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# DRAFT Minutes of the Twenty First Annual General Meeting of Arts Access Aotearoa held at Alpha Art Gallery on Friday 12 May 2017

The meeting commenced at 6:05 p.m.

Executive Director Richard Benge opened the meeting followed by a waiata from the staff members and trustees, accompanied on the guitar by Jhan Lindsay.

After welcoming all attendees to the meeting, Board Chair Howard Fancy read the list of apologies, asking the Board to move that the apologies be accepted.

## Present:

Ann Bain, Blind Citizens NZ; Anthony Kuepfer, Artist; Bill Kaua, Kaumātua - Arts Access Aotearoa; Brendon Fitzgibbons, Access Radio 783am; Briar Monro, Creative New Zealand; Claire Noble, Arts Access Aotearoa; David Lee, Wellington City Council; Dawa Devereux, Arts Access Aotearoa; Glen McDonald, Vincents Art Workshop; Howard Fancy, Chair - Arts Access Aotearoa; Iona McNaughton, Arts Access Aotearoa; Jeremy Smith, Trustee - Arts Access Aotearoa; Josie Whipps, Trustee - Arts Access Aotearoa; Judith Jones, Te Papa Tongarewa; Karen Webster, Trustee - Arts Access Aotearoa; Ken James- Arts Access Aotearoa; Kim Morton, Trustee - Arts Access Aotearoa; Melissa Ronayne, Te Papa Tongarewa; Rachel Ingram, Museums Wellington; Raewyn Hailes, CCS Disability Action; Richard Benge, Arts Access Aotearoa; Rose Wilkinson, Blind Citizens NZ; Shalesh Vasan, Circa Theatre; Sharon Hall, The Learning Connexion (TLC); Thomas Bryan, Blind Foundation; Virginia Close, Chamber Music New Zealand

## Apologies:

Adam Koveskali, StarJam; Aimee Cooki; Ann Bain, Blind Citizens New Zealand (Wellington branch; Bill Kaua, Kaumātua Arts Access Aotearoa; Briar Monro, Creative New Zealand; Bryna O’Brien Kiddey, Nga Taonga Sound and Vision; Cheryl Mennie, Public Trust; Christine Stevenson, Department of Corrections; Claire Johnstone; Grant David, Chapman Tripp; Gwen Levick, Orpheus Choir; Jan Scown, Ministry of Social Development; John Dow, Agenda Marketing; Mayor Justin Lester; Wellington City Council; Karen Ross, The Duke of Edinburgh's Hillary Award; Keith Thorsen, Department of Internal Affairs; Kevin Lavery, Wellington City Council; Kirsten Mason, Orchestra Wellington; Kura Moeahu, Parliamentary Services; Marianne Tylor, Capital E; Mel Smith, Founding Patron of Arts Access Aotearoa; Stephen Wainwright, Creative New Zealand; Sue Jane, Chamber Music NZ, Susan D'Souza, James Ross Associates; Susannah Potts, StarJam; Tanemahuta Gray, Taki Rua; Felicity Birch, Wellington City Council; Taunu Taepa, Department of Corrections.

Moved that the apologies be accepted

**Howard Fancy /** **Karen Webster….CARRIED**

## 3. Minutes of the Twentieth AGM – Friday 20 May 2016

The Board Chair asked if there were any matters arising from the Minutes of the Nineteenth AGM – Friday 20 May 2016. No matters arising.

Moved that the minutes be adopted as a true and correct record of the AGM held Friday 20 May 2016

**Karen Webster / Kim Morton….CARRIED**

## 4. Presentation of Annual Report for 2016

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

Board Chair Howard Fancy introduced the Trustees present at the meeting and remarked that producing an Annual Report is more than just an important requirement to be met; it is also an opportunity to reflect on all that Arts Access Aotearoa and its stakeholders have achieved collectively over the past year. Reflecting on recent achievements can also focus attention on the next steps to take, the next challenge to meet in pursuit of the organisation’s vision.

The Board Chair noted that the organisation has taken a new approach in designing the 2016 Annual Report, presenting it in two separate parts, allowing for stronger focus on the stories and achievements of the organisation and its communities. These stories express the positive vision that everyone is creative and that everyone’s participation in the arts is valuable. The annual Arts Access Awards is an effective avenue for advocacy in this respect. The Chair acknowledged Glen MacDonald, recipient of the Arts Access Accolade at the 2016 Arts Access Awards for her leadership in the creative spaces / community arts sector.

The Arts Access Awards are a major part of Arts Access Aotearoa’s advocacy programme. While using Parliament as the awards venue presents a few access challenges, it is valuable for bringing the community’s excellent work and high level of artistic achievement to the attention of many politicians. The Chair remarked that at the 2016 Arts Access Awards, the Minister of Culture and Heritage referred to the possibility of introducing the Companion Card system, though it has been difficult to get traction on this initiative Arts Access Aotearoa will continue to advocate for it.

The Board Chair reflected that Arts Access Aotearoa’s role is primarily in building connections, sharing information and providing support to community leaders; serving as a small but influential hub, the lynchpin at the centre of a network of organisations.

It is exciting to recognise how the strength of the national Arts For All networks have developed over the last few years, as more venues develop accessibility policies and provide more accessible programs. While there is certainly room to do more, it is heartening to see the progress that Arts For All members have made.

The Board Chair commented that the 2016 Creative Spaces conference helped to focus on key issues facing the sector, such as the uncertain and fragmented funding environment and looked at the wider benefits of the sector, in strengthening communities and provide a range of positive health and social outcomes.

The Board Chair reported that he attended the December 2016 graduation ceremony for the Women in the Drug Treatment Unit at Arohata Prison. He saw the impact that the 2016 Looking Glass prison theatre project had on the women, building their confidence and self-esteem and developing their skills.

The focus of Arts Access Aotearoa’s work is to supports a number of different communities, the Board Chair remarked that it is exciting and worthwhile to be involved in this work.

The Board Chair acknowledged and thanked all supporters of Arts Access Aotearoa in 2016, making special mention of the organisation’s key funders, Creative New Zealand, Department of Corrections, Foundation North, Wellington City Council and philanthropic trusts, as well as all the supporters who attended Arts Access Aotearoa’s fundraising events. He also acknowledged the valuable support Arts Access Aotearoa receives from volunteers and from in-kind supporters, notably legal services from Chapman Tripp and significant support from CQ Hotels Wellington.

Looking ahead the organisation’s focus needs to broaden; to look at the impact of its work in the Auckland region and at how it engages with Māori. The Board has initiated a cultural competency programme with an important focus on how Arts access Aotearoa can engage more effectively with Māori.

The Board Chair thanked Richard Benge and his staff for their work, remarking that it is a pleasure to support such a passionate, hardworking team. He also thanked the Trustees who freely give their time and energy to Arts Access Aotearoa, contributing to the organisation’s work well beyond attendance at the quarterly Trustee meetings.

Executive Director Richard Benge introduced the 2 documents that make up the 2016 Annual Report, noting that the Performance review 2016 section gives a detailed picture of how the organisation made and spent its money in 2016, while the What’s the story? section showcases some highlights of Arts Access Aotearoa’s projects and partnerships over 2016.

Richard Benge presented the What’s the story? section of the Annual Report along with a power point slide show of images from the document, including:

* An infographic highlighting statistics from the Statistics New Zealand Census and Disability Survey 2013
* An infographic outlining the number and type of accessible arts events presented by members of the 5 regional Arts For All networks facilitated by Arts Access Aotearoa.
* Images from CS2020, the creative spaces national conference held in April 2016 at CQ Hotels Wellington. Delegates at the conference identified key themes for strengthening the sector, such as finding strategies measuring the impact that creative spaces have and effectively communicating this to funders.
* Images from the Creative Spaces Capsule project, which originated at the CS2020 conference. The project was a travelling, cumulative exhibition involving 15 creative spaces in 8 cities, traveling from Invercargill to Auckland, with a new artwork added at each stop.
* A series of images from the 2016 Arts Access Awards and images of the Awards recipients and their work. The Arts Access Awards is part of Arts Access Aotearoa’s Advocacy and Profile programme. Holding the event at Parliament, at the heart of the government provides an opportunity to advocate for the rights of all people to be art and creativity. Richard Benge acknowledged attendee Glen MacDonald, recipient of the Arts Access Accolade at the 2016 Arts Access awards.
* Images from the 5 regional Arts For All network meetings along with examples of the accessible arts events that Arts For All members produce, just as audio description and sensory tours for people who are blind and vision impaired. Richard Benge acknowledged attendee Judith Jones, Audio Describer and Te Papa host, who was pictured in the power point, leading an audio description training session at the Govett Brewster – Len Lye centre.
* Images of arts activities during the 2016 Wellington Disability Pride Week celebrations.
* An exhibition in Wellington by Northland artist Simon Kerr, who developed his painting at Northland Regional Corrections Facility, achieving much success as an artist since his release.
* Images from the 2016 Awesome Arts Access Auction, including a quilt crafted by the Quilt Stitch group at Auckland Region Women’s Corrections Facility. Half the proceeds from the sale of the quilt went to the Quilt Stitch Volunteers to purchase materials. Richard Benge acknowledged and thanked attendees Nicholas Smith and Duncan Armstrong from Active Youth and Everybody Cool Lives Here, who volunteered at the 2016 Awesome Arts Access Auction.

Richard Benge thanked Arts Access Aotearoa’s funders and supporters.

The Board Chair asked if anyone wished to comment on the Annual report. Judith Jones commented that she appreciated that the Annual Report outlines the targets that the organisation set for itself and how the organisation works across communities.

Moved that the Annual Report 2016 be adopted

**Josie Whipps / Erin Gough….CARRIED**

## 5. Presentation of Audited Accounts to 31 December 2016

The Executive Director introduced Dev Singh, who presented the 2016 financial accounts.

Dev drew attention to page 8 of the Performance review 2016, advising that the 2016 financial accounts report that Arts Access Aotearoa has posted a surplus of $31,050 in 2016 compared to the budgeted surplus of $3,050. Dev reported that the higher than anticipated surplus is due to 3 factors: higher than budgeted revenue from the Awesome Arts Access Auction, the sale of an art rug donated by Lotto NZ which was not budgeted for, higher than anticipated grant income received from Foundation North.

Dev directed attention to the analysis of expenses on page 13, commenting that staff costs account for around 80% of the total expenses. The analysis of revenue on page 12 shows that around 79% of revenue is from central and local government sources.

Dev noted that $100,000 of the accumulated detailed on page 16 is a discretionary reserve in case of an emergency.

Dev remarked that the organisation is in a sound financial position; although the organisation has posted a good surplus in 2016, it does not aim to make a profit but to cover its operating costs.

The Board Chair commented that since he first joined the board, conservative budgeting and effective cost control have helped to build the organisation’s financial reserves to a safe level. With the higher than anticipated surplus in 2016, the organisation must decide how to invest the surplus for maximum added value.

The Board Chair thanked Dev for his good financial stewardship of the organisation.

Moved that the 2016 audited financial accounts be received.

**Stewart Sexton / Karen Webster….CARRIED**

## 6. Appointment of Honorary Solicitor and Auditor

The Board Chair advised that Grant David has agreed to continue as Honorary Solicitor for Arts Access Aotearoa.

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

**Erin Gough / Kim Morton ….CARRIED**

Moved that Integrity Financial Audits be appointed Auditor.

**Josie Whipps / Stewart Sexton….CARRIED**

## Other business

No other business

**Close of Formalities**

## Screening of the short video *Come Listen to My Story* followed by a presentation from Anita Grafton from CareNZ, former Clinical Manager at the Drug Treatment Unit of Arohata Women's Prison.

Arts in Corrections Advisor Jacqui Moyes introduced Anita Grafton and acknowledged with thanks the other people present who were involved in theLooking Glass Prison Theatre Project, held in the Drug Treatment Unit of Arohata Prison in March 2016: Abbey M, Adrienne Kohler, Dan James and Julie Clifton.

Anita spoke briefly, advising that the project title refers to Alice being tempted to return to Wonderland as she had not learned her lesson the first time and with addiction, relapse is always an opportunity.

The short video *Come Listen to My Story* was screened. The video documentstheLooking Glass Prison Theatre Project, held in the Drug Treatment Unit of Arohata Prison in March 2016, under the guidance of theatre practitioner Uta Plate, Arts in Corrections Advisor Jacqui Moyes and Anita Grafton, the CareNZ Clinical Manager at the time of the project.

Anita spoke about the project, noting that this was her first experience of a project that involved prisoners, prison staff and clinical staff. The project brought 9 artists together in the prison over 9 days for an intensive theatre project, in an intensive drug treatment programme very. Anita noted that this situation was challenging, particularly for 4 women who joined the DTU programme in the middle of the Looking Glass project; but in the end working creatively, collaboratively and sharing experiences was therapeutic for the participants. Anita discussed how this type of creative, physical work can be beneficial in accessing and safely sharing trauma, with clinical support.

Anita said that all of the artists involved in the project received training prior to the prison-phase of the project, completing security checks and attending workshops. Of particular importance was a workshop with the Wellington Sexual Abuse Prevention Network, as many women (95%) in the Drug Treatment Unit have histories of sexual abuse and sexual violence.

Anita noted that gaining the necessary approvals for a project like this is a detailed process that takes many months and there were many frustrations along the way.

Anita shared some of the post-project feedback from the DTU participants and discussed evaluation results of the project’s clinical impact on the participants. Anita said that when women join the DTU programme they have little belief in a good future for themselves, so to see such overwhelmingly positive feedback and see clinical improvements across the board in response to a 9 day theatre project is remarkable.

Anita talked about the project’s challenges and made recommendations for future projects. She noted that the Department of Corrections wants to provide productive arts projects; however communications throughout the department can be challenging. The Looking Glass Project came close to being cancelled because of communications issues. Anita said that is essential for any arts in corrections project to have involvement from Department of Corrections at the outset, especially involvement by senior management.

Anita said that the artists involved in the project were all volunteers and so not everyone could attend every workshop or session, which impacted the artists’ scope for collaboration and creative freedom in the project. The project was intense practical work over a long period of time, often 6 am to midnight. The commitment of time and energy from the volunteers was extraordinary, in future though Anita recommended that artists are paid for their contributions, not only for the prison phase of the project but also for a longer lead time, so that collaboration can be fostered more effectively.

Anita advised that she no longer works at the Arohata Prison Drug Treatment Unit, she now works in Community Corrections, supporting women in the transition from prison to release. The support cannot stop at the prison gates; we have a duty of care to these women post release. Anita said that many women who come to the Arohata Prison Drug Treatment Unit from outside of Wellington, want to stay in the region post-release rather than return to an environment associated with their drug use. For these women, staying in Wellington can be a matter of life or death, so the question of what happens next, supporting the women to successfully move on to the next step is an important project.

Richard Benge thanked Anita for her presentation, saying that he is very inspired by the Looking Glass Project and grateful that Arts Access Aotearoa had the opportunity to be involved.

Howard Fancy echoed Richard’s sentiments, noting that the project demonstrates the power of art and creativity in a therapeutic setting and that the presentation highlighted the importance of supporting artists’ pathways post-release.

At 7:27 pm Howard Fancy called the meeting to a close.