand. Richard showed a photograph of Arts Council member Luamanuvao Dame Winnie Laban DNZM presenting the inaugural Arts Access Creative New Zealand Community Arts Award to members of the Hobson Street Theatre Company. This Auckland based Theatre Company provides a platform for people who have experienced homelessness to tell their stories and foster understanding and conversations with the public.
- Richard talked about Arts Access Aotearoa's work with Ara Poutama Aotearoa Department of Corrections, noting that the organisation's vision that all people in New Zealand should have access to the arts, includes people in prisons and youth justice facilities.

Richard shared photographs from an exhibition called *From the inside* at Taupō Museum, featuring artwork by prisoners at Tongariro Prison. One of the artworks on display was a sculpture of a large wooden hand holding a dandelion seed head, made up of over 100 thin metal prongs, each one tipped with a button from corrections officers' uniforms, which were donated to the artist by corrections officers.

Richard Bengé closed his remarks with thanks to Arts Access Aotearoa's stakeholders, with particular thanks to all the staff members for their ongoing support.

Moved that the Annual Report 2019 be adopted

**Ruth Smithers / Stew Sexton....CARRIED**

## 5. Presentation of Audited Accounts to 31 December 2019

The Chair introduced Dev Singh, who presented the 2019 financial accounts.

Dev drew attention to the 2019 statement of financial performance, indicating that Arts Access Aotearoa made a net surplus \$1,651 in the 2019 financial year, compared to the budgeted surplus of \$5.8k for the year. While the final result is \$4k below budget, the organisation did end the year with a surplus.

Dev advised that the most significant impact on the budget was a delayed start to the Oranga Tamariki / Youth Justice project. This delay caused a shortfall in revenue of \$93k compared to the budget, however the organisation's expenditure was reduced accordingly by \$49k, therefore the net impact of the project delay was a loss of \$44k.

Additionally, in 2019 Arts Access Aotearoa decided not to hold fundraising auction as it had done in previous years, resulting in loss of \$15k. These two factors led to a \$59k loss compared to the budget, however the organisation was still able to return a result within \$5k of the total budget for 2019.

Dev advised that Arts Access Aotearoa's total revenue in 2019 was \$641k, of which \$300k came from Creative New Zealand. This means that CNZ funding equates to 47% of the total revenue for the year.

Dev advised that Arts Access Aotearoa's total expenditure was \$639k in 2019, compared to the budget of \$732k, resulting in savings of \$93.4k, mostly in staff salaries and professional development expenses.

Dev drew attention to the 2019 statement of financial position, noting that the balance sheet shows that after the 2019 surplus of \$1,65, Arts Access Aotearoa's total accumulated funds come to \$199,82.

Dev noted that the liquidity ratio at 31 December 2019 was 3:1, which means that for every dollar of current liability, which in Arts Access Aotearoa's case is the total liability, there were 3 dollars of assets readily convertible into cash to pay for it. Additionally, based on the average monthly expenses for the year, Arts Access Aotearoa had 5.6 months of operating reserves, as at 31 December, 2019.

In summary, despite a shortfall in revenue, the organisation's expenditure was reduced accordingly in 2019 and the organisation was to achieve a surplus, for the 4<sup>th</sup> year in a row.

Moved that the 2019 audited financial accounts be received.

## **Te Aturangi Nepia-Clamp / Oliver Lacoua....CARRIED**

### **6. Appointment of Honorary Solicitor and Auditor**

The Board Chair acknowledged and thanked Grant David of Chapman Tripp, advising that Grant has agreed to continue as Honorary Solicitor for Arts Access Aotearoa.

Moved that Grant David of Chapman Tripp be appointed Honorary Solicitor.

### **Olivier Lacoua / Te Aturangi Nepia-Clamp....CARRIED**

Moved that Integrity Financial Audits be appointed Auditor.

### **Te Aturangi Nepia-Clamp / Lynley Hutton....CARRIED**

### **7. Other business**

No Business.

### **Close of Formalities**

### **8. Presentations by Pascale Parenteau, Education and Community Manager at the Royal New Zealand Ballet**

Richard Benge introduced Pascale Parenteau, remarking that Pascale embodies the spirit and energy of Arts Access Aotearoa's Arts For All programme. Arts Access Aotearoa could not achieve its mission without leaders like Pascal, who are so passionate about making sure that disabled people have access to the arts, across New Zealand.

Pascale thanked Richard for and for inviting her to talk about the development of the Royal New Zealand Ballet's Accessibility & Inclusion Policy, and how it has enabled the RNZB to offer a wide range of activities and events for all New Zealanders.

Pascale introduced herself and detailed some of the influences in her life that have inspired her passions for the arts and for accessibility and inclusion.

Outlining her journey towards developing and implementing an accessibility policy for the RNZB, Pascale advised that:

- In 2014, after only 4 months in her role as Education Manager, Pascale attended an Arts For All, Wellington network meeting, which ignited her thinking on how the RNZB could improve its accessibility.

- With support from Accessibility from Richard Benge, Pascale met with the Ballet's senior managers team, pitching a proposed access and inclusion programme from an audience development perspective.
- Pascale volunteered to represent the RNZB at future Arts For All network meetings and also offered to draft the company's Accessibility & Inclusion Policy.
- Realising that she first needed to understand what access and inclusion would look like at the RNZB, Pascale began by looking at what the company was already doing and how activities already in place that could be adapted to increase access and inclusion, for example:
  - free companion seats were already available for a people who require a companion in order to attend performances, but this information was not well advertised and not well known by the general public.
  - the company already offered Tour Visits which could easily be sign interpreted for the Deaf community.
- Pascale approached other organizations to work with on access initiatives, e.g.
  - Deaf Aotearoa to offer NZSL Tour Visits,
  - Vodafone Events Centre to offer a Relaxed Performances
  - Auckland Live and Audio Described Aotearoa to offer touch tours and audio description.
- Pascale developed an accessibility strategy and action-plan which helped her draft the initial Accessibility Policy. This was circulated throughout the RNZB and revised until the senior managers were satisfied it.
- In June 2017, the RNZB Accessibility Strategic Commitment was signed off by RNZB's Board.
- Since the RNZB Board approved the Accessibility policy, the company has launched a range of accessible activities, including:
  - Audio described Ballets: Romeo & Juliet / Hansel & Gretel / Sleeping Beauty
  - Relaxed Performances in partnership with the Vodafone Events Centre (Manukau) and Te Papa Museum.
  - Sign Language Interpreted Guided Tour Visits of RNZB
  - A series of dance workshops in prisons in (WLG, CHC and AKL)
  - Fully subsidized transport to low decile schools to our school matinee performances
  - Offer free events to school children in the regions as part of Tutus on Tour.

- Added an ACCESS section on the RNZB website and made the free companion ticket offer easier to see
- On the website, included venue access guides for all the venues that the RNZB perform in

Describing the impact that the Accessibility & Inclusion Policy has had on the company, Pascale noted that:

- Staff all throughout the organisation are proud of the accessibility programmes and regularly to volunteer for activities.
- RNZB reached over 5,000 new people in 2019, just through the Accessibility & Inclusion events.
- At RNZB functions and receptions more than half of the speeches reference the Accessibility & Inclusion initiatives
- The RNZB Education Team has more than doubled its funding due to the interest generated by Accessibility & Inclusion initiatives.
- RNZB has seen a notable increase in box office revenue.
- The Policy has encouraged connections with other arts organizations, to share their experiences and ideas, for example:
  - To help design the first RNZB touch tour, Pascale attended touch tours at NZ Opera and Te Papa
  - Pascale invited the new education staff of Chamber Music NZ to attend the RNZB Nutcracker Touch Tour.
  - Auckland Arts Festival asked to witness and attend one of the RNZB Relaxed Performance
  - Pascale has shared her experiences on the Ballet in Prisons project with NZ Opera and the Auckland Philharmonia Orchestra

Offering recommendations and lessons from her experience developing and implementing an Accessibility Policy, Pascale covered the following points:

- Design your policy, action plan and accessibility strategy in consultation with the people with lived experience of disability.
- Ask Arts Access Aotearoa for advice staff.
- Remember your main objective: to become more accessible and inclusive for all New Zealanders including people who experience disability, limited access or barriers to participation.
- Don't be afraid to do things differently.
- Be patient, gradual changes are often best.
- Start with what you have on offer and adapt it.
- Involve everyone, at all levels of your organisation.

- Document everything: take photos, video footage, ask for feedback and impressions from the participants, gather evidence that the programme has social and community value!
- The reporting stage is also very important.

Pascale concluded her presentation by recounting how the COVID-19 crisis inspired the RNZB to partner with Nicola Owen from Audio Described Aotearoa, to include audio described options for the RNZB's video broadcasts of their previous productions. These broadcasts were accessed by more than 1500 blind and low vision people from all over the world.

Lastly, Pascale invited all present to be inspired and work together to make the arts accessible to everyone.

At 7:25 pm Dr Karen Webster thanked Pascale, the attendees and the staff, and Te Aturangi Nepia-Clamp then closed the meeting with a karakia whakamutunga

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