



General Manager's Annual Report

January – December 2017

Personnel

Angela Suh, General Manager
Christine Currey, Administrator
Ulrike Huetter, Arts Facilitator (Aug-Dec)
Michelle Male, Arts Facilitator (Jan-Aug)
Laura McNeish, Graphic Designer (Jan-March), Gallery Sunday (March-Dec)
Carmen Wettel, Graphic Designer (March-December)
Bronwyn O'Connell, Gallery Sunday (Jan-March),
Lisa McKimmon, Gallery Saturday
Lesley Hale, Contractor, Financial Services

Education Programme

Making up almost 60% of our revenue, the education programme is a vital part of MAC's annual work programme. **In 2017 we offered a total of 223 term classes and holiday programmes, compared to 214 in 2016.** Following the feedback we received from caregivers, and the overwhelming demand for our after school children's classes, we offered 3x additional classes from Term 2. The popularity and reputation of our classes, particularly our after school programme and the holiday programme go unrivalled. Despite the fact that we are competing with 2 other arts centres in the area, many of our students who are from outside of our local board community choose to travel to MAC, which indicates that we are providing high quality, and valuable services.

In addition to the *Tutor's Showcase* exhibition, there were additional opportunities throughout the year for MAC students to exhibit the work they had completed during their classes. *1st Impressions II*, showcased the work of some of our students in Lisz Bodsworth's print-making class, *Intaglio Etching*, while *Clear Vision* presented the works of students in Lou Pendergrast-Mathieson's cast-glass class. Even our young students in our after school classes had the chance to exhibit in *We, The Youth* – an exhibition coordinated by our tutor, Julie Moselen, and funded by Auckland Council Creative Communities Scheme.

Exhibitions and Events Programme

2017 was a busy year for our exhibitions and events programme. With the goal of introducing a more varied programme with a focus on youth engagement, specifically young people in their 20s, we were proud to facilitate 4 exhibitions that highlighted the artistic talents of young Aucklanders.

One example was the **Art+Feminism** series of public programmes which included the Wikipedia edit-a-thon. This involved a communal editing of Wikipedia pages on subjects related to Art and Feminism with the objective of balancing the gender inequity on Wikipedia. To complement the edit-a-thon, Fresh and Fruity, an online indigenous collective, were invited to contribute to the conversation around the misrepresentation and under-representation of women in the arts, in a take-over of the Hewson gallery space. Their exhibition, entitled *Whakakapi He āhuru mōwai mōku* [Whakakapai; (verb) *to fill up (a space), occupy, replace. he āhuru mōwai mōku; a safe haven for me*], challenged the responsibilities of institutions to provide space for minorities.

The exhibition included text-snippets from their third manifesto, *Creating safe and accountable spaces*, which calls for a "...[destabilisation] of power hierarchies that limit, erase, and ignore indigenous voices, as well as allowing toxic behaviours by perpetrators of violence to continue unchecked." The exhibition also included the voices of local women artists and writers who were selected by Fresh and Fruity to participate in an online residency that saw them 'take over' their twitter feed for a day. Throughout the duration of the exhibition, a live-stream of the twitter feed was projected on the gallery wall. The inclusion and tautoko of a myriad of voices playing a central role in disrupting structures of oppression. The final part of the programme involved a roundtable discussion with prominent women working in various roles in the Arts and Culture sector. The talk brought to light the particular challenges faced by women in an industry that still has a lot to improve in the area of gender equity.

We continued our tradition of exhibiting works by our members, and the wider community through a combination of entry-by-membership exhibitions, and external gallery hire. Notable examples include the *Member's Recent Art* (Feb), *What We Call Home* (April), The Korean Photographers, North Shore Salon, Embroiderer's Guild and the *Hibiscus and Bays Art Awards* (Nov). In addition to this, we also explored opportunities for MAC to function as a performing venue, by hosting concerts of acclaimed performing groups like *Imperfect Offerings*, and the NZTrio, as well as hosting an e-sport event.

Our Community

Mairangi Arts Centre gratefully acknowledges the continuing support and loyalty of the many hundreds of students who each year attend our art classes and display work in our many exhibition programmes. We counted **35,366 visitors** to the facility and had **2,979 participants** in all our programmes which went beyond the KPI numbers set by Auckland Council. We continued our good working relationship with the Mairangi Bay Business Association, hosting the Mairangi Bay photo competition at MAC and sponsoring prizes. We also contributed to the Breast Cancer Society Fundraiser Auction coordinated by Harcourts Cooper and Co, Mairangi Bay, in the form of original artworks by some of our tutors, Annette Dickison, and Marie Sanders.

One area of focus in community development last year was establishing ties and engaging with mana whenua. We began this process with cultivating a relationship with our local marae **Te Herenga Waka O Orewa**. They supported by providing a Māori welcome at the

opening of the Hibiscus and Bays Art awards. We are actively developing this relationship and have been collaborating on projects this year.

In addition to this, we set up a new community-focused programme centering on the benefits of art classes in elder wellbeing. With funding from the Hibiscus and Bays Local Board we coordinated art classes for residents at **Aria Bay retirement village**. The classes ran over a 10-week period at the retirement village and culminated in an art exhibition where friends and family of the students celebrated the artistic achievements of the Aria Bay residents. The programme was motivated by a recognition of the importance of improving the well being of senior citizens in our community, given that our Local Board has the highest number of the 65+ demographic. While many retirement villages expressed interest in participating in this programme, we chose to work with Aria Bay as they are in our local board. The feedback we received from the residents, their family and friends and Aria Bay, was overwhelming positive. Due to funding limitations, the programme ran for 10-weeks but we are currently engaging with other funding bodies to be able to continue these services in the future.

Following the conclusion of the programme, we were invited by the **Selwyn Hope Foundation** to present on our work with Aria Bay in a Knowledge Exchange Day at the end of last year. This resulted in many positive relationships being formed with occupational health professionals. One outcome of these relationships was basic Diversional therapy training for our tutors facilitated by the Selwyn Foundation. Furthermore, AUT has expressed interest in working with us to design an evaluation of our programme with the objective of producing a qualitative and quantitative based research paper.

Another way we contributed to our community is through nurturing existing relationships with other community organizations like Māpura. Last year we worked together with Māpura to achieve funding for a satellite art programme, administered and taught by Māpura tutors and hosted at MAC. The classes were designed to cater to young people aged 8 to 16 years old with Autism Spectrum Disorder. This was motivated by a recognition of the lack of similar services in the North Shore area. The classes successfully started at the beginning of this year.

Health and Safety, Repairs and Maintenance

Early on in the year we experienced significant flooding in the 3D studio after a series of severe weather events. Due to the overwhelming number of callouts related to the flooding there were some delay in resolving the issue. What we found was that the main cause of the flooding was related to poor conditions of the gutters outside studio 2 which meant that during heavy rain a large amount of water was collected, unable to be drained. An audit of the space by Auckland Council found that the wall where the water was coming in from had not been adequately sealed when it had been built. Indicating a need to seal the wall in the future. While the issue of flooding has been controlled the resealing of the wall issue is still being discussed with Auckland Council.

Despite the frustration it proved to be a good opportunity for us to review the working conditions in the studio. It prompted us to address concerns that had been raised

historically by past tutors about the management strategies of particular hazards found in a multi-media studio focusing on clay and glass activities. One of the actions that was undertaken was the scheduling of an industrial clean of the space to remove fine dust particulate that built up over years of studio use. The other action was purchasing an air filtration unit with HEPA filters to improve air quality for students and tutors by removing fine dust particulate. A need to appoint a 3d studio manager with specific pottery studio management experience was identified. This has now been achieved in 2018, with the appointment of Paul Pachter, a ceramic arts specialist with over 20 years of teaching experience at tertiary level and studio management experience.

Another positive outcome of the flooding was the creation of a hazards management register which was far more detailed and accurate of the various health and safety risk at MAC. Furthermore we appointed a health and safety officer to manage and review the risk on an ongoing basis. We ensured that the health and safety officer and myself attend a workshop based seminar on the new health and safety legislation and what it means of organisations like ours. We also identified the need to invest in first aid training for our children's class tutors, as well as our evening class tutors, as their teaching times are outside of normal operational hours which means that they do not have the necessary support systems to rely on in an event of an accident or emergency. This was achieved in early 2018, through St John.

Some of you may notice the four brand new heat pumps in the gallery. This is the result of a year long engagement with Auckland Council to replace the ageing units that were out of their operational lifetime. Thank you to our visitors, members and staff who were patient during the winter last year and had to suffer through the cold through ineffective heating.

We also invested in an audio hearing loop when we replaced our speaker system that got damaged during a performance in 2016. This was generously funded by the Southern Trust who we wish to acknowledge. The installation of the audio loop means that our visitors and members with hearing difficulties who rely on hearing aids can now come up to reception and request a headphone unit, which we have multiple units of, enabling them to hear clearly while blocking out background noise. We understand that hearing difficulties can affect one's feeling of inclusion in that it can often interfere with communication. We hope that the installation of the audio loops will result in a much more pleasant and welcoming environment for all members.

Staff/Volunteers

Changes to Personnel:

Michelle Male resigned from her position as Arts Facilitator in August, after **x years** of service. Ulrike Huetter was hired to fill this position, given her intimate knowledge of our systems and procedures acquired over **x years** of volunteering and supporting administrative staff at MAC.

Bronwyn O'Connell resigned from the Sunday Gallery Minder position in early March to spend more time with her young daughter. The position was filled by Laura McNeish, who

had previously been in a graphic design role. This was a smooth transition, as Laura had resigned from her graphic design position to continue with her studies, and was looking for part-time weekend work. After finishing her studies in December, Laura resigned to look for full time opportunities.

Carmen Wettel was hired in March to fill the graphic design position. Carmen proved to be an excellent designer, and instigated the revitalization of our social media pages. Carmen left at the end of the year due to her working holiday visa expiring.

Mairangi Arts Centre would not be able to function as effectively as it does without the help of its volunteers. We are extremely grateful for the many hours' help in the office, on the gallery team, in the garden, on working bees and in a variety of ways during exhibition openings. Our heartfelt thanks go to all who give their time so generously to the centre, with particular mention to the BNZ Work for good team who volunteered a full day in August, helping us with a variety of jobs like painting plinths and waterblasting.

We would like to give a special thanks to Nanette Randall, who volunteered for many years in maintaining the centre grounds and gardens.

Digital

Digital committee was established early in the year to manage the on-going issues with website upgrade commissioned in 2016. From the beginning it was evident that there were major issues with the backend functionality which put undue stress on administrative staff. What began as a tense and at times unpleasant relationship with the website supplier over the year we managed to build trust and resolve communication barriers. We are still experiencing some challenges however are in a much better place now to deal with this. Much of the significant problems were addressed last year and we are confident that by the end of this year the website issues will be fully resolved.

Funding & Sponsorship

MAC is grateful for the ongoing support from the following organisations:

- Hibiscus & Bays Local Board, Auckland Council
- Foundation North (former ASB Community Trust)
- Pub Charity
- Lion Foundation
- Creative Communities
- Southern Trust

We also received sponsorship in kind from our long-standing supporters NZ Community Post, Gordon Harris, Takapuna Art Supplies, Factory Frames, French Art Shop, and Babich Wines. We would like give special thanks and acknowledgment to our new sponsors Ricoh, Harcourts Cooper and Co, Muffin Break Milford.

Position Performance Measures

- Visitor and participant numbers continue their upward trend
- Relationships have been maintained with relevant council officers
- As noted in our audited accounts, we've met all of the Key Performance Indicators set by Auckland Council.
- Improved and extended community awareness, partnerships and relationships

Objectives under Consideration for 2018

- Investigate and secure alternative funding avenues, including sponsorship
- Build on an exciting and varied exhibition schedule
- Explore opportunities to offer broader range of classes, including performance art
- Continue to cultivate and nurture Māori partnerships
- Grow intergenerational links
- Ongoing student and membership drive
- Continue to take part in community events
- Improve community awareness, relationships and partnerships
- Make more use of the gardens surrounding the centre, in particular the sculpture garden

It has been a steep learning curve for me personally, and I am adamant that lessons from last year, of which there were many, will inform the management decisions in 2018 to ensure that we continue to grow and build community relationships, while more prudently managing our financial position.

Angela Suh

General Manager

Mairangi Arts Centre