

ARTS AT THE GRASS ROOTS

An examination of arts in a rural community and
a case study of The Malvern Community Arts Council

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TABLE OF CONTENTS

<u>Chapter</u>		<u>Page</u>
1.	Introduction	1
2.	A Definition of Art	4
3.	A Definition of Rural Communities and a Description of Selwyn District	6
4	Public and Private Funding of the Arts	9
5	A Description of the Malvern Community Arts Council and its Presentations	16
6	Three Case Studies of the Work of the Malvern Community Arts Council :	
	a. The Great Darfield Debate and 1990 Celebrations	21
	b. The Great Darfield Icicle	28
	c. The Selwyn Gallery	32
7.	Summary and Conclusion	41

APPENDIX 1

APPENDIX 2

APPENDIX 3

APPENDIX 4

BIBLIOGRAPHY

TABLE OF FIGURES

Figure 1	36
Figure 2	36
Figure 3	37
Figure 4	37
Figure 5	38
Figure 6	38

TABLE OF ILLUSTRATIONS

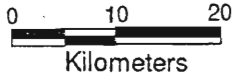
Plate I	"Arts Funding? What's that?"	8
Plate II	Great Darfield Debate	20
Plate III	The Giant Weta	27
Plate IV	The Selwyn Gallery	31

MAP OF SELWYN DISTRICT

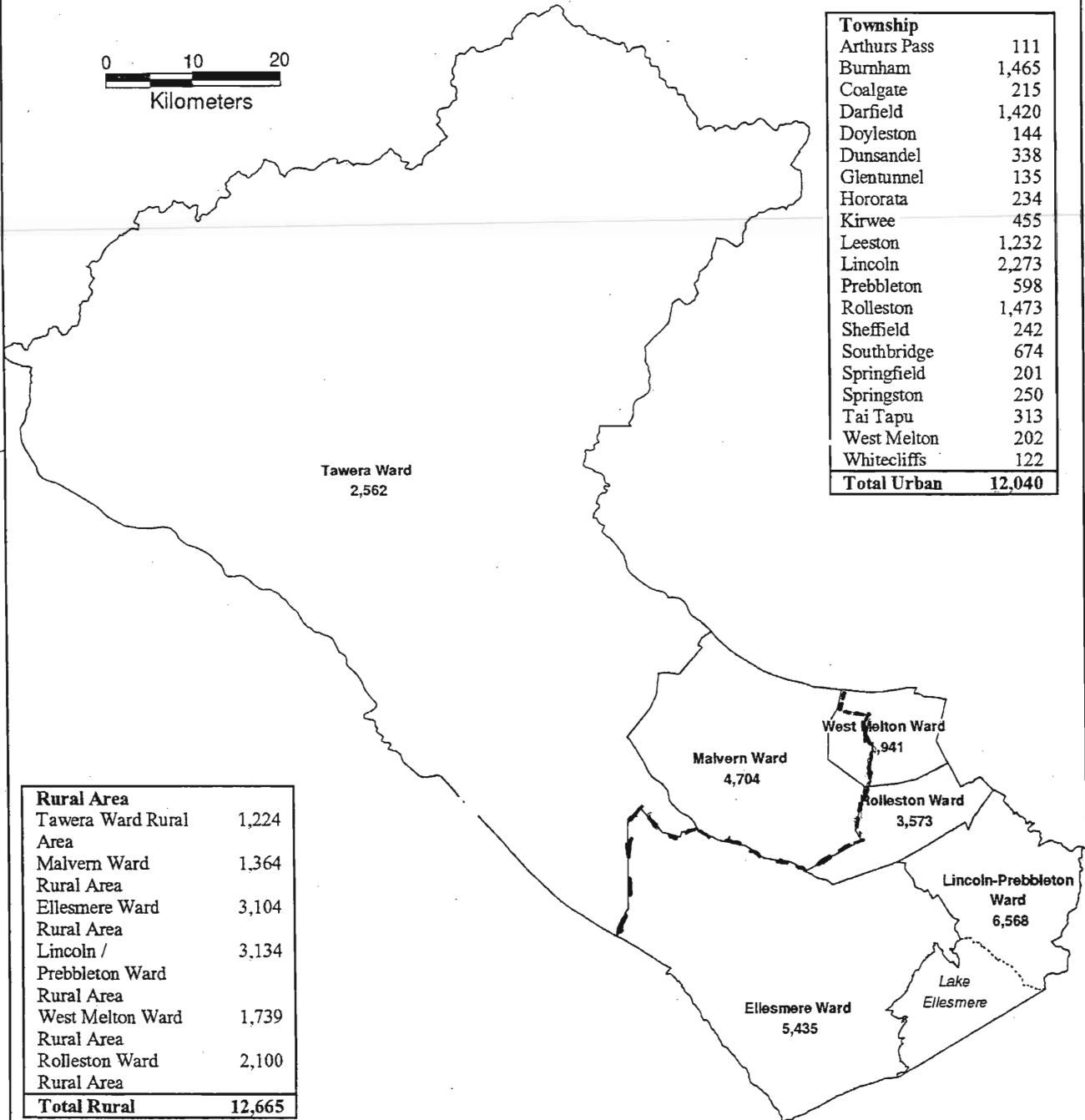
MAP OF THE SELWYN DISTRICT

POPULATION

March 1996 Census final population counts from Statistics New Zealand



Township	
Arthurs Pass	111
Burnham	1,465
Coalgate	215
Darfield	1,420
Doyleston	144
Dunsandel	338
Gientunnel	135
Hororata	234
Kirwee	455
Leeston	1,232
Lincoln	2,273
Prebbleton	598
Rolleston	1,473
Sheffield	242
Southbridge	674
Springfield	201
Springston	250
Tai Tapu	313
West Melton	202
Whitecliffs	122
Total Urban	12,040



Rural Area	
Tawera Ward Rural Area	1,224
Malvern Ward Rural Area	1,364
Ellesmere Ward Rural Area	3,104
Lincoln / Prebbleton Ward Rural Area	3,134
West Melton Ward Rural Area	1,739
Rolleston Ward Rural Area	2,100
Total Rural	12,665

----- Former Malvern County Boundary



1. INTRODUCTION

Purpose:

- * To describe and examine the social impacts of the arts on a rural community.
- * To describe and examine the economic impacts of the arts on a rural community
- * To describe and examine the public and private funding available to the arts in a rural community.

In order to examine the social and economic effects of the arts on a rural community, this paper investigates the presentations of the Malvern Community Arts Council Incorporated (MCAC) within the Selwyn District, Canterbury. A definition of art is considered; the rural district of Selwyn and its community components are described; and a review is made of public and private funding of the arts. A summary of the presentations of the Malvern Community Arts Council is given and finally the paper concentrates on three significant events: The Great Darfield Debate, The Great Darfield Icicle and the establishment of the Selwyn Gallery.

Discussion:

Whilst examining the position of the arts in a rural community, certain considerations need to be appreciated:

The arts in the urban and rural sectors are not exclusive of each other and each are available to the other¹. Similarly the art work produced in a rural community is not only the product of that community but also of outside influences.

However, accessibility of the arts differs between rural and urban areas. Accessibility is determined by both demography and geography. A sparsely spread population is not able to congregate easily to work together in artistic production or to provide an audience. Collective arts participation is easier in an urban area. For the same reasons it is easier to experience a greater exposure to arts opportunities in an urban rather than a rural situation.

Facilities in rural and urban areas vary in their use. A community hall, a marae, a theatre or a school will be used by a variety of people for a variety of cultural happenings not just for the arts. Facilities in an urban area are more likely to be used for a single purpose.

Perhaps rural people are more eclectic than urban dwellers. Isolation encourages people to make the most of whatever community event is available. Rural people will go to a greater range of community happenings as they come available, such as, an art exhibition, play,

concert, the book club or to the rugby and netball. Urban people can be specialised in what they do as they have greater access.

Today, the arts are being used to provide an appropriate medium to express spiritual, emotional, intellectual and physical values. In his paper "Partners in Health", Queen Elizabeth Arts Council, (1992), Alan Wise argues that the arts can aid recovery, be a diversion from pain and trauma, be an alternative to drugs, assist in rehabilitation, create healthy environments, build self-esteem, create social links, convey health information, reduce vandalism, build morale and create partnerships in society². These all contribute to a holistic approach to the well-being of a community.

Investment in the arts leads to greater opportunities for employment. The number in paid cultural employment rose 31% in the years between 1991 and 1996 to approximately 88,650 people³. This last figure represents 1 in every 20 people are employed in culture³. Of particular note is that the rise in cultural employment was **nearly double** that of the the growth for employment in New Zealand over the same period.

New Zealand Census data does not identify voluntary work. According to the Australian Bureau of Statistics 1997, over a million people working in culture were not paid. This represented 60% of the people working in culture. If the same ratio was applied to New Zealand, the total number employed in New Zealand would be 220,000 rather than the 88,650 estimated by New Zealand Statistics⁴.

Cultural identity is a key resource, economically and psychologically for a community, be it a local district or a nation argues Ruth Harley, CEO, New Zealand Film Commission. She states that identity

*"requires high quality consideration from public sector leaders because it is a building block for knowledge-based industries"*⁵.

Harley contends that the New Zealand government is not concentrating on creativity and identity but upon mathematics, science and Information Technology. She argues that this will "fetter our vision" because, in the knowledge economy, identity, creativity and innovation are essential. These three essential elements are found in culture and fostered through the arts.

Internationally, the Republic of Ireland has developed these ideas politically and put them into practice economically using tax incentives to encourage arts production. Arts production in films and music, for instance, have created extra employment. This has encouraged the flow of Irish returning to their country, i.e. in 1955, 55,000 people left Ireland and, in 1998, 15,000 returned⁷. Ireland provides a prime example that investment in culture gives the creativity which is essential in the economy.

A question that cannot be avoided, when considering funding vis a vis public and private, is one of who has control over the purse strings.

Methodology:

- * It was appreciated that this was not a work of exact science. It was the record of perceptions and opinions.
- * A review was carried out of some of the existing literature on economic and social aspects of the arts generally.
- * A review was carried out of Statistics concerning employment in the Cultural Sector; and of 1996 Statistics concerning the district of Selwyn.
- * A review was carried out of the Minutes and documentation of the Malvern Community Arts Council including the Log Book of the Selwyn Gallery; together with the Minutes of the Malvern 1990 Commission Community Committee.
- * A Survey was taken over 4 weeks in the Selwyn Gallery. This Survey was based on one developed by the Robert McDougall Art Gallery. Advice was also sought from Heather McCrostie Little, Ruris Consultancy Ltd. upon the questionnaire design.
Upon completion the data and pie graphs were drawn up by Sally Holtham.
- * Field research was based on a series of interviews carried out by the author with residents of the Selwyn District. Questions, both open and closed, focussed on the activities and role of the Malvern Community Arts Council with the District.
- * Interviews with personnel at Creative New Zealand, Lincoln University Economic Department, Selwyn District Council, Malvern Community Arts Council, and Orion.

¹ *Glen Greer, AERU, Lincoln University, annotated interview by author, July 1999.*

² *Queen Elizabeth II Arts Council. (1992). Partners in Health. Alan Wise.*

³ *Statistics New Zealand. (1998). Employment in the Cultural Sector. p. 9*

⁴ *Statistics New Zealand. (1998). Employment in the Cultural Sector. p. 11.*

⁵ *Harley, Ruth. Cultural Capital and the Knowledge Economy: Proceedings of the Public Service Senior Management Conference <http://pssm.ssc.govt.nz/papers/rharley.htm> [1999]*

⁶ *Michael Higgins, former Minister of Culture, Republic of Ireland. (September 1. 1999). Interview by Kim Hill, Radio New Zealand.*

2. A DEFINITION OF ART

The term "the arts" has diverse meanings and probably all of them are right!

In the Shorter Oxford English Dictionary 'art' is defined as human skill. It is used in opposition to science. A broad definition indeed.¹

Quoting from Art Treasures of the World the following is a definition of the term "art":

"Painters at work at their easels, sculptors carving in their workshops - this is how we often picture artists in our minds. We think of art as something separate from the lives of ordinary people, as an occupation only for those lucky enough to have special artistic gifts.

But art means much more than this. Art is part of life, an activity that has meaning for all human beings. Art has existed from the time there were human beings in the world. That is why our records of lost civilisations often consist so largely of works of art - pottery, statues, jewellery, temples.

Art, in fact, has always been one of our ways of creating order out of the experience of life. The activity of making works of art - painting, shaping, writing, singing, dancing - is in some ways more important than the thing that is finally produced. It satisfies a deep human need".²

What is considered "art" varies from age to age and from context to context. It can shrink to the size of an oil painting or expand to encompass the whole of life. It may be equated with natural spontaneity on the one hand or artificiality on the other, with practical trades or art for art's sake.

Art is influenced by different cultural and social climates and by traditional local skills. Art has many styles and it reflects different kinds of society. People's different expectations affect art.

This is evident when we appreciate the two approaches to the term "art" that have existed in New Zealand.

According to Peter Beatson and Dianne Beatson in "The Arts in Aotearoa New Zealand" (1994), there was no concept exactly equivalent to the English word "art" in traditional Maori society, and, furthermore, the distinction between art and life itself just did not exist.³

Nevertheless, today in New Zealand, the fundamental activities of music, poetry, dance, drama, narrative, and visual arts are referred to as the arts. In pakeha society the term "art" includes craft, film and mixed media. Beatson and Beatson found that, in the Maori world, the term covers

"the carving, painting, weaving, and architecture of the meeting house, the korero, karakia, waiata and whakatauki of oral literature, the adornment of garments, weapons, tools and the body".⁴

The Arts Council of New Zealand Toi Aotearoa Act 1994 defines the arts as spanning *"all forms of creative and interpretative expression".⁵*

The term "art" encompasses much of life. This is a brief definition of what it means today but who knows what it will mean tomorrow!

Creative New Zealand claims that:

"By supporting arts in the community and encouraging participation, Creative New Zealand can enhance the quality of life for individuals and communities"⁶

It will be interesting to trace how the arts impact on the rural community of Selwyn through the presentations and role of the Malvern Community Arts Council.

¹ *The Shorter Oxford English Dictionary Volume I Third Edition 1972.*

² *The Hamlyn Publishing Group Ltd. (1964). Art Treasures of the World. p8 & 9.*

³ *Beatson, Peter and Beatson Dianne (1994) The Arts in Aotearoa. p 2.*

⁴ *Beatson, Peter and Beatson, Dianne (1994)The Arts in Aotearoa New Zealand p 3.*

⁵ *Creative New Zealand, Arts Council of New Zealand Toi Aotearoa (1998)Strategic Plan/ Te Mahere Rautaki 1998 - 2001 p.8.*

⁶ *Creative New Zealand Arts Council of New Zealand Toi Aotearoa (1998) Strategic Plan/ Te Mahere Rautaki 1998 - 2001 p. 17.*

3. A DEFINITION OF RURAL COMMUNITIES AND A DESCRIPTION OF THE SELWYN DISTRICT

Introduction:

Despite being hard to define as a distinct entity there are some general guidelines to help define a rural community.

- * For this project, statistical information is taken from the 1996 census data on rural and minor urban areas.
- * Statistics New Zealand categorises the term rural for anything that is not urban, i.e. settlements no larger than 1,000 people.¹ This term has been used since 1926.
- * Selwyn is a rural area, serviced by some "minor urban" settlements i.e. settlements which do not have a population of more than 9,900 people¹. None of the "minor urban settlements" of the Selwyn District comprised more than 5,370 people in 1996.²
- * Mary-Jane Rivers (MAF Policy Technical Paper 92/4) notes that there are some perceived common elements in rural communities such as:
*"land-use base, greater levels of 'do it yourself' and helping neighbours than urban areas, less anonymity, for some, greater isolation, and greater dependence on climatic conditions"*³
- * It is worth bearing in mind that, today, there is greater accessibility for both rural and urban society in New Zealand to information and services through improved communication and transport technology.
- * Further there are constant social and economic changes that affect all sectors of society, rural and urban.
- * There is no one "typical rural community" and Selwyn, therefore, is unique.

SELWYN DISTRICT – a rural community.

In 1989 the Selwyn District was formed under the Local Government Amendment Act II. The new district encompassed the former Counties of Malvern, Ellesmere and part of Paparoa. It would be fair to say that this amalgamation did not sit easily and Selwyn still suffers from an "identity crisis".⁴

Selwyn District is a diverse area, bounded to the north by the Waimakariri River and to the south by the Rakaia River. The district stretches from the Southern Alps to the Pacific Ocean and comprises 6,492 square kilometres⁵.

In 1991 the total population of Selwyn was 21,234 in and in 1996 was 24,784.² This represents a 16.2% increase. In 1997 Selwyn was the second fastest growing local authority.

It has slowed now and in August 1999 it had a 4% growth rate.⁵ The estimated total population for the present day is 28,400.⁵

In September, 1999, Darryl Griffin in "Rolleston – Town of the Future" published by The Press, wrote:

*"Selwyn supports a wealth of traditional and boutique agricultural and horticultural industries, internationally respected research institutes, a university specialising in agriculture, food production, and resource management, a strategically located military camp, a hydro power station, first-class recreational and sporting facilities, and a talented community of artists."*⁴

Various factors have contributed to the economic growth of Selwyn: a large number of ski-fields, a thriving standardbred industry, a large number of scientific research institutes based at Lincoln, a growth in the dairying industry, the development of a large export-based wine industry, chicken farms, orchards and honey producers.

In terms of the recreation and tourism economy, Griffin notes that

*"The Selwyn is a bountiful playground sitting at the doorstep of Christchurch residents.....recreational pursuits abound, from tramping or walking in Arthurs Pass National Park or the Torlesse range, yachting at Lake Ellesmere, and boating and fishing at Lake Coleridge and Lake Pearson, to kayaking the myriad rivers, playing 18 holes of golf at Terrace Downs, mountainbiking through the undulating natural landscape, or simply relaxing with a picnic at Coe's or Chamberlain Fords"*⁴.

There are diverse elements in the economic and social structure of Selwyn. This is discernible in the difference between Selwyn, West and East of Darfield. West of Darfield the area is more sparsely populated with more traditional agricultural land use. Recently, as a result of subdivision development, the area to the East of Darfield has increased and is increasing in population. The Selwyn District Council Land-Use Data Base shows that the traditional agriculture and intensive horticulture use of land has been cut into by life-style blocks.

It is in this diverse and exciting district that the Malvern Community Arts Council operates.

¹ *Statistics New Zealand*

² *Statistics New Zealand 1996 Census Standard Regional Reports Selwyn District*

³ *MAF Policy Technical Paper 92/4 The Contribution of Women to the Rural Economy Stage One: Scoping Report prepared by Mary-Jane Rivers. p.4.*

⁴ *Selwyn: fun and variety. (1999. September) The Press. Rolleston – Town of the Future. p.13.*

⁵ *Selwyn District Council Policy Adviser*



"ARTS FUNDING? WHAT'S THAT?"

4. PUBLIC AND PRIVATE FUNDING OF THE ARTS

Introduction:

Beatson and Beatson in "The Arts in Aotearoa New Zealand" (1994) argue that

"Since for most people the practice or consumption of art is a leisure activity, they assume artists are pursuing a hobby which gives them personal pleasure but cannot compare with serious work like raising a family or running a farm"¹.

Moreover some people do not view the production of art as "real work"¹. However, such assumptions are tested by the fact that in the creative production of art, like all economic productions, the following eight major dimensions can be identified: labour, raw materials, technology, space, time, collaboration, cultural influences and finance.

Of all the material factors in the production of art, finance is the most important. Although funding itself does not produce art a lack of it may stop a project or compromise an idea.

Both government and private funding of the arts are necessary for presentations in New Zealand. There is a shortage of arts funding. For instance, in 1998, for every annual \$1 granted by Creative New Zealand, Arts Council of New Zealand Toi Aotearoa, \$5 more was requested.²

The history of national Arts Council funding and its advantages for the Malvern Community Arts Council:

For the first hundred years of New Zealand's European government there was no structured government funding of the arts. Perhaps there was truth in Samuel Butler's observation:

"New Zealand seems far better adapted to develop and maintain the physical than the intellectual nature. The fact is, people here are busy making money; that is the inducement which led them to come in the first instance and they show their sense by devoting their energies to the work.....A mountain here is beautiful only if it has good grass on itIf it is good for sheep, it is beautiful and magnificent and all the rest of it; if not it is not worth looking at"³

Although sporadic funding was made available to the arts by the government, it was not until 1963 that the Queen Elizabeth II Arts Council of New Zealand (QEII) was established. However, most of arts funding available went to opera, ballet, classical music and the fine arts.

In 1974 more funding was directed towards community arts. This was achieved by the formation of Regional Arts Councils who in turn encouraged the creation of Community Arts Councils, gave modest funding, encouraged local authorities to become involved, and organized touring exhibitions, productions and concerts.

All this activity made the arts more available to the rural community. It was in this environment that the Malvern Community Arts Council was established in 1978 with a setting up grant from the Southern Regional Arts Council. The Malvern District Council agreed to supply bridging finance for the initial presentations of the MCAC.⁴ This was the first example of the use of two sources of public funding for the MCAC. **Without these funds the MCAC would not have got off the ground at all.**

With the creation of the Ministry of Cultural Affairs in 1991, public funding of the arts finally became cemented into the institutional structure of government. (Since 1st September, 1999, this Ministry has been rearranged to encompass more cultural and heritage affairs.)

In 1993, QEII Arts Council and the Regional Arts Councils were abolished. The central Arts Council was reformed in 1994 to become known as Creative New Zealand, Arts Council of New Zealand Toi Aotearoa (Creative New Zealand).

Public Funding of the Arts:

There are various ways in which public funding is made available for the arts in New Zealand:

- * Direct funding from the Government is available for organisations deemed to be of national cultural importance: Royal New Zealand Ballet, the New Zealand Symphony Orchestra, Te Papa and Aotearoa Traditional Performing Arts Society..
- * National funding for the arts is distributed by Creative New Zealand.
- * The New Zealand Film Commission.
- * The Smoke Free programme created by the Health Sponsorship Council.
- * New Zealand on Air
- * Tax exemption is available if an art organization is non-profit making.
- * Local authorities contribute independently to the arts to a greater or lesser extent.
- * Appropriate use of Government training schemes.

The MCAC has availed itself of three of these types of public funding over the years:

- * national Arts Council funding through grants,

- * local authority funding, and
- * tax exemption as a non-profit making organisation.

Current Creative New Zealand funding for the arts:

Of the total revenue of \$23,435,000 for Creative New Zealand in 1998, only \$2,339,000 was Crown revenue. The bulk of Creative New Zealand's revenue comes from the New Zealand Lottery Grants Board and in 1998 this amounted to \$20,250,000. The amount of the Lotteries Board funding for Creative New Zealand is determined by the levy taken from various gambling organizations under the Gaming Act. With the introduction of casinos and internet gambling which are not subject to the Gaming Act provisions, the "gambling dollar" available for the levy is being reduced. Creative New Zealand together with the Hillary Commission wish to see all forms of gaming contribute to the community⁵.

Applications for funds can be made in two ways. Either, they can be made directly to Creative New Zealand, or they can be applied for through the Creative Community Scheme which is administered by the District Councils. In 1998, Creative New Zealand made available \$2,540,438 for Creative Communities distribution. This amounts to a \$5,000 base grant plus 60c per capita for each District Council. Therefore during that year the Selwyn District Creative Community Assessment Committee received approximately \$20,000 which included the \$5,000 basic grant, 5% of which was for promotion.

The Malvern Community Arts Council has three roles to play in this distribution:

- * Firstly, it has two representatives on the Assessment Committee,
- * Secondly, it applies to that Committee for funding for its own presentations, and
- * Thirdly, it applies to the Selwyn District Creative Communities Assessment Committee for \$2,500 to disseminate grants, no larger than \$500, into the sub-district of Malvern.

Current philosophy of Creative New Zealand Funding of the Arts:

Under the Arts Council of New Zealand Toi Aotearoa Act 1994, Creative New Zealand is committed to support the arts (see Definition of Art). Creative New Zealand's vision is

*"Artistic excellence affirms the mana of the people"*⁶.

Their Mission Statement is,

*"To encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders"*⁶,

regardless of where they live or their circumstances. In this way Creative New Zealand is

committed to encouraging community arts at the grass roots. Their philosophy also includes promoting the unique role of Maori as tangata whenua, the arts of Pacific Islanders and the diverse range of cultures contained in New Zealand.

Creative New Zealand has an advocacy role in promoting the arts. One of its objectives is to raise the awareness of the social and economic benefits of the arts to New Zealand so their value is recognised and supported by the Government and New Zealanders.

The philosophy of Creative New Zealand funding of the arts can be seen as pro-active for a rural community.

Local authority funding for Malvern Community Arts Council:

The MCAC has always enjoyed a good relationship with its local authority, formerly the Malvern District Council and, since 1989, the Selwyn District Council. There has always been a District Council representative on the Malvern Community Arts Council and this has ensured good communication and support.

The District Council funding has taken various forms:

- * covering the cost of printing and postage of the MCAC Minutes,
- * funding and support for some of MCAC special events,
- * a grant of \$3,000 from the Darfield Community Board and of \$3,000 from the Selwyn District Council over the years of 1998 and 1999 to help with the rent for the Selwyn Gallery, and
- * an Acquisitive Art Award given at the MCAC October Exhibition. Through this art award, the Council is building an art collection.

Philosophy of Local Authority funding of the arts for MCAC:

The philosophy behind Local Authority Funding for the arts can be seen as re-active:

- * The Local Authority responded to the encouragement of the Southern Regional Arts Council to help set up the Malvern Community Arts Council.
- * Awareness was increased by involvement of the District Councils in the administration of the Creative Communities funding in 1995.
- * In their Strategic Plan 1997 to 2016, the Selwyn District Council state that they have a facilitating role in the arts and culture. They acknowledge that a successful and varied arts and culture community resides in the District. However, the only action they see fit to continue is to act as the administrative body for the Creative

New Zealand grant system.⁷

- * Nevertheless, the Selwyn District Council have reacted favourably to the requests of the Malvern Community Arts Council. The MCAC has "proved" itself to be a successful organisation which promotes the well-being of the rural community. As will be recorded later, the involvement of the Selwyn District Council in the establishment of the Selwyn Gallery was positive.

Private Funding

The question could be asked why invest public money at all in the arts when there are various ways to fund the arts privately?

- * In a "user pays" system the consumer could pay the costs. However, the consumer cannot always cover the total costs of production. A prime example of this is the presentation of opera or ballet. Moreover, rarely are the hours that an artist puts into artistic production covered by the sale of work. Further, an artist's income is usually intermittent and unreliable. Therefore, relying totally on the consumer paying is too precarious for the artist.
- * An artist might be lucky enough to have a private benefactor. This sort of funding can be seen in the form of private trusts offering awards, parents funding their children, or support from partners. Often this is a substantial, if unquantifiable, source of private funding.
- * Philanthropic and community trust funding for community projects.
- * Another private source for an artist is to work at another job. Secondary work can be restrictive for the artist as it takes up precious creative production time.
- * An artist could find a business sponsor. Beatson and Beatson wrote that,

*"With some notable exceptions, the New Zealand capitalist class of run holders and urban businesspeople were too occupied during the colony's early years with acquiring and developing land or building commercial empires to give much thought to artistic patronage"*⁸.

Historically it was not until the 1950s that business firms began to sponsor the arts. New Zealand Breweries supported National Opera, the Mobil Song Quest commenced in 1956 and Watties sponsored Book of the Year Awards from 1968. At present Montana Wines concerns itself with sponsorship of the arts, e.g.: the Montana Sunday Theatre, the Montana New Zealand Book Awards, Canterbury Opera, and the New Zealand Wearable Art Awards.

Philosophy behind business sponsorship:

- * Business sponsorship is a recognised tool used by organizations to achieve business objectives. A sponsor provides goods, services and/or money in return for having its name, product, service or point of view promoted.⁹ Nearly 30% of Montana's marketing budget is spent on arts sponsorship. Concerning the commercial benefit of this sponsorship, Scott Ashton of Montana has said:

"Measurement is not an exact science. Sponsorship is just part of the marketing mix so it is difficult to assess its specific impact".¹⁰

- * Scott Ashton reported that:

"The role of the arts in society is to stop us becoming tunnel-visioned and moribund, and what art organizations can bring to corporate culture is their creativity. That is the really exciting thing."¹¹

- * The philosophy behind business sponsorship of the arts is not always totally altruistic. As Beatson and Beatson argue

"The artstend to have a fairly clean public image"¹², and "rightly, or wrongly, there is a strong streak of populist hostility towards the commercial activities of big business"¹²

Therefore it suits businesses to link themselves to the arts. A good example of this was the tobacco company, Benson and Hedges, sponsoring the Fashion Design Awards.

The use of private funding by Malvern Community Arts Council:

- * The consumer has contributed towards the costs of art productions in the form of purchase of tickets.
- * The consumer has paid for the purchase of art and crafts at Exhibitions. This purchase price has included a commission for the MCAC to cover costs and to raise funds for scholarships and awards, which in turn have benefited artists.
- * Intermittent funding has been sought by the MCAC from businesses for various presentations and for art and craft prizes. However, it was not until the establishment of the Selwyn Gallery that a permanent sponsor was sought.

Summary:

It is the combination of public funding and private funding which aids the production of art whether it takes place in a rural or an urban community. The case studies of the MCAC depicted later will endorse this rationale.

Most of the public funding for the MCAC has come from Creative New Zealand. Despite

Creative New Zealand's proactive philosophy, funding is distributed on a per capita basis. Therefore less reaches the rural community. Further, the major source of funding for Creative New Zealand is dependent on the gambling levy and this source is at risk

Local government's philosophy to arts funding is reactive. Usually their response is positive. However the District of Selwyn has several minor town centres. Therefore MCAC strives for arts funding in competition with these other minor towns. As the case studies will show, the success of the MCAC is succeeding to some extent in creating an image for Darfield as the arts centre for Selwyn.

Both the government and local government need to bear in mind that investment in the arts contributes to the wellbeing of a rural community. (see case studies).

Corporate sponsorship, not only benefits the arts and the community, but reflects well on businesses and stimulates corporate creativity.

However, it is important to bear in mind that although Creative New Zealand, itself, is *"committed to encouraging the development of partnerships between arts organisations and the corporate sectors, and with other public agencies where appropriate"*^{1 3},

it does not view sponsorship as a substitute for public funding.

Also it is worth remembering that both public and private sponsorship can be, limiting for an artist, if the art is disliked or considered to be avant garde by the sponsor. Sponsorship can be given with strings attached. (See Great Darfield Debate and 1990 Celebrations).

¹ Beatson, Peter. Beatson, Dianne, (1994) *The Arts in Aotearoa*. p.80.

² Creative New Zealand, Arts Council of New Zealand Toi Aotearoa. *Annual Report June 1998*.

³ Samuel Butler cited McCormick E. 1940 *Letters and Art in New Zealand*. Department of Internal Affairs Wellington. Cited *The Arts in Aotearoa New Zealand Themes and Issues*. Peter Beatson Dianne Beatson 1994. p.8.

⁴ Minutes MCAC April 1978.

⁵ A submission made jointly by The Hillary Commission & Creative New Zealand to the Review of Gaming 1995.

⁶ Creative New Zealand, Arts Council of New Zealand Toi Aotearoa Strategic Plan/Te Mahere Rautake 1998 - 2001. p.1.

⁷ Selwyn District Council Strategic Plan 1997 to 2016. p.31.

⁸ Beatson, Peter. Beatson, Dianne. (1994) *The Arts in Aotearoa New Zealand*. p106.

⁹ Katherine Trought, Orion, annotated interview by author, September 1999

¹⁰ Creative New Zealand. (1998) *Arts Partners*. p 10.

¹¹ Creative New Zealand. (1998). *Arts Partners* p 9.

¹² Beatson, Peter. Beatson, Dianne. (1994). *The Arts in Aotearoa New Zealand*. p. 106.

¹³ Creative NZ (1998) *Arts Partners*. p 5.

5. DESCRIPTION OF THE MALVERN COMMUNITY ARTS COUNCIL AND ITS PRESENTATIONS

In 1978 the Malvern Community Arts Council was formed by interested parties in the community under the umbrella of the Southern Regional Arts Council and QEII, with input from the Malvern District Council. In 1994 with the establishment of Creative New Zealand, Community Arts Councils, although recognised under the Arts Act of that year, were out on their own. The MCAC became an Incorporated Society in 1996.

Over the past 21 years the MCAC has aimed to encourage, promote and support the arts in the area of Malvern and, latterly, through the Selwyn Gallery, to Selwyn.¹ Also the MCAC has aimed to make grants and subsidies available for arts projects.¹ (see Public and Private Funding of the Arts.)

To make art available to everyone there are various essential factors that make it possible: the composition of the MCAC, the variety of presentations and venues, and finally the community itself in which the MCAC is working.

Composition of MCAC:

The MCAC is a voluntary organization. The MCAC tries to source elected representatives from the whole sub-district of Malvern, from Arthur's Pass in the Alps to Burnham Military Camp on the plains. It has always included a representative from the Darfield High School, as well as a representative from the District Council. Artists, teachers, farmers, and business people, have all sat on the MCAC. There does tend to be a middle-aged and middle-income nature to the MCAC as well as a tendency to have a higher female to male ratio. Interestingly on the list of past Council members there are some notable names: Judy Bellingham, opera singer, Eva Deans, artist, and Jenny Shipley, Prime Minister.

MCAC presentations:

Over the past 21 years the MCAC has hosted a variety of exciting entertainers such as the poet, Sam Hunt, and the comedians, the Topp Twins. Stage reviews have included "When the Cat's Been Spayed" and "Hen's Teeth". Sylvia Rands has presented Shakespeare, Southern Ballet have performed and Margaret Mahy has read her stories to the primary schools. Soloists have performed on the cello, the flute, the harp, the piano, the saxophone and even the French Horn. The MCAC has introduced international celebrities at the Great Darfield Debates and national celebrities in two Variety Concerts.

It has not only been passive entertainment that has been organized. Various workshops have been arranged and subsidised. The skills of photography, art, etching, theatre sports, embroidery, patchwork, theatre lighting, computer graphics, stencilling, speech, dance and drama have been taught. Participation has involved all ages.

For some 19 years, regular exhibitions have been held in October to showcase the visual arts. It has encouraged the novice to exhibit, artists to excel and has introduced guest artists. Travelling exhibitions have also been presented.

Venues:

Malvern is blessed with a variety of interesting venues for presentations. This means that art production has taken place throughout the whole area. The Darfield High School has been used frequently as have community halls at Kirwee, Springfield and Hororata. The Coalgate Tavern provides an intimate space for light-hearted presentations. Some concerts and workshops have taken place in the comfortable setting of private homes. Recently the Selwyn Gallery has provided a delightful ambience for viewing art and appreciating music.

Activities of national importance:

- * Lobbying through the local MP took place over the years to further the cause of the arts, which included a submission to the Arts Council Bill in 1993.
- * In 1990 the Malvern Community Arts Council became the base for the 1990 Commission Community Committee for Malvern.
- * The Great Darfield Debates brought international celebrities into the district.
- * In 1991 the MCAC gave practical help when a sculptor from the People's Republic of China came to Springfield to create a statue of Rewi Alley.
- * Also in 1991, Malvern was chosen by the Queen Elizabeth Arts Council to introduce a Pilot Scheme for Arts in Education. Two artists in residence were introduced to the schools and the community. Through the MCAC, a person was found to "mind" the artists and report on the scheme to QEII.

Collaboration with local organisations:

- * An MCAC representative operates on the Continuing Education Committee.
- * With grants from the Queen Elizabeth II Arts Council, the MCAC helped establish the Malvern School of Music and its accompanying Ballet School, as well as the Tecorians. It has given grants to drama groups such as the Kirwee Players, the Hororata Drama Group and the Malvern Junior Theatre.

- * Local fundraising groups are asked by the MCAC to cater for presentations.

Relationship with District Council:

The relationship of the MCAC with the Malvern County Council and after 1989, the amalgamated Selwyn District Council, has been open and good.

- * The District Council has always photocopied and circulated the minutes of the MCAC
- * There have always been representatives from the district council on the MCAC
- * The District Council has housed assets belonging to the MCAC.
- * In 1990 MCAC relieved the Selwyn District Council of the duty to co-ordinate the 1990 Commission Community Committee.
- * The Selwyn District Council offers an Acquisitive Award for Art at the October Exhibition each year.
- * In 1998 the MCAC agreed to manage the newly-formed Selwyn Gallery for the whole of Selwyn even though this was outside the jurisdiction of the MCAC.
- * The Selwyn District Council and the Darfield Community Board contributes to rent for the Selwyn Gallery.

Collaboration with local businesses:

- * Businesses have been generous in contributing art awards for the October Exhibitions.
- * There have been economic and social spin-offs for businesses with the influx of people for festivals, presentations and the Gallery (See Selwyn Gallery).
- * This year a new format for the October Exhibition was established. The exhibition was displayed throughout the town. In this way the businesses of Darfield were included as they acted as venues for works of art. Working exhibitions took place each day in the Selwyn Gallery. Like the Great Darfield Debates, this innovation has put Darfield on the map. Intrigued with the relationship between the MCAC and the community, newspapers and television have featured the exhibition: TV1 News, CTV, Country Matters with Terry Donaldson, CHTV and the Central Canterbury News.

Awards for Art:

- * Art awards have been introduced into the October Exhibitions over the last few years.

- * Annual prizes have been awarded to students at Darfield High School for art and music.
- * Commemorative wooden palettes have been given to primary schools to present as annual art prizes.
- * A scholarship scheme has been developed over a number of years. This year two scholarships of \$500 were awarded to students of the arts aged under 25.
*"By offering scholarshipsthe Malvern Community Arts Council is a pro-active organisation actively contributing to the well-being of the youth in the district"*².

Perceived outcomes of the work of the MCAC:

- * Judith Pascoe of the Selwyn District Council states that:
*"Provides a creative/artistic balance to the sporting (rugby, racing and beer) side of our culture"*³.
- * Dr Bill Olds claims that the MCAC is:
*"Proactive, responsive, forward planning, challenging, supportive ...of 'arts' in our community, and of the intellectual, social and emotional health of this community"*⁴
 In turn, he sees this as:
*"raising the feeling of community wellness, which spins of in confidence."*⁴
- * Annette Foster, former Deputy Mayor of Selwyn District Council says:
*"I believe Malvern Community Arts Council has provided a wide sector of the community an opportunity to become involved in a range of cultural experiences, an opportunity that is not always available to the rural community."*⁵

Summary:

The aim of the MCAC has been to provide the community with the opportunity to develop and appreciate artistic skills by encouraging and promoting the arts through presentations and the dissemination of funding (see Public and Private Funding of the Arts). They have endeavoured to reach the whole community.

¹ *Malvern Community Arts Council Incorporated Constitution and Rules.*

² *Mike Glover, artist, (October, 1999) annotated interview with author*

³ *Judith Pascoe, Selwyn District Council Darfield Service Centre, (September 1999) annotated interview with author.*

⁴ *Dr William Olds, Darfield Medical Practice. (September, 1999) annotated interview with author*

⁵ *Annette Foster, former Deputy Mayor of Selwyn District Council. Annotated interview with author. October 1999.*

Source: *Minutes of Malvern Community Arts Council 1978 - 1999*

THE GREAT DARFIELD DEBATE 1990
New Zealand vs Britain
"We'd Rather be Down Under than on Top"



Murray McCully

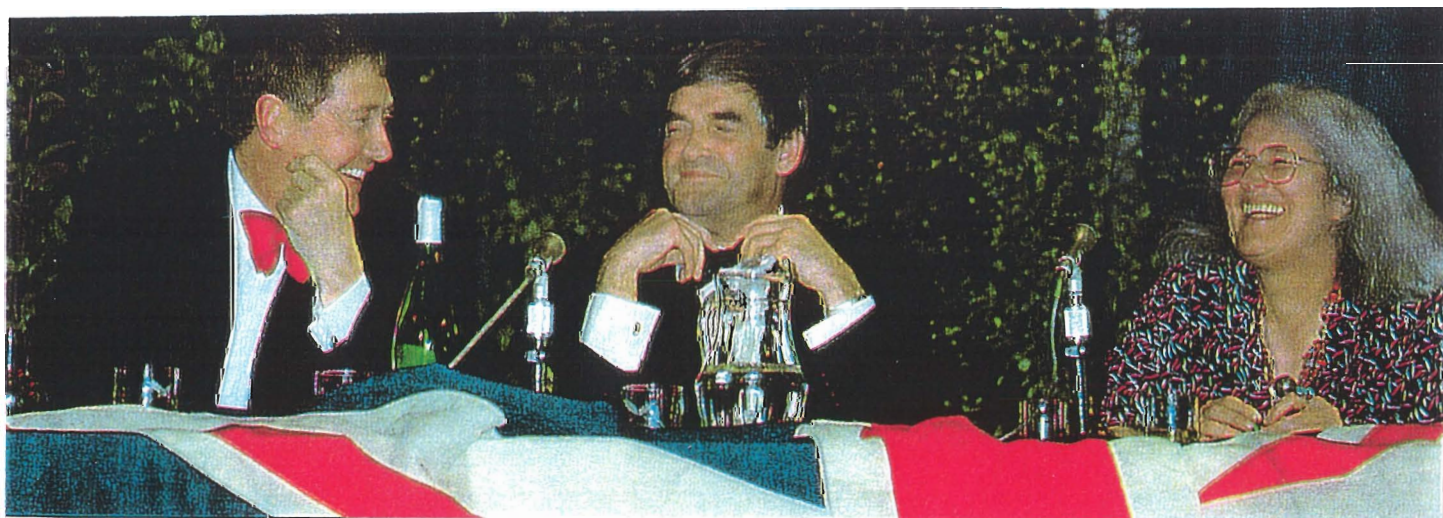
Ginette McDonald

Jim Hopkins

Austin Mitchell

Derek Nimmo

Angela Carter



6. CASE STUDIES OF THE MALVERN COMMUNITY ARTS COUNCIL

The following are three case studies of the presentations of the Malvern Community Arts Council. The impact of these three projects on the rural district of Selwyn will be traced.

6.a. GREAT DARFIELD DEBATE AND 1990 CELEBRATIONS

Introduction:

As part of the 1990 celebrations, the Malvern Community Arts Council presented the Great Darfield Debate. International celebrities Derek Nimmo, Austin Mitchell and Angela Carter represented Britain, and New Zealand was represented by Jim Hopkins, Ginette McDonald as "Lyn of Tawa" and Murray McCully, MP. The topic was "We'd Rather Be Down Under Than On Top". This Debate was the third and by far the most ambitious of such Debates that the MCAC had presented over the previous four years. The success of these Debates, the second of which was international, led to the ready acceptance of the third Great Darfield Debate.

The Great Darfield Debate and 1990 Celebrations:

In 1989 it was realised that funding was being made available for the 1990 celebrations. The MCAC decided to tap into these funds for the presentation of another Debate¹. The 1990 Commission became excited about the concept².

After discussion with the local county council and with the 1990 Commission the MCAC decided to take the Debate one step further and make it part of a celebration week. In 1989 the Malvern County Council was being amalgamated into the new Selwyn District. The Malvern County Council proposed that the MCAC become the Malvern 1990 Commission Community Committee. The MCAC accepted this proposal with the proviso that they could co-opt more people because of the extended work programme³.

The programme was initiated by the MCAC. The 1990 Celebration Week commenced with the Malvern Agricultural and Pastoral Show at Sheffield. Then followed a week which presented a concert for Senior Citizens, Margaret Mahy reading to the Malvern Primary Schools, entertainment for pre-schoolers, the Darfield High School Extravaganza and the Town and Country Art Club Exhibition. On the final Saturday a parade of Vintage Cars and Machinery took place in the main street of Darfield, together with entertainment and a market day. A Top Team Event took place in the Domain. The day finished with the Great Darfield Debate. An Interdenominational Service was held at Trinity Church, Darfield, on the last Sunday.

Funding for the 1990 Celebration Week:

- * \$5,000 was granted by the 1990 Commission to the Malvern 1990 Commission Community Committee for the running of the 1990 Celebration Week.

Funding for the Great Darfield Debate:

- * The previous Debates had made money, approx. \$2,000 which was just as well, because just before the First Debate, the Chair had expressed *"concern about our diminishing finances"*⁴
The Second Debate had received sponsorship from Bond Promotions who had acted as fairy godmother and donated \$4000. Therefore about \$6,000 was available for the Debate in 1990.
- * By April the MCAC had been promised \$5000 from the 1990 Commission in order to assist with the bringing of a Special Guest to New Zealand⁵. There were conditions, however. The Commission wished to choose one of the celebrities and stipulated that there be a Maori component. Judge Mick Brown who adjudicated the Debate fitted these criteria.
- * Air New Zealand upgraded to Business Class the three airfares from Britain.
- * The tickets for the Debate were \$25 each. All tickets were sold by word of mouth or through advertisements in the Malvern Record.
- * Before the Second Debate, Southern Regional Arts Council questioned debating as an artform and declined a grant. MCAC were amazed at this query⁶. However, this meant that there was no funding forthcoming from the Queen Elizabeth II Arts Council for the 1990 Great Darfield Debate.
- * No fees were paid to the celebrities.
*"It was the cheek of a few passionate individuals and the challenge that drew international celebrities to accept"*⁷
- * The Selwyn District Council entertained the celebrities after the Debate.

Social Outcomes:

Community involvement:

- * Devon Hotop, South Island Regional Co-ordinator of 1990 Commission, wrote:
"I believe that a major reason why the Debate was such a success was due to the totally professional way your committee approached the task, using your strong community based group, existing networks and organisations, and using the experience gained from previous Darfield Debates. Your committee showed that a small rural town

can successfully organise a high profile event, and gain national media attention, to put Darfield 'on the map!'"⁸

The Malvern Community Arts Council and the Malvern 1990 Commission Community Committee were forces to be reckoned with. They had access to excellent leadership, administration, accounting and organisational skills. They were ably led by Judy Grant, known in opera, as Judy Bellingham, Judy's production and chairing skills stood the community in good stead as she orchestrated the Celebration Week.

- * The Programme of the Celebration Week involved the whole community.
- * The identity with the community was fostered during the week.
 - * Firstly on a village scale with each district producing a float for the Parade as well as a team for the Top Town Event.
 - * Secondly with the pride of identifying with the sub-district of Malvern.
- * The celebrities were hosted and entertained in historic family homes, and offered the opportunity of jet boating on the Rakaia River or experiencing a scenic helicopter ride. The community was very generous in giving its time.

Entertainment was offered to a community suffering from a rural downturn:

- * Ruth Richardson, M.P. wrote:

"You (the MCAC) have a talented team and we love you for the joy and laughter you have brought to the district"⁹.
- * Tim Wilson, in North & South reported:

"if people like to laugh more during bad economic times, then there must be a huge market for it now. In Darfield's case, organiser Judy Grant says the tradition of an organized Debate was begun in 1986 for exactly that reason - as a way of dealing with the rural downturn"¹⁰.

Relationship with Selwyn District Council:

- * In the twelve years that the MCAC had been in existence its reputation had grown as a reliable and exciting body. The formation of the Malvern 1990 Commission Community Committee was a prime example of government and the arts working closely together in partnership. While the local government may have appeared to have "abdicated"¹¹ the responsibility of forming the 1990 Commission Community Committee, they in fact, offered the opportunity to a Community Arts Council, appreciating that they had the skills and the initiative to run the celebration.

Sense of nationhood:

- * In The Listener, Paul Huggett wrote a two page review of the Debate, pointing out that 1990 was to be

"The maternity ward of our nation's rebirthing, the knife with which we cut the umbilical cord of our colonial past"^{1 2}

Despite the Commonwealth Games, the International Festival of the Arts and Sesqui, he stated that that was

"Nice art, but is it nationhood? What happened to the year of flagellation before celebration?"^{1 2}

He argued that

"it has fallen on Darfield, a sleepy hamlet of 1500 in central Canterbury, to rescue New Zealand from itself and address once and for all that most burning issue of 1990: 'We'd Prefer to be Down Under Than on Top' "^{1 2}.

This article although tongue-in-cheek was intriguing when put into the context of the development of New Zealand's identity.

Educational benefits:

- * Judy Grant reported that the atmosphere at the Darfield High School Extravaganza was good^{1 3}. Margaret Thompson, former teacher at Darfield High School recalled:

"The children came to school dressed in period clothing. Some of them had been studying Victorian New Zealand. They entered into the spirit of being dressed up and enjoyed the different experience."^{1 4}

- * Margaret Mahy's readings were fun and informative for primary schools^{1 3}.

"In her multicoloured wig, Margaret Mahy brought her stories to life with costume and voice, enthralling the children. The fact that she was performing and promoting her own stories, encouraged the children to pursue Margaret Mahy's stories further"^{1 5}

The extension of the perceptions of art:

- * Jim Hopkins had learnt from the Australians that debating could be theatre^{1 6}. Despite the query from Southern Regional Arts Council that debating could not be considered an art form, the appreciation and success of this **Great Darfield Debate** perhaps stretched New Zealand's perception of art. Maybe, today, it sits more comfortably with Creative New Zealand's philosophy of promoting

"all forms of creative and interpretative expression"^{1 7}.

Economic Outcomes:

Higher profile for Darfield:

- * Ann Hurford, Mayor of Selwyn District Council, noted the fact
"That three well known British personalities were willing to travel to Darfield, New Zealand, to participate speaks for itself."^{1 8}
She added:
"The media coverage of the Debate has truly put Darfield on the map"^{1 8}
- * A higher profile for the Malvern Community Arts Council.
- * A higher profile nationally and internationally for Darfield. Articles were written concerning the Great Darfield Debate in both The Listener (April 23 -29 1990) and North and South (June 1990). The Debate was broadcast on National Radio (Wednesday 25th April 1990) and was so popular it was re-broadcast. Replay Radio made tapes of the 1990 Debate and they were available for sale.

Tourism opportunities:

- * The Celebration Week presented an opportunity to demonstrate to celebrities and visitors a slice of what Canterbury had to offer for tourists.
- * Air New Zealand recognized the potential of this opportunity, sponsoring air travel and providing scenic posters of New Zealand for the Debate venue.
- * The 1990 Week of Celebration won a New Zealand Tourism Award.

Generation of business:

- * At the Town and Country Exhibition, 72 paintings were sold. This compared favourably to the one painting sold when the Exhibition was held in the Christchurch Town Hall another year. ^{1 3}
- * It was recorded in the Malvern 1990 Commission Community Committee Minutes that "The two weeks had been good for Darfield Business"^{1 3}
- * It helped community fundraising. The Windwhistle Cookery Book sold about 500 copies in 3 weeks^{1 3}. Another book "Picks and Bricks" by Margaret Knowles sold so well that it had to be reprinted after three weeks.^{1 3}

Summary:

- * The Great Darfield Debate was the culmination of a successful build-up from two previous Debates which had given the MCAC both the confidence and the initial private funding.

- * It was the injection of public funding from the 1990 Commission which allowed the MCAC to attract celebrities from Britain and make the Great Darfield Debate, along with the 1990 Celebrations, such a success
- * With the exception of Air New Zealand, private businesses turned down sponsorship of the 1990 Great Darfield Debate.
- * The positive thinking of an active committee ably led by Judy Grant pulled off a daring enterprise for a small rural town. Expediently, the committee used private and public funding.
- * There were various economic outcomes from the Great Darfield Debate and the 1990 Celebration Week. Darfield gained a higher profile, the opportunity was recognised to promote tourism, and the week generated business.
- * Several social outcomes became evident. A sense of involvement in the community was re-inforced which spanned all localities and people in the sub-district of Malvern. This sense of identity has remained. In terms of timing, this re-inforcement was at odds with a philosophy of a new amalgamated District. The relationship between the District Council and the MCAC was strengthened. Entertainment was offered to a community which was suffering from a rural downturn. A sense of nationhood was noticed in the topic of the Great Darfield Debate. It would be fair to suggest that the perceptions of art were extended.

¹ *MCAC Minutes November 1988*

² *MCAC Minutes March 1989.*

³ *MCAC Minutes May 1989*

⁴ *MCAC Minutes September 1986*

⁵ *MCAC Minutes March 1989*

⁶ *MCAC Minutes August 1988*

⁷ *Hugh Stevenson, Treasurer of MCAC, 1988-1994. Annotated interview with author 1999.*

⁸ *Letter from Devon Hotop, 1990 Commission to MCAC, 24.7.1990*

⁹ *Letter from Ruther Richardson, MP for Selwyn to MCAC, 9.4.1990*

¹⁰ *Tim Wilson 'Fool on the Hill', North and South, June 1990*

¹¹ *MCAC AGM Minutes April 1990*

¹² *Paul Huggett, The Listener & TV Times April 23rd 1990*

¹³ *Malvern 1990 Commission Community Committee Minutes April 1990*

¹⁴ *Margaret Thompson, former teacher Darfield High School. Annotated interview with author. November 1999.*

¹⁵ *Geoff Moore, former teacher Sheffield Primary School. Annotated interview with author November 1999.*

¹⁶ *Tim Wilson, 'Fool on the Hill', North and South, June 1990*

¹⁷ *Creative NZ Arts Council of New Zealand Toi Aotearoa Strategic Plan 1998 - 2001*

¹⁸ *Letter from Ann Hurford, Mayor, Selwyn District Council to MCAC no date*

THE GREAT DARFIELD ICICLE



The Giant Weta

6.b. THE GREAT DARFIELD ICICLE

Introduction:

The Great Darfield Icicle was a production created and performed by the community of Malvern with the assistance of four artists in residence teaching drama, dance, stage design and music. In 1995, over a period of six weeks, John Hudson, the director, rehearsed and worked with small groups of people. Then gradually whole scenes were rehearsed. However, it was not until the actual night, Friday 11th August, 1995, that the whole production was performed in its entirety. At the end, the unforgettable buzz of excitement and the look on the faces of the three hundred or so people, either taking part or watching, proclaimed the Great Darfield Icicle a resounding success.

Story:

The winter tale of the Great Darfield Icicle was developed from stories which all the primary school children in the district had been invited to write. The theme was topical environmentally and commercially for Malvern. The story told of a king whose land had been covered by a shadow. He was unhappy and to find a cure he sent his servant Harley Quin to search for a queen. As it started to snow the king became very angry and jumped up and down with rage. He jumped so high he became stuck to the ceiling.

Harley Quin went to the township of Darfield looking for a queen. Representatives of the Darfield businesses acted in part and tried to help him in his quest – Rosalie Snoyink from the Geranium Gallery pushing her barrow of plants, Margaret Lee with bolts of cloth from the Darfield Drapery, Barbara Murchison with a trolley of books from the Library and Bill Turnham, stock agent, with a lamb tucked under his arm. Sadly they were unable to help Harley Quin in his search for a queen so he set out for nearby Coalgate. A terrible storm came up. Snowflakes rolled in, creating a layer of snow on the ground, and Harley Quin was frozen to the spot. At this point a Giant Weta made its appearance and licking Harley Quin with its huge tongue, warmed him up

The Giant Weta explained that the shadow over the land had been created by wicked witches who had shares in Mount Hutt and wished to make the ski season last longer. The witches came in and Harley Quin was able to sneak some Queen seeds, which the Giant Weta had given him, into their cauldron and the shadow was banished. Spring arrived with dancing flowers.

Although the King thawed when he dropped from the ceiling, he was disappointed when

Harley Quin arrived home accompanied by an ugly Giant Weta. Eventually he was persuaded to kiss the Weta. Of course the Weta turned into a beautiful princess and they fell in love.

Creation:

- * John Hudson and Sheryl Robinson visited most of the primary schools in Malvern stimulating drama and dance skill. Some of the primary school children took part as Snowflakes and Flowers. Sheryl also worked with High School children and for some this was a "first" as they took part, performing, as Wetas and Witches.
- * Danielle Woods worked solely at the High School with a small orchestra, groups of singers, rock musicians and percussionists to provide accompaniment. Most of the music, including a wonderful fanfare, was composed by these students. Again this was a "first" as some of the students participating did not usually get involved in performance.
- * The large Giant Weta was made out of hessian and cardboard on a cane frame. It was designed by Patrick Duffy and built by two adults together with a few High School students. It took nine high school students to make it work.
- * John Hudson combed Malvern for greater and lesser parts. A resident of Silbury Rest Home was offered the opportunity but felt unable to take a part. Nevertheless, both the narrators were senior citizens.

Funding:

Funding for the Great Darfield Icicle came from both public and private sources:

- * Funding for the fees of the tutors and their travelling costs was supplied by grants from Creative New Zealand.
- * Various businesses in the community contributed to the deficit in the budget.
- * Paint, props and costumes etc were donated or lent.
- * Parents, teachers and members of the MCAC volunteered with "minding" and transport.

Economic Outcomes:

There was little economic effect on the community of Malvern, apart from the exposure for the advertised sponsors.

Social Outcomes:

The Great Darfield Icicle was produced in such a way that it built bridges across the community.

- * Primary and High Schools pupils and teachers took part together with professional and business people.
- * It exposed the community to new creative skills.
- * Participants came from all over Malvern as of course did the audience.
- * Participants aged from five to seventy five took part.

The Great Darfield Icicle encouraged the community to participate in one way or another.

Summary:

The Great Darfield Icicle was created and performed by the community of Malvern with the able guidance of John Hudson, Patrick Duffy, Danielle Woods, and Sheryl Robinson. Funding for this production came from both public and private sources. Although there was little economic effect on Malvern from this production, the social effect was intriguing. Participants in the production learned new creative skills. It was a production that involved representatives from all ages and the whole of the community.

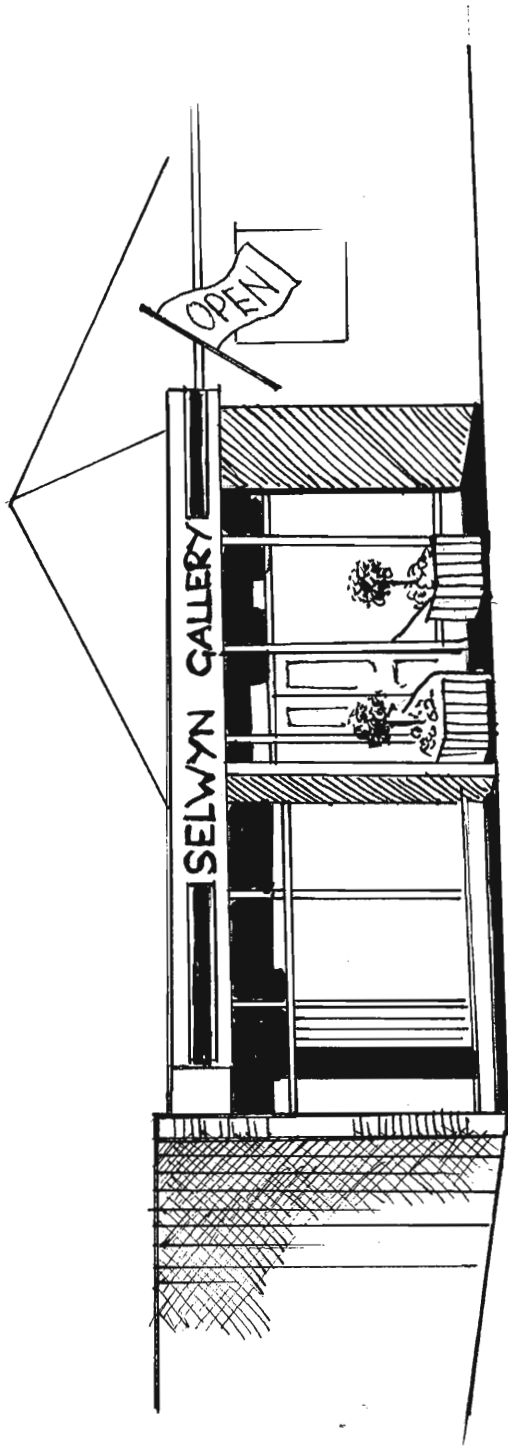
Sources:

Great Darfield Icicle Committee. Malvern Community Arts Council. (1995) "The Great Darfield Icicle". Malvern Record.

Great Darfield Icicle Committee Minutes 1995

" " " " *Thank you letters 1995*

" " " " *Story of Great Darfield Icicle*



6.c. THE SELWYN GALLERY

Introduction:

Unlike the first two case studies, which were imposed on the community by an enthusiastic MCAC, the establishment of the Selwyn Gallery, fulfilled a cultural need.

The establishment of the Selwyn Gallery in 1998 was a prime example of a successful partnership between community, local government, corporate sponsors and Creative New Zealand.

The Selwyn Gallery has had social and economic effects for the community, the local authority and Orion, the main sponsor. Some of these have been traced by a Visitors' Survey of the Selwyn Gallery (*See Appendix 1*) which took place during the "Joie de Vivre" Exhibition between 27th August and 26 September 1999.

Community need for an art gallery:

Successful annual exhibitions had demonstrated the need to showcase works of art with many artists exhibiting and many visitors patronising these exhibitions. Exhibitions encouraged excellence¹ and artists wished for further exposure in the district. Apart from the Debates these exhibitions had been the only successful form of raising funds that the Malvern Community Arts Council had experienced. Further, travelling exhibitions had been hard to show in Malvern as space and minding had been a limiting factor². In 1993, with initial District Council approval, the MCAC had invested voluntary labour and money to alter the Darfield Library in an attempt to establish a gallery. However, this plan fell through because of limitations on the lease due to the demands of new library staff².

Establishment of Selwyn Gallery:

In 1997 the Southpower Building in the main street of Darfield fell vacant. Working with the Selwyn District Council, the Darfield Community Board and Southpower, the Malvern Community Arts Council was able to establish the Selwyn Gallery in this building. At the end of May 1998 the Prime Minister, the Right Honourable Jenny Shipley M.P., opened the Selwyn Gallery.

The Selwyn Gallery has provided exciting art exhibitions which have presented work by local and guest artists. Exhibitions have stimulated appreciation, and been educational (*see Appendix 2*). The Gallery building is excellent for its purpose. It is situated on the

main street of Darfield. It has good light, hanging space and a warm ambience. There is a rectangular show room, an office, a kitchen and access to a toilet. Storage is shared with the Malvern School of Music. The installation of hallogen lighting, blinds, extra heating, and the regular painting of the walls has ensured that the Gallery is a welcoming and suitable venue to view works of art. Signage advertises the Gallery. Pride is taken in the Selwyn Gallery.

Management:

The Selwyn Gallery is run totally by voluntary labour. The dedicated team of the Malvern Community Arts Council manage the Gallery. There is a sub-committee to run the Gallery and the exhibitions. This team has excellent skills – knowledge of art, accounting, publicity, administration and maintenance. Their dedication is laudable. Their commitment totals some 177 hours a month which rounds out to 35 hours 45 minutes a week. (*see Appendix 3*).

The Friends of the MCAC were formed in 1998 and there are some 160 memberships (many of these are family memberships). Friends contribute labour for maintenance, signage and mounting exhibitions. This time is unquantifiable. The voluntary labour of the Minders of the Gallery amounts to 36 hours a week as the Gallery is open from 10 a.m. – 4 p.m., Tuesday to Sunday. Combined, the voluntary labour of the MCAC and the Friends totals 72 hours a week.

Funding:

The main expense for the Selwyn Gallery has been rent. Originally the funding for this and setting up the Gallery was found in various ways. Southpower contributed half the rent. The Selwyn District Council and Darfield Community Board each contributed \$3,000 over two years and the MCAC found \$2,000 out of commission for the balance. In line with other galleries the Selwyn Gallery could apply for Community Trust Grants for setting up and development grants and was eligible to apply for grants from Creative Communities for the mounting of the exhibitions. It was not in the brief of the MCAC to own assets or pay rent, but it agreed to underwrite, from its own funds, the sum of \$3,000 to establish the Gallery. Donations, membership fees or donations in kind came from the Friends of the MCAC and businesses. Sometimes labour from tradesmen has been free, or at a reduced rate.

At the end of 1998 Orion took over the ownership of the Gallery building and honoured the sponsorship. However, at the beginning of 1999 Orion indicated a wish to sell the

building. It was realised that if the Gallery lost Orion's sponsorship as well it would have difficulty finding the rent for the new owner. Two main factors ensured the stability of the Selwyn Gallery:

- * Firstly, the community came to the aid of the Gallery. An historical home that had been developed as first class accommodation for tourists was opened to the public as a fundraising day. \$6,000 was raised.
- * Secondly, the Selwyn Gallery had proved itself to be successful and an asset to the community. This reflected well on the sponsors, Orion and their shareholders the Selwyn District Council. As an organisation that has little direct contact with the public and as a monopoly supplier of an important service, Orion needed to maintain its position as a responsible corporate citizen³. Therefore Orion agreed to lease the Gallery to the Malvern Community Arts Council for a peppercorn rent for the term of 10 years.

Impact of the Selwyn Gallery on the Selwyn District:

From the Selwyn Gallery Visitors' Survey Data (*see Appendix 4*), it can be observed that the Selwyn Gallery has had various impacts on the Selwyn community:

- * From its opening in May 1998, until the end of September 1999, 8,191 people had visited the Gallery⁴. As the Gallery was closed for 2 months during that time, the average number of visitors per month was 585.
- * The Selwyn Gallery Survey showed that out of 190 visitors, 149 were female. However, the Selwyn Gallery Log Book noted that men were not keen to take part in the Survey⁵. The age of visitors was predominantly over 37.
- * The occupations of the visitors varied. They ranged from agriculture-related to professional, from office/businesspeople to factory workers. Significant numbers were Homemakers (50). Another significant number were retired (31).
- * Malvern has become known in Selwyn as a centre for art⁶. The Ellesmere Photography Club and the Ellesmere Art Group have both exhibited as groups in the Selwyn Gallery. The Friends of the MCAC are drawn from Selwyn, Christchurch and elsewhere. From the Survey, 70.5% of the visitors to the Selwyn Gallery lived in Selwyn. However, of these, only 21.9% came from the area to the east of Darfield. 32.5% came from Darfield itself and 45.6% came from the area to the west of Darfield. This would suggest that the impact of the Selwyn Gallery is not as strong to the east of Darfield as to the west. Of the visitors who were non-Selwyn residents, a significant 50% came from Christchurch and 28.8% from elsewhere in Canterbury.
- * From the Survey data, 60 people were visiting for the first time, 30 people visited once or twice in the last year, 46 people three to five times and 54

people visited more than five times that year.

- * A greater opportunity for the community to appreciate art has been made available. Appreciation of the Gallery is reflected in the Selwyn Gallery Log. From the Survey, 71 people thought the Gallery very good, and 104 thought it was excellent.

Social Outcomes:

- * The community has a good feeling for something achieved. The generosity of the community has been overwhelming. In line with many rural community projects, labour and assets are offered freely.
- * The management team finds the running of the Gallery enjoyable and involving.
- * At the outset the Selwyn District Council suggested that the gallery be called the Selwyn Gallery, thus proclaiming that it would be the showcase for the whole of Selwyn not just for Malvern. This concept represented a turning point for the MCAC. For 20 years its sphere of influence had been Malvern. Now it was managing the Selwyn Gallery for the whole of the district of Selwyn. Unlike the Great Darfield Debate, (See Great Darfield Debate and 1990 Celebrations) the Selwyn Gallery has acted as a bridge, a cohesive factor, for the amalgamated, but not unified areas, of the Selwyn District.
- * The support given by the Selwyn District Council and the Darfield Community Board demonstrates visibly that they care for art and culture. This, despite the fact that no budget for arts was made in The Selwyn District Strategic Plan Of 1997. Moreover, the Darfield Community Board has given a presentation to Zone 5 Local Government Community Boards about the Selwyn Gallery to demonstrate a far reaching positive affect by their involvement in the community.
- * To the question: "What is your main leisure pursuit?", 33.3% of replies were arts-related, 48.1% were other, and 18.5% did not answer the question. It would appear from the considerable percentage of "other" leisure pursuits, listed, that visitors are not necessarily art buffs.
- * A sense of purpose for members of the community. It would be fair to say that the average age of minders would be over 45 and many are retired. One widow said

"The Gallery has been a great thing for me. It has come just at the right time"⁷.

Another senior citizen commented:

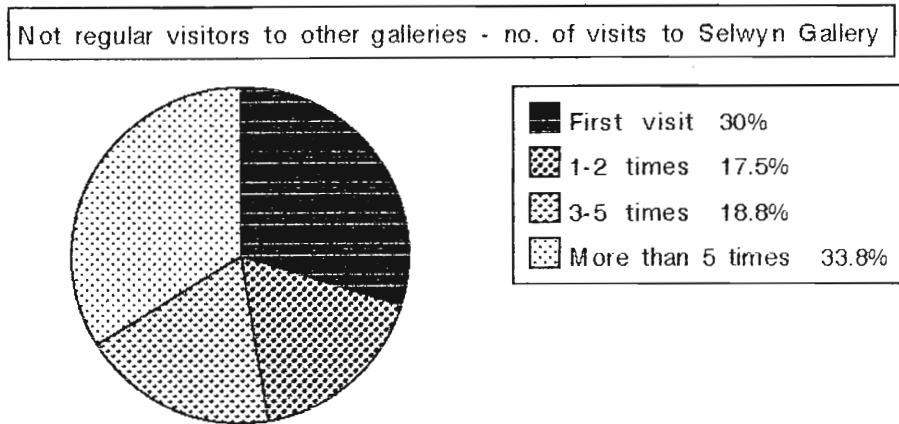
"If you are lonely it is so good to come to the Gallery and meet friends"⁸.

* Dr Bill Olds, of the Darfield Medical Centre, states the Selwyn Gallery has created a:

*"Main street focus and raised cultural awareness. It is intellectually, socially and emotionally stimulating and rewarding. It raises the cultural calibre of the place"*⁹

* An interesting observation from the Survey is that a significant percentage of those visiting the Selwyn Gallery do not visit other galleries regularly.

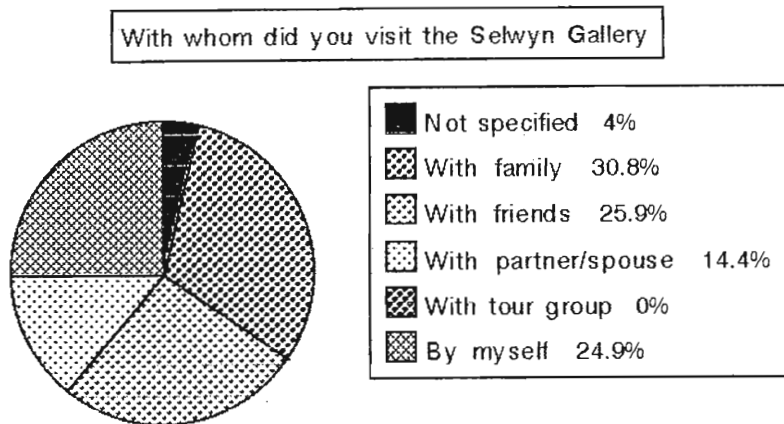
Figure 1.



Of the visitors who did not regularly visit other galleries, a high percentage of people visit the Selwyn Gallery more than 5 times a year (33.8%). This could suggest that the accessibility of the Gallery would be a factor for their attendance or perhaps these people just like the Selwyn Gallery best!

* The Survey reveals that the Gallery is a suitable venue for an outing for a variety of social groups.

Figure 2



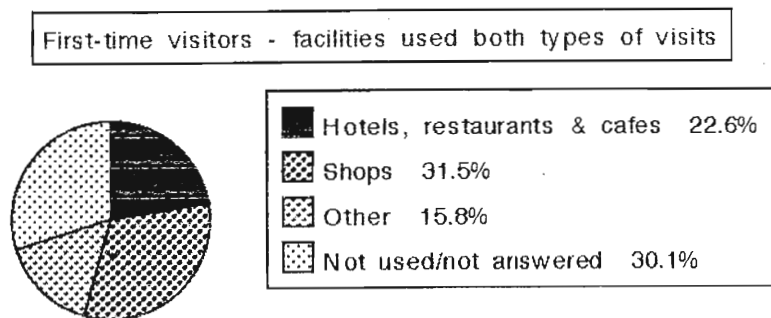
Of the 24.9% who visited solo, 70% were aged over 46. 80% of these solo

visitors were women. This would suggest that the Selwyn Gallery is a comfortable place for older people, particularly women, to visit on their own. This is interesting when those same women might not be so happy to visit a pub or even a restaurant solo.

Economic Outcomes:

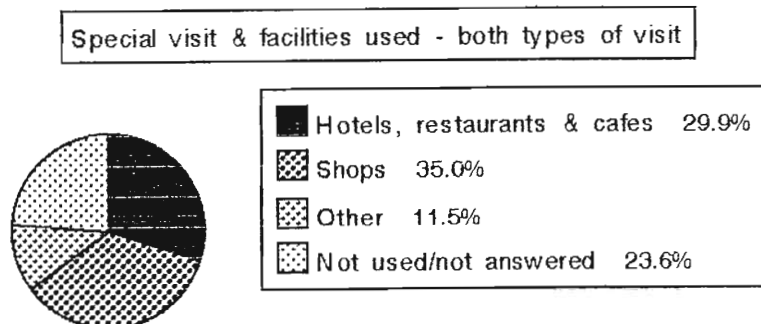
- * The benefit for Darfield township itself is that businesses notice that people visiting the Selwyn Gallery also visit their shops or restaurants^{1 0}
The Survey supports these observations and an interesting pattern can be seen. Two questions were put to visitors: whether they used the facilities of Darfield on "this visit" or on "other visits". These questions were further explored in order to find out what use was made of the facilities in Darfield by the various types of visitors:

Figure 3.



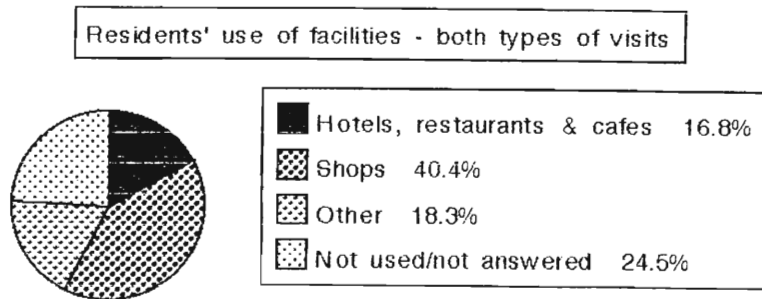
69.9% of First Time visitors to the Selwyn Gallery made use of the facilities of Darfield on both types of visits to the Selwyn Gallery.

Figure 4.



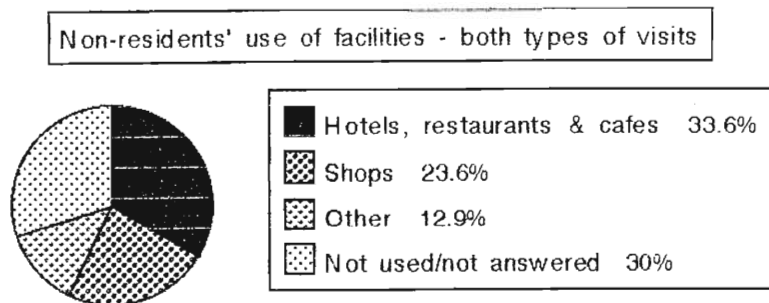
76.4% of visitors, especially visiting the Selwyn Gallery on this visit, made use of the facilities of Darfield on both types of visits to the Selwyn Gallery.

Figure 5.



75.5% of Selwyn Residents made use of the facilities of Darfield on both types of visits to the Selwyn Gallery.

Figure 6.



70.1% of Non-residents of Selwyn made use of the facilities of Darfield on both types of visits to the Selwyn Gallery.

These last two figures combined show over 70% (72.8%) of visitors to the Selwyn Gallery also use the facilities in Darfield.

Also, it is interesting to note the parity of usage of the facilities in Darfield between all four visitor groups examined: First-time visitors 69.9%, Visitors making a special visit 76.4%, Residents of Selwyn 75.5% and Non-Residents of Selwyn 70.1%

* The Selwyn Gallery has offered more opportunities for artists to exhibit and sell. Mike Glover, artist claims:

"It's given a real focus for the artists in Selwyn, a place for them to show and sell their work. Exhibition openings are a real community get together - I like the fact that anyone is able to be

involved and show their work. It really encourages people to get into their art”¹¹.

Anna Guild, artist, says:

”MCAC has made it possible for me to exhibit my paintings to a wide audience and given me the opportunity and confidence to exhibit.....

I have sold nearly all paintings exhibited at the Gallery”¹².

Taking the *Joie de Vivre Exhibition* as the example of the sale of art works in an exhibition at the Selwyn Gallery, \$5,480.00 was grossed¹³.

- * According to Alison Rosanowski, the Principal of Darfield High School, an exhibition of students' work held at the Selwyn Gallery (*See Appendix 2*) has given "value" to the work of the students and they are now selling copies of their work - a first for them ¹⁴.

Michael McEvedy, Mayor of Selwyn District Council points to another option being offered to the youth of Selwyn:

”The support of young artists.....is encouraging to youth and indicated a local life style option for young and talented people. Art appreciation is available for the young in a very local way.”¹⁵

Summary:

- * An asset has been created in the township of Darfield and in the District of Selwyn which is of social and community importance and which has cost the local authority very little, comparatively.
- * The Selwyn Gallery is a community venture which has various impacts on the community of Selwyn:
 - * the MCAC, the minders and the Friends of the MCAC enjoy the involvement in the Selwyn Gallery;
 - * artists and local businesses benefit.
 - * by association, sponsors, such as Orion, Selwyn District Council and Darfield Community Board benefit.
 - * Another life style option is being indicated to young people in Selwyn.
- * The Selwyn Gallery is a draw card for Selwyn residents and non-residents alike, attracting many first-time visitors and others who do not regularly visit other galleries, thus expanding the exposure to and appreciation of art to the public.
- * The Selwyn Gallery provides a safe and comfortable venue for solo visitors, particularly, older women, as well as opportunities for social interaction.
- * As a cultural asset, the Selwyn Gallery has contributed to the wellness of the Selwyn District.

- ¹ *Minutes MCAC November 1988*
- ² *Euan Inkster, member of MCAC. Annotated interview with author. November 1999.*
- ³ *Katherine Trought, Orion*
- ⁴ *Selwyn Gallery Log Book*
- ⁵ *Selwyn Gallery Log Book*
- ⁶ *Judith Pascoe, Selwyn District Council. Annotated interview with author. September 1999.*
- ⁷ *Minder I. Interview with author. September 1999.*
- ⁸ *Minder II. Interview with author. September 1999.*
- ⁹ *Dr Bill Olds. Annotated interview with author. September 1999.*
- ¹⁰ *Steve Dockerill at Dockerills Butchery, Darfield and Tracy Malley at the Topiary Café, Darfield. Annotated interviews with author. September 1999.*
- ¹¹ *Mike Glover, Selwyn Artist from Springston South. Annotated interview with author. October 1999.*
- ¹² *Anna Guild, Selwyn Artist from Windwhistle, Rakaia Gorge. Annotated interview with author. October 1999.*
- ¹³ *MCAC Accounts September 1999*
- ¹⁴ *Alison Rosanowski, Principal, Darfield High School. Annotated interview with author. September 1999.*
- ¹⁵ *Michael McEvidy, Mayor of Selwyn. Annotated interview with author. November 1999.*

7. SUMMARY

Art is more than a special gift. It is a part of life itself. "Arts at the Grass Roots" investigates the social and economic impacts of the arts in the exciting and diverse rural district of Selwyn. This investigation is carried out with reference to the presentations and the role of the Malvern Community Arts Council. In particular, three events are examined: The Great Darfield Debate and 1990 Celebration Week, the Great Darfield Icicle and the establishment of the Selwyn Gallery. The latter was assessed by a Visitor Survey.

Of all the material factors of production of art, finance is the most important. There is a shortage of arts funding. Both public and private funding is deemed necessary.

There are different philosophies behind the public and business funding of the arts which affect the MCAC:

- * Creative New Zealand is dedicated to the nurture of all arts for all New Zealanders and to the promotion of the social and economic benefits of the arts. However the source of its income is at risk.
- * The Selwyn District Council does not include the arts in its budget, but it has re-acted positively to the MCAC events, especially by sponsoring the Selwyn Gallery.
- * Businesses tend to recognise arts sponsorship as a tool to achieve business objectives and Orion recognized that its sponsorship of the Selwyn Gallery helped to maintain its position as a responsible corporate citizen in Selwyn.

However, both types of funding can be limiting for the artist if the art work is disliked by the provider.

Excellent varied presentations over 21 years, have demonstrated the achievements of the voluntary MCAC. The case studies highlight the social and economic impacts on a rural community, the advantages of which contribute to the wellbeing of that community.

Great Darfield Debate and 1990 Celebration Week:

- * The introduction of international celebrities for the Debate put Darfield "on the map"
- * The 1990 Celebration Week won a New Zealand Tourism Award.
- * An opportunity was presented for sales of creative work.
- * The Celebration involved the community in many ways which gave people a sense of wellbeing, pride and identity. However, the timing of the re-inforcement of

Malvern community spirit was unfortunate as it co-incided with the new philosophy of an amalgamated Selwyn District.

- * The Great Darfield Debate stretched the perception of art in New Zealand. Debating was queried as an artform by state funding agencies. However, Jim Hopkins had brought the concept of debating as theatre back from Australia, and the project proceeded with other funding.
- * "We'd rather be Down Under than On Top", the topic of the Debate, raised the profile of New Zealand's nationhood.

The Great Darfield Icicle

This presentation was created and performed by representatives of the whole of the Malvern community, directed and guided by four artists in residence. The production was funded by the national Arts Council.

- * The social impact was fascinating as exciting interaction was created that embraced the community. Students took part together with business people and people aged 5 to 75 learned new skills. 300 people took part either performing or watching.
- * The only economic benefit was advertising for those businesses that contributed.

The Selwyn Gallery:

The establishment of the Selwyn Gallery was a response to a community need. It was not, like the other two case studies, imposed on the community by an enthusiastic MCAC.

- * It represents a successful partnership between many parties: the Selwyn community, Selwyn District Council, Darfield Community Board, and Orion. Creative New Zealand helped fund exhibitions.
- * The community manages the Gallery and acts as minders. Voluntary hours total 72 a week. It also supports the Gallery with donations. The Friends of the MCAC number 160 and many of these are family memberships
- * An average of 585 people visit the Gallery per month. The Visitor Survey shows that the Gallery would seem to appeal to people more from Darfield and the west of Darfield than from the east. Of those who do not come from Selwyn, 50% come from Christchurch.
- * The Selwyn Gallery is introducing art to the uninitiated. Almost 50% (48.1%) stated that their main leisure pursuit was not arts related.
- * Art is being made accessible. Of those visitors who dont visit other galleries often, 33.8% visit the Selwyn Gallery more than 5 times a year.
- * An opportunity is provided for artists to sell and expose their work.
- * Of the Gallery visitors, 70% also use the shops and restaurants of Darfield.

- * The Selwyn Gallery has given the community a visible sense of achievement. It provides a place for people to meet, in particular, those aged over 35. The percentage of solo visitors, 24.9%, most of whom were women, would suggest the Selwyn Gallery is considered a comfortable place to visit.
- * Unlike the 1990 Celebration Week, The Selwyn Gallery has acted as a bridge for the amalgamated areas of Selwyn.

From humble beginnings the Malvern Community Arts Council has grown from strength to strength. The combination of a keen and skilled community who sourced funding from both the public and private sectors has been successful. The Selwyn Gallery has demonstrated, in a tangible way, the success of the MCAC in a rural community. Economically, it stimulates business for both the artists of the area and for the shops and restaurants in Darfield. The Selwyn Gallery is an asset to Darfield and the District of Selwyn which has cost the local authority very little comparatively. The voluntary work component of the MCAC can be identified as a hidden contribution to the economy of Selwyn. Lastly, the Malvern Community Arts Council is seen to stimulate the intellectual, social and emotional health of the community.

CONCLUSION

- * The voluntary work of the MCAC has contributed positively to the the economy of Selwyn, in particular with the establishment of the Selwyn Gallery.
- * It is necessary for the MCAC to source funding from both the private and the public sector.
- * The MCAC has made the arts accessible to the community of Selwyn which has a balancing effect on its culture.
- * The MCAC has fostered the arts which in turn nurtures cultural identity, creativity and innovation.
- * The MCAC has contributed to the wellness of the Selwyn community.

It is commendable what a community with vision, determination and hard work can achieve.

APPENDIX 1

VISITOR SURVEY

Date completed:.....

Thank you for visiting the Selwyn Gallery. We would like your help in getting to know our visitors better. Please take a minute to answer the following questions.....

1) Are you? Male Female

2) To which age group do you belong?

Under 16 16-18 19-24 25-36 37-45 46-65 66+

3) What is your occupation?.....

4) Do you live in the Selwyn District?

Yes No

If yes, please state which area.....

If no, please state your origin.....

5) How would you rate this visit to the Selwyn Gallery?

(1=poor, 2=satisfactory, 3=very good, 4=excellent)

1 2 3 4

6) How many times have you visited the Selwyn Gallery in the past year?

this is my first visit 1-2 times 3-5 times more than 5 times

7) Did you come to Darfield especially to visit the Selwyn Gallery?

Yes No

8) On this visit will you make use of other facilities in Darfield?

Hotels, restaurants or cafés

Shops

Other.....

9) On other visits to the Selwyn Gallery do you make use of other facilities in Darfield?

Hotels, restaurants or cafés

Shops

Other.....

Please turn over.....

10) Do you regularly visit other Galleries?

Yes

No

11) Why did you visit the Selwyn Gallery today?

to see particular exhibition

to see what's new

from recommendation

enjoy visiting galleries

came with school group

other

12) How did you hear about this exhibition?

newspaper advertisements

street signage

newspaper articles

relation/friend

TV/radio

school

posters/flyers

don't know

other.....

13) With whom did you visit the Selwyn Gallery today?

family friends partner/spouse tour group visited by myself

14) What are your main leisure pursuits?.....

15) I would like to see more exhibitions:

traditional/historical art

contemporary art

Maori art

craft

children's art

New Zealand art

local art

other

16) How can we improve your next visit?

Thank you very much for your time in helping the Gallery.

Diana M. Innes
Chair Malvern Community Arts Council

APPENDIX 2

Exhibitions held at Selwyn Gallery since June 1998 and Guest Artists
Number of Vistors

*During October 1998 and January 1999 the Selwyn Gallery was closed

Month	Exhibition	Guest Artist	Number of visitors
June 1998	"Opening Exhibition"	Selected Canterbury Artists	546
July 1998	"Women of Canterbury"		614
August 1998	"Private Collection"		873
September 1998	"Photography, Glass and Ceramics"	Phil Shroeder	590
November 1998	"The Body"	Paul Deans	496
	"The Class of '98"		208
December 1998	"A Bit of Everything"		380
February 1999	"Music and Movement"	Philip Trustum, Simon Ogden, Patterson Parkin and Piera McArthur	484
March 1999	"Selwyn High Schools"		461
April 1999	"Land and Body Forms"	Michael Deavoll and John Badcock	313
May 1999	"Men of Canterbury"		617
June 1999	"Heirlooms"		509
	"Spinners and Weavers"		263
July 1999	"Minus 25 Exposure"	Sara Fitts and Simon Edwards	478
August 1999	"Ashburton Society of Arts"		485
September 1999	"Joie de Vivre"	Svetlana Orinko	<u>874</u>
TOTAL			8,191

APPENDIX 3

Voluntary hours spent by Malvern Community Arts Council on "Joie de Vivre" Exhibition, held in September 1999 at the Selwyn Gallery

	M.M	E.I.	H.L.	A.G.	A.W.	S.H.	M.E.	D.I.	B.M	E.D.	TOTAL
Attending Meetings	3.30	3.30	3.30	3.30	3.30	3.30	3.30	3.30		3.30	31.30
Hanging Exhibition	5.00	5.00	7.00								17.00
Attending Opening Night	3.00	3.00	3.00	3.00	3.00		3.00	3.00	3.00	3.00	27.00
Telephoning	5.00	5.00	.30		.10			.30			11.10
Quarterly newsletter	2.00					4.00					6.00
Minutes for Gallery						1.30					1.30
Roster									4.00		4.00
Accounting							3.00				3.00
Cleaning	4.00		1.00						4.00		9.00
Publicity				3.00		.30					3.30
Administration	3.00		18.00								21.00
Miscellaneous: (dealing with queries at Gallery, accepting paintings etc.)	18.00	18.00					1.00				37.00
Travel				2.00	1.00	.30		2.00			5.30
TOTAL	43.30	34.30	33.00	11.30	8.40	10.00	9.30	9.00	11.00	6.30	177.10

APPENDIX 4

SELWYN GALLERY VISITOR SURVEY: AUGUST/SEPTEMBER 1999

Q1. Are you Male or Female?

Male	41
Female	149

Q2. To which age group do you belong?

Under 16	5
16-18	3
19-24	5
25-36	21
37-45	44
46-65	79
66+	34

Q3. What is your occupation?

No occupation given	15
Accommodation / lodge operator	2
Accountant	4
Administration / secretary / clerk/ Librarian & word processing	5
Art/artist	6
Company Secretary/Management	4
Computers	2
Cook / Home executive / Housewife / Homemaker / Mother / Farmer's wife	50
Engineer/aircraft engineer	2
Factory worker (machinist/ sea food processor / textile worker)	3
Farmer/farming	8
Herb grower / nursery owner	2
Medical (GP / Nurse / home carer / healer/ ssistant at healing centre / midwife tutor/ ward clerk receptionist / pharmacist / physiotherapist / psychologist / medical receptionist	16
Religious	2
Retired	31
Sales	4
Student	13
Teacher (including art & music)	10
Other (dentist, editor, education, electrician, picture framer, research consultant, scientist, tiler, vet nurse)	12

Q4. Do you live in the Selwyn District?

Yes	134
No	56

If yes, please state which area

Aylesbury	5
Burnham	1
Coalgate	7
Courtenay	1
Cullens Road	1
Darfield	36
Glenroy	2
Glentunnel	3
Greendale	2
Hororata	6
Kimberley	1
Kirwee	5
Lincoln	2
Malvern Hills	1
Norwood	2
Prebbleton	1
Rakaia Gorge	1
Rolleston	1
Rural (unspecified)	1
Russel's Flat	2
Selwyn	1
Sheffield	15
South Malvern	1
Southbridge	1
Springfield	4
Templeton	1
Waddington	5
Weedons	2
West Melton	1
Whitecliffs	1
Windwhistle	3

If no, please state your origin

Not specified	3
Akaroa	1
Ashburton	4
Auckland	2
Christchurch	27
Cust, N. Cant'y	2
Greymouth	2
Lyttelton	2
Manawatu	1
Marlborough	1

Nelson	1
North Island (unspecified)	1
Oxford	2
Palmerston North	1
Queensland, Australia	2
Waimakariri	1
West Eyreton	1
Woodend, Canterbury	2

**Q5. How would you rate this visit to the Selwyn Gallery?
(1 = poor, 2 = satisfactory, 3 = very good, 4 = excellent)**

No rating given	3
1	0
2	12
3	71
4	104

Q6. How many times have you visited the Selwyn Gallery in the past year?

First visit	60
1-2 times	30
3-5 times	46
More than 5 times	54

Q7. Did you come to Darfield especially to visit the Selwyn Gallery?

Yes	66
No	119

Q8. On this visit will you make use of other facilities in Darfield?

Hotels, restaurants or cafes	52
Shops	91
Other	42
No/Not answered	51

Q9. On other visits to the Selwyn Gallery do you make use of other facilities in Darfield?

Hotels, restaurants or cafes	51
Shops	79
Other	38
No/Not answered	74

Q10. Do you regularly visit other Galleries?

Yes	103
No	80
Not answered	7

Q11. Why did you visit the Selwyn Gallery today?

To see particular exhibition	107
From recommendation	13
Came with school group	0
To see what's new	44
Enjoy visiting galleries	28
Other	16

Q12. How did you hear about this exhibition?

Newspaper advertisements	53
Street signage	7
Newspaper articles	27
Relation/friend	34
TV/radio	0
School	1
Posters/flyers	12
Don't know	3
Other	32
Not answered	19

Q13. With whom did you visit the Selwyn Gallery today?

Family	62
Friends	52
Partner/spouse	29
Tour group	0
Visited by myself	52
Not answered	8

Q14. What are your main leisure pursuits?

Not answered	35
Anything creative	2
Art, painting, galleries	27
Arts, theatre, films	6
Boating/sailing	3
Bridge	2
China painting	2
Craft	7

Embroidery, cross-stitch, tapestries, spinning	5
Family	7
Fishing	2
Gardening, garden tours, herb gardening, flowers, floral arranging, tree planting	64
Golf	10
Knitting	4
Music	17
Other (animals, anything/everything, astronomy, collecting, dancing, genealogy, photography, publishing, writing, having fun, horse riding, looking at different things, cooking, writing, computer, shopping, public speaking, pursuing leisure, cycling, exercise, poetry, relaxation, talking, hiking/tramping, study)	31
Outdoors	3
Reading	28
Sewing	6
Sport (tennis, bowls, croquet, hockey, rugby, skiing, running, surfing, squash, netball, cricket, soccer)	32
Travel, camper travelling	3
TV	2
Unspecified	2
Walking	17

Q15. I would like to see more exhibitions:

Traditional/historical art	50
Craft	49
Local art	100
Contemporary art	39
Children's art	42
Other	7
Maori art	23
New Zealand art	65

Q16. How can we improve your next visit?

Not answered	128
--------------	-----

Serious suggestions:

Be open on Mondays - please.

Continue to have a variety of styles / themes.

Continue to keep it interesting with the variety you have offered.

Don't forget about music - it's a pity the arts council moved completely from organising concerts to organising art exhibitions!

Have some local sculpture in the gallery possibly, ie from high schools.
I feel the light from windows makes viewing of works on back wall difficult.
Improve the reflection of the natural lighting on the wall - which makes it difficult to see the paintings.

More paintings.

More pictures.

More smaller exhibits in smaller price bracket, eg cat (\$185) & strawberries (\$235) (Svetlana Orinko exhibition).

More works.

More/other media. Quieter bell.

Music.

Personal appearances of artists, etc. Open evenings - socials. Advertising in Christchurch.

Some attractive seating; central table.

Suggest "hold" stickers.

Talking about each painter.

The mix of bright sunlight and spotlights caused a lot of reflection on the glass of the paintings. I would like to have seen more paintings on display.

The windows glare on the paintings

Not so serious suggestions:

Chocky biscuits with coffee.

Depositing money in my cheque account - several paintings I would like!

G & Ts

No WDFE meetings in the next room!

Tea and cake

A selection of other comments received include:

All exhibitions have been very good.

Can't think of any improvements. Thank you.

Enjoyed it as it was very friendly.

Happy with what I see each time.

Hey! This gallery is wonderful. Thank you.

I enjoy the variety being shown.

It is wonderful just to have an art gallery in the country. You need to be greatly thanked for providing this opportunity for locals.

It was lovely!

It's a great asset to the district.

It's lovely as it is, friendly staff and a nice entrance way.

Just keep exhibiting!

No improvement necessary; beautifully presented.

No need - excellent facility.

This was near perfect!

You're doing a great job!

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