

Community Insights Report

November 2022 - February 2023

The Turner Centre

Research & report by Rangimārie Mules
February 2023



Oi Collective
www.oicollective.co.nz

Introduction

The Turner Centre is a multi-purpose venue and events centre owned and run by the Charitable Company, The Centre at Kerikeri Limited. Since it opened in 2005, the Turner Centre has hosted over 2000 events, from opera, to rock, ballet to community musical theatre productions.

The Turner Centre is currently developing its ten year strategic plan which includes undertaking building upgrades to bring it back up to current standards of a modern facility. This has provided a unique opportunity for the Turner Centre to assess and evaluate if the Centre is currently serving key stakeholders and communities in the best way possible. As a result, the Turner Centre has engaged in a process to consult, collaborate, design and deliver a facility that meets the needs of all its key stakeholders with a vision that the Centre will grow toward being an asset that adds to the wellbeing, vibrancy and creativity of Te Taitokerau.

This report provides a range of key community and stakeholder insights from research that was conducted in the later part of 2022 (November-December). These insights provide the foundation for which the Turner Centre is building their narrative for change and development. This report is the first of five phases that the Centre has designed in order to shift it into a space that holds community aspirations, relationships and creative expressions at its core.

Background

The Turner Centre is designed to accommodate a diversity of events from community groups or independent artists through to commercial hirers. The Centre has been open and operating since August 2005 and is a major asset for Te Taitokerau (Northland), with no other facility of its scale in the region.

The Centre acts as a hub for over 32 Community groups and priority is given to community bookings. In 2022, community discounts were given to the value of \$150,000. Shows are facilitated by over 50 volunteers, which provides a great focus and social interaction for elderly members of the community, youth and new residents in the area, as well as a sense of purpose that comes with helping run these shows.

With Covid 19 resulting in two challenging years for the Centre, there has been time during this period to reflect on how we intend to move forward into the future and best serve our community with a rich culture and arts scene. A new General Manager was appointed in January 2022 and Board Chair and Deputy Chair in March 2022.

The Trust has recently worked through a new future identity programme of work with Board Trustee and Ngāti Rehia Leader, Matua Kipa Munroe. Through workshops with key stakeholders, a new vision was reimagined: *“An Inclusive Place That Connects People With Creativity And Culture”*. This vision was then workshopped with Matua Kipa Munro (Ngāti Rēhia, manawhenua of Kerikeri) and key stakeholders to conceptualise the vision into one that captured it from a local, indigenous worldview.

Through this process came the following vision for the Centre was developed:

Te Ranga Toi Waka: The Vessel That Weaves Together All Of The Arts.

The fresh vision provides the foundation for a new future focus and direction for the Centre and informs the basis for this research.

Project Overview

Funding was sought from the Lotteries Community Sector Research Fund for Phase One of the Turner Centre's multi-phased programme of work. This five-phased approach (see Appendix 01 for details on Phases 02-05) has a vision of enlivening a new, innovative and relevant approach to Arts and Culture within (and beyond) Te Taitokerau. This bold vision reiterates the Turner Centres appetite for evolving into a new and vibrant centre of excellence that contributes to community aspirations, relationships and creative expressions.

Phase One, which is the focus of this report, employed two key methods of data capturing: 1) User-Centred Focus Groups; and 2) Community Surveys. These two methods were selected to provide a combination of qualitative and quantitative data within the scope of the research. It also allowed a diversity of perspectives, insights and voices that may not have been engaged in previous activities, allowing the Centre to begin to build a wider reach to communities and stakeholders.

User-Centred Focus Groups

User-centred focus groups are a method of user centred design - understanding direct experiences, reactions and/or emotions in relation to a specific service or product through interactive group workshops.

The user-centred focus groups gathered insights and experiences from current stakeholders. This involves Rangimārie Mules and Kawiti Waetford from Oi Collective undertaking consultation with key stakeholders to understand the community needs and priorities in the following areas.

- Programming: including capability building and upskilling
- Access, inclusion and equity in the arts

These sessions involved three focus groups of 11-15 people, which resulted in a sample size of 38 people. The focus groups were made up of thought leaders and practitioners from (but not exclusive to) some of the following key groups:

1. Mana Whenua (Ngāti Rehia)
2. Creative Leaders (incl. Toi Ngāpuhi)
3. Arts Education Rōpū - Schools and Community Groups
4. Friends of the Centre (including Community Group Users and regular hirers)

Community Surveys

Unlike the focus groups this method allowed for a breadth of quantitative data to be gathered from members of the community that are either already engaged with the Centre or are less engaged. Online community surveys have a number of benefits. Firstly, they save time and resources by collecting real-time data, increasing productivity in the data-gathering process. And secondly, unlike traditional survey methods, online surveys have a limited margin-of-error which improves the quality of data you get in the end. Lastly, these online surveys allowed a range of communities to engage in the research process without the pressure of being identified and could be completed in the privacy of their own

spaces/contexts. This often encourages a willingness to engage that may not exist with other means of data engagement.

The community surveys included surveying individuals in communities across Te Tai Tokerau. This survey was used to understand current engagement with the Centre, what people would like to see in a program, some of the barriers of engagement as well as participation in the wider arts and culture sector. We targeted two key audiences; 1) communities who are currently not engaging with The Centre, and 2) people on the Turner Centre subscriber mailing list.

Outcomes

Completion of this research and engagement will result in the following outcomes which will form the framework to assist the Turner Centre with future strategic and operational planning. These priorities will define how the Centre can better serve Northland communities with clear community driven outcomes.

- **Insights report:** a report on community & user insights into experiences, needs and aspirations for the Centre & its programming, building design and future use.
- **Strategic Plan:** the insights from the above report will be drawn into our strategic priorities and goals for the next ten years.
- **Phase Two:** the report and strategic plan will set the conceptual and strategic foundations for Phase Two.

These outcomes will lead to a rich programme of cultural offerings that meets the needs of the Centre's users, as well as a more accessible facility that enables increased participation and equity to the arts across Te Taitokerau.

Summary: User-Centred Focus Groups

These interactive group discussions (user-centred focus groups) were conducted to explore ideas and concepts with key stakeholders connected with the Turner Centre, the Arts and Culture sector, local education institutions and community groups. Additionally, it also allowed for deep dive discussions about experiences and/or opinions about both the present and future of the Centre. An advantage, (e.g., to a questionnaire) of this method was that the facilitators could ask about specific details, gather additional (and detailed) qualitative data and also allowed for insights into collectively held knowledge or experience. Furthermore, this method also deepened relationships between the Turner Centre and key stakeholders, engaging them in meaningful conversations about the future of a space that they have a vested interest in.

Three focus groups over the duration of one week (14-17 November 2022) were hosted by two experienced external facilitators. The focus groups ran for 90 minutes each and attracted 38 participants in total; focus group 01 had 15 participants, focus group 02 had 11 participants and focus group 03 had 12 participants.

Participants represented a range of sectors including manawhenua (Ngāti Rehia, Ngāpuhi), education institutions, arts and culture, Māori creative industries, community development, rangatahi (young people), local politicians, students, volunteers and creative leaders across Te Taitokerau. The diversity of participation was curated to allow for a collaborative and rounded approach, ensuring that each focus group had a diversity of experiences and ideas to contribute.

This report also illustrates a significant shift for the Turner Centre in realising a new direction. The Turner Centre staff and trustees were actively involved in the focus groups, hearing first-hand from stakeholders and communities of their needs, barriers, aspirations and visions for the future of the Centre. As the research for this report was being conducted the Centre staff and trustees were reflecting, integrating and designing relevant change into its operation. This active, intentional and transparent engagement by the Centre shows genuine commitment to the change they are seeking. For a more detailed insight into the content and delivery of the focus groups see Appendix 02.

Findings

The findings cover barriers for engagement, opportunities, programming (process & content) and education/capability development potential. This section unpacks these areas in further detail.

Barriers for engagement with the Turner Centre

Financial

Many participants noted that the pricing model (specifically noting price of entry, cost of hireage) of the Centre often prevented many communities from attending, engaging with and/or accessing performances, events or experiences at the Turner Centre. Furthermore, with the increasing living costs (in particular transport/travel costs) the current financial strain associated with attending events in Kerikeri were noted to be out of range for many households across Te Taitokerau.

“...the cost of hiring it is a challenge, especially to local community groups despite the best efforts of the staff and board.”

Ideas for solutions included:

- Early Bird prices
- Subsidised packs or concessions
- Targeted promotions
- Free events
- Ticket sponsors (e.g. pay it forward, gifting tickets to others)
- Last minute discounts on the day

Transport

The Turner Centre is a physical facility based in Kerikeri. Getting there from outlying areas of Te Taitokerau was noted by almost all participants of the focus groups as a barrier. Adding to this access barrier, is the geographical spread of Te Taitokerau, and no public transport available throughout the region.

“It’s a long way to travel for some in the region. For example, some schools in smaller towns can’t afford buses for kids to come in to see a show even if it’s free.”

Ideas for solutions included:

- Buying or hiring a van/bus for shows
- Providing shuttles to shows for rural/distant communities

- Encouraging and incentivising carpooling
- Outreach i.e., taking events out to the communities

Communication & Marketing

The current brand and visual identity of the Turner Centre was described by participants as uninspiring and dated. The current visual brand was seen as lacking a strong identity, as well as an aesthetic that was limiting the potential for telling a deeper, more meaningful story. Furthermore, the current approach to communication and marketing was also perceived as not captivating audiences outside of those already engaged. Participants said that the Centre, as a result, has limited visibility and appeal to some Te Taitokerau communities and that there needs to be some “soul searching” to communicate and market in a way that targets more rural or isolated communities across the region.

Ideas for solutions included:

- Re-branding including visual identity and the Turner Centre’s story
- Modernisation of the identity and branding
- Geographical marketing to reach rural and outlying areas of Te Taitokerau
- Marketing and communications strategy that refreshes the Centres appeal and engagement
- Use of social media in a savvy and exciting way

Physical building

The physical building of the Turner Centre is a large-scale regional venue, and is unmatched by any other venue across Te Taitokerau. That, of course, provides many benefits for the calibre and scale of production that it can host. However, in the process of scaling up from the Memorial Hall some of the community connections and identity was lost. The Turner Centre was described by some participants as having limited functionality with poor flow, a sense of physical isolation, a place for hire rather than a hub for Arts and Culture, and a feeling of intimidation due to its sheer size, scale and architecture.

“It’s a big space to fill. An audience of 120 can seem disappointing and yet in a smaller theater it would be a sell-out. From the outside, it’s a big building so [it] can seem quite daunting to people from out of town, or children who haven’t been there before.”

Ideas for solutions included:

- Creating a more inspiring and vibrant physical presence (inside and out)
- Develop the Centre into a space that facilitates and energises (“from facility to facilitator”)
- Working to re-design the interior and exterior to make it more inviting, fluid and reflective of Te Taitokerau’s unique people, places and culture

Culture and relationships

Whereas financial, transportation, programming, communication, marketing and the physical building are all very explicit (and tangible) challenges, more complex (and less explicit) challenges that the Centre has faced and continues to face, also emerged throughout the focus groups. These spanned from a lack of active (and ongoing) connections and relationships with local communities, haukāinga and whānau right through to a long-standing unconscious bias and elitism. These challenges are often deep-rooted

and impeded within the culture of the institution, and need intentional and ongoing strategic attention to overcome.

“It’s seen by some as a place where ‘hi-brow’ ‘fine’ arts are performed but not always things like school productions or kapa haka.”

The health of the past and current approach to audience engagement was described by some as a culture of “apathy” with little consideration by the Centre for diversity, inclusion and relationship building beyond its current audience.

“People don’t see their own stories on stage.”

The ramifications of this lack of engagement is wide reaching, according to participants of the focus groups, one person describing the impact as being divisive for the Centre and the communities of Te Taitokerau, which will only result in communities losing confidence to engage.

“The Turner Centre hasn’t always had a good reputation in the past as a place for community arts. The technical standards have not always been high. Although that has changed recently, it can take time to change people’s attitudes.”

Appendix 04, however, illustrates the Turner Centre was already addressing some of these challenges and the additional feedback from the research, has enabled them to progress the creation of a 2023 programme that aims to attract wider reaching audiences across Te Taitokerau communities, with a particular focus on young people. Some of these events were also able to be highly subsidised to start addressing the financial barriers that were raised in this research.

Ideas for solutions included:

- An integration approach to whanaungatanga
- More whānau-centric approaches and processes
- A savvier and more inclusive approach to communications and promotions
- A strengths-based approach to community arts engagement and development

When participants explored the culture of the Centre, strong language was shared, describing the Turner Centre as elitist and ageist. Furthermore, one participant described the Turner Centre as “the big white elephant”, “for wealthy, for white folk”, “white-centric retirees who love opera and ballet” and “the name tells a story of white male”.

Other challenges for the Centre included a lack of identity or character (unlike the previous Memorial Hall), an intimidating place/space, stigma or negative perceptions by the general public, the Turner Centre’s narrative (i.e. history of land or acquisition, the name “Turner”), lack of diversity as well as a culture of formality. All of these descriptions, although deflating and somewhat overly cynical from some participants, do help to provide a place to begin redefining perceptions of the Centre and its proximity to everyday Northlanders.

Ideas for solutions included:

- Develop staff cultural capability

- Education around the purpose and story of the Centre
- Free and exciting events
- Providing a Te Taitokerau experience so people can see themselves in the Centre
- Tell an authentic story of the land (i.e., pre- and post- acquisition), the Centre itself (i.e., history of the name) and its identity

Programming¹

Some participants spoke about the lack of relevant programming in past programs, describing it as “stuck in the past”. Some of the issues with the past programs that were raised included a lack of representation, little to no Māori (or Pasifika) content, timing of events (i.e., timing of events often don’t consider the long distances people have to travel to get to the Centre or other commitments such as children), as well as not targeting the program toward reaching potential users such as schools, parents and community groups.

Ideas for solutions included:

- Scheduling weekend family-friendly programs
- Staggering events
- Considering day vs. night, lead-in time for audience, year placement/scheduling

Participants were then asked to explore two aspects of programming; 1) the process of designing and creating a programme; and 2) the content of the end product. These were divided into two different conversations to give participants the opportunity to provide ideas for not only the programme content itself but also how the Turner Centre may better craft community input into their processes of engagement.

Process (How)

Relationships were highlighted as the most important place to start when considering the process of curating a programme. By building relationships and collaborating with local manawhenua, artists, educational institutes and communities (from beginning to end) the Turner Centre would ensure that any programme that was produced would be reflective and accountable to Te Taitokerau communities. This would also build confidence in the community to be a valued contributor to the Centre and its programming as well as supporting and growing local artists themselves.

Having a community-driven “ask the community” process built in would also help start shifting the Centre toward a more inclusive and accessible community process. Participants envisioned that this would start shifting the Centre “back to the people” and allow the Centre to build more fluidity into how it designs its programme.

“Normalising the process to allow equal and easy access to the process.”

¹ Programming refers to the curated schedule of events at the Turner Centre such as performances, concerts, workshops etc. This will be referred to as “programming” through the remainder of the report.

By creating a process that was reflective of the Taitokerau culture and arts ecosystem the Centre would start forming and shaping an identity within it. Examples of ways in which to do this included:

1. Having an awareness of what's happening around Te Taitokerau (and complementing this by syncing in with community calendars)
2. Decentralising by going to the people and places of Te Taitokerau
3. Annual or regular calendars/events
4. Regular open times with fluid and interactive engagement

As these focus groups were being held, the programming for 2023 was being designed. The 2023 programme that has been released (Appendix 05) is an example of the change that the Centre is already actively undertaking, with an opening statement on the homepage of their website that starts to communicate the shifting nature of the Centre:

The Turner Centre is thrilled to be starting 2023 with a fantastic programme of local, national and international talent. We have put together a creative programme of music, dance, theatre, comedy and visual arts to welcome you back through our doors. Keep an eye out around town for our printed programme for the next 6 months; the perfect size to pop on your fridge!

We are so excited to be building and delivering a programme that has you all, our community, at the centre. A programme that recognises our diversity, and supports our vision of “Te Ranga Toi Waka. To be the vessel that weaves all of the arts together – for our community”.

Let us know what you think?

Part of the Centre building a more open process was explained by participants as having a balance between discipline and fluidity. By intentionally understanding the gaps in its current processes of engagement the Centre would be able to strategically target different demographics, inevitably allowing the Centre to diversify its approach to programming. One focus group provided a three-step process for consideration:

Identify:

1. Who are our people?
2. What do we want to celebrate?
3. Who might we need in our team to do this?

The majority of participants who partook in the focus groups had a particular interest in the Centre listening and working alongside rangatahi (young people) to bring them into a process of empowerment by asking them what they want and acting upon it authentically:

“Stop, collaborate, listen.”

“Being led by the needs and wants of our rangatahi.”

The Centre's active shift to be more rangatahi focussed is illustrated in their 2023 programming (see Appendix 04). This diversification in programming content has been intentionally designed by the Centre in response to their participation in these focus groups, and hearing other stakeholder and community feedback and actively designing a response that aims to attract a wider audience.

Curating a welcoming space built around manaakitanga by inviting people into the process as valuable and equal contributors to the programme was also highlighted often. One participant described this as the evolution of the Turner Centre away from "facility" and toward "facilitator" of open, equal and exciting spaces.

"Give space and let it happen."

It was suggested that this could also be done by opening the physical space up and allowing people to engage and interact through interactive art. Some examples of this included telling the stories on the walls of the building through different artistic mediums, creating attractive signage and branding, creating a warm and inviting reception & seating, as well as a permanent space that promotes "what's on". It was also suggested that this could include the creation of resources and education to assist people to contribute to programming (e.g toolkit of how to exhibit).

"What the community wants to see and what artists want to put on at the Turner Centre can be very different things. It's a relatively expensive place to hire so to be a sustainable artist or arts organisation you have to make sure that you will get an audience."

Content (What)

The ideas generated in the focus groups for programming content is an expansive list. Below is a categorised list of ideas and content areas for consideration:

Localisation

- Relevant to me, relevant to us
- Local stories
- Local music acts & theatre
- Contemporary NZ stories
- Programming for different groups specifically

"Celebrate local. We are convinced people in Te Tai Tokerau want to see and celebrate local work and local artists, especially if the content is relevant to those around them."

Competitions/awards

- Art, music, workshops, holiday programs (for youth)
- Crossfit
- Local story awards
- Friday night open mic
- Debating

Festivals

- Ngāti Rehia festival
- Tūhono festival
- Kapahaka
- Wildfire festival (e.g. ocean film festival)
- Film festival
- International food festival
- Far North Fringe festival
- Cultural festivals

Authentic Māori content

- te reo Māori content
- Weaving
- Kapahaka
- Matariki and other significant events in Māoridom

Pasifika and other ethnic content

- Pasifika festival - dance, performance, food and arts/crafts
- Indian Ink productions
- World music

Guest speakers

- Authors, sports people, musicians, film makers etc.
- Speaker series
- Storytellers

Consistent or regular events

- Calendar of events
- Scheduled community days
- "Every Friday we..."
- Promotional events

Annual events (i.e. 4 per year)

- Anniversaries
- Matariki/celebrations
- Kerikeri-centric events
- Diverse cultural celebrations
- Deed of Sale (Mission House 1819)
- Beer fest/wine tasting

Events not exclusive to the "Arts"

- Science & technology
- Sports
- Tattoo conventions
- Vivid projections
- Parenting session e.g., Nathan Wallace or Nigel Latter
- Healthy relationships
- Mental health

Family friendly events

- Kids theatre and events

- Matinee sessions in the weekend for families
- Weekend events

Make the Centre a living space

- Mural/art spaces to be filled in by rangatahi
- Paint the fence
- Set a vibe “magic, collective energy”

School concerts & plays/productions

- Band night for schools
- Inter-school performances and competitions

Open door afternoons & evenings

- Especially for rangatahi
- Open door sessions
- Free open days
- Industry professionals
- Community singing

Creative spaces

- Rehearsal spaces
- Multimedia studio
- Arts Institute
- More fringe stuff

Workshops

- Art workshops
- Reo Māori
- Science
- Immersive and performing arts

Recreational activities

- Food Trucks
- Pop-up events
- Pumptrack

Education and Capability Development

Throughout all the focus groups ongoing education and capability development for communities and artists were a recurring theme. Building empowerment and skills were seen by participants as an important future focus for the Turner Centre as a facilitator of learning and development for (but not limited to) Arts and Culture across Te Taitokerau.

Some examples of how to build skills and capability included:

- Tuakana-Teina / Coaching / Mentoring opportunities
- Connecting skills and learning through relationships
- Developing technical local expertise in sound & lighting, arts communications and marketing, and production

“One solution to sustainability for artists is to nurture producers. Artists aren’t always the best people to produce their own work. Sometimes a good producer with a good financial brain can do the work of producing the artist’s work and leave the artist to concentrate on creating and performing. There are very few producers in Northland. A training programme or even informal mentoring sessions for potential producers could be worthwhile.”

- Rangatahi Advisory Group
- Educational partnerships with schools, kura and other local institutions
- Collaborate with NorthTec on certificates and training in the Arts
- Partner with Toi Ngāpuhi to bridge pathways of young/aspiring artists
- Engaging Māori education and empowerment models
- Volunteer programmes run with rangatahi
- Employing rangatahi at the Centre to get work experience in the arts
 - Create apprenticeship opportunities e.g. in lighting or sound technician
- Build engagement with the arts through interactive instalments such as graffiti walls
- Provide workshops that rangatahi wouldn't get in the classroom
- Students to curate art exhibitions
- Rangatahi year long programmes

Summary: Online Community Survey

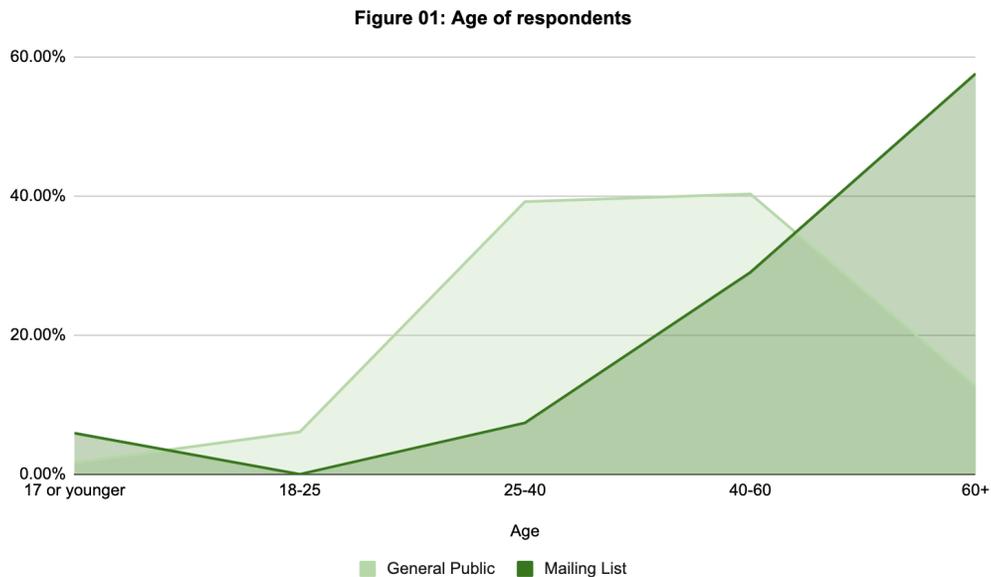
The online community survey was used to collect data from a range of communities across Te Taitokerau to help understand the barriers to engagement, their needs/wants for programming and aspirations for future developments for the Arts across Te Taitokerau. The online community survey included a set of structured close-ended, multichoice and open-ended questions focusing on barriers, needs and aspirations of a range of communities across Te Taitokerau. These surveys were created and administered using an online data collection platform called SurveySparrow. Appendix 03 provides the survey questions for each of the online community surveys.

Two online community surveys were released and incentivised through spot prizes.

1. Survey 01: Te Tai Tokerau general public - this survey targeted all Te Taitokerau communities, to gauge the levels of engagement in arts and culture both within and external to the Centre.
2. Survey 02: The Turner Centre mailing list - this survey was specifically designed to target a population that was already engaged with the Centre.

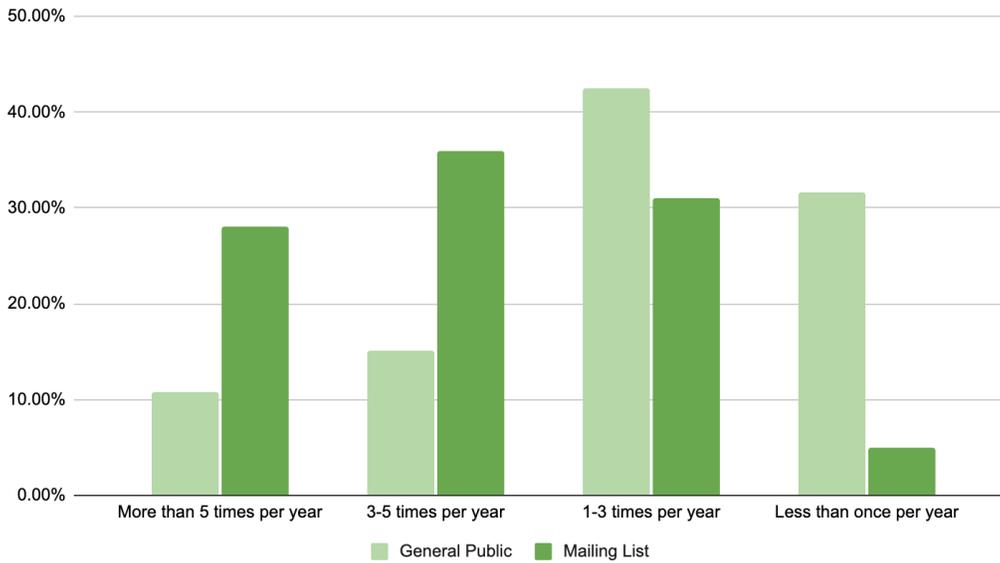
Findings

Overall the online surveys engaged a total of 390 people; 187 from the general public survey (Survey 01) and 203 from the mailing list survey (Survey 02). Survey 01 attracted a younger, more geographically dispersed demographic than Survey 02. The majority of participants who partook via the Turner Centre mailing list were over 65 years of age (See Figure 01).



Attendance at the Turner Centre by the respondents of the general public survey was just under 77%, showing that the Turner Centre is known and used by a section of the general public. In saying that, the frequency in which the Centre was visited per year was generally pretty low for the general public survey, with 42.45% of respondents saying they attended 1-3 times per year and 31.65% less than once per year. In contrast, the mailing list survey had a significantly larger percentage of people attending more than 5 times per year (28.08%) and just under 36% 3-5 times in one year.

Figure 02: How often do you attend the Turner Centre?



Just over 72% of respondents in the general public survey stated that they were involved in some arts or cultural activities within their respective contexts. Most of these activities were “Family / Child events” (20.98%), “Music” (17.53%), and “Visual Arts” (14.94%). When asked what they attended at the Turner Centre 17.84% responded with “Music”, 15.02% “Theatre”, 12.91% “Family/Child events”, and 10.80% “Community events or rehearsals”.

Those who responded to the same question in the Turner Centre mailing list survey said that the majority of the arts or cultural activities that they attended at the Centre were “Concerts/Live Music” (22.05%), “Theatre” (17.59%) and “Exhibitions” (10.37%). The points of difference between the two surveys were in the attendance of “Family/Child events” and “Community events or rehearsals”. The general public survey found to have a more active attendance of family or community events than that of the mailing list respondents.

In order to understand how to build a more inclusive and accessible facility communities were asked about the barriers (Figure 03) that prevent them from experiencing the arts. Financial barriers were the largest barrier to participation, with over 30% of respondents stating that events were “too expensive”. Communication of events or opportunities for engaging were also highlighted as a barrier (21.9%), followed by distance (16.8%) and relatability of the events themselves (14.4%).

Figure 03: What are some of the barriers you encounter in experiencing the arts? (Survey 01)

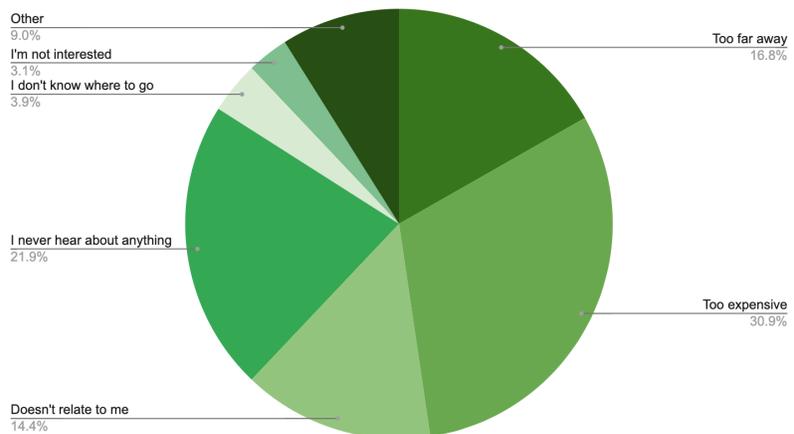
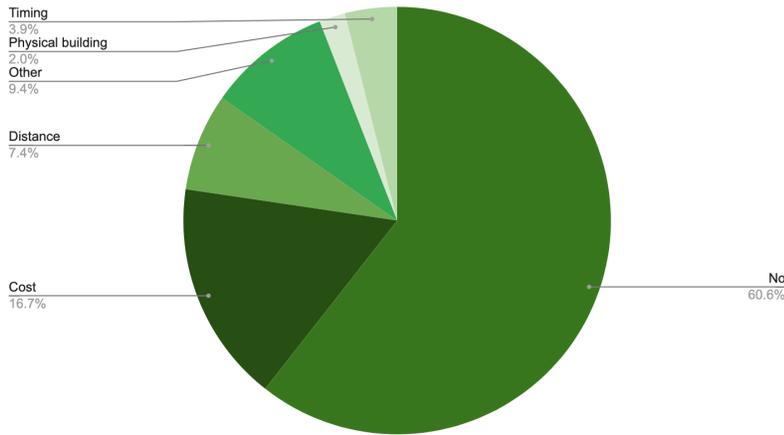


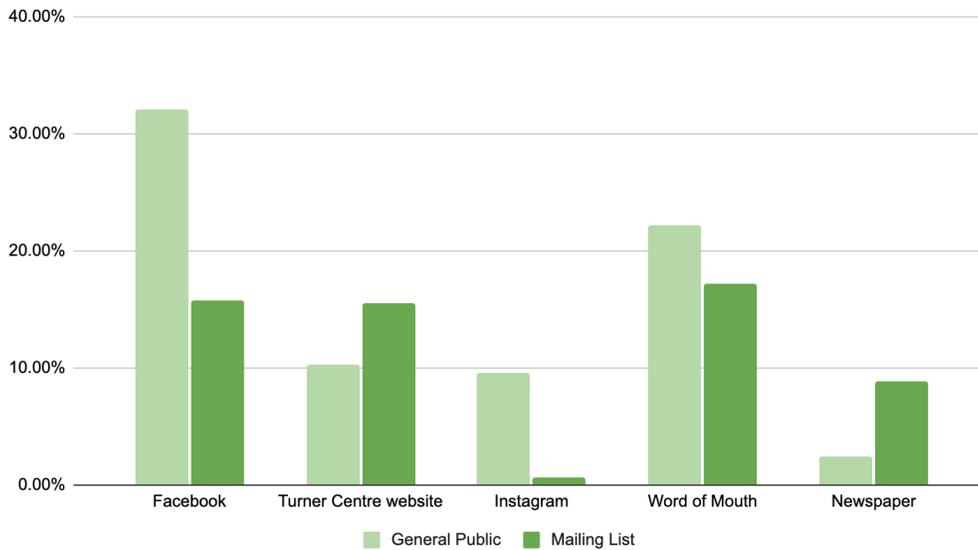
Figure 04: Are there any barriers that prevent you from using the Turner Centre? (Survey 02)



Over 60% of respondents to Survey 02 (Mailing List) didn't experience direct barriers to attending the Turner Centre. The barriers identified by this group, however, were cost (16.7%), distance (7.4%) and timing of events (3.9%). The majority of people who responded about timings noted that events often didn't align with the ferry schedule back to Russell. Figure 04 also shows a significant "other" category, which included covid and the sound quality (i.e., loudness of events).

When asked about how they found out about events or opportunities at the Turner Centre the mailing list survey respondents overwhelmingly (and somewhat obviously) responded by saying that the mailing list was their means to find information about the Centre (30.07%), making it an effective communication channel for that particular population. Other online platforms such as Facebook and the Turner Centre website were also used, with much more of the general public seeking information via Facebook than any other means of communication. Word of mouth, however, still seems to play an important communicative role and is notably used by both the general public and the mailing list respondents.

Figure 05: How do you hear about what's happening at the Turner Centre?



Moving forward, there was an overwhelming response from the general public survey to engage in more communications via the online platform of Facebook. Just under 63% of people said that that was the best way to communicate events and opportunities at the Turner Centre. All other options were much lower with Instagram being preferred by only 11.63%, billboards/posters 9.30% and a mailing list with only 6.98%.

Summary

This report highlights a range of needs, barriers and opportunities for the Turner Centre; some small and immediate, others larger and ongoing. Although this report paints some lofty and deeply rooted challenges, it also helps construct an authentic foundation for change.

One of the key insights from this research process has, however, been the Turner Centres desire for making genuine change alongside its stakeholders and communities. With the pressures of Covid and the changes to their leadership the Centre has paved an exciting pathway for future development. Throughout the research process there have been numerous opportunities for incremental changes, which the Turner Centre has captured wherever practical and possible, with the resources they currently have. Some examples of these have been their 2023 programming to capture a wider and more diverse audience, subsidising events as well as their open and transparent communication via their website, social media and printed programmes.

The aim of this report was also to gather a body of insights from key stakeholders and communities that could inform the strategic directives for the Turner Centre's movement forward. Some strategic priorities are summarised below.

Areas for strategic consideration

Culture: Understanding the culture of the Centre (past and present) shifting from past perceptions of elitism to future spaces that promote community inclusivity, creativity and flourishing.

Identity: Branding and visual identity of the Centre that tells a deeper more authentically Te Taitokerau narrative. Telling the Turner Centre story, including the Memorial Hall, the Turner name and the Centre's future aspirations as a community-led space.

Physical design: An interior and exterior redesign that creates a more interactive, accessible, relevant and collaborative space that speaks to all Te Taitokerau communities. Developing a physical space that invites diverse audiences and encourages the free and fun exploration of the Arts.

Community-centred: Community-led processes of engagement within a specific focus on community-led programming. Programming content that is reflective of Te Taitokerau communities (past, present and future). Inclusion by strategically targeting the Centres current gaps in engagement and expertise whilst building and expanding capabilities within the Arts. Building ongoing and transparent relationships that allow the Centre to have an "ear to the ground" allowing the Centre to be responsive to ongoing community needs, opportunities and aspirations.

Collaboration: Collaboration and ongoing relationship building across sectors, stakeholders and communities of Te Taitokerau (and beyond). Moving the Centre from a "facility" for hire to a "facilitator" of arts and culture across Te Taitokerau.

“As a region, Te Tai Tokerau can often miss out on arts funding or be ignored when requests for vital infrastructure are made. It’s important that everyone joins forces and goes into bat for arts in the entire region rather than only individually. The more united we are the higher the chances we all have of achieving what we want – a healthy arts community in Te Tai Tokerau.”

Communication: Communications and Marketing Plan that focuses on captivating a more diverse audience across Te Taitokerau. Using Facebook and other media platforms to engage a diverse spread of communities as well as building a public awareness of the Centre.

Sustainability: Sustainable approaches to funding that allows for increased access to the Centre and the Arts in general. Ensuring the scale and scope of anything pursued is sustainable, moving the business model away from being heavily dependent on being a facility for hire.

“If you put all your energy into something and then, on top of that, lose money and have to pay creditors and staff out of your own pocket, then you will not last long as an artist. It’s important to apply for funding to assist you (where applicable) first, be pretty certain your show/event will attract a good audience and have a good well-planned marketing campaign. It’s important that artists using the Turner Centre have sustainable careers and aren’t subsidising everything they do with their own money. This leads to burnout and a high turnover of artists rather than established artists building successful sustainable careers.”

Appendix 01: Phases 02-05

Phase Two: Concept Design and Design Brief

During the design briefing and project feasibility stage, the designer will work with Mana Whenua and stakeholders to develop a concept brief and cultural design analysis that informs the interior design, landscaping and rebranding of the Centre. This stage will ensure that subsequent design for the centre will meet the needs and aspirations of the Te Tai Tokerau community. It will explore what whānau want to see in the Centre, and their whakaaro which would then become the foundation for the design moving forward.

Brief-building workshops facilitated by the Design Team will ensure community and whānau voices are heard when developing a brief for the Centres branding and design. The briefing stage is important to ensure that Taitamariki, rangatahi and whānau identity is recognised and that the conceptual design communicates their whakaaro.

The Concept Design Report will also provide a guide for a branding that speaks to our renewed vision. It will aim to better reflect our identity and vision and represent the diverse community we live in. Please see supporting documentation from Warren and Mahoney EOI around their process, opportunities and insights.

Timeline: June - Sept 2023

OUTCOMES:

Concept Design Report. This collated report will include the following information:

- Concept design with plans, visualisations and imagery
- Design Statement/Brief and project appraisal
- Vision Statement (for design purposes)
- Cultural design analysis
- Report around needs analysis of stakeholders
- Quantity Surveyor Cost report (preliminary costing)
- Base Building Maintenance
- Project Programme

The report will enable the Turner Centre to seek funding for the cost of the project including:

- Completion of Consultants information through to Construction
- Construction of Interior design fitout
- Landscaping design work and construction
- Rebranding
- Base Building Maintenance

Phase Three: Engagement of Other Consultants

Once we have the concept design and project briefing document produced in Phase Two, we will seek the engagement of wider design team consultants including Artists, Project Managers, Engineers (structural and civil) if required, specialised Acoustics & Lighting Consultants, Graphic Designers and Landscape Architects to contribute to the character and atmosphere of the centre.

October - December 2023

Phase Four: Design Development & Coordination of Consultant Information

Part One:

- Prelim Design/Co-Design Process
- Resource Consent

Part Two:

The following design work will be developed that meets the needs of our community and the diverse activity that we host at the Centre.

- Interior design for upgrades and fit out including acoustic and lighting
- Rebranding process - development of new name, aesthetic, brand guidelines and marketing plan (Applying to Foundation North for this)
- Landscape architecture and entrance that represents an inspiring creative arts centre and community centre.
- Artistic input to the design/ Mana Whenua, mana toi

Jan - May 2024

Phase Five: Execution of Work

- Developed Design
- Detailed Design
- Building Designs and Tender
- Construction

In order to secure funding and minimise impact to the running of the centre, we would propose a five year plan with the staged execution of several upgrade projects identified in Phases One and Two.

- Upgrade of Centre in project form over 5 years
- Execution of Strategic priorities
- Delivery of an annual programme that aligns with stakeholder and community needs

Timeline: September 2024 - 2028

Appendix 02: Focus Group Facilitator's Runsheet

Approx. time	Topic	Description & notes
	Welcoming	Quick mihi to everyone
10:30am	Whakawhanaungatanga	Mahi takirua - introduce your mate Ingoa, where they come from, their super power.
10:40am	The Turner Centre: setting the context for the engagement	Introducing the context for the day, the facilitators and the purpose for the next 60 mins: <ul style="list-style-type: none"> • Access, inclusion & equity • Programming • Skills, capabilities and opportunities <p>Findings from these sessions will be collated into a summary report that will inform future priorities and directions of the Centre</p>
	Quick energiser	Hand-brain coordination Find a new mate
10:50am	Workshop 01: Access, inclusion & equity	Key question: What are some of the past and present challenges for Te Taitokerau communities to engage equally with the Centre? <ul style="list-style-type: none"> • What are some of the potential solutions that are top of mind
	Energiser	Find a new mate - hi ho-ha
11:10am	Workshop 02: Programming	Programming: The type of art we present/host at the Centre. Process: how - how might we co-create a programme that is reflective and inspirational to our communities? Product: what - what content could a programme include?
	Energiser	Find a new mate - tahi rua toru wha rima ono whitu
11:20am	Workshop 03: Skills, capabilities and opportunities	What creative opportunities could the Centre provide to build skills and capabilities within Arts & Culture across our communities?
11:40am	Quick fire share back	The new vision gifted to the Centre is "Te Ranga Toi Waka: The vehicle that weaves together all of the arts" Do you have any ideas about how we might use and/or realise this vision?
12:00pm	Kua mutu	Mihi + next steps Give out koha for attendance

Appendix 03: Online Community Survey Questions

Survey 01: General Public Survey

1. What is your age?
2. Where in Te Taitokerau/Northland do you live?
3. Do you attend or are you involved in any arts or cultural activities?
4. What are you involved in?
 - a. Toi Māori
 - b. Kapahaka
 - c. Dance
 - d. Music
 - e. Theatre
 - f. Visual arts
 - g. Comedy
 - h. Family / Child events
 - i. Other - Other
5. Have you been to the Turner Centre?
6. How often do you attend the Turner Centre?
7. What event/s did you go to?
 - a. Concerts / Live music
 - b. Theatre
 - c. Dance
 - d. Family / Child events
 - e. Comedy
 - f. Art exhibitions
 - g. Guest speakers
 - h. Community events or rehearsals
 - i. Public meetings
 - j. Business or corporate events
 - k. Volunteering
 - l. Other
8. How do you hear about what's happening at the Turner Centre?
 - a. Instagram
 - b. Facebook
 - c. Turner Centre website
 - d. Billboards & posters
 - e. Word of mouth
 - f. Mailing list
 - g. Newspaper
 - h. I don't want to hear about events
 - i. Other
9. How would you like to hear about events at the Turner Centre?
10. What are some of the barriers you encounter in experiencing the arts?
 - a. Too far away
 - b. Too expensive
 - c. Doesn't relate to me
 - d. I never hear about anything
 - e. I don't know where to go
 - f. I'm not interested

- g. Other
- 11. Do you have any other comments, ideas or experiences you would like to add?
- 12. What are they?

Survey 02: The Turner Centre Mailing List Survey

1. What is your age?
2. Where in Te Taitokerau/Northland do you live?
3. What events or activities do you attend or are you involved in at the Centre?
 - a. Concerts/Live Music
 - b. Theatre
 - c. Dance
 - d. Family/Children Events
 - e. Classical Music
 - f. Community Events or Rehearsals
 - g. Public Meetings
 - h. Comedy
 - i. Exhibitions
 - j. Guest Speakers
 - k. Business or Corporate Events
 - l. Volunteering
 - m. None of the above
 - n. Other
4. How often do you attend the Turner Centre?
5. How do you hear about what's happening at the Turner Centre?
 - a. Mailing list
 - b. Turner Centre website
 - c. Facebook
 - d. Instagram
 - e. Articles in the paper
 - f. Billboards & posters
 - g. Word of mouth
 - h. I don't hear about events
 - i. Other
6. What do you like about the Turner Centre and the experiences you have had there?
7. Are there any barriers that prevent you from using the Turner Centre?
8. What would you like to see more of?

Appendix 04: Programming to Diversify Audiences

Programming developed by the Turner Centre that focuses on Tamariki (late 2022 and early 2023):

- T-Bone - Americana music performance - 4th July - FREE SCHOOLS SHOW plus Buses provided
- Lists ROFL - 3 x children's comedy performances - October - FREE SHOWS
- Beauty & the Beast - Free Schools Show
- Strike Percussion Group from Wellington (with Oromāhoe School)
- Hot Potato Band - Australian Second Line Brass Band (2 x shows cancelled but cancelled) - FREE SHOWS
- RNZB Tamariki Participatory show
- Upcoming Shows:
- Boy with Wings - April - subsidised she
- Royal New Zealand Ballet - March - Tutus on Tour SCHOOL SHOW - FREE SHOW
- Top Energy Science Fair
- YES Awards
- Community Chess Competition
- Barber Shop Sessions - Tai Huri Films
- Dance Vibes end of year performance
- Northern Dance Academy - Nutcracker Performance
- Be Free Youth Music Mentoring Scheme

Other alternative shows aimed at diversifying audiences in 2022/2023:

- Friday Laughs Comedy Show: Michelle A'Court, Jeremy Elwood, Opeti
- Vaka, Ryan McGhee, Sera Devcich
- Saturday Laughs Comedy Show: Tom Sainsbury, Justine Smith, Nick Radio, Kura Turuwhenua, Orin Ruaine-Prattley
- Original Music - Mel Parsons,
- Folk Series: Barleyshakes (Ireland), Joel Fafard (Canada), Frank Burkitt Band (Scotland)
- Meet the Mayoral Candidates
- Meet the Ngā Tai O Tokerau and Whangaroa Bay Of Islands Ward Councillors
- Werk it - Circus cabaret show
- Hobson Street Theatre Company (Working with Auckland homeless actor programme)
- Massive Theatre Company Directors Lab

Appendix 05: Current Turner Centre Programme, 2023



Nau mai, piki mai, haere mai. The Turner Centre is thrilled to be starting 2023 with a fantastic programme of local, national and international talent. We have put together a creative programme of music, dance, theatre, comedy and visual arts to welcome you back through our doors.



Gerry Paul, General Manager

3 FEB **Joël Fafard** (Canada)

Southern roots and blues classics with the soul of a purist and the showmanship of a seasoned entertainer.

4 FEB **Saturday Laughs Comedy**

Two hour comedy showcase with some of the country's favourite performers. MC'd by Justine Smith with headline act Tom Sainsbury.

12 FEB **Kanikani Katoa with Hot Potato Band** (Australia)

A free community dance event with Australian festival favourites Hot Potato Band. 11 piece brass and percussion ensemble and modern day dance machine.



16 FEB **The Frank Burkitt Band** (Scotland)

A night of storytelling, top quality songwriting, firey instrumentals and close knit harmony.

3 MAR **Sugar & Spice Cabaret**

A delectable evening of fun & frivolity, naughty and nice. Classic burlesque, served with a spicy sprinkle of circus arts!

9 MAR **RNZB – Tutus on Tour**

A curated collection of works which encapsulate the history of ballet, and treasures from the Royal NZ Ballet's past and present.

10 MAR **Vintage Vinyl**

Get things turned up a notch on your Friday night with 60's, 70's and 80's dance hits on vinyl.

11 MAR **Dreams – The Fleetwood Mac Experience**

Re-live one of the most memorable and outstanding musical experiences of the late 60's to the 80's.

18 MAR **Merv Pinny & Band**

Successful local artist Merv Pinny is joined by his band to present Dark to Light original rock.

19 MAR **Homecoming – Aroha Music**

A Salon Concert inspired by the triumphant 1922 New Zealand tour of Blenheim-born soprano Rosina Buckman. Performed by Hammers & Horsehair.

29 MAR **Hanna**

Jennifer Ward-Lealand directs Cassandra Woodhouse in the acclaimed one woman play, Hanna, by Sam Potter.



APR **100 x 100 Art Exhibition**

Mike Nettmann brings back the 100 x 100 Art Show which promises to be as big and diverse as ever.

4 APR **Lunchtime concert - Celtic Guitar Journey with Dave Flynn**

Beautiful guitar arrangements of Irish and Scottish traditional music, exploring musical connections between these 'Celtic' countries.

5 APR **Boy with wings**

Puppetry, songs, storytelling, 'Birdlife Productions' promise laughter, tears and a thrilling adventure. For children 5 - 9 YO.

22 APR **An Invitation with Shaan, Luke and Kawiti**

Shaan Kloet, Luke Bird and Kawiti Waetford invite you to spend the evening enjoying your favourite opera, musical theatre, comedy and show stopping numbers.

MAY **Te Tini a Tangaroa Exhibition**

Tim Li showcases the beauty and sanctity of Te Tini a Tangaroa, through scientifically accurate fine pencil drawings and traditional gyotaku prints of marine species endemic to Aotearoa.

14 MAY **Music of our Time – Bay of Island Singers**

A programme including the 20th century choral classic "The Armed Man – A Mass for Peace" by Karl Jenkins with its haunting Benedictus.

24-25 MAY **Dakota of the White Flats**

Red Leap presents a high-action comedy with horror and music, snatching the classic coming-of-age adventure from boys and passing it to two loud, unapologetic young women.



27 MAY **NZ String Quartet**

Bringing an eclectic and vibrant mix of music that promises to excite and entertain: from familiar classical favourites, to spicy contemporary works and a few hidden gems.

20 JUN **Wonderland Glow Show**

An upbeat show that 'edu-tains' and engages tamariki as they dive into a weird and wonderful world of dancing flamingos, card shuffles, an 8-metre caterpillar and a march hare on the loose!

23 JUN **NZSO Baroque Innovations**

Vesa-Matti Leppänen leads the NZSO north to present a scintillating Baroque rarity: Heinrich Ignaz Biber's Harmonia Artificiosa.



Plus many more shows!

(09) 407 0260 | 0800 200 411

www.turnercentre.co.nz

Box Office Opening Hours: Mon - Fri 9 AM until 2 PM
43 Cobham Road, Kerikeri

We have multiple spaces available for every occasion, so give us a buzz or pop in and see how we can make your event an extraordinary one.