



**Creative
Waikato
Toi Waikato**

Whiria te Tāngata Social Impact Report

Understanding community and artist wellbeing enabled by a multi-community artist-in-residence programme

March 2024

Prepared by



**HUBER
SOCIAL**





Kotahi te koohao o te ngira, e kuhuna ai te miro maa, te miro pango, te miro whero.

There is but one eye of the needle,
through which white, black and red cotton must pass.

- *Naa Kiingi Pootatau Te Wherowhero*

This tongikura is from the first Māori King, Kingi Pootatau, at the ceremony proclaiming Pootatau as King at Ngaaruawaahia in 1858. This tongikura speaks to the making of connections and collaboration, and the power of working towards supporting a common vision.



Data was collected across the Waikato region of Aotearoa New Zealand.

Huber Social acknowledges and respects ngā iwi Māori as the Tangata Whenua of Aotearoa and is committed to upholding the principles of Te Tiriti o Waitangi, fostering Huber Social's relationship with Tangata Whenua o Aotearoa and supporting Māori practitioners

Huber Social recognises First Nations peoples' knowledge, language and concepts from Australia and Aotearoa, which underpin our understanding of wellbeing and how it is measured.

This report was prepared and written on the lands of the Biddegal and Cammeraygal people of the Eora Nation, Australia.



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Executive Summary

Creative Waikato's *Whiria te Tāngata* (Weave the People Together) was the first multi-community artist-in-residence programme in Aotearoa New Zealand. The pilot sponsored ten resident artists - providing funding, mentorship, and collaborative pathways - to enable and accelerate their work to improve social cohesion and placemaking through creative practice in their communities. WTT aimed to model an alternate funding structure to support artists while simultaneously driving social outcomes, demonstrating a systems-level shift in how communities and decision-makers can view, value, resource, and celebrate arts and culture in the Waikato region.

Social Impact Report

This report showcases the measurement impact findings from WTT's pilot year, as well as serving as a data-driven case-study to model this approach to arts funding.

With a multi-community programme, measurement was collected from ten resident artists as well as 105 responses from their ten communities of participants. This report presents findings split twofold into community respondents and artist findings, the former of which extrapolates key community insights through four individual deep-dives. This deep-dive approach acknowledges the diversity of communities across Waikato and therefore aimed to strengthen measurement by further understanding the unique outcomes WTT supported across different groups.

The findings of this study can be coupled and complemented with existing regional measurement insights.^{1 2}

Key Findings

- **WTT effectively delivered on its impact goals, building more connected, cohesive and culturally-rich communities.** WTT effectively wove people together with largest post-programme shifts anchored on connection to self, community, place and culture.
- **WTT supported mental wellness outside the mental health system.** Qualitative data offered resounding evidence of the way

engaging in arts and creativity through WTT was an effective tool to process emotions and support community participants' mental wellness, with trends in mental wellness factors bolstering this.

- **WTT respondents reported more positive satisfaction with life.** 85% of community participants reported feeling somewhat to strongly satisfied with their current life conditions. This was higher than both regional-wide (78%), and nation-wide (81%) results.³ Positive trends for overall average wellbeing were seen across resident artists, and some deep-dive groups.
- **Change occurring where it mattered most for artists' wellbeing.** Artists reported positive change across factor areas most predictive of increased overall wellbeing, where artists identified a strengthened sense of belonging within the sector, connection to place, and reduced loneliness; as well as improvements across previously-identified challenge areas⁴ for creative professionals.
- **Waikato calling for "more of the same" of WTT: Whole-person programmes which are accessible during financial hardship.** WTT's design in offsetting costs for participating communities was highly valued. Opportunities which are financially inclusive are an integral part of initiative design moving forward, in light of community and artists reporting difficulty in having sufficient income to cover everyday needs.

¹Huber Social (2022); ² Huber Social (2023); ³New Zealand Treasury (n.d).



Executive Summary

Applying the Findings

- **Outcomes from WTT champion National Social Cohesion Framework.** With strong improvements across connection and belonging, findings urge decision-makers to sustain funding of NZ's social cohesion vision⁵ through WTT.
- **WTT's intentional programme design key to its success** where its artist-in-residence, multi-community, and financially inclusive structure cannot be ignored in the delivery of the programme. Strengths to programme design are emphasised, as well as recommendations for future programme optimisation have been noted throughout.
- **Funders to continue to offset participant costs** to ensure sustained financially-inclusive programmes in Waikato.
- Funding community-based creative practice leads to societal outcomes. These **results signal to funders and decision-makers that creativity-based solutions can be an effective future investment.** This report outlines the many ripple effects occurring from fostering creative engagement for communities, and therefore explores the economic, cultural and social value for the region in funding a multi-faceted, outcome-rich initiative in Waikato.



⁵Ministry of Social Development (n.d.)



Re-Imagining the Sector: Supporting Communities by Supporting Artists

Communities with a strong arts, culture and creativity sector are more likely to have a greater sense of place, stronger identity, and higher overall wellbeing. Engagement also leads to individuals who are more in touch with themselves, their land and their cultures, as well as helping to build strong, vibrant and diverse communities⁶.

Supporting Artists to Support Community Access to the Arts

Despite this knowledge, artists themselves continue to face social, political and economic barriers to creating and enabling the arts within their broader communities, thereby stifling the benefits that everyday creativity can offer to all community members.

A re-imagining of sector structures is being called for, with current structures, such as project-based funding models, stalling the potential for long-term community-embedded creative practices. Globally, pilot programmes are emerging to model the desired systems-change for the sector, particularly around Universal Basic Income. Initiatives supporting an artist wage have emerged, from Ireland's Basic Income for the Arts pilot scheme and San Francisco's Guaranteed Income Pilot, with the goal to build the sustainability and longevity of professionals within the arts sector and their visibility within community. So too, the need for streamlined systems rather than ad hoc funding is stirring in government legislation abroad where one of the five pillars of Australia's 2022 Cultural Policy pivots on the centrality of the artist and supporting the artist as a worker.

Empowering professional artists with security to work as active creative enablers within local communities therefore boosts opportunities for creativity, connection and community-building for all.

⁶ Huber Social. (2022); ⁸Fancourt, & Finn. (2019); ⁹Ministry of Social Development (n.d.).

Previous Waikato-wide research⁷ identified that mental wellness remains a priority need for Waikato communities. Engaging in the arts can contribute to improved mental health outcomes.⁸ Additionally, Waikato residents who believe they have greater access to arts, culture and creativity are likely to have higher overall wellbeing.

This relationship between residents' perceived access to the arts and wellbeing - not to mention the vision for social cohesion⁹ achieved through community-based practices - urges those interested in driving these outcomes to consider ways to increase access for both those currently engaged, and not yet actively engaged, in the arts.

Creative Waikato's Whiria te Tāngata

Leveraged from and designed as a response to previous regional findings, Creative Waikato's Whiria te Tāngata pilot programme endeavoured to explore a transformative model for the creative sector, with sustained funding and opportunities for artists to deliver positive community outcomes.





Whiria te Tāngata: Programme Summary

Whiria te Tāngata (Weave the People Together) is an innovation from Creative Waikato towards creating systems-level shifts in how communities and society view, value, resource, and celebrate arts and culture in the Waikato region. It serves to champion positive community connection and wellbeing by weaving communities together through creative practice as well as modelling the national call for the artist wage.

As the first multi-community artist-in-residence programme in Aotearoa New Zealand, the pilot sponsored ten resident artists - providing funding, mentorship, and collaborative pathways - to enable and accelerate their work to improve social cohesion and placemaking through creative practice in their communities.

Supported by the Creative Waikato team, and with funding from the Manatū Taonga (Ministry of Culture and Heritage) Cultural Sector Innovation Fund, the pilot cohort of artists received a part-time wage for a 12-month period; were paired with an established tuakana (mentor); and received cohort collaboration opportunities, resource funding, and access to tailored professional learning and networking opportunities.

The programme’s intention was to work towards social cohesion outcomes through

increasing the sense of belonging and connection that participating Waikato residents feel, encouraging and facilitating positive interactions between diverse groups, and by improving equitable access to arts, culture, and creativity. Furthermore, Whiria te Tāngata was designed to serve the Waikato region by improving the sustainability and resilience of the creative sector, providing commercial opportunities, and improved access and participation - with a particular focus on varied local communities and under-represented populations.

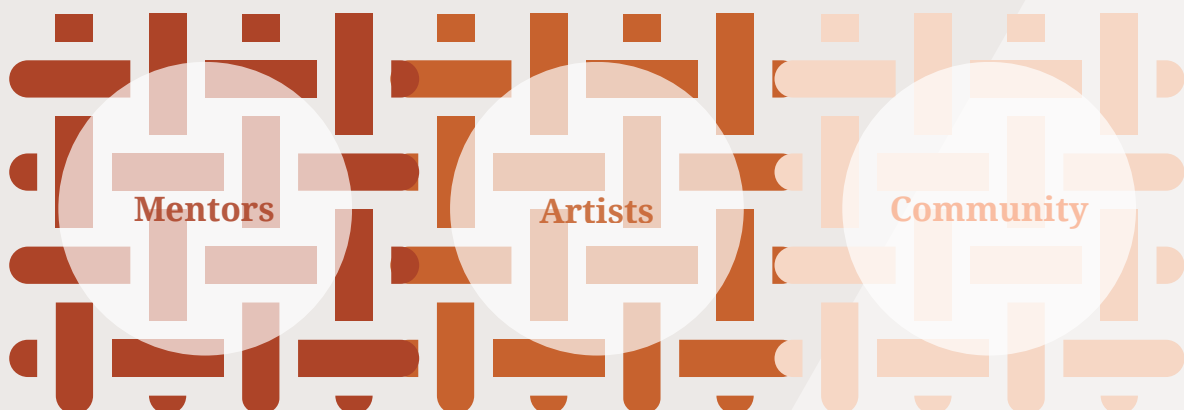
The vision was for Waikato residents to be supported to express and celebrate their cultural identities, revitalise their reo Māori, build local pride and social connectedness, and take up opportunities for personal development and expression.

MISSION

“The organisational vision for Creative Waikato is for Waikato to thrive with diverse and transformative creative activity.”

In applying this overarching vision to the WTT pilot we wanted to enable the rippling benefits of arts activation to flow through communities supporting social cohesion, wellbeing benefits and a sense of place.”

- Jeremy Mayall, CEO Creative Waikato





Meet the Artists

These ten artists are independent creatives from across New Zealand’s Waikato region who were selected through expressions of interest and due to their existing work at enabling creativity within smaller communities. Across the resident artists, half are based in urban areas and half in regional areas; half specialise in visual arts, and half in the performing arts.



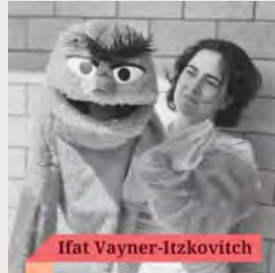
BENNY
Kūki 'Airani
Theatre Practitioner
Working with Pasifika youth to inspire, participate in arts experiences, and enable our youth to tell their own, authentic stories.



EMIKO
Ngāti Maniapoto, Waikato, Tūwharetoa, Raukawa, Ngāti whaoa-Ngāti Tahu, Japanese
Multidisciplinary artist
Fusing creativity for connection and care working with māmā and tamariki with aims to nurture shared arts experiences.



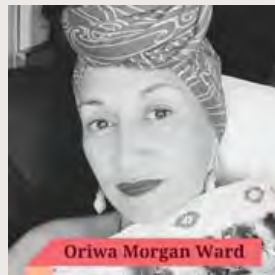
FAY
Multidisciplinary artist
Working across local communities to enable creativity as a conduit for wellbeing and connection.



IFAT
Puppeteer
Drawing from international experience in puppetry and physical theatre to help migrant communities share their own stories.



ISAIAH
Ngā Puhi, Tainui, Raukawa, Ngāti Hamoa
Music Producer
Utilising music as a vehicle to push Tuakiritanga (Self-identity) and Māoritanga (Māori ways of being) for urban Moana pasifika youth.



ORIWA
Ko Taupiri te Maunga, Ko Waikato te Awa, Ko Horahora te Marae, Ko Ngaati Pou te Hapū
Contemporary Māori Artist
Weaving communities through nga toi Māori with a particular focus on raranga and storytelling.



MATT
Music Producer
Utilises a love for sound, nurturing community in shared creative experiences, and recording authentic creative expression in collaborative ways.



MARGARET
Multidisciplinary artist
Working with local people in a rural community to inspire thinking, share creative process, and build connection.



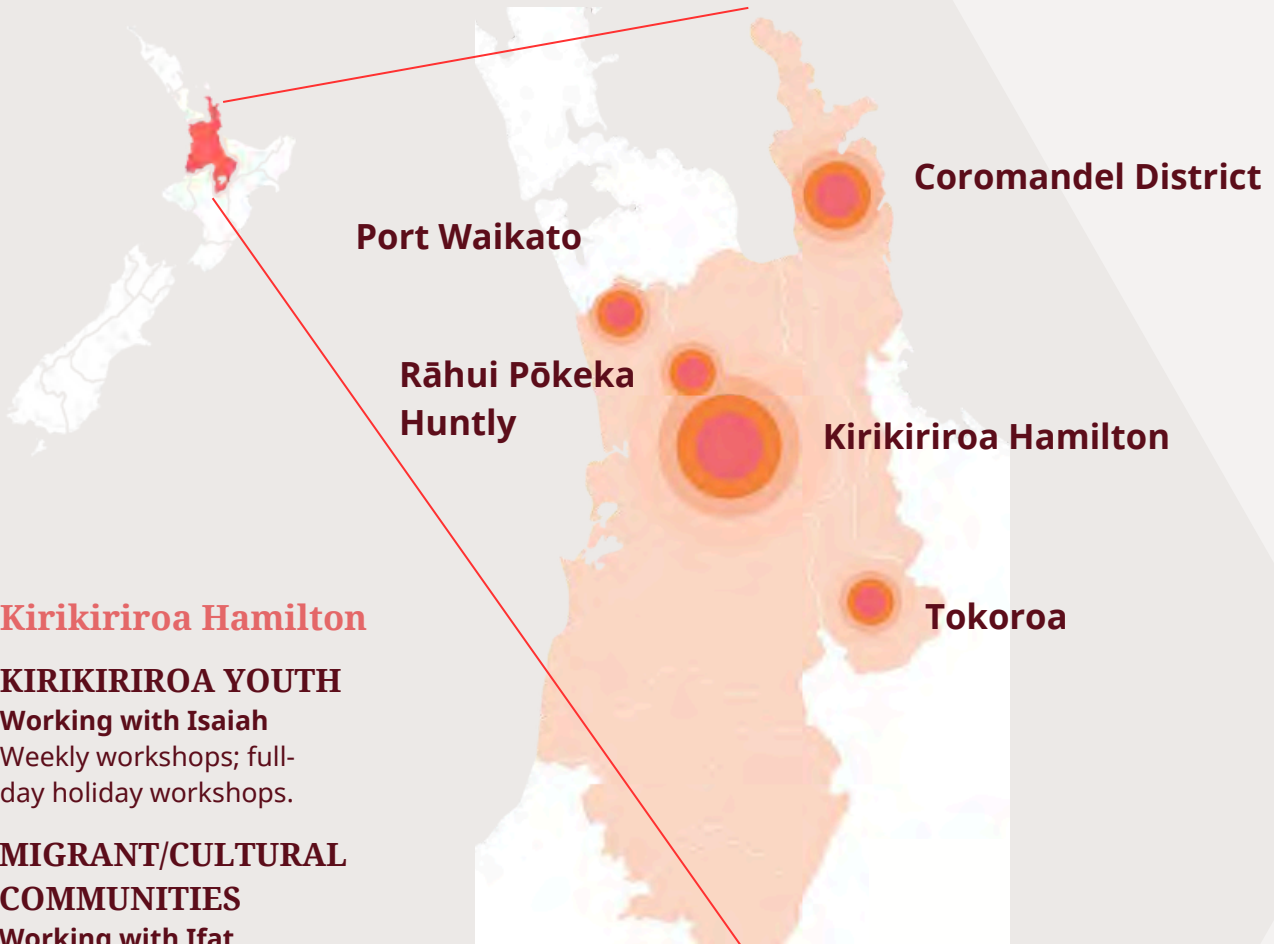
MELANIE
Playwright
Working with the LGBTQI+ community through a series of writers’ workshops to engage and inspire the development of local stories.



SASHA
Multimedia artist
Inspiring creativity in her hometown, to share knowledge and skills with young people. Working in connection with community arts group Creative Huntly.



Meet the Artists' Communities



Kirikiriroa Hamilton

KIRIKIROA YOUTH

Working with Isaiah
Weekly workshops; full-day holiday workshops.

MIGRANT/CULTURAL COMMUNITIES

Working with Ifat
Bi-weekly 3-4hr workshops over 3-month duration.

PASIFIKA YOUTH AGED 14-21

Working with Benny
Fortnightly workshops increasing to weekly; weekly 1:1 sessions.

GENDER DIVERSE GROUPS

Working with Melanie
Weekly group workshops; 1:1 sessions.

YOUNG MOTHERS/ MĀMĀ

Working with Emiko
Weekly classes.

Tokoroa

MIXED GROUPS

Working with Oriwa
Weekly 1:1 sessions with various participants.

Rāhui Pōkeka / Huntly

MIXED GROUPS

Working with Sasha
Open-studio 4 days a week; late night and weekend workshops; community-wide events.

Port Waikato

MIXED GROUP

Working with Margaret
Entire studio day, weekly.

Coromandel District

Coromandel Peninsula

MIXED GROUPS (remote communities)

Working with Fay
Bi-weekly workshops; 3-day art retreats; after-school art sessions.

MIXED AGES (remote communities)

Working with Matt
1:1 fortnightly sessions; 10+ community-wide collaboration events.



Meet the Mentors

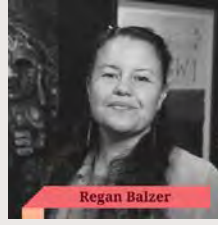
Mentors were paired with one of the ten artists-in-community to provide wrap-around support over the programme, and walk side-by-side to awahi (support) the work of the Whiria te Tāngata artists.



POS MAVAEGA

Mentoring Benny Marama

Pos Mavaega is a Christchurch-born and bred, original member (since 1993) of the performing arts collective Pacific Underground (PU) as Musical Director, producer and guitarist.



REGAN BALZER

Mentoring Emiko Sheehan

Painter and multimedia artist whose works are motivated by narratives of the land, people and culture. Regan attained a Masters in Māori Visual Arts from Massey University.



LEAFA WILSON

Mentoring Fay Purdie-Nicholls

Waikato-born and raised Samoan (villages: Siumu/ Vaimoso – Samoa) Leafa has been either making art, curating art or writing about art for over 40 years.



HOROMONA HORO

Mentoring Isaiah McIver

Composer, musical artist, practitioner and cross genre collaborator, Horomona has fused taonga puoro, within a diverse range of cultural, musical and educational forms.



RACHEL KIDDIE-MCLURE

Mentoring Sasha McGaughran

Rachel Kiddie McClure is a New Zealand-based artist whose work embraces autobiographical themes of identity, feminism, domestic worlds, nostalgia and storytelling.



PADDY FREE

Mentoring Matt Sephton

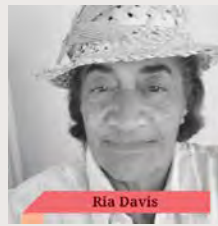
A multi-platinum selling producer and New Zealand Music Award-winning audio engineer, Paddy is one of New Zealand's best-known electronic musicians.



DR CAROLE SHEPHEARD

Mentoring Margaret Feeny

Formerly a University of Auckland Professor of Fine Arts, Carole holds a ONZM for her contribution to the visual arts. Carole's Doctorate investigated the role of the artist in museum collections.



RIA DAVIS

Te Kawaunui Trust, mentoring Oriwa

Ria Davis has been tutoring the process for extracting, preparing, and weaving with Muka since 2002. Promoted by the Adult Community Education format, as tutor, and later becoming the A.C.E. Co-ordinator at Edgcumbe College.



CHRIS LAM SAM

Mentoring Ifat Vayner-Itzkovitch

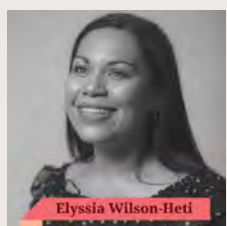
A trained composer, Chris is one of New Zealand's top musical entertainers for children and families.



ATA TE KANAWA

Te Kawaunui Trust, mentoring Oriwa

Ata has a robust background in communications, as well as holding a number of communications roles for different entities.



ELYSSIA WILSON-HETI

Mentoring Melanie Allison

Elyssia Wilson-Heti is an interdisciplinary artist, activist and member of FAFSWAG. She is of mixed Niuean and European heritage.



DR KAHUTOI TE KANAWA

Te Kawaunui Trust, mentoring Oriwa

Currently the Pou Ārahi/curator Māori at Auckland Museum. Kahutoi has exhibited nationally and internationally, and is a published researcher. She holds a PhD, Masters of Art and Design, and Postgraduate Diploma of Fine Arts.



Why Measure Social Impact?

Huber Social was engaged to measure the social impact of Whiria te Tāngata with the goal to measure the effectiveness of the pilot programme at supporting community wellbeing. This is with the intention to build a data narrative for decision-makers and funders to inform broader system change both within and external to the arts and culture sector.

1. Measure

To measure the impact of the pilot programme, Huber Social measured the shift in overall wellbeing and outcomes for both resident artists, their mentors, and the artists' focus communities (participants).

Measurement provides a data-driven approach for Creative Waikato to articulate their social impact to their partnering stakeholders, as well as forming a case study to model programme design strengths.

2. Maximise

Beyond a focus on outcomes, Huber Social's approach considers the holistic needs of a person to be in the best position to fulfil their potential.

This measurement approach equips Creative Waikato with a better understanding of community wellbeing needs, and the programme's effectiveness at supporting broader community change. Opportunities can be identified for improved resource allocation and programme design to maximise the potential impact that this pilot can have on community wellbeing.

This measurement also provides complementary findings to previous region-wide measurement: *2022 Wellbeing and Arts, Culture and Creativity in the Waikato Report*, and *2023 Wellbeing and Arts, Culture and Creativity in the Waikato: How to Support Our Creative Professionals*.

Why Wellbeing?

Measures overall progress and supports the systematic solving of social issues

Ultimately, the goal of all social impact is to put people in the best position to fulfil their potential and achieve wellbeing. It is therefore important to measure wellbeing to ensure that overall, programs are having a positive impact. To measure social impact, Huber Social therefore measures a shift in overall wellbeing and the specific programme outcomes that contribute to it.

Taking a wellbeing approach also provides a whole-of-life understanding of a person's needs. Instead of starting with the issue at hand, which tends to focus on the crisis end of a problem and place artificial limitations on the needs of people, strengthening wellbeing supports building a person's capability and opportunity to fulfil their potential, thus working to systematically address social issues.



Image source: *Melanie Allison*



Measurement Approach

Design

A co-design approach was used to determine the scope of measurement and relevant capabilities and opportunities to include in this study. Leveraging off Creative Waikato's existing *'Wellbeing and Arts, Culture and Creativity in the Waikato'* measurement system, complementary impact theses for both artists and communities were designed (community page 17; artists page 58). Two survey tools - for artists and communities - were developed from these based upon Huber Social's Wellbeing Framework. For optimal inclusivity, an additional Community Survey Tool for Youth was also established.

Community measurement was bolstered with four deep-dive case studies, honing in upon the following:

- Connection to culture through storytelling for migrant and cross-cultural communities
- Connection within remote communities
- Connection to culture and child-rearing for māmā
- Connection to Māori and Pasifika culture for Moana Pasifika youth (focus groups only)

Measurement included before-and-after measurement for resident artists, and WTT participants in deep-dive communities. For remaining artist communities, shift data alone was collected, and the preceding regional study was leveraged as a collective baseline. WTT mentors were asked open-ended questions at the end of WTT's first year.

Participants

Participants included 10 resident artists and participants within their 10 communities. Throughout 2023, approximately 808 participants engaged with the programme, and, of these, 105 participants contributed to impact measurement. 29% identify as Māori or Pasifika.

The study was submitted to the Huber Social

Ethical Review Board for ethical assessment (Committee No. EC0047773). Surveys were tested and validated with representatives from Creative Waikato.

Limitations

As potential for measurement was identified after the pilot was launched, baseline data from the artists and deep-dive communities was collected once the programme was underway and during early engagement rather than prior to any engagement. As potential impact on both resident artists and deep-dive communities may already have been felt and experienced by this point, this may limit the size of the shifts within analysis. Measurement points are therefore referred throughout as 'early engagement' and 'post-programme'.

Sample sizes for each measurement group varied such that each section has an individual analysis approach which have been noted on title pages for each section.

All results throughout this report are statistically significant to 95% confidence ($p < 0.05$). Any findings which do not meet this level have been indicated throughout the report. Where a "trend" is mentioned, it cannot be ruled out that the result was affected by chance ($p > 0.25$).

The use of the existing *'2022 Wellbeing and Arts, Culture and Creativity in the Waikato'* community baseline was a strategy to better understand the community's starting point when a true baseline could not be collected with the exact participants.

In response to limited youth survey responses, focus groups were then designed and conducted in lieu of survey data. Qualitative analysis has been carried out for these communities to best capture their lived experience of the programme.



Key Findings

1. WTT effectively delivered on its impact goals, building more connected, cohesive and culturally-rich communities.

WTT effectively wove people together with largest post-programme shifts anchored on connectedness. Artists reported strengthened sense of belonging; while combined community respondents reported more positive attitudes towards, as well as increased connection to, community and culture. Findings from community deep-dives detailed the way in which different factors of connection were supported across different community programmes and cohorts, including: increased opportunities for relationships in remote communities; strengthened connection to self and culture for migrant communities; increased access to a supportive community amongst māāmā; and increased connection to self and community amongst Moana Pasifika youth. Interestingly, outcomes delivered through WTT parallel with identified factors integral for social cohesion¹⁰, nationally.

2. WTT supported mental wellness outside the mental health system.

Qualitative data offered resounding evidence of the way engaging in arts and creativity through WTT was an effective tool to process emotions and support community participants' mental wellness. WTT supported communities to improve their mental wellness with frequency of feelings of anger, overwhelm and sadness trending lower after involvement in the programme. Commentary from community further included supported sense of self, celebrated cultural identity, and positive relationships.

3. WTT respondents reported more positive satisfaction with life.

Of community respondents, 85% reported feeling somewhat to strongly satisfied with their current life conditions. This is higher than both regional-wide (78%)¹¹, and nation-wide (81%)¹² results. Positive trends for overall average wellbeing were seen across resident artists, and some deep-dive groups.

4. Change occurring where it mattered most for artists' wellbeing.

Artists reported positive change across factors most predictive of increased overall wellbeing. These include a strengthened sense of belonging within the sector, connection to place, and reduced loneliness. WTT addressed previously identified¹³ needs for wellbeing for creative professionals, with artists reporting increased self-acceptance; and meaningful change seen across previously low-scoring areas.

5. Waikato is calling for “more of the same” of WTT: Whole-person programmes which are accessible during financial hardship.

WTT's design in offsetting costs for participating communities was highly valued, with communities calling for continued funding to sustain inclusive community-based initiatives. This is especially important in light of both community and artists reporting difficulty in having sufficient income to cover everyday needs. Increased access to income was predictive of increased wellbeing, however, this remained an unaddressed priority need for respondents. Opportunities that are economically inclusive are paramount moving forward.

¹⁰Ministry of Social Development (n.d.); ¹¹Huber Social. (2022); ¹²New Zealand Treasury. (n.d.); ¹³Huber Social. (2023).



"I can honestly say that I haven't been part of what genuinely felt like **such a huge, impactful arts initiative** like this before. I guess I just expected to only see the results of my own artist, but as the project unfolded and the hui were attended, it became apparent that we were going to be part of a kaupapa that believed 'a rising tide raises all ships'.

The artists rose together.

They were able to share stories and encourage each other in the good and hard times. there was a real weaving achieved between the artists - and collaborations happened between them which proves that.

It was so wonderful to see the impact of letting artists do their own thing, but also seeing what happens when you bring them together under one roof and they can bond. that was surprising and **I absolutely believe now it should always be done this way.**"

- WTT Mentor

Part 1

Community:

Impact of an Artist-in- Residence Programme

- Social Impact Thesis 16
- Target Outcomes 17
- Wellbeing 21
- Predictors of Wellbeing 23
- Report Case Studies: Deep Dives 24

Analysis Approach: Community Respondents
Measurement sample included 26 early programme responses compared with 71 post-programme responses. Analysis was conducted on representative groups.

Predictors of wellbeing and priority needs compared current results of WTT participants with existing predictors identified in the regional study.



Whiria te Tāngata

Impact Thesis: Communities

The Whiria te Tāngata Artist Impact Thesis outlines the impact it has on the wellbeing of community members participating in Whiria te Tāngata programmes. Through measuring each level of impact, Creative Waikato can use a data-driven approach to demonstrate what works and what is needed to maximise impact and outcomes.

1. Impact

A thriving Waikato where people are enabled to live a full human experience and achieve their potential.



2. Outcomes

The Whiria te Tāngata programme achieves this impact by building capabilities and providing access to opportunities across the following areas:

- Connection to community
- Connection to place
- Connection to culture
- Connection to self
- Mental wellness
- Security (income and employment)
- Resilience
- Accessibility



3. Outputs

The Whiria te Tāngata programme delivers the following outputs:

- # Participants, by artist project
- Frequency of participant involvement, by artist project
- # Audience, by artform, region, area, gender, ethnicity
- # of activities e.g. workshops, events, programmes, workshops and exhibitions



4. Activities

The above outputs are achieved through:

- # Engagement opportunities including events, programmes, workshops, and exhibitions



5. Resources

The above activities require:

- \$ funding, specifically artist remuneration
- # of facilities / physical spaces available
- # of collaborating experts, tutors, and partners
- \$ of materials involved e.g. equipment and resources to deliver events and opportunities



WTT Effectively Weaves People Together with Strengthened Community Connection

By funding artists-in-community to drive community-based programmes, WTT was designed with the understanding of the layered connections between self, place and the wider community. Creative Waikato CEO and WTT-founder, Jeremy Mayall emphasises this in that:

“ *The sharing of stories is how people have always understood ourselves, each other, and the world around us. So **it was vital that the focus for this programme was always about being both with and for the community.** It is in the name - whiria te tāngata is weaving the people. Weaving people together through creativity.*

- Creative Waikato CEO and WTT programme founder, Jeremy Mayall



Whiria te Tāngata Delivered on Key Outcome in Impact Thesis

WTT participants reported significantly strengthened connection to community, place, and opportunities for belonging and relationships. Notably, this was not limited to belonging to a group alone, but extended to one's broader community and place. Meaningful change was therefore seen where it was intended. Such impact findings reinforce the positive progress WTT has had across its participating communities thus far.

Connection to Community



Relationships

+15%

Opportunity to meet different people



Attitudes of Community

+12%

Believing community is celebrated where one lives



Belonging

+11%

Feeling one belongs to a community or group



Connection to Land/Place

+10%

Feeling connected to one's land/place

“Deep and meaningful community development has been the result of this programme and I really hope that this can continue to be invested into. The far reaching impact I believe will be felt for a while yet.”

- WTT Mentor



WTT Strengthened Connection to Culture

Engaging with arts and creative practice through WTT created a meaningful change in people’s opportunities to connect and feelings of connectedness to their culture. These were the largest positive increases reported among community respondents in this study.

Across all ten artist communities, artists intentionally worked with different cultural groups including;

- Māori, including wahine Māori, māmā, and rangatahi.
- Migrant communities and groups of shared cultural heritage
- Moana Pasifika youth

Further findings regarding connection to culture through engaging with creative practice can be found in three deep-dives (see pages 26, 40, and 47).



Access to Culture

+18%

Opportunity to connect with culture and heritage



Connection to Culture

+16%

Feeling connected to one’s culture

“[Being involved in arts, creativity or culture] helps me tap into a creative childlike sense of myself. In art I see no limits to what’s possible to create. Having connection with my culture has given me a sense of identity and understanding of who I am and where I am going.”

- WTT Participant

WTT Creating Further Meaningful Change in Varied Whole of Life Areas

Additional significant shifts can be seen across the following areas, revealing the broad improvements felt by community by engaging with WTT.



Coping

+14%

Remaining calm when facing difficult situations



Passion

+12%

Having things one is passionate about



Problem-Solving

+9%

Ability to find a good solution when confronted with a problem



In Their Own Words: The Impact for Participants was Wide-Ranging

Feedback from programme participants about how this programme had an impact on their involvement in arts, creativity or culture was wide-ranging. Themes included: connection to **community**; the value of finding time for **regular creative practice**; **re-connection to self**; creative practice for **mental wellness** and **self expression**; **connection to one's own culture** - as well as the culture of others; a **new awareness of other perspectives**; the learning of **many new skills**; and fun and play. Below showcases a sample of the responses received:

“ It has been awesome to connect with other creative māmā and pēpi, and to feel like I'm a part of a creative community.

It's given the opportunity to distract me of my day to day, to do something different that gives joy and I can be in contact with people of my same culture and learn new things and that's produced me happiness. My involvement in arts has taught me to let go.

This programme reminded me of how I was able to find peace in the arts and creativity when I was younger. I enjoyed discovering this again.

Most of all I have valued the process of exploring my emotions, goals and dreams.

I have never liked groups but this roopu helped me change that as now I enjoy it.

It grounds me and really pushes me to focus within me rather than the exterior parts, allows me to reconnect with my inner child and creativity that I tuck away.

The project has provided me an opportunity to **connect with my wider cultural community** and form bonds I may not have otherwise, especially with some social divides that exist.

I feel like life is hopeful when arts are in my life.

Keeps me grounded and connected to my tupuna.

I'm more involved with my community and roots now than before.

Has opened me up to new perspectives in life and has given me tools to use to release my emotions and thoughts within the moment.

- WTT Participants





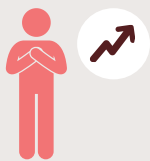
WTT Contributed to Improved Mental Wellness

Community report increased frequency of feelings of anger, anxiousness and overwhelm since 2022.

Previous regional research identified mental wellness within the Waikato as a priority need for people’s wellbeing. When comparing results between the 2022 regional study and pre-programme baseline responses in 2023, trends suggest participating communities have become more anxious (-6%, p>0.1), angry (-9%, p<0.1) and sad (-6%, p>0.1) over this time.

WTT Participants Report Improved Mental Wellness Throughout Engagement

However, trends suggest WTT helped communities improve their mental wellness with frequency of these emotions trending lower after involvement in the programme (see below).



Anger
-7%

Decreased frequency of feeling angry



Overwhelm
-6%

Decreased frequency of feeling overwhelmed



Sadness
-3%

Decreased frequency of feeling sadness

This report, like so much research before it, offers supporting evidence to the way engaging with arts, culture and creativity support mental wellness.

A Celebration: Initiatives which support positive mental wellness in the Waikato are vital. Impact findings have demonstrated the headway the Whiria te Tāngata programme has made with this. Those interested in supporting positive mental wellness outcomes would do well to fund and accelerate community-based programmes that are centred on connection, and which support individuals to explore their identity, both as individuals and as part of a group.

In Their Own Words: How Arts, Creativity and Culture Have an Impact on in their Lives

“ It has been the biggest healing journey I have been involved in.

Stops me from being anxious, gives me permission to be myself.

Living with chronic pain I can escape the "always there" pain and focus on what's at hand. What I am creating.

Brings positivity into my life.

...has taught me to let go.

Mentally it helps to relax me & make me feel I am achieving through a process.

It takes me to my happy place, a place of calm, hope and excitement.

- WTT Participants





WTT Participants Reported More Positive Satisfaction with Life

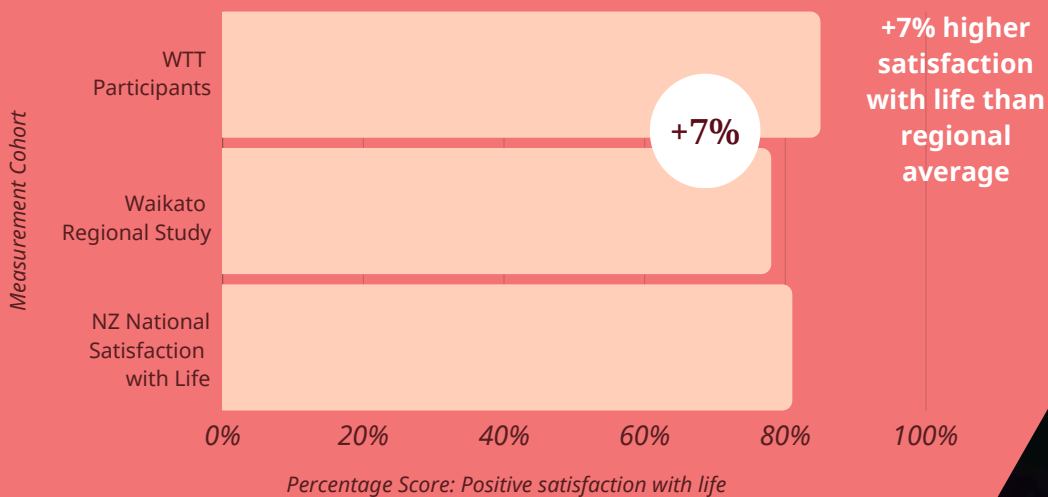


85%
positive
satisfaction with
life

85% of respondents involved in Whiria te Tāngata reported feeling slightly to strongly satisfied with life. This stood higher than regional satisfaction with life (78% positive)¹⁴, as well as higher than national scores (81%)¹⁵. WTT participants reported +7% higher satisfaction with life than regional average, as shown in the graph below.

Overall average wellbeing was also maintained since the regional study.

Comparison of Positive Satisfaction with Life



“ Being involved in art and creativity gives me a chance to connect with other people and to express myself. It is fun and brings joy and purpose to my life. **It feels like the point of life.** The reason I go to work, so that I can have those experiences of connecting to others and creating something I can be proud of. **It has a hugely positive impact on my life.**”

- WTT Participant ”

¹⁴Huber Social (2022); ¹⁵New Zealand Treasury. (n.d).



In Their Own Words: Mentors Reflect on whether Whiria te Tāngata Achieved its Aims

The twelve WTT mentors who supported artists throughout the programme were asked to reflect on whether they thought Whiria te Tāngata achieved its aims. Mentors overwhelmingly believed that it had, with some mentors saying they believed what was delivered exceeded their expectations.

The following showcases a sample of feedback from mentors:



I mean, they had high hopes [for what Whiria te Tāngata could achieve], but I think what was delivered exceeded that.

I consider the aims to be well achieved and excess of what was first imagined. Like an artwork or performance, the programme evolved or morphed into something much more than the sum of its parts. A new community?

Whiria Te Tāngata exceeded in achieving its aims of truly wrapping around the community. Not only the community but the wrap-around support financially and personally for the artists has actually empowered each of the artists in numerous ways.

Most evidently, WTT has given them the freedom to test a creative programme they have wanted to offer community but didn't have the financial freedom to realise.

... This has been life-changing for each of the artists and I hope that their own goals have been achieved and they will spread their creativity to their wider communities.

The positive ripple effect from this project was huge for artists and community members as events and collaborations are continuing to occur even though the project has finished.

I saw mentees and mentors uplifted, I saw communities brought together and enjoying the arts.

- WTT Mentors





Waikato Snapshot: Factors Important to Wellbeing Maintained

2022's regional baseline identified that pride, self-love, enjoyment, purpose and self-respect drive wellbeing for Waikato residents where high scores in these areas correlate to higher scores in overall wellbeing.

The majority of respondents are still feeling satisfied in these areas.

All data from Whiria te Tāngata respondents was compared to the areas identified as regional drivers of wellbeing[^] for Waikato residents.

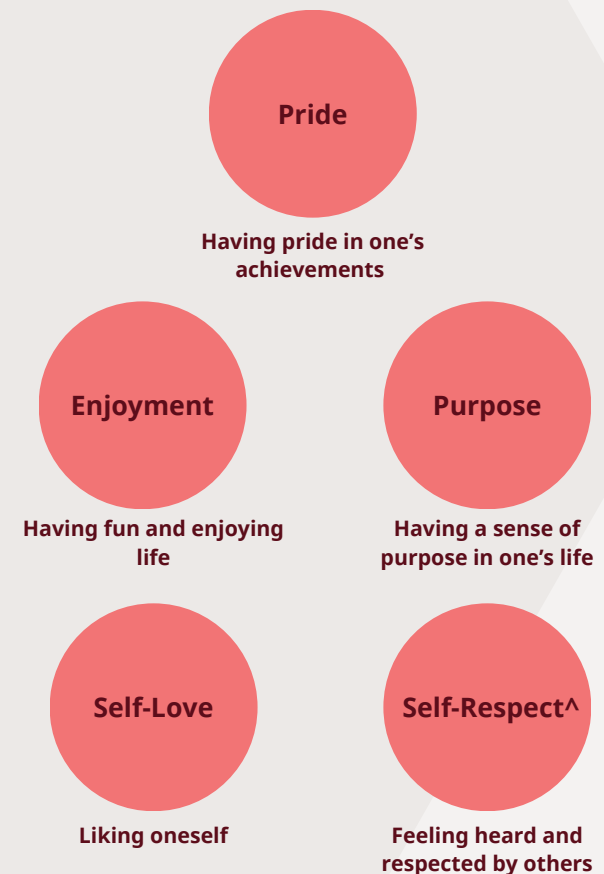
Performance across these areas was maintained across the WTT population with no statistically significant differences identified between the datasets.

Over four-fifths of WTT respondents scored positively across the following factors: pride (84%), enjoyment (83%), purpose (82%), and self-love (83%). Notably, these were all relatively high-scoring factors in 2022. Therefore, because these scores have been maintained, community members are continuing to feel strong in these areas.

Overall Wellbeing Maintained

As factors predictive of wellbeing have been maintained, overall wellbeing averages have also been maintained since 2022. There was no significant difference across average levels of overall wellbeing between those beginning their involvement in WTT, those having been involved in WTT, and the 2022 regional baseline. However, as previously discussed on p. 21, spread of scores showed 85% of WTT participants were reporting they were slightly to strongly satisfied with their lives.

Factors Key to Positive Wellbeing, from 2022 study:



[^]Note that 'Self-Respect' was not a measured factor in the Whiria te Tāngata impact measurement.



Report Case Studies

Deep Dives to Understand How Varied Communities Are Woven Together

- Connection to Culture through Storytelling 26
- Connection within Remote Communities 34
- Connection te ao Māori as a Māmā Raising Young Children 40
- Māori and Pasifika Youth: Connection to Culture 47



Deep Dive 1: Connection to Culture through Storytelling

- Introduction 26
- Top Programme Outcomes 27
- Wellbeing and Predictors of Wellbeing 29
- Priority Needs 31



Deep Dive 1: Connection to Culture through Storytelling

This deep dive unpacks the way creative practice weaves mixed generations of new and established migrant communities together, fostering connection to heritage, culture and one’s own identity. While various artists worked with mixed cultural groups, this section contains responses from the community from ‘Hands on Heritage’ alone. Participants included six communities of Colombian, Jewish, Mexican, Māori, Russian, and Vietnamese.

Focus Artist



Focus Artist Community “Hands on Heritage”

Exploratory Questions

- How does engaging with the arts build community amongst those of like culture?
- How does engaging with the arts strengthen connection to self and celebration culture?

Key Findings

- Analysis revealed a number of large statistically significant positive shifts across participants’ connection to place, and connection to oneself.
- Strengthened connection was sustained, revealed through follow-up measurement 6 months after the workshops concluded.



6 groups of participants
31 respondents



84%
identified as female



17 - 75+ yrs old
spread of ages across respondents



13
different ethnicities

Analysis Approach. Responses for this project have been received at three intervals: 1. ‘Early engagement’ with workshops; 2. Post-workshops; 3. Approximately 6 months subsequent to the conclusion of workshops and after continued connection to the programme through performances. Findings have been analysed at two intervals: pre and post workshops, and a before and after comparison from pre workshops and 6 months after workshops. Analysis approach is indicated on each page of shift data.



WTT Supported Cultural Identity within Waikato

Engaging in cultural storytelling through creative practice effectively led to meaningful differences in respondents' sense of connection threefold: to place, community, and self-identity; as well as increased opportunity to access relationships and community. Findings below reflect how WTT effectively wove people together, successfully building community, particularly amongst migrant groups and those with diverse cultural backgrounds showcased in this deep-dive. Shifts are based on comparison of early and concluding engagement with WTT workshops.

WTT Strengthened Placemaking Among Cultural Groups



Connection to Land/Place

+44%

Feeling connected to land/place



Opportunity to Connect with Land/Place

+24%

Feeling one's community is a vibrant place



Community Attitudes

+24%

Sense of pride in where one lives



Access to Community*

+41%

Feeling community is celebrated where one lives

"[the programme] helped me connect with the people around me... we talk and discuss our culture and that leads to deep conversations about our beliefs"

- WTT Deep Dive 1 Participant

WTT Strengthened Connection to Self and Gives Purpose



Self-Confidence

+32%

Feeling confident in oneself



Self-Acceptance

+31%

Feeling proud of one's life



Relationships

+30%

Believing one has the opportunity to make a difference in the lives of others



Purpose

+30%

Feeling one's life has purpose



Self-Acceptance

+27%

Liking oneself

All shifts are significant to $p < 0.05$ or $p < 0.10$. *Significant to $p < 0.15$

Long-term, Connection to Self Was Supported in WTT

Participants engaging in cultural storytelling through creative practice reported increased positive connection to self. Findings comparing early workshop engagement with 6-month follow-up responses indicate increased access to arts and culture, as well as sustained meaningful changes across one's identity and relationships.



Value of Arts in Family
+39%

Believing arts, culture and/or creativity are important to the wellbeing of my whānau



Self-Confidence
+36%

Feeling confident in oneself



Relationships
+33%

Believing one has the opportunity to make a difference in the lives of others



Access to Arts
+31%

Access to artistic, cultural and creative activities



Self-Acceptance
+30%

Liking oneself



Purpose
+30%

Feeling one's life has purpose

In Their Own Words: Participants Emphasise Opportunity for Cultural Connection

Qualitative findings mirror these results with strong commentary around opportunity to celebrate and connect with their heritage, with an overarching tone of cultural and self-pride throughout.

“To find a community where we can interpret our culture and make our roots known to the world” [translated]

“It's been a comfortable safe space for me to express myself and be creative”

- WTT Deep Dive 1 Participants



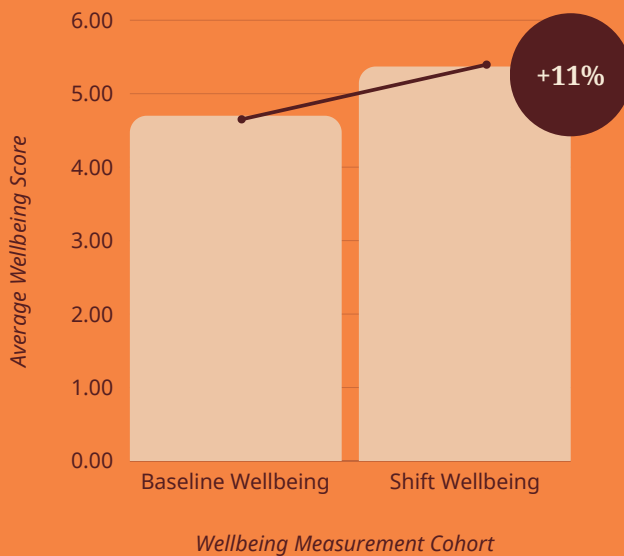
Overall Wellbeing and Satisfaction with Life Trending Up



Upward Trend with Overall Wellbeing

Data showed a positive trend in overall wellbeing, increasing by 11% on average[^] throughout involvement with 'Hands on Heritage'.

Upward Trend in Wellbeing throughout Participation in WTT



Satisfaction with Life Above National Average



90% of participants post-programme reported they were satisfied with their life, which was +9% higher than the national New Zealand average¹⁶.

[^]this is a trend only and was not found to be statistically significant.

¹⁶New Zealand Treasury, n.d



Self-Acceptance, Strong Relationships, and Income Boost Wellbeing

Factors most strongly correlated with overall wellbeing for this deep-dive echoed regional findings where connection to self was important to wellbeing. Amongst migrant community respondents in this deep-dive, self-acceptance; self-confidence; pride in one’s life; access to income and supportive relationships drives positive wellbeing.



Connection to Oneself is Important to Wellbeing, and Seeing Positive Improvement

Notably, three out of five of the strongest correlates anchor on self-identity; “liking who I am” was the strongest overall driver of wellbeing ($r=0.84$).

Strong meaningful shifts were also seen across four of these five strongest drivers, with significant change reported amongst respondents’ connection to self.

Due to the nature of the sample, analysis for drivers of wellbeing was conducted across the full deep-dive sample, rather than just those pre-programme. Therefore, these five factors were found to be important to wellbeing for the participating communities irrespective of time engaged with WTT.



Image source: Ifat Vayner-Itzkovitch



Financially-Inclusive Programmes Important for this Cohort

Available Income for Everyday Needs is a Key Need



Income

While not dramatically low, having sufficient income was the second strongest wellbeing predictor, yet was the lowest scoring of all drivers of wellbeing (see page 30).

Zooming out of this deep-dive, it is important to note that income for everyday needs saw a -9% negative shift between WTT respondents and regional baseline results from 2022. While having sufficient income can be extrapolated as a regional challenge; for this deep-dive community specifically, this factor is also correlated to wellbeing, and therefore is a priority need for their overall satisfaction with life.

While supporting income for everyday needs is beyond the remit of WTT's impact, and was not expected to have change reported, it was found to be an unaddressed need amongst this community.

A Celebration: The value in WTT's design in being financially inclusive for community participants is here exemplified.

An Opportunity: Funding Community Outcomes Through Financially-Inclusive Programmes

Lack of sufficient income for everyday needs puts a ceiling on engagement with many creative programmes. For community involvement in creative practice to remain accessible and inclusive, future initiatives need to continue to consider the financial realities of the community in which they are serving. The positive impact and outcomes within this report reiterate how access to opportunities to engage in arts, culture and creativity are vehicles to drive societal, placemaking, and identity outcomes. This, therefore, extends the call for funding to a broader group of stakeholders who wish to see such outcomes be sustained and amplified moving forwards.



Image source: Ifat Vayner-Itzkovitch



“It was a different way to show our heritage.”

“I realised that there is support for culture and art in this city” [translated]

“I’m more involved with my community and roots now than before.”

“The project has provided me an opportunity to connect with my wider cultural community and form bonds I may not have otherwise, especially with some social divides that exist. It also gave me the opportunity to reengage with community public theatre and learn new skills within puppetry I never had before.”

- WTT Deep Dive 1 Participants



Deep Dive 2: Connection within Remote Communities

- Introduction 34
- Top Programme Outcomes 35
- Wellbeing and Predictors of Wellbeing 36
- Priority Needs 37



Deep Dive 2: Connection within Geographically-Isolated Communities

Understanding effective community building in geographically-isolated areas is important to understand the full story of weaving people together across Waikato through this programme. While five of the ten resident artists were based outside of Kirikiriroa Hamilton, this deep-dive hones in on two of these artists' communities in the Coromandel region, seeking to unpack the impact of community-based creative enabling in geographically-isolated areas.

Note: Communities in this area were affected and continuing to recover from the back-to-back weather events in the wake of the Auckland Anniversary Rain Event, Cyclone Hale, and Cyclone Gabrielle in early 2023. Severe damage to roads temporarily cut off this region from the rest of the country, and redefined isolation via climate consequence rather than choice. This deep-dive incidentally serves a dual function in also providing insights for the impact of programmes like WTT in disaster-affected communities.

Focus Artist Communities



Fay Purdie-Nicholls

“Creativity for Wellbeing: Workshops and Art Retreats”



Matt Sephton

“Te Tara O Te Ika: Music explorations and collaborations across the Coromandel”

Exploratory Questions

- How does engaging with the arts weave community and a sense of belonging to place within remote areas?

Key Findings

- WTT boosted community connectedness, and opportunities for relationships.
- Qualitative data demonstrated mental wellness was supported.
- Access remains a challenge, both in terms of geographic opportunity and cost.



250+
participants
26 respondents



80%
identify as
female



77%
are employed in
full or part-time
paid work



61%
live in the Thames
Coromandel District.
Many travelled from out
of area to participate.

Analysis Approach

Overall analysis in this section involves data from 26 participants: 15 early engagement compared with 11 post-programme responses. Analysis has been conducted on representative groups.



WTT Boosted Connectedness within Remote Communities

Effectiveness of WTT in Supporting Feelings of Connectedness

Outcomes support the hypothesis that bringing Whiria te Tāngata to remote areas would bolster sense of connection amongst community. Community members reported increased opportunities for social development with those different to and similar to themselves; increased access to culture; and increased importance on the value of the arts to their lives.



Relationships
+17%

Opportunity to meet people different to oneself



Relationships
+16%

Opportunity to meet like-minded people



Cultural Connection
+16%

Opportunity to connect with culture and heritage



Value of Arts in Life
+16%

Arts, culture and/or creativity are important



*“I feel like I am creative and without this programme I would not have had a chance to enhance my wellbeing in this way or **to connect with others** outside of my work.”*

*“The programme enabled me to engage more in art practices with fellow collaborators and **enjoy creating together, being our authentic selves, supporting each other and learning.**”*



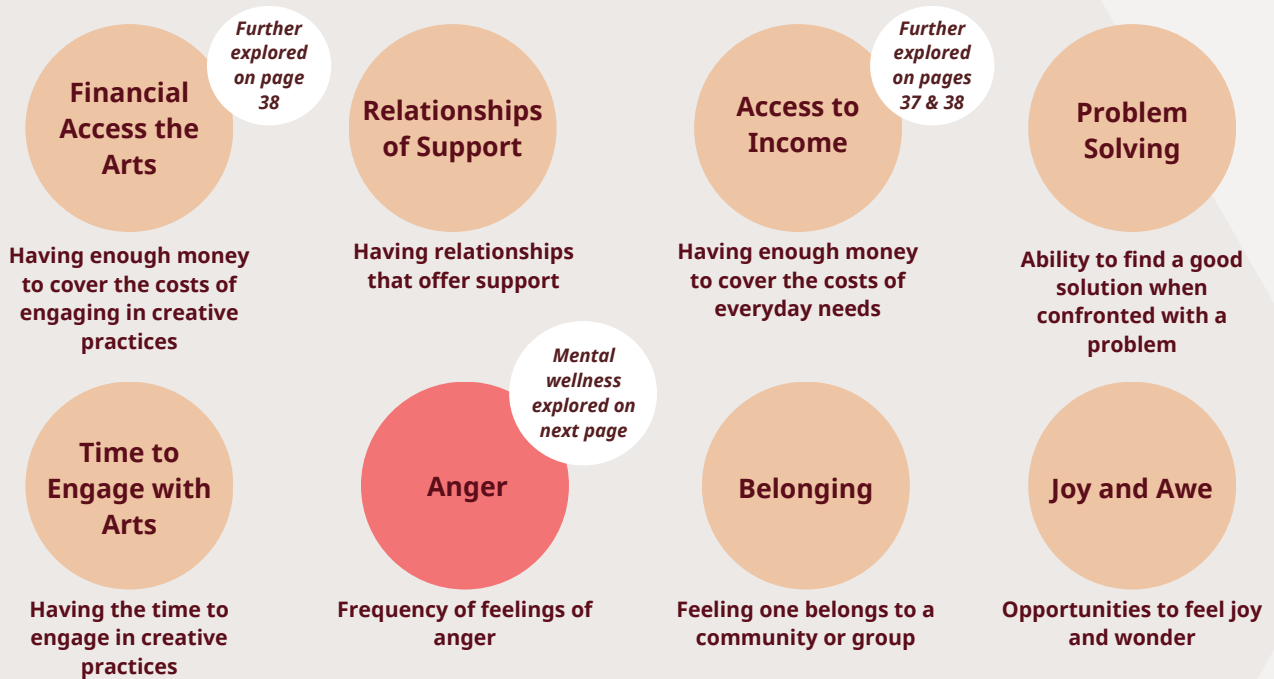
- WTT Deep Dive 2 Participants

Image source: Matt Sephton



Understanding What is Important to Wellbeing in Remote Communities

Correlation analysis identified a diverse range of factors which, if scored high in, predict higher overall satisfaction with life. **The identified drivers of wellbeing specific to respondents from outside of the main Waikato centres were:**



Wellbeing Supported and Maintained Within Rural Communities

Respondents from both early engagement and post-programme reported feeling slightly satisfied with life, on average.

No statistically significant shifts were found across these drivers of wellbeing for respondents from these creative communities. As being high in these areas would likely lead to an increase in overall wellbeing, this could be reason as to why no significant difference in overall wellbeing was found. It can be said that participants' wellbeing has been supported and maintained through their involvement in Whiria te Tāngata.

This is worth viewing in light of disaster recovery and rebuild in the area throughout 2023 including sustained road closures, power outages, flood-affected areas, restricted tourism, and the consequent challenges to local businesses.



Image source: Fay Purdie-Nicholls



Supporting Mental Wellness in Remote Communities

Supporting Reduced Frequency of Anger is a Priority Need

Social connection and mental wellness go hand-in-hand, as one can have a compounding effect on the other and vice versa. Research has found positive links between overall wellbeing and both outcomes, and that engagement with the arts is one potential approach to reducing loneliness and improving mental health¹⁷.

While the correlation between positive mental wellness and increased wellbeing in Waikato is already known, mental wellness, and specifically frequency of feelings of anger, have again been identified as important to wellbeing. However, feelings of anger was a lowest-scoring factor at both early engagement and shift measurement points, thereby emphasising how this is a sustained need.

Beyond anger alone, participants in this deep-dive saw increased frequency of emotions of anxiousness (+25%), overwhelm (+20%), and sadness (+16%).* The emotional distress caused by the back-to-back natural disasters during the time of WTT’s implementation needs to here be noted. Research within the disaster-recovery space identifies the prevalence of PTSD, depression and anxiety, as well as increased anger amongst those exposed to ecological disasters.^{18 19} Community-focused and readily accessible initiatives which work to reduce distress are being recommended.

Qualitative evidence from community participants offer a contrasting narrative with how WTT programme effectively supported their capacity for emotional processing and finding solace from everyday life:

“ *Has given me tools to use to release my emotions and thoughts within the moment.*

but most of all I have valued the process of exploring my emotions, goals and dreams

Creatively let flow from inner self to outer... have been so healing both times when I am at a low emotionally, physically, [and] spiritually.

Given me the vision to express myself

enjoy creating together, being our authentic selves, supporting each other and learning

- WTT Deep Dive 2 Participants ”

Such **positive qualitative results suggest WTT positively worked as one lever in supporting community mental health**; however, the negative quantitative results are suggesting a larger systemic decline at play. It is important, too, that this priority need is interpreted in the context of broader unmet predictors of wellbeing including resources of time, financial means, etc. to consider broader pressures on the mental wellness of community members.

Respondents who report having more income, are likely to be less angry.

Further correlation analysis indicated that people who have enough money to cover everyday needs and additionally have income for creative practices were feeling angry less often. All three of these factors are also predictors of wellbeing. Supporting mental wellness by reducing frequency of feelings of anger, as well as supporting their access to income is a continued priority for people’s wellbeing in remote communities.

*As compared between representative groups, early and post programme. Anxiousness and Overwhelm (p<0.05) and Sadness (p<0.1).
¹⁷Tymoszuk et al., (2021). ¹⁸Morganstein & Ursano, 2020. ¹⁹Forbes et al., (2015).



Barriers within Remote Communities: Access

When comparing representative groups at the beginning and end of the programme, **remote participants reported reduced sense of access to engage with creative activities.**

It could be suggested that the access to free, community-based creative activities through WTT **increased awareness around the potential lack of such programmes within community**, especially when considering availability within geographically-isolated areas. With one artist converting non-creative spaces into temporary creative spaces, and another working via mobile home visits, it could be said that the lack of infrastructure and designated spaces for creative activity became increasingly visible throughout WTT.

Accessibility – or lack of – was further compounded with how physical mobility throughout the area was substantially restricted by the severe road damage from the 2023 weather events (e.g. the collapse on State Highway 25A in some cases added hours to travel time); and access to virtual spaces was an imperfect substitute due to inconsistent internet coverage across the region.



Spaces to Create -15%

Access to spaces to go for creative activity



Financial Access to the Arts -14%

Having enough money to cover the costs of engaging in creative practices

Funding Creative Practice Supports More Than Arts Alone

Supporting community members' financial access to the arts is a priority need, specifically in remote areas. This factor was identified as a key driver of increased wellbeing, yet remained a low-scoring area, and also saw a -14% decrease throughout WTT for this cohort. With deep-dive results illustrating how creative practice fosters opportunities for relationships with diverse and similar groups, the benefits of this funding would have flow-on effects throughout community.

Celebrating Programme Design: Acknowledgement ought to be given to the strength in WTT's programme design in providing no-cost opportunities for engagement with the arts, particularly if breadth of alternatively-priced options could be limited in these remote regions. Additionally, it is worth noting the way the focus artists sought to optimise access to arts through their adaptability in travelling to others, and converting local spaces for use.

An Opportunity: A key next step is for problem-solving amongst decision makers as to how similar offset of costs or subsidies could be provided sustainably, longer-term, and at scale to maintain community access to the arts.



Deep Dive 3: Connection te ao Māori as a Māmā Raising Young Children

- Introduction 41
- Wellbeing 42
- Top Programme Outcomes 43, 46
- Predictors of Wellbeing 44
- Priority Needs 45



Deep Dive 3: Connection te ao Māori as a Māmā Raising Young Children

Engaging in shared creative practice is key for connection between parent and child; instilling a culturally-rich approach to child-rearing, and strengthening one’s connection to culture amongst Māori mothers in the Waikato.

Focus Artist



Emiko Sheehan

Focus Artist Community
“Waawaahi Tahaa Project”

Exploratory Questions

- How does engaging with creative practice in childcare nurture the relationship between mother and baby?
- How does engaging in creative practice build a connection to Māori culture within the parenting journey?

Key Findings

- Connection to self and connection to community are priority needs for māmā wellbeing.
- Significant positive shifts in factors under both outcomes were reported by participating māmā.



15 participants
8 respondents



5

identify as having
Māori heritage



6

Live with their
partners



50%

are between 25-34
years of age

Analysis Approach

Due to this small sample and imbalance in responses collected from different timepoints in the programme, shift analysis compared participants in WTT’s Waawaahi Tahaa Project (n=8), with a sample of Māori parents from the regional study (n = 42 out of 141 Māori in regional study). Correlation analysis conducted for predictors of wellbeing were conducted on this deep-dive sample alone. Note: Given the small sample for this group, findings should be considered indicative only, where findings should be treated with caution if influencing decision-making.



WTT Māmā Are More Satisfied with Life than Regional and National Averages



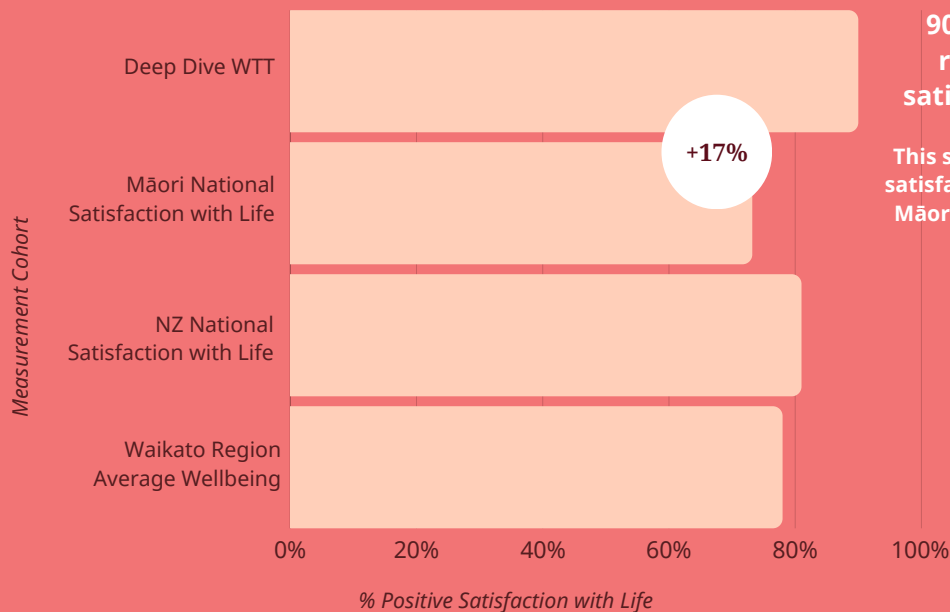
Upward Trend with Overall Wellbeing

New Māori parents who participated in WTT appear to have +11% higher wellbeing ($p>0.1$) as compared to the regional average of wellbeing amongst Māori parent respondents.[^]

WTT Participants More Satisfied With Life

Almost 90% (87.5%) of participants engaged in WTT's *Waawaahi Tahaa Project* reported being satisfied with life. When extrapolating this to a national scale, this is higher than New Zealand's national average of 81% of the population feeling satisfied with their current life conditions, and much higher than the national average for Māori population of 73.2%.²⁰

Comparison of Positive Satisfaction with Life



90% deep-dive respondents satisfied with life.

This stands +17% higher satisfaction with life than Māori national average.

[^]as compared with sample Māori respondents from 2022 study (n = 42 out of 141 Māori in regional study; n = 8 for WTT deep-dive participants).

²⁰New Zealand Treasury. (n.d). *Note:* As of 2021, 73.2% of the national Māori population report feeling satisfied with their current life conditions (score 7 or above out of a possible 10).



Connection to Self and Community Important to Māmā Wellbeing

Of the 15 factors identified as having a predictive relationship with overall wellbeing, these clustered around two overarching outcomes: connection to self and connection to community. Deep-dive respondents who were scoring high in these areas were also scoring high in overall wellbeing.

Outcome Heat Map on where Strongest Drivers of Wellbeing Clustered



The following factors were identified as having the strongest relationship with the wellbeing of māmā with young children in this artist’s community:

Outcomes	Factors Correlated to Increased Wellbeing
Connection to self	Self-acceptance Self-pride Self expression Skill and knowledge acquisition Purpose
Connection to community	Opportunity for social development Relationship skills - empathy Opportunity for community - attitudes <u>Supportive community</u>

Further explored on p. 43

Outcomes	Factors Correlated to Increased Wellbeing
Mental wellness	Enjoyment Happiness
Resilience	Self-belief Coping
Connection to place	Opportunity to connect to land/place
Connection to culture	Feeling connected to culture

Interestingly, all Connection to Self and Mental Wellness factors in the table[^] were previously identified as moderate to strong predictors for Māori respondents regionally. This deep-dive, albeit a small sample, reaffirms region-wide results for Māori respondents.

[^]All factors listed are shared across both studies, except ‘Skill and Knowledge Acquisition’.



WTT Created Change where it Mattered for Māmā Wellbeing

Key Wellbeing Drivers for Māmā - Connection to Place and Community - were Being Supported through WTT



Supportive Community

+15%

Having access to a strong community of family and friends



Reduced Loneliness

+14%

Reduced feelings of loneliness and isolation*

Connection to a supportive community was found to be the strongest driver of overall wellbeing for māmā within this artist community.

Community connection was not only one of the largest shifts (+15%)[^], yet was also one of the highest-scoring areas for this creative community.

WTT participants were therefore **reporting meaningful change** in an area most important to an associated impact on their positive wellbeing.

[^]shifts for this deep-dive compare respondents from this artist community with a sample of Māori parents in the regional baseline.

*Reduced loneliness is a trend only.

Open feedback narrates how participants have gained a strengthened sense of community through their engagement with WTT programme:



“The impact it has had on my babies is incredible - **having people be able to say their names properly** AND have the patience to do cool art with them has **grown their confidence so much** and they engage with art a lot more at home now too which has been really cool to see. We love it.”

“it has been awesome to connect with other creative māmā and pēpi, and to feel like I’m a part of a creative community.”

“This programme has **provided an environment to connect** to other mothers”

- WTT Deep Dive 3 Participants





Further Connection to Place and Community for Māmā Needs to be Prioritised



Opportunity to Connect to Land/Place

Believing one's community is a vibrant place



Opportunity for Community - Attitudes

Believing one's community is celebrated where one lives

Results indicate the headway WTT is having on increasing participants' overall access to community connection (as seen on page 43). Opportunities to connect with land/place, as well as attitudes around community, however, are continued needs amongst this group.

A positive upward trend was noticed in participants believing that their community is a vibrant place, as compared with regional baseline. This affirms that initiatives which provide opportunities for place-based community and connection are valuable for the wellbeing of māmā.

An opportunity: WTT was established with the goal to weave people together in community. For future programming, a better understanding of attitudes around community and what celebration of community could look like for different groups, particularly māmā, would be important to optimise programme design and delivery.



Image source: Emiko Sheehan



Participating in WTT Boosted Varied Whole of Life Factors

In addition to the positive changes noted on page 43, māmā who engaged in WTT saw greater opportunity for creative self-expression; increased hope for the future; and an increase in applying creative problem-solving to their work.

Additional meaningful improvements* reported amongst māmā, include:



Self-Expression

+15%

Opportunity to express myself through creativity.



Hope for the Future

+14%

Having things to hope for



Creativity in Work

+13%

One's work requires creativity, creative thinking and/or problem solving.



*Waawaahi tahaa has allowed me to connect with other artists and friends in Kirikiriroa. It has **offered me the chance to collaborate on a piece towards a collective exhibition** and participate in workshops. I am constantly learning new kupu and believe I have made friends for life.*

*It allow[ed] a specific time allotment for creativity and also a group of amazing women **to work with/bounce ideas off** regarding both creative pursuits AND parenting.*



- WTT Deep Dive 3 Participants

**As compared to a sample of Māori parents in the regional baseline.*



Image source: Emiko Sheehan



Deep Dive 4: Māori and Pasifika Youth: Connection to Culture

- Introduction 47
- Reflections from Youth 48
 - Connection to Community
 - Self Expression
 - Benefits of Creative Practice
 - Hope for the Future
- Reported Challenges: Engagement with the arts as a Moana Pasifika youth 53



Deep Dive 4: Māori and Pasifika Youth: Connection to Culture

This deep-dive explores the results of programmes designed and delivered specifically for Moana Pasifika youth in Kirikiriroa Hamilton. Youth were broadly engaged in WTT across various artist communities. This deep-dive explores how creative enabling for Moana Pasifika youth builds connectedness to self, shared cultural identity, and community.

Focus Artists



Isaiah McIver



Benny Marama

Focus Artist Communities “Tuakiritanga” and “IĒNA PASIFIKA”

Exploratory Questions

- How does engaging with the arts build pride/connection to self; connection to culture; and a new community?

Key Findings

- Youth reported that they felt more connected to their community through participation (79%).
- Finding spaces in the arts to be authentically Moana Pasifika was rare, and deeply appreciated.
- How programmes of this nature are set up, and delivered, is critical for success with Moana Pasifika youth.



21 participants
16 focus group respondents



30+
music production workshops



20+
playwriting sessions



Kirikiriroa
Hamilton

Analysis Approach: The findings were drawn from both qualitative and quantitative data collected during a 1-hour focus group discussions with each group that included a mix of open questions, post-it note feedback, and Likert-scale questions. This approach was selected after limited engagement with the youth-specific survey tool was reported. This included 16 youth in total which was representative of roughly three-quarters of the aggregate cohort.



Youth Feel Strengthened Connection to their Community through WTT

Data and insights in this section were drawn from two focus group sessions, with two unique groups of Moana Pasifika youth in Kirikiriroa participating in arts programmes through Whiria te Tāngata throughout 2023. The first group met each other through the programme, were still deeply involved and were eager to share their experiences. The other group had been together as a group for a long time, and had moved on to other activities by the time the focus group was held. This group, therefore, were more hesitant to reflect on their experience, however, the focus group provided an opportunity to celebrate their learning and talents. Both groups are represented equally in quantitative data, unless otherwise specified.

Belonging to a group of like-peers with a shared cultural identity was highly important to this cohort



Almost four-fifths of youth focus group participants reported that they felt a bit more, or a lot more connected to their community through participation in WTT (12 out of 15).



report feeling an increased sense of connection to community

Belonging to a group of like-peers with a shared cultural identity was highly important to this cohort. Some participants reported that they had found it difficult to find such a community, particularly noting isolation in Pākehā-dominated groups and preconceptions of identity for Moana Pasifika youth.

Participants in the newly formed group said they felt safe, happy and part of a community at the programme, with their fellow participants feeling like siblings.

"I feel accepted and excited to come to the programme as it has a strong sense of belonging and the people in the group created an amazing vibe, I am proud to be a part of"

“I genuinely thought there was no one else like us! Pacific and proud”

“[The programme gave me a] deeper sense of community with other people that have similar situations and perspectives.”



- WTT Deep Dive 4 Participants



“I finally found a community of other young creatives that think the same as me, look like me and IĒNA is the first place I have felt authentically celebrated and proud to be Pasifika.”

- WTT Deep Dive 4 Participant
Artist Benny Marama pictured



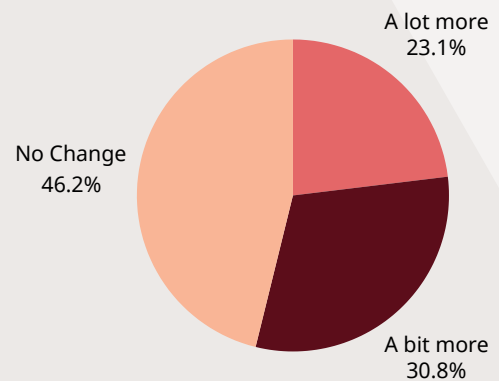
Increased Capability to Express Oneself

Post-engagement in WTT, participants report stronger ability to express themselves.

The first group of participants reported that they had limited opportunity to express themselves creatively before their engagement with WTT, and that many of the opportunities they did have were not matched by their experience with WTT. Participants in the second group praised each other for their ability to conceptualise and express issues important to themselves through complex and compelling narratives. Youth reflected that this was done both in the moment off-the-cuff responses throughout WTT, as well as through prepared pieces.

One participant praised another with a humorous deflection, noting that through creativity they could see they were "good at expressing all of your feelings! ... ha ha".

I feel more capable in expressing myself or using my artistic skills.



All responses, by response to question

Over half of participants feel more capable in expressing themselves or using their artistic skills through their involvement with WTT (see graph). Participants stated that prior to WTT, they used to do creative things before the programme because they were fun, but also that before the programme some felt more shy, less confident about expressing themselves and using their creative talents.

Youth reported that the programme helped them see their own work differently, feel pride in their work, see talent in each other, see their own artistic development and progress, and gave them confidence.

“ I think its definitely helped with confidence .. [we are able to compare notes and get different perspectives] whilst also being able to let our actual creativity flow more easier in this space.

[Before this programme] I never got to make something that spoke to me.

I was shocked by how comfortable the vibe was. I was shocked by how fast I was accepted.

- WTT Deep Dive 4 Focus Group Participants

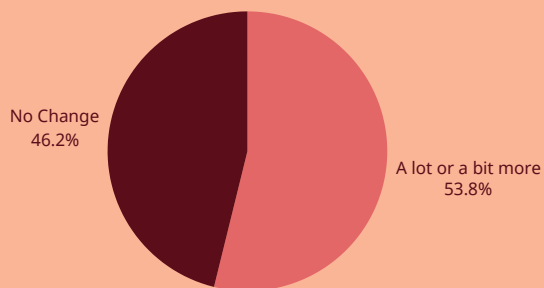




Youth Engagement with Arts Boosts More Than Artistic Capability Alone

Most Participants Reported Feeling a Stronger Connection to Self

***I feel more connected to my identity
and/or sense of purpose through WTT.***



All responses, by response to question

More than half of youth participants (53.8%) reported an increase in their connection with their identity and/or sense of purpose through their participation in the Whiria te Tāngata programme.

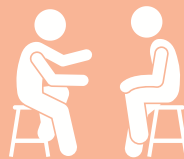
In Their Own Words: Benefits of Arts for Youth

Participants strongly believed that arts, culture, and creativity could help other youth in Aotearoa. They reported that they see engagement as a way to express themselves, tell their stories and “not [be] wasting their time”. One participant, when asked if they thought a particular programme would be helpful for other youth in their community replied “if they like it, yeah”.

Participants listed the flow-on effects of engaging in the arts and culture as:



Supporting Feelings of Isolation



Being Empowered to tell their Stories



Expressing Everything that is Happening



Being Involved in Something Meaningful
Engaging with deep interests
"cause [then] they are not wasting their time".



Confidence
Supports character building, self-esteem in general and the building of confidence.



WTT Sparked New Hope for a Future in the Arts

Through the artist-in-community model, WTT programme provided culturally-tailored and culturally-safe programmes supporting existing challenges around systemic issues for Moana Pasifika youth.

A strength of this model was the opportunity for resident artists-in-community to be seen as role models for youth participants, particularly as someone from their own culture with similar pressures and barriers to experiencing success. Youth from one group[^] strongly agreed that their participation in Whiria te Tāngata created new opportunities for them and made them think about their future differently:

“ *It has changed my perspective because [the artist] is a role model to me ... because he's been this figure that ... can make it that far*”.

“[WTT] has made me think about my future ... [it] changed my way of thinking and feeling about what I could do... pushing into new areas, and new ideas about what the future might hold.”

WTT Sparked Sense of Purpose and Hope for the Future

- WTT Deep Dive 4 Participants
Artist Isaiah McIver's workshop pictured



youth strongly agreed that WTT created new opportunities for them and made them think about their future differently.



Image source: Isaiah McIver

[^]This question was only answered by one of the two youth focus groups. n = x



Keep Going: Small-Scale, Culturally-Safe Programmes are Vital for Youth

Programme Design: What Worked Well

Youth participants reflected and celebrated certain elements which enhanced the success of the programmes with youth. These factors are key for optimised programme design for both the continuation of WTT programme with youth cohorts, or like-programmes in the future:

Safe Spaces

Youth unpacked what 'safe' meant for them, including: cultural safety; safe relationships with their mentor/artist, and with other participants; comfort with the size of the group; and the sense of safety with the location of programme. Participants noted that access to opportunities, seeing their future differently, and greater connection to self, came through participation in this group. This was distinct from some examples of their previous engagement with arts, culture, and creativity generally.

"[it means a lot] the way the [the artist] makes it about the people here".

Timing

Ability of programme to be fit around other activities, as well as family and other obligations.

Area of Interest

The programme needed to align specifically with interests of the group, and be responsive to these (adapting to their specific needs as these changed).

Small Scale

Both groups reported a risk of getting off-task with larger group. Smaller scale also supported connection with each other and the artist.

"I reckon for us ... just keep them out of the room for now. So, they don't like, keep interrupting ... with everyone in the room, we are going to end up laughing"

- WTT Deep Dive 4 Participant
Artist Isaiah McIver's workshop pictured)



Current Snapshot: Challenges Reported and How WTT Supported These

The two youth programmes delivered through Whiria te Tāngata were vastly different. Understanding the challenges faced by Moana Pasifika youth, and applying programme design learnings - see previous page - will support the delivery of programmes that continue to support youth to thrive in the arts, feel connected to community and culture, and express themselves.

This page explores the additional challenges one group reported that they face when trying to participate fully in artistic and creative activities, emphasising the importance of custom spaces. It is critical to note here that these challenges are based upon systemic issues that create a range of specific challenges that are unique to being Moana Pasifika within Aotearoa. These societal barriers create additional complexity for Moana Pasifika youth which should not be extrapolated to all youth in Waikato.

As well as time constraints, additional challenges to participation for Moana Pasifika youth were identified, including stereotypes, racism, family commitments, and cultural attitudes towards participation in the arts.



Moana Pasifika Inclusion in Mainstream Waikato Arts

Youth shared the limitations they felt in previous artistic communities where it had been *“very much dominated by Pākehā”*. From this, youth reported frequently feeling like ‘outsiders’.

As examples, youth offered poor use of language where mispronunciation of ‘Waikato’ and other place names made youth feel like they had to cover up their Moana Pasifika selves to fit in. The pressure to be stereotyped or cast into an artistic niche in their creative communities was a shared challenge.

Finding and strengthening Moana Pasifika connections within artistic communities is valuable for youth. Before this programme, participants were participating in similar activities but agreed that they had not done anything like this programme before. Youth reported that through WTT, they felt “seen and heard”.

Additional challenges for Moana Pasifika youth reported included:

- **Challenge of self-expression:** Whakamā (shame/embarrassment) to express yourself in front of others. Youth in this group also reported feeling that for Moana Pasifika youth sometimes expressing themselves through the arts was seen as being in conflict with masculinity, or cis identities.
- **Unhelpful stereotypes.** Participation or success in arts and creative activities not celebrated in community, like sports. *“If you do a sport you are treasured in a Māori family”*.
- Participants also told us they feel that Moana Pasifika youth have **additional family responsibilities and time constraints**.



Part 2 Resident Artists: Impact of an Artist-in-Residence Programme

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Part Two: Resident Artists

WTT’s Creative Enablers

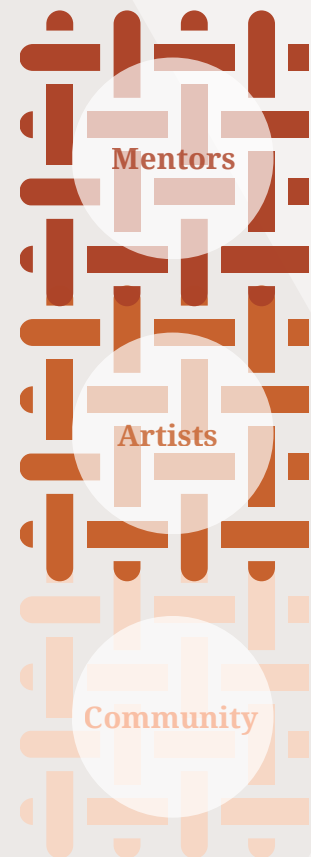
In addition to understanding how this pilot programme impacted community wellbeing, Creative Waikato engaged Huber Social to assess the social impact of Whiria te Tāngata on artists in the programme. This builds on previous research²¹ conducted in Waikato.

The Mentors

Programme funding was also extended to industry mentors who were paired with each of the 10 artists. Due to the active relationship mentors shared with both artists and the artists’ communities, mentors were also included in the measurement activities. Their open-ended feedback has been interwoven throughout this report, with strong reflections at the end of this section. For context, mentors played varied roles, and most mentor/mentee interactions were geographically distant (video call, call, email, text).

“Ten lucky artists were given a year of funded artist development. All of them testified to having a greater understanding of their purpose, abilities, and impact in communities because of this project.”

- WTT Mentor



10 participants
9 respondents



30%
identify as Māori



6
different nationalities



Gender Diverse

Analysis Approach: Artists

Analysis in this section is based on paired responses from seven participating artists. Note: As WTT was underway prior to the starting of impact measurement, measurement points include “baseline” at early and lower engagement in the programme (6-7 months), and “shift” at high engagement at artists’ conclusion of WTT’s first year.

²¹Huber Social. (2023).



Whiria te Tāngata

Impact Thesis: Artists

The Whiria te Tāngata Artists Impact Thesis outlines the impact it has on the wellbeing of the artists-in-residency. Through measuring each level of impact, Creative Waikato can use a data-driven approach to demonstrate what works and what is needed to maximise impact and outcomes.

1. Impact

A thriving Waikato where people are enabled to live a full human experience and achieve their potential.



2. Outcomes

The Whiria te Tāngata programme achieves this impact by building capabilities and providing access to opportunities across the following areas:

- Connection to community
- Connection to place
- Connection to culture
- Connection to self
- Self-development
- Mental wellness
- Security (income and employment)
- Resilience



3. Outputs

The Whiria te Tāngata programme delivers the following outputs:

- # of artists
- # of mentors
- # of participants actively engaged in workshops, retreats, exhibitions, etc.
- # of participants in attendance in community events, exhibitions, etc.



4. Activities

The above outputs are achieved through:

- Mentorship and mentoring sessions
- Collaborative Wānanga
- Participation in activities related to arts, creativity, and culture.



5. Resources

The above activities require:

- Financial support
- Skilled and passionate community members
- Physical spaces and materials



Artists' Connection to Community is Strengthened

For Waikato artists, social connection and mental wellness have a mutually beneficial relationship, as identified in "Wellbeing and Arts, Culture and Creativity in the Waikato: How to Support our Creative Professionals" (2023). A key thread of WTT aimed to strengthen this social connection amongst artists and their creative networks, irrespective of locations and artforms.

Increased Connection for Artists

WTT artists saw change across varied sub-factors contributing to strengthened community connection. These findings infer WTT supported social connections for artists, including providing opportunities to strengthen not only their own community of those they work with; but additionally strengthening their creative community of both other artists and mentors. Notably, 'Sense of Belonging in the Creative Sector' was again found to be a key driver for overall wellbeing for artists, whereby improvements in WTT were occurring where it mattered the most.



Belonging
+21%

Have a sense of belonging within the creative sector



Relationships
+21%

Opportunity to connect with like-minded people



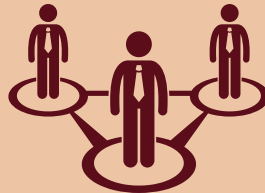
Community Connection
+19%

Feel they belong in a community or group



Reduced Isolation
-19%

Reduced feelings of isolation and/or loneliness



Access to Creative Networks
+17%

Increased access to creative networks and professionals.

"I have made good connections with the local Iwi. I've been involved in public art events.

I've met more artists living in the community.

I've met more people interested in engaging with the arts."

- WTT Artist



Artists Reported Positive Change Where It Was Needed

Artists reported strengthened capability in community-building.

Whiria te Tāngata Artists reported increased opportunity to be able to create spaces in their community for others to engage in creative practice.



Community Spaces

+21%

Feel that they create spaces in their community for others to engage in creative practice.

Previous research into the wellbeing of creative professionals in Waikato called for a prioritisation of initiatives that aim to strengthen place attachment and/or community identity as a method to support artist wellbeing.

The report also noted that building connection to place among visual and object artists in particular was likely to improve overall wellbeing, stating “placemaking initiatives which bolster community identity and prioritise cultural celebration may enable greater connection to place and improve overall wellbeing.”²²

Artists reported feeling less anxious, more proud of their lives, and increased ability to try new things.

Creative professionals have previously reported feeling anxious more often, compared to non-industry folks.²³ Notably, after Whiria te Tāngata, artists reported feeling reduced frequency of anxiousness. This was the largest recorded shift amongst artists (-28%). Additional positive shifts included +17% increased feeling of being proud of their life; and +14% increased chances to experiment and try new things (p<0.15).



Anxiousness

-28%

Frequency in feeling anxious



Self-Acceptance

+17%

Feeling proud of one's life



Vulnerability and Risk-Taking

+14%

Feel they have increased chances to experiment and try new things

²²Huber Social. (2023).

²³Huber Social. (2023). p. 12



Artist Wellbeing, and Opportunities to Maximise it

Overall Artist Wellbeing was Supported and Maintained throughout the Programme



Upward Trend with Overall Wellbeing

At the completion of the programme, results indicated a positive trend[^] in overall wellbeing, increasing by 11% on average for artists.

As outlined in the measurement limitations, baseline data from the artists was collected once the programme was underway rather than prior to any engagement. As potential impact on the resident artists may already have been felt and experienced by this point, this may limit the size of the shifts within analysis.

Strengthening Community Connection, Financial Security, and Mental Wellness Support Overall Artist Wellbeing

The factors identified below are all predictive of wellbeing, meaning analysis found a strong correlation between these factors and overall wellbeing. For artists, an increase in these factors is likely to result in an increase in overall wellbeing.



Factors indicated by arrows saw statistically significant shifts ($p < 0.10$). Isolation (-24%); Attitudes around Belonging to Place (+16%); Sense of Belonging to Creative Sector (+19%). [^]This is trend-only where $p > 0.2$.



Priority Needs for Artist Wellbeing

Whiria te Tāngata Supported A Priority Need for Artists: Decreased Loneliness



Loneliness / Isolation

Feelings of loneliness and/or isolation

Recognising one's sense of loneliness is multi-faceted, artists still reported a declining trend of loneliness and/or isolation throughout the programme. Therefore, not only did WTT contribute to artists' sense of increased connection, yet the programme additionally supported outcomes critical to overall wellbeing.

Financial Security is a Continued Priority Need for Artist Wellbeing



Income for Everyday Needs

Having enough income to cover everyday needs

Findings show that those with more sufficient income were reporting more positive overall wellbeing. However, access to income was a low-scoring factor at both measurement points. It could be concluded that while Whiria te Tāngata was an opportunity for stable artist salary, it hasn't been long-term enough to financially turn things around for artists.

An Opportunity: Changes to the way artists work and projects are funded into a more stable and

consistent model would likely achieve progress against this factor, and an increase in overall wellbeing resulting from it.

“As always I will keep trying my best, but until there is a permanent living wage for artists, the creative work will always come second to my own financial survival.”

- WTT Artist

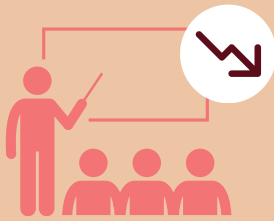


Image source: Creative Waikato Wānanga



Artists' Reported Challenges: Teaching Others

Teaching New Concepts Remains a Sustained Challenge Amongst Artists



TEACHING OTHERS

Feeling able to teach new concepts or skills

The idea of working with and alongside communities, whilst also teaching new skills and facilitating the creative process is a complex skillset to navigate. There is a need to be led by the community and be responsive to their situation, but also to communicate a range of ideas to a broad range of people with different levels of understanding, interest, experience and willingness to engage.

Artists' perceived ability to teach people new concepts or skills was the lowest-scoring factor at both early engagement and post-programme shift, and also experienced a downward trend across the programme (-14%)*. As artists were engaged in actively teaching community participants throughout WTT, this could be reflective of their own professional learning journey, and the unexpected new skills required for the artist-in-community model. Furthermore, in some communities, WTT participants represented new and more diverse types of cohorts artists hadn't previously worked with who had different reasons for attending (e.g. those wanting to attend for cultural or community connection, as opposed to arts' students seeking technical skills and knowledge).

Interestingly neither artist, community, nor mentor open feedback highlighted this as a concern. Further exploration into whether artists are looking for support in the hard skills of effective facilitation and teaching - such as lesson plan/workshop structures and methods of engagement, or, if artists have these skills and the score reflects confidence levels or another factor, is recommended.

"I wasn't expecting the exponential growth in each artist's confidence in their own ability to manage, alter and facilitate their own project. I was expecting to see small improvements."

-WTT Mentor

An Opportunity for Programme Design:

Results suggest that Whiria te Tāngata could be optimised further through the inclusion of additional support and wānanga focusing on teaching approaches. There is an opportunity for Creative Waikato to dive deeper into this finding with artists, and tailor specific wānanga to meet likely needs of future cohorts.



Image source: Margaret Feeney

*Consider this as a trend only (statistically significant $p < 0.20$).



Artist Reflections: The Impact of Whiria te Tāngata on their Own Lives

When asked about the impact of Whiria te Tāngata in their own lives, artists reported increased confidence, new learnings, and their increased ability to access and provide opportunities for creative expression and community building.



Increased Confidence

Qualitative analysis showed they were feeling more confident in themselves, as a direct result of their engagement with the programme.

“[My involvement] has given me so much more confidence moving forward in collaborating with other creatives around me. [The confidence] to just keep having conversations with people about big creative ideas.”

- WTT Artist



Increased Creative Opportunities in Community

Artists reported that their involvement with Whiria te Tāngata increased the opportunities they were able to provide for their communities, creating more events and planning carefully for events “that bridged gaps between different communities, artists and cultures.”

Not having to apply for funding, or ask participants to pay felt liberating for one Artist, who felt free to undertake interesting community projects.



Opportunities to Learn, Share, and Create in new ways.

Artists were united in their experience of learning new skills, and expanding community - both their creative community and the community they were working in.

“Is been a remarkable journey of learning new ways of working, taking 20 years of institutional knowledge, breaking it apart and rearranging into a new way (for me) of exploring, creating and performing.”

- WTT Artist



Whiria te Tāngata Mentors: Reflections and Recommendations from those who Mentored the Artists

Mentors were asked five open-ended questions to provide reflections and feedback at the end of WTT's first year. Mentor feedback has been interwoven throughout this report.

- *Do you think Whiria te Tāngata has achieved its aims?* 22
- *Was there anything about the programme that surprised you, or that you weren't expecting?*
- *In thinking about the future, what do Aotearoa communities need to be able to fully engage with and practice arts, culture and creativity, as they would like to?* 71-72

The following pages capture mentor reflections to:

- *The impact that being a mentor in the Whiria te Tāngata programme has had on your life (if any)* 65
- *The impact that the Whiria te Tāngata programme has had more broadly for artists and community (if any).* 67

For an introduction to the mentor team behind WTT, refer to page 10.

“The concept of the programme means it is far more outreaching than similar artist-in-residence programs which our [funding body] has discussed and considered.”

“I believe it is the way forward - to be inclusive, diverse, supportive and equitable.”

- WTT Mentor

Image source: Creative Waikato Wānanga



Mentor Reflections: The Impact of Whiria te Tāngata on their Own Lives

When asked about the impact of Whiria te Tāngata on their own lives, the twelve mentors had shared commentary about the strengths of relationships built, and their increased confidence in their abilities to share their gifts of time and knowledge.



Creative Community Relationships Formed and Strengthened

Mentors shared the warmth, manaaki and aroha that was extended to them through this programme. Mentors described the aspect which had the greatest impact on them personally were the relationships that had started and formed, describing them as “life lasting”. Mentors also noted new crossovers and collaborations across sectors which “does not usually happen”.



*I wasn't expecting the sense of kinship and connection with the organisers and the other participants. **A new community was built here ... I felt I was meeting a family I hadn't known I'd been a part of all along.***

- WTT Mentor



Confidence and Feeling Enabled Increased Amongst Mentors

Mentors became more aware of their own talents and skills, and the knowledge they had to share. They said they gained more confidence in their abilities, and helped them to show the value of their gifts of time and knowledge to the next generations, enabling further employment opportunities for them.

Mentors described their experiences of learning from both their mentees and others in the programme. There was a shared sentiment that opportunities to share space and knowledge with peers is vital.

*“It was **so fulfilling to 'unearth' some of the wisdom I have learned over the years** that had laid dormant until it was needed by my artist.”*

- WTT Mentor



What's Next

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- What's Next for Artists 73
- Measurement Findings to Optimise WTT Design 74
- Leveraging Data to Create Change 75
- Ngā mihi / Thank you 77



Mentor Reflections on WTT: Call to Continue Programmes that Focus on Community Building, are Well-Led, and are Appropriately Funded

Describing the Impact that WTT has had for Artists and Community

When asked for their thoughts on the Whiria te Tāngata programme, and the impact they saw mentors spoke about the success of this initiative not just being funds, but also in the strength of character of those who facilitated it. They called for “more of the same” highlighting that what they want to see is more of what Whiria te Tāngata offered, with funding for an extended time frame. Specifically they called for **artist-in-community** programmes that:



Focus on building
community

Focus on relationship building with the creative community with a mentorship component, and collective Artist initiatives and activities.

“The impact for all involved [of a mentorship component] I believe is a big one, as it allows the established artists to have the opportunity to share from their own practices and guide the emerging artist through some of their current challenges in their careers. It opens the world ... [and] is an integral programme to have I believe.”

- WTT Mentor



Are led well

Led by groups, like Creative Waikato, who have the skills to deliver as promised, and more. Mentors noted that they held deep gratitude for how the Creative Waikato team held space for them this year.

“[There] appeared to be no hierarchies in place just enablers and passionate individuals wishing to participate with their communities on many levels - age, experience, education, ethnicity, abilities etc.”

- WTT Mentor



Are funded
Appropriately

Funding needs to be long term for enable financial security benefits for the creative community. This is the case for both mentors and artists.

“The programme was a great opportunity, but since the funds have run out, its very much a return to status quo for me, perhaps until the next creative grant. Creative funds are still very intermittent which makes it difficult to gain a lot of momentum when working in creative communities. ”

“As always, one of the pitfalls of reaching out to community is finding respectful and safe access points to communities, so more people could have been involved with more time available than a year to try to prove that this kind of project's reach and efficacy.”

- WTT Mentors



In Community Members' Own Words: Change in the Waikato

How Arts, Creativity or Culture in the Waikato Could Be Improved

The following themes emerged in feedback from people who participated in Whiria te Tāngata programmes responding to the question: "Do you have any suggestions for how the arts, creativity or culture in the Waikato region could be improved?"



Offer more low cost and free creative opportunities

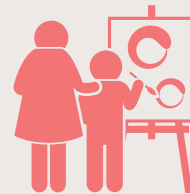
Respondents reported that having **access to low cost and affordable** artistic, cultural and creative activities was key.

- Respondents stated that the price of artistic, creative and cultural activities affects one's ability to participate. They suggested more funding be available so free or low-cost events, workshops, programmes and activities could be offered.



Support for Artists

Respondents also wanted to see **artists supported**, noting that the physical spaces they have to work in are often not **fit for purpose**, and acknowledging the behind-the-scenes mahi (work) required to deliver successful programmes.



Introduce Young People to the Arts

- Suggestions included **introducing arts programs to younger people** (under 12) for enjoyment, to spark an interest, and improve confidence to undertake creative or cultural pursuits both as young people and in their future.
- "[A place] where the arts are transferred onto young minds".

“ *Increase access and opportunities for more free community classes in South Waikato.* ”

More funding so the arts can be free or low cost.

- WTT Participants





In Community Members' Own Words: Change in the Waikato *cont.*

How Arts, Creativity or Culture in the Waikato Could Be Improved

Respondent reflections on improvement of access to creative programmes and activities were multi-faceted with community members calling for:



Improved Access: Regional

- Survey participants asked for both more **variety** of performances, and more participation opportunities, to **be available for communities in smaller towns** “[projects like this] in every small town in the Waikato”.
- **Ensure affordability** was a key feature of this feedback.



Improved Access: Dedicated Spaces

- Feedback included requests for **purpose-built spaces** for the arts, and **more flexible exhibition spaces**.

“Be cool if our region had a purpose-built building especially for the arts, where artists can come in and share their skills and be compensated for their knowledge”.

- WTT Participant



Improved Access: Increased Promotion

- Community members surveyed would also like to see **activities well-promoted**, and truly designed to meet the wants and needs of the community.
- Suggestions to improve promotion included asking for **more advertising** of opportunities and hosting a local market day to advertise the kaupapa out to the locals and community.



Increased Opportunities to Participate

- Participants would like to see **more classes available**, similar to what they participated in through the WTT programme in **smaller intimate classes**, more workshops around confidence in the arts and in oneself, and groups for parents.



In WTT Artists' Own Words: Change in the Waikato

How Arts, Creativity or Culture in the Waikato Could Be Improved

Two strong themes emerged in feedback from Whiria te Tāngata artists on their recommendations for how arts, culture and creativity in the Waikato could be improved:



Improved Access: Dedicated Spaces

Echoing feedback from community members, artists also would also like to see more bespoke and fit for purpose dedicated artistic and creative spaces.

Artists shared other examples where they felt this had been successful (OMAC, phreaze factory, Cuba Street Wellington) and suggestions on what they would like to see in their community. These suggestions included:

- *"A kind of **relaxed community hub** with a community garden and an open studio where people have access to structured studio sessions but also can just drop in when they can and tutu".*
- Responding specifically to securing access for the *"less mainstream"* in this artist's community, **a space where "people could find, or form, a group that best suited them"**.
- *"A creative hub would be good, this hub would consist of a gallery and artist workspace and community workshop space **where presentations and workshop events around the arts, culture, and community could be held**".*
- Specifically the request was for spaces that are fit for the community and *"[not somewhere] fancy, and expensive to hire".*

- WTT Artists



Improved Funding

Artists would like to see more artists providing free and low cost creative spaces, opportunities and activities, as well as artists enabled to guide community members to immerse themselves in art so it becomes a wellbeing tool.

- *"More roles like the artists in Whiria Te Tāngata should be funded...not just [in] Waikato, but everywhere. **If we are doing so much good in helping our communities, why wouldn't there be a sustainable career in it funded by the government?!**"*
- *"It would be great if there was as many art fund opportunities as there are for sports and education. Sometimes art is undervalued as an important aspect to mental health and community connections. And **I feel a large demographic of the Waikato community misses out on creative opportunities due to limited funding**".*

- WTT Artists



In Mentors' Own Words: Change in the Waikato

What do Aotearoa communities need to fully engage with and practice arts, culture and creativity, as they would like to?



Programmes where Artists are Funded in their Communities

- Importance of programmes with **numerous touchpoints** and extended reach. **Artists-in-community extends reach and inclusivity** of programmes, including *"collaborating with people they may not normally get a chance to work with."*
- Value of community-based leaders, such as the artists-in-community in WTT, who have the **financial and time resources to lead communities** where *"we need leaders who are funded"*.
- The presence of **community-based artists is vital in advocating and promoting opportunities for communities:** *"Art is like a visual, audible, and kinesthetic healer of remedy, of play, of artistic expression, so **having artists in our communities are an important and integral part of that thread."***



Better Understanding of Arts, Culture and Creativity as an Essential Tool for Wellbeing

- **Art not just a product but a key process for mental health.** *"it is important to utilise creativity for healing, mental stability, freedom of expression is extremely valid as opposed to creativity for sale or artists only. **Encourage agencies, facilities, organisations, health services to open spaces for creativeness to be a tool, a medication, a solution, a power.** Give real support to the creative organisations working with artists producing legacy work that will always benefit community."*
- **Collaboration amongst stakeholders to allow this to scale: funding what matters.** *"better investment into programmes like this, **we need better cross ministry, cross agency, cross organisation collaboration to enable more of this to happen."***
- **Whole-person initiatives: supporting mental health outside the mental health system.** *"Considering culture and creativity as enhancing mental and emotional well-being could take pressure off an already overburdened mental health system. Funding more community activators will provide more people with access to tools that help them grow in confidence with their creative selves."*

“The social good and wellness enabled through supporting our [artist] practitioners and organisations makes so much sense to financially support kaupapa that has community at the centre.”

- WTT Mentor



In Mentors' Own Words: Change in Waikato

What Aotearoa communities need to fully engage with and practice arts, culture and creativity, as they would like to



Strengthen Our National Art Identity, beyond Urban Artists.

- **Community-based programmes are vital in support inclusivity region-wide, irrespective of urban or remote locations.** *"Those who live and work in small communities have huge hurdles to overcome."*
- **Extending creative community connections beyond urban centres.** *"In particular smaller communities need opportunities like this enormously" to lessen the gap between them and city-based opportunity-rich artist communities.*

“ We need a Ministry of Culture and Heritage that looks at this programme and says, 'Hey, *there's something really special here. Let's try this again on a bigger scale, and lead the way for a programme that becomes part of our culture indefinitely. Let's inspire other countries to do it to, because the impact is clear.*' ”

- WTT Mentor



People with the Vision and Skills to Secure and Shepherd Funding to Optimise Success

- **Decision-makers to champion funding towards this and supporting programme structures where the funds are directed for greatest impact.** *"Understanding and creating a structure so the money can do the most good. Understanding means connecting with communities and identifying where there is need / opportunity for arts involvement, then creating the structure and gathering the personnel for the project."*
- **Vision, research-backed planning, and optimised follow-through.** *"In short, I believe communities need someone to put their hand up and say "this is important" and then have the skills and experience to make it happen."*

“ If I could boil it down to three things: vision, skills and money. The vision to understand the importance of arts and culture to all communities, the skills to conceptualise a plan, and the willingness to fight for the funding to make these objectives happen. **I think Aotearoa needs people exactly like the team behind Whiria te Tāngata who exemplify the vision, the skills, and the willingness to do the damn hard work of securing funding for their mahi. ”**

- WTT Mentor



In Their Own Words: What's Next for WTT Artists

“Moving forward I am wanting to finish a Te Reo EP and help secure funding to run workshops with my local community centre.”

“Continue to build connections, and tend to the connections I've already formed. Along with continuing [to] support our growing [community] art culture.”

“I will continue to facilitate local ... projects while trying to balance that with my own need to survive during this current cost of living crisis.”

“I would like to set up an ongoing creative studio for the people in the community for whom art is harder to access. I'll continue to work in my own studio independently. ”

- WTT Artists



“This past year has shown me my capabilities and routines for life and creativity that work for me.”

“I think I will keep on building programmes for local diverse communities and try and create bridges between them and local communities.

I will try to develop things I worked on during my project, engage in more community events and challenge myself to work with the professional sector more.”



Measurement Findings to Optimise WTT Design

Wellbeing in the Waikato, from WTT Respondents

This research examined the impact of this programme on different groups: WTT artists; and community participants, inclusive of four deep-dive communities. When comparing the factors predicting increased overall wellbeing across all these groups, there were four areas of noticeable overlap: available income for everyday needs; enjoyment; believing one's community is a vibrant place; and opportunities for joy and awe. These four cross-over factors provide a useful focus for areas of future activation and investment.

These groups additionally shared an overarching priority need: available income. This not only echoes the societal context around the cost of living, yet illustrates contributing challenges beyond WTT scope for communities.

Waikato Snapshot from Findings

Further discussion around barriers to accessibility of programmes was explored where respondents identified difficulty in finding places to go for creative activity; having income to cover costs of creative practice; and community-knowledge of activities to ensure inclusivity.

Between regional baseline and WTT's baseline, community members report declining mental wellness where trends suggested participating communities have become more anxious, angry, and sad over this time. Recognising this climate amongst Waikato communities is integral to tailoring future programming.

Learnings from deep-dive cohorts provide cohort-specific insights to further support wellbeing in the Waikato. Community findings

showed, for example, that positive sense of self was integral to those in cross-cultural communities; reduced frequency of anger and increased income needs to be supported in remote communities; having a supportive community is a key driver for the wellbeing of māāmā; and finding spaces in the arts to be authentically Moana Pasifika was rare amongst youth, and deeply appreciated.

Recommendations to Optimise Design

Creative Waikato partnered with Huber Social to measure the social impact of WTT to understand its impact, and additionally be equipped with insights to optimise programme design and structure. Suggestions as to how WTT could further support its community participants and resident artists, included:

- **Unpacking attitudes** around what it means for community to be celebrated according to different cohorts, and therefore integrating different modalities of this into programme delivery.
- **Self-expression** through creativity was nurtured, however, considering how WTT could further support opportunities to be oneself around others would be valuable.
- Supporting the **professional learning of teaching practices** for resident artists, including interweaving additional support and wānanga focusing on teaching approaches.
- Continue to provide small-scale, culturally-tailored and **culturally-safe programmes for Moana Pasifika youth**.
- Consider how artists' residency could be extended beyond a year with **sustained longer-term financial security**, as sufficient income remains a priority need for artists' wellbeing.



Leveraging Data to Create Change

Outcomes from WTT champion National Social Cohesion Framework

Increased sense of belonging and opportunity for connection significantly increased across all community groups and artists. This report provides evidence of how WTT nurtures social cohesion. Notably, outcomes delivered through WTT parallel with the Social Cohesion Framework's vision²⁴ for cohesive communities, where WTT community participants and artists reported strengthened belonging; increased participation within diverse groups; supported connection to community and groups; and increased opportunity to participate.

Findings from community deep-dives detailed the way in which different factors of connection were amplified across different community programmes and across different cohorts. WTT supported connection to land, place and self for cross-cultural groups; community for remote communities; connection to self and culture for Moana Pasifika youth; belonging to a supportive community for māmā; and reinforced connection to the sector for artists. All of which are anchored with locally-led, inclusive programme delivery which ensured such diverse accessibility of WTT.

A Call to Decision-Makers: Sustained Funding of Social Cohesion Vision through WTT

While government indicators to best measure social cohesion remain in development, it would be effective to direct future funds, social impact investments, and other resources toward existing programmes which have an evidence-base for working towards the outcomes of the Ministry's vision. WTT's impact thesis and consequent social impact results pivot on this goal for social connectedness, through community, culture, placemaking and sense of self. As future investment is allocated towards

creative community initiatives like WTT, it would be wise to continue social impact measurement across future participant communities to provide additional insights to support this growing evidence-base.

WTT Intentional Programme Design Key to its Success

It is worth considering the role three elements of WTT's programme structure had in delivering the findings detailed in this report.

1. **WTT's artist-in-community approach**, and the role of the artists in nurturing strength of connection within their individual communities beyond facilitating raw opportunity alone. Qualitative data from community and mentors detailed the way this programme design anchored community initiatives with a rich relationship focus and local understandings.
2. WTT's structure as a **multi-community programme** amplifies its inclusive approach with its endeavour to engage and therefore foster sense of belonging to a diverse spread of communities, geographically and culturally representative of those living in Waikato.
3. The value in how WTT was designed to be **financially inclusive** for community members where the offset of participant costs lifted ceilings which could have previously limited community engagement and access. This is made more powerful in light of the study's wellbeing need for sufficient everyday income.

The layers of intentional social inclusivity, accessibility and representation ensured WTT's benefits were felt across many different communities in very similar ways.

²⁴Ministry of Social Development (n.d.).



Leveraging Data to Create Change *cont.*

Fund What is Working

Need to Offset Participant Costs to Ensure Sustained Financially-Inclusive Programmes

Lack of sufficient income for everyday needs puts a ceiling on engagement with many creative and community-based programmes. For community involvement in creative practice to remain accessible and inclusive, future initiatives need to continue to consider the financial realities of communities in Waikato. Problem-solving amongst decision-makers and funders as to how similar offset of costs or subsidies can be provided sustainably longer-term and at scale to maintain inclusive community access is key.

Funding Creative Practice Funds Societal Outcomes

The positive impact and outcomes within this report reiterate how access to opportunities to engage in arts, culture and creativity are vehicles to drive social outcomes.

- ***Mental health outcomes were supported outside of the mental health sector***, as seen with WTT participants' reduced isolation; reduced frequency of anger, overwhelm, sadness and anxiousness; increased positive sense of identity; and positive relationships.
- ***Metacognition and problem-solving skills amplified outside of school and workplace systems***, as seen with increased problem-solving and coping skills; applying creativity in one's work; and experimentation.
- ***Relationship-skills and collaboration fostered***, as seen with increased opportunity in meeting and working with both like-minded and different groups; feeling one can make a difference in others'

lives and provide opportunities to others; and increased networking.

Weaving Decision-Makers and Funders Together for a Shared Outcome

This is a call to funders and decision-makers across industry and government who are currently problem-solving how to improve such social outcomes. Social impact measurement illustrated how WTT supported positive societal outcomes through improved mental health, relationships, and workplace creativity, outside of existing structures. 'Weaving the people together' is therefore not just limited to participating WTT communities and artists alone. It can be extrapolated to the way funding programmes like WTT can connect with and serve various industries. This report outlines the many ripple effects occurring from fostering creative engagement for communities, and therefore the economic incentives for the region to sustain funding for this outcome-rich initiative in the Waikato.



Image source: Ifat Vayner-Itzkovitch



Ngā Mihi from Creative Waikato: Thank you to our Whiria te Tāngata Community

Our Artists

Melanie Allison, Margaret Feeney, Benny Marama, Isaiah McIver, Sasha McGaughran, Oriwa Morgan-Ward, Fay Purdie-Nicholls, Emiko Sheehan, Matt Sephton, and Ifat Vayner-Itzkovitch.

Our Mentors

Dr Carole Shepheard ONZM, Posenai Mavaega MNZM and Tania Muagututi'a MNZM of Pacific Underground, Horomona Horo, Regan Balzer, Te Kawaunui Trust: Ata Te Kanawa/ Ria Davies/ Dr Kahutoi Te Kanawa/ Rangi Te Kanawa MNZM, Paddy Free, Rachel Kiddie-McClure, Chris Lam Sam, and Elyssia Wilson-Heti.

Creative Waikato Toi Waikato

**Mahia te mahi, hei
painga mo te iwi**

*Strive to do service for the
betterment of your
communities.*

- Te Puea Herangi



Image source: Creative Waikato Wānanga



Thank you *cont.*

Our Supporters

Earth Diverse, Kirikiriroa Central and the Colombian, Israeli and Vietnamese Communities, Dan Inglis of Luminis Ltd, Tom Hunt and the Western Community Centre in Nawton, Toi Tatou Va - Tokoroa, Evelyn Shead of Creative Huntly Raahui Pookeka, Friendship House Huntly Raahui Pookeka, Matua Sheehan, Deborah Nudds and the Meteor Theatre Team, Staff of S Block and Media Arts Te Pukenga Wintec in Kirikiriroa, Koroheke Robb, Gilad Itzkovitch, Caitlin Moloney, Trish Purdie-Nicholls, Nanise Ginnen and IMPACT HUB South Waikato in Tokoroa, Awatea Newton, Nona Morris of Earth Diverse, Courtney, Wolfgang and Hades Mayall, Whaea Naomi Clarke/Gloria Dornan and Richard Kingi for their catering, Craig Wilson, and the Creative Waikato whaanau for all their assistance throughout the year.

Our Special Guests

Thank you for your role at the final wananga: Suzy Cato, Tama Waipara, Karl Chitham, Jo Randerson, Sam Brooks, Louise Potiki Bryant, Dolina Wehipeihana, Meg Williams, Bonnie Tāmati - Luafutu, and Ronan Binding.

Our Waikato Community Members

And most importantly communities of participants who engaged with the artists and shared their stories about this impactful work from Port Waikato and Tuakau artists, Raahui Pookeka community, Putaruru and Tokoroa weaving taurira, Thames-Coromandel and Hauraki attending the Art Retreats and the public sound art interactive at Hauraki House Gallery, Blind Creek Studios Coromandel, the māmā and pēpi of Waawahi Tahaa, Colombian and Israeli communities of Kirikiriroa, the rangatahi of Western Community Centre Nawton, the fabulous IĒNA Theatre Company, and the emerging playwrights who worked with Mel Allison.



Image sources: Creative Waikato Wānanga



Get in Touch

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Huber Social

Huber Social is an independent third party and expert in social impact measurement. Recognising the goal of all social impact is the wellbeing of people, Huber Social has developed a universally applicable framework that measures not only overall wellbeing but also the driving factors to maximise it.

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www.hubersocial.com.au



Image source: Creative Waikato Wānanga



Report Appendices

1. Huber Social Wellbeing Measurement Framework
2. Demographics
3. Strengths
4. Data Transparency
5. Predictors of Wellbeing
6. Significance Tables
7. Reference List



1. Huber Social Wellbeing Measurement Framework

To be able to fulfil their potential and achieve wellbeing, each individual needs to have the capability and the opportunity to do so. Everyone has different needs within these categories depending on their context.

When it comes to measuring the social impact of a service, Huber Social measures the 'shift' the service creates in terms of wellbeing and the specific program outcomes achieved to create this. Results are then consolidated at a sector, community and global level.

Longitudinal measurement monitors effectiveness of programs to meet these needs; ensuring resources are directed to have the greatest impact. The vision is a wellbeing measurement system that delivers us the whole picture, to put each of us in the best position to achieve wellbeing and leave no one behind.

The goal for each of us is the same; wellbeing. The part that differs are our individual needs.

The Huber Social Wellbeing Measurement Framework

IMPACT

Wellbeing

To be in the best position to fulfil your potential and live a life of value. The overall goal for all services working with people.

OUTCOMES

Through building Capability

Resilience
Life skills
Wellness - mental,
physical and spiritual

OUTCOMES

and providing Opportunity

Resources
Self development
Societal structures
Relationships

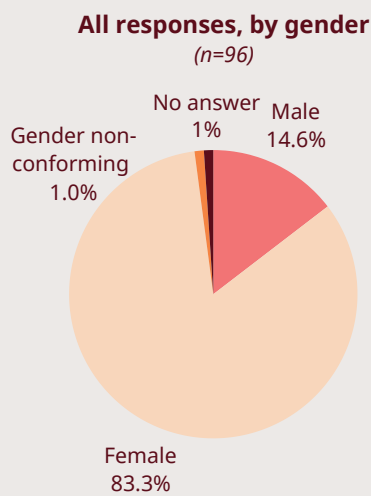


Community Demographics

The following pages gives insight into the demographic breakdown of the survey sample groups. There were 104 respondents in the Community measurement group.

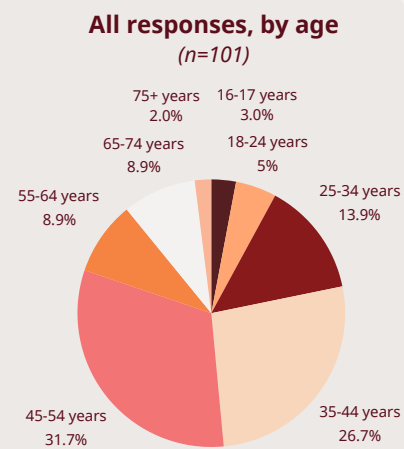
Gender

The majority of respondents were female, with 1% identifying as gender non-conforming.



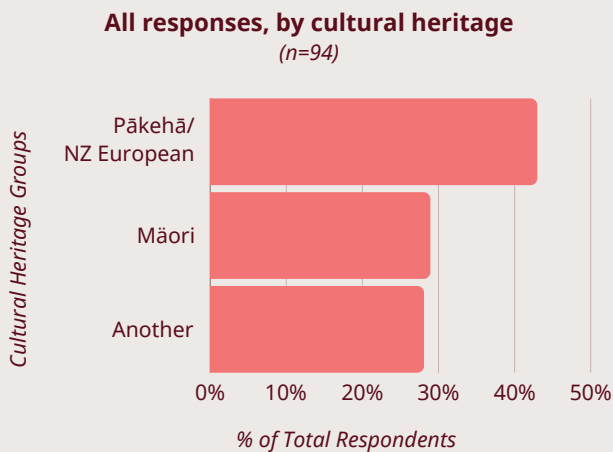
Age

88% of respondents were above the age of 34. Artists worked with different groups, including across age.



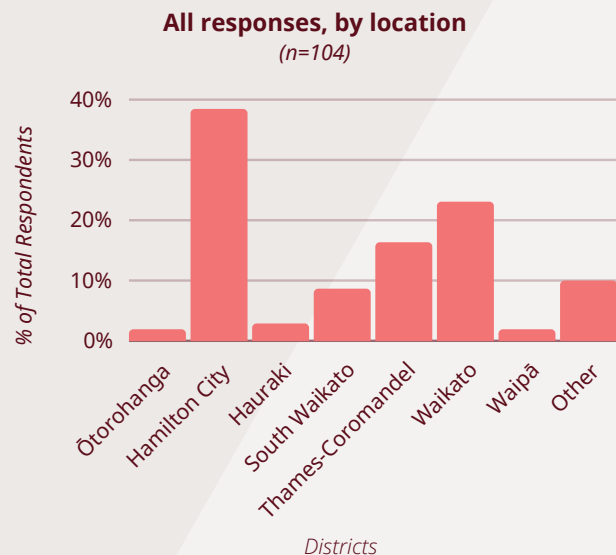
Cultural Heritage

43% of respondents were of NZ European heritage. Latin American and Israeli made up the majority of 'another' identifications.



Location

Most respondents live in Hamilton City. Those living in locations under 'other' are from Hamilton North, Rotorua, Tokoroa, Auckland, and Waiariki.





Community

Demographics, cont.

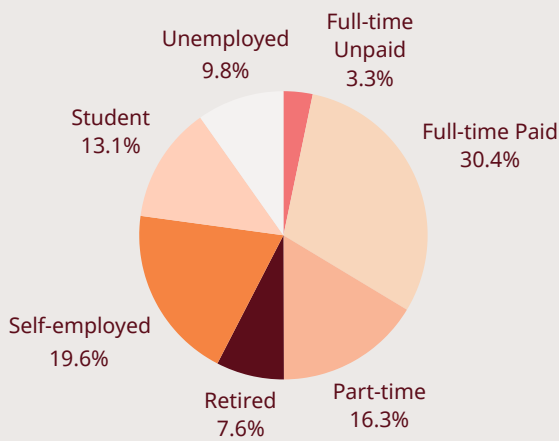
Employment Status

Fulltime unpaid worker e.g. caregivers or homemakers made up 3% of respondents.

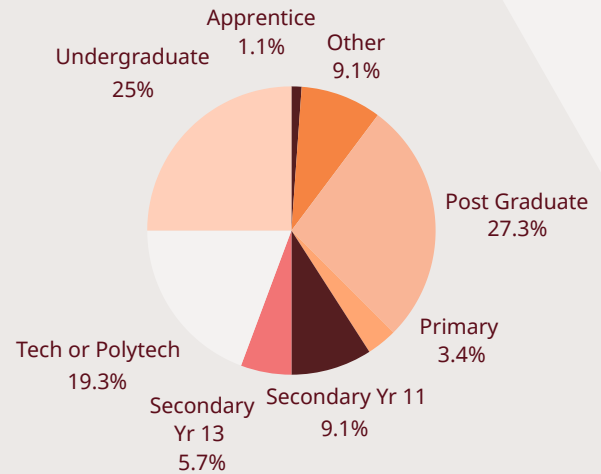
Level of Education

1% of respondents were at apprentice level or similar. 3% were educated at Primary School level and 6% studied up to year 13.

All responses, by employment status
(n=92)



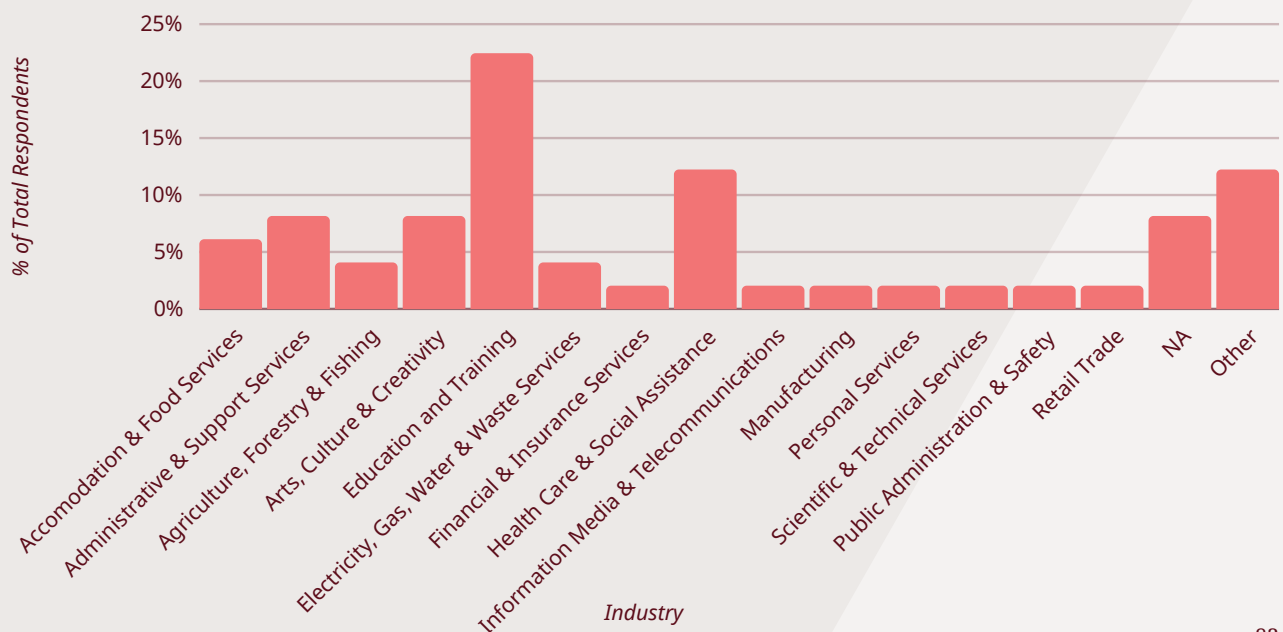
All responses, by education level
(n=91)



Industry

Less than half of respondents answered this question. Those who are retired and answered, responded with the industry they worked in prior to retirement.

All responses, by industry
(n=49)



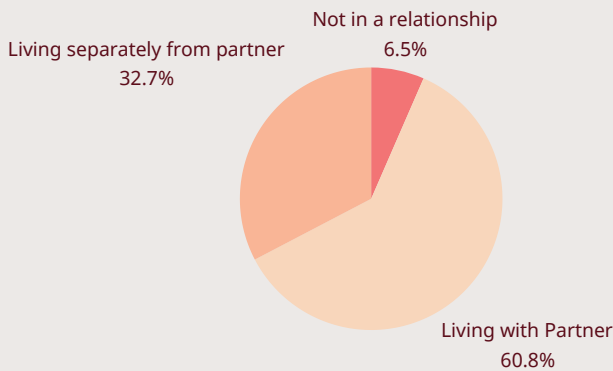


Community Demographics, cont.

Relationship Status

The majority of respondents are in a relationship and living with their partners.

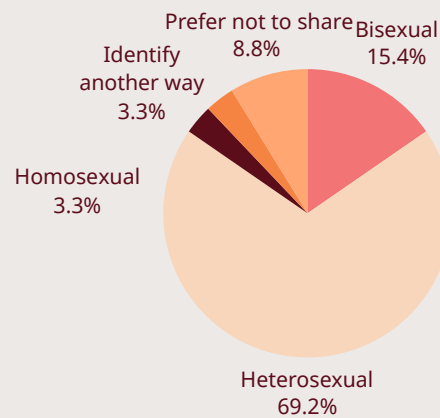
All responses, by relationship status (n=92)



Sexual Identity

Most respondents identified as heterosexual. 8 respondents preferred not to share their sexual identity and 3 identified with a sexual identity not listed in the survey.

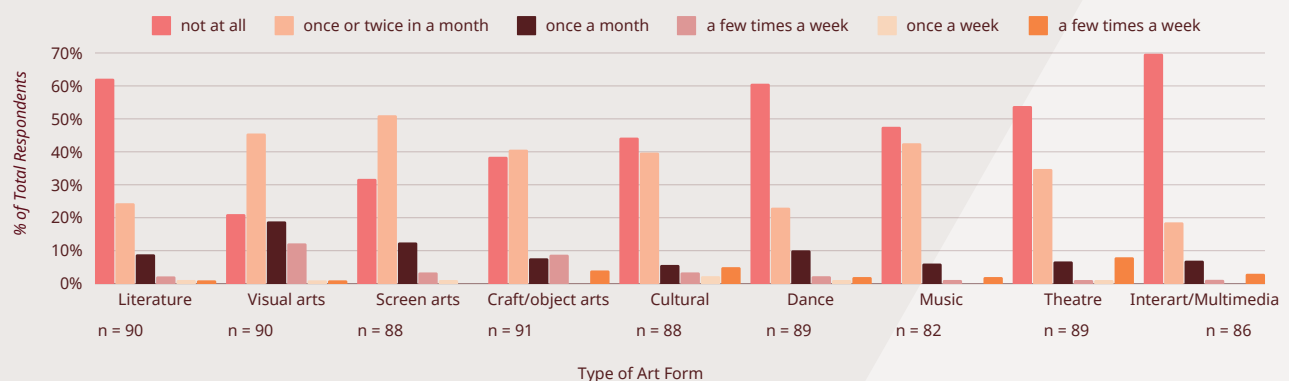
All responses, by sexual identity (n=91)



Engagement with Arts, Culture and Creativity

Engagement refers to how frequently a respondent has engaged with i.e. seen, attended an arts, culture or creative event or activity as an audience member. An event is considered to be something organised and open to others in the community. Examples of this include - but are not limited to - going to a photography exhibition, watching a movie in a theatre, attending a book reading, visiting an art gallery or Waiaata-ā-ringā. Among all Waikato residents, screen arts is attended with the greatest frequency, followed by music. and then craft/object arts. Interart/multimedia and literature events are the least frequently attended.

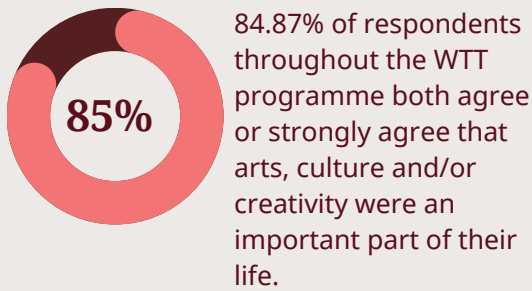
All responses, by engagement with art form





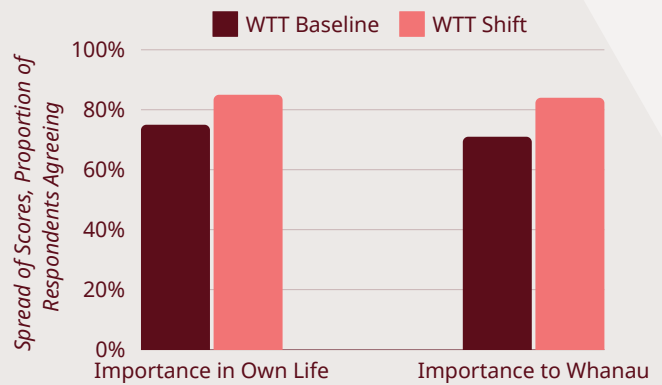
Community Demographics, cont.

Arts, Culture and Creativity are Important to Respondents' Lives



The importance of this increased amongst pre-WTT and post-WTT groups (see left). This could suggest engagement in creative and cultural practices increases one's value they feel it holds for both themselves and their whanau.

"Art, culture and/or creativity are an important part of my life" / "Art, culture and/or creativity are important to the wellbeing of my whanau"
(n = 24 WTT baseline, n=61 shift)



Creative Expression

Compared to regional baseline, a higher proportion of respondents agree they have the opportunity to express themselves.

"I have the opportunity to express myself through creativity"

(n = 981 baseline, n =62 shift)

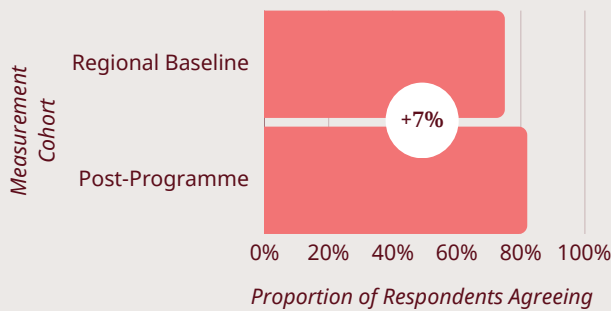


Image source: Sasha McLaughran



Strengths of the Community Participants

Strengths offer an opportunity to celebrate achievements of the Waikato community.

The following represent the eight highest-scoring factors where the Waikato community felt the most confident in their current conditions. Factors relating to **self-development** were most prominent within these top strengths identified by respondents:

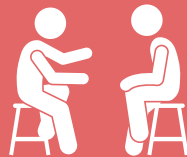


**Skill and Knowledge
Acquisition**

6.15

Scale of 1-7

Opportunity to keep learning
new things



Relationship Skills

6.05

Scale of 1-7

Understanding another person's
point of view, even if one doesn't
agree with it



Passion

5.98

Scale of 1-7

Having things one is passionate
about



Reciprocal Learning

5.97

Scale of 1-7

Having people in one's life
where they can learn from each
other



Value of the Arts

5.97

Scale of 1-7

Arts, culture and/or creativity are
an important part of one's life



Hope

5.93

Scale of 1-7

Having things to hope for



Self-Expression

5.85

Scale of 1-7

Having the opportunity to
express oneself through
creativity



Self-Development

5.85

Scale of 1-7

Having the opportunity to be
exposed to different types of
emotional experiences



Strengths of WTT Artists

The following represent the six highest-scoring factors where WTT resident artists felt the most confident in their current conditions.

It is interesting to note that not only do WTT artists feel strength in their own self-expression and to try new things, but that creating this space for others to do the same is also an important part of their day to day lives.

Having the opportunity to express themselves through creativity was the highest-scoring factor across both measurement points for artists.



Self-Expression

6.86

Scale of 1-7

Having the opportunity to express oneself through creativity



Vulnerability

6.71

Scale of 1-7

Feel they have increased chances to experiment and try new things



Skill and Knowledge Acquisition

6.71

Scale of 1-7

Opportunity to keep learning new things



Joy and Awe

6.71

Scale of 1-7

Opportunities to feel joy and wonder



Relationships

6.57

Scale of 1-7

Opportunity to meet like-minded people



Creating Spaces

6.57

Scale of 1-7

I create spaces in my community for others to engage in creative practices



2. Data Transparency Page

To ensure the integrity of findings, Huber Social includes a Transparency Page for every project. This ensures both the rigour of evidence and rigour of analysis is clear for each project, across every stage of the data lifecycle.



Phase	Questions on the Treatment of the Data		Points Allocated	Yes or No
Design	BASELINE	Baseline inferred from time in program (e.g. 1 vs. 3 years)	1	Y
		OR Baseline measured pre-intervention	2	
	CONTROL	Control group was measured (independent of the intervention)	1	Y
	ACCESSIBILITY	Elements of the project (tools, methods, etc.) have been designed and tested to be accessible for all eligible study participants in the given population	1	Y
	INCLUSION	Details of people specifically included (or excluded) in the measurement: <i>Participants included programme community participants, as well as resident artists. Deep-dive case studies gained further insights from four particular cohorts of participants. Open feedback sourced from mentors.</i>	N/A	N/A
Data Collection	SURVEY DISTRIBUTION	Online surveys		Y
		OR hard copy surveys		N
		Data collection supervised by Huber Social consultant	1	N
		Translations or guidance provided	1	N
		Details on translation or guidance if provided: <i>focus groups facilitated by Huber Social consultant</i>	N/A	N/A
SAMPLE	Sample size has achieved 80% statistical power with a medium effect size of Cohen's $d = 0.5$ (t-test) or $d = 0.25$ (ANOVA)	1	N	
Data Cleaning	CLEANING	Partial responses removed or no partial responses	1	Y
		Details of any responses removed: <i>Insert details</i>	N/A	N/A
Analysis	SHIFT MEASUREMENT	Calculated on group average	1	
		OR Mixed calculations across different measurement groups	1.5	Y
		OR Calculated based on paired scores	2	
	TEST APPLIED	Basic analysis	1	Y
		Statistical Correlation Test	2	Y
		Details on statistical analysis: <i>Insert details if required</i>	N/A	N/A
STATISTICAL SIGNIFICANCE	Statistical significance cut off at $p < 0.1$ for all findings presented	1	Y	
	OR Statistical significance cut off at $p < 0.05$ for all findings presented	2		
Reporting	REFERENCING	Understanding findings in the context of prior research/literature (either HS or external)	1	Y
		Details on external sources referenced: <i>See reference list.</i>	N/A	N/A
	DEVIATIONS	Details on any deviations from the original measurement approach, as delineated in the Measurement Plan, and their potential effect on data and findings.	N/A	N/A
	REPORTING	Client commits to sharing findings internal to the organisation	1	
		OR Client commits to sharing findings internally and with stakeholders external to the organisation	2	
OR Client commits to sharing findings internally, with stakeholders and the general public		3	Y	
RIGOUR SCORE: LOW (1-9); MED (10-14); HIGH (15-18)			X	RATE: 10.5



3. Predictors of Wellbeing

To inform organisations on how to best address the actual needs of their beneficiaries, correlation analysis is used to identify which factors measured have a significant relationship with peoples' overall wellbeing; these are known as predictors of wellbeing.

The predictors of wellbeing can be found listed in the following table in order of statistical strength. The stronger the relationship between an outcome and overall wellbeing, the more confidence there is that a change in the outcome will correspond with a change in wellbeing.

Relationship strength is based on both the statistical significance (p-value) and beta coefficient value (r). All predictors listed are statistically significant to $p < 0.001$ (unless otherwise noted), meaning there is 99% confidence that the relationship identified between the predictive outcome and wellbeing is true, rather than produced due to sampling error or chance. The beta coefficient (r) describes how closely each outcome and wellbeing are likely to move together in relation to each other.

For the purposes of this study, a strong relationship between an outcome and overall wellbeing is defined as any outcome with a beta coefficient value greater than 0.7; a moderate relationship is between 0.699 and 0.4; a weak relationship less than 0.4. Even though a relationship may be weak, there is still a significant association between the outcome and overall wellbeing.

The following page presents all predictors of wellbeing that have a significant relationship with overall wellbeing for the populations included in measurement.



Image source: Fay Purdie-Nicholls



4. Significance Tables

Note: There are no newly identified predictors for community in aggregate as this report compared aggregate community group to regional baseline predictors to compare progress.

Table 1. All Predictors of Wellbeing: Deep Dive 1

Factor from Impact Thesis	Direction and Strength	Correlation Coefficient (r)	p value
I like who I am.	Positive and Strong	0.835	< .001
I have enough money to cover the costs of everyday needs.	Positive and Strong	0.812	< .001
I am in relationships that offer me support.	Positive and Moderate	0.691	< .001
I have confidence in myself.	Positive and Moderate	0.678	< .001
I am proud of my life.	Positive and Moderate	0.677	< .001
I have access to artistic, cultural and creative activities.	Positive and Moderate	0.659	< .001
I have the opportunity to keep learning new things.	Positive and Moderate	0.629	< .001
My life has purpose.	Positive and Moderate	0.574	0.002
I have enough money to cover the costs of engaging in creative practices.	Positive and Moderate	0.546	0.005
I have a strong community of family and friends around me.	Positive and Moderate	0.544	0.003
My belief in myself gets me through hard times.	Positive and Moderate	0.542	0.006
I have opportunities to feel joy and wonder.	Positive and Moderate	0.539	0.004
Where I live, there are spaces I can go for creative activity.	Positive and Moderate	0.509	0.008
I have things I am passionate about.	Positive and Moderate	0.507	0.010

Table 2. All Predictors of Wellbeing: Deep Dive 2

Factor from Impact Thesis	Direction and Strength	Correlation Coefficient (r)	p value
I have enough money to cover the costs of engaging in creative practices.	Positive and Moderate	0.617	0.002
I am in relationships that offer me support.	Positive and Moderate	0.6	0.002
I have enough money to cover the costs of everyday needs.	Positive and Moderate	0.585	0.003
When I am confronted with a problem, I can usually find a good solution.	Positive and Moderate	0.458	0.024
I have the time to engage in creative practices.	Positive and Moderate	0.442	0.031
How often during the past month have you felt emotions of anger? (Reversed)	Positive and Moderate	0.436	0.042
I feel I belong to a community or group.	Positive and Moderate	0.429	0.029
I have opportunities to feel joy and wonder.	Positive and Moderate	0.405	0.044



4. Significance Tables

Table 3. All Predictors of Wellbeing: Deep Dive 3

Factor from Impact Thesis	Direction and Strength	Correlation Coefficient (r)	p value
I enjoy life and have fun.	Positive and Moderate	0.674	< .001
I like who I am.	Positive and Moderate	0.65	< .001
Lately, I have had the chance to connect with like-minded people.	Positive and Moderate	0.572	< .001
I am proud of my life.	Positive and Moderate	0.555	< .001
I feel free to be myself around others.	Positive and Moderate	0.535	< .001
My community is a vibrant place.	Positive and Moderate	0.533	< .001
I have the opportunity to keep learning new things.	Positive and Moderate	0.529	< .001
My life has purpose.	Positive and Moderate	0.525	< .001
I feel connected to my culture.	Positive and Moderate	0.516	< .001
I can remain calm when facing difficult situations.	Positive and Moderate	0.512	< .001
I can understand another person's point of view, even if I don't agree with it.	Positive and Moderate	0.45	0.003
I have a strong community of family and friends around me.	Positive and Moderate	0.441	0.003
My belief in myself gets me through hard times.	Positive and Moderate	0.411	0.008
How often during the past month have you felt happy?	Positive and Moderate	0.41	0.008
Where I live, community is celebrated.	Positive and Moderate	0.408	0.007

Table 4. All Predictors of Wellbeing: Artists

Factor from Impact Thesis	Direction and Strength	Correlation Coefficient (r)	p value
My community is a vibrant place.	Positive and Strong	0.841	0.005
I have opportunities to feel joy and wonder.	Positive and Strong	0.819	0.007
I feel lonely and/or isolated.	Positive and Strong	0.782	0.022
I have enough money to cover the costs of everyday needs.	Positive and Strong	0.757	0.018
I enjoy life and have fun.	Positive and Strong	0.749	0.02
I have a sense of belonging within the creative sector.	Positive and Strong	0.731	0.025
I feel I have the time to commit to my creative practice.	Positive and Moderate	0.693	0.039



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