

APPENDIX D: Case studies

POP projects case study: Goal One



POP creates community through the medium of art. Its mission is to bring performances, provide spectacles, make things and initiate ideas that help us connect with each other and really experience 'neighbourhood'. The POP projects generate a sense of delight, play and discovery through a series of projects that unite strangers in creative spaces to interact, learn, play and be inspired.

POP project 01: *Walking in Trees* by Richard Orjis involved building a staircase through the canopy of a historic Moreton Bay fig tree in Albert Park. In just 10 days, more than 5000 Aucklanders looked, walked, climbed and experienced Albert Park from a different perspective. This wasn't an invited or ticketed event or activity, it just popped up, and people discovered and enjoyed it while walking to work, rushing to a lecture at university or playing in the park. This is what POP is all about.

POP was initiated by the Waitemātā Local Board, who wanted to use such experiences to challenge how Aucklanders perceive the people and the places in which they live. Through these projects the board can make the Waitemātā area a safer, happier and more connected place to live, work and play.

Artists and community partners collaborated to generate ideas about 'social practice art'. POP is an example of this type of participatory art, which is often about people, place and interaction with space.

Coming projects planned for POP are annual, monthly, or an infrequent surprise; all are designed to create an opportunity for Aucklanders to enjoy each other, and the moment they have created.

Massive Theatre Company case study: Goal Two

Auckland audiences know Massive Company for its unique physical theatre featuring young performers. Massive's track record is impressive. In the early days it partnered with the Maidment Theatre, and it now performs in venues all across Auckland.

Massive's success is built on strong relationships. Once you connect, you stay connected to the whanau.

Young people can join in, working with and learning from talented professionals. Several generations of Auckland actors, writers, directors and teachers got started with Massive. Now the company tours nationally and internationally; in 2014, artistic director Sam Scott worked with the National Theatre of Wales.

This story shows how arts groups need their own pathway for growth, with appropriate investment and support along the way. Massive supporters who buy tickets invest their money in the company.

Massive brings its relationship approach to its funders, patrons, sponsors and audiences. In its early days, it had to apply for grants and piece together budgets for every show. It took time to gather enough financial support while delivering a strong artistic programme. Twenty-one years on, Creative New Zealand invests annually in the company as a leader in the arts. Massive is one of Foundation North's key community partners, receiving a multiyear operational grant, and arts grants from Auckland Council

Secure finances have helped the company to employ three staff, lease an office and plan ahead. Now a business, earning income through ticket sales and workshop fees, it still requires grants and support from sponsors. For the future, Massive needs all our support to be sustainable.



Auckland Art Gallery case study: Goal Three

Auckland Art Gallery cares for New Zealand's most significant collection of art, and has an important national role. In 2011 it was re-opened after a major rebuild, which transformed the gallery into a building of international quality. In 2013 it was recognised as the World Building of the Year.

The 2012 Home AKL exhibition was the gallery's first major exhibition of contemporary Pacific Art, and was accompanied by community cultural events which used the gallery's many open and public places for activities well beyond the traditional static presentation of art.



The gallery has an extensive education programme for schools, and is also seeking greater engagement with a wide range of Auckland communities. It has put together an exciting outreach programme to develop links with diverse groups who may face barriers to access.

One example is Safari Mums, based at playgroups and designed for migrant mothers. Participants will explore visual literacy and English literacy, delve into works from the collection, become involved in art making, explore themes and storytelling, and build up their familiarity with Auckland Art Gallery.

The gallery is enhancing its networks with other regional galleries around Auckland, and improving how it communicates its programmes (for example at events like Pasifika). It is also a full partner with the proposed Te Papa project in Manukau, along with Te Papa Tongarewa Museum of New Zealand, Auckland War Memorial Museum and others.

In this way the gallery is playing a direct role within the emerging system of cultural organisations in Auckland and New Zealand, while pursuing a deeper engagement with its community.

Learning Your Stripes case study: Goal Four

Learning Your Stripes is a public art project initiated by the Ōtara-Papatoetoe Local Board to celebrate the 150th anniversary of Papatoetoe becoming a district. The artwork extends across three public sites including the Papatoetoe Returned Service Association (RSA), Papatoetoe War Memorial Library and Burnside Park. The work of New Zealand artist Regan Gentry was selected for the way he planned to work with community to develop his concept, address the area's natural and cultural history, connect with its communities and potentially re-invigorate the town centre.



Jay Farnworth,

'Learning Your Stripes' artwork by Regan Gentry, Bugular, Ian Levein, 2012.

The artist removed boundary walls on Burnside Park and de-cluttered the site to permit easier access, allowing existing features to be better cared for and actively used by the community.

Gentry created raised planting beds and paths, with painted seating, which wind around the setting in a bright Anzac-poppy red, linking all the elements visually. Most dramatically, he covered the exterior of the RSA building with powder-coated aluminium stripes in the colours and combinations of military service medal ribbons awarded to the men and women who served New Zealand in various campaigns.

Learning your Stripes is the first in a series of Ōtara-Papatoetoe Heritage Trail projects. The trail is a response to local features. These include a 300-year-old tōtara, which is a reminder of Papatoetoe's origins as a Māori settlement; a recently planted Norfolk pine, symbolising the character and legacy of the district's many arrivals; and the RSA flagpole, which is a commemorative focal point for the community.

The artist consulted with a number of groups who contributed to the project, including members of the RSA, the Papatoetoe War Memorial Library, the Papatoetoe Historical Society and the Papatoetoe Business Association, as well as residents.

Makaurau Sessions case study: Goal Five

Makaurau Sessions engage the talents of Māori and Pasifika people. Group members range from poets and spoken-word performers to singer-songwriters; from visual artists to vocalists; from musicians using taonga pūoro (traditional Māori musical instruments) to exponents of tākaro (traditional play or wrestling); from dancers to actors.

In 2013 the group met quarterly for a noho marae-based wānanga (marae-based forum) to communicate their ideas and explore multidisciplinary and inventive collaborations. The resulting works were then developed and presented to a wider audience. Makaurau Sessions is a movement to foster a positive Māori consciousness in Auckland through artistic expression, giving voice to the distinctive imagination and experience of Tāmaki Makaurau (Auckland region). It asks the artists, 'How does Tāmaki influence you as an artist?' It also asks, 'How can Tāmaki find voice through you?'

The inaugural Makaurau Sessions event was held at Galatos Theatre off Karangahape Road in November 2012. In 2013, Te Karanga Gallery (KFM) hosted two Makaurau sessions. Project coordinator Eamon Nathan says: 'Te Karanga Trust has been hugely supportive of Makaurau Sessions.' Pip Hartley from Te Karanga Trust adds: 'The kaupapa [purpose or agenda] and wairua [spirit] of everyone present is a beautiful and inspiring experience – weaving the strands of a multicultural community into an organically evolving piece of taonga [prized treasure].'



High Tech Youth Network case study: Goal Six

High Tech Youth Network (HTYN) is empowering young people and communities through information and communication technology (ICT) and by building a 21st-century learning community. Students gain skills such as animation, digital production, technical and business know-how, and building robots.

In August 2014 HTYN announced funding from the Adobe Foundation of \$75,000 in addition to over \$250,000 provided through licences, scholarships, summits and industry certification. The Adobe Foundation is the corporate responsibility arm of the Adobe Corporation, through the Adobe Youth Voices (AYV) programme.

An alumna of HTYN is now studying a Bachelor of Education at the University of Auckland; she says the AYV program equipped her with the knowledge and confidence to dream big dreams. This, along with being supported by caring and inspirational adult mentors at the local high-tech Studio 274 in Ōtara, has seen her not only go on to university but also be selected as an international judge in 2015 for the annual global Adobe Design Achievement Awards.

Through the direct support of the Adobe Foundation, HTYN has been able in 2015 to start training teachers in schools, and also provide recognised industry Adobe credentials for teachers and young people. Last year a 13-year-old boy at Studio 274 passed this industry certification course, becoming arguably one of the youngest New Zealanders to achieve this standard.



