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Inspiring and Creative Public Places:
What are the crucial ingredients when developing a
successful arts precinct?
A Waitakere City, New Zealand case-study



Nicola Michelle Mason

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Abstract

The Local Government Act 2002 directs New Zealand local authorities to promote the social, economic, environmental and cultural wellbeing of their communities. Together, these elements can produce profound results for local communities, as has been demonstrated through Waitakere City's Eco City commitments and outcomes. As a further step in this holistic journey, Waitakere City Council has committed itself to developing an arts precinct in the heart of the city.

This applied thesis has identified how public policy and other factors described through qualitative research can support the development of a successful arts precinct. Internationally, what was found to be successful when developing creative public places was where a mix of sustainable cultural and creative activities and enterprises were co-located and importantly connected with the existing historical, environmental, economic and industrial character and features of the place. In light of this thesis' findings, the New Zealand addendum to this evidence would be to bring local government into the journey at an early phase of planning, and to make explicit the continuous involvement of local communities in their arts precinct's development.

Keywords

Sustainability, wellbeing, creative, cultural, local government, public space, policy, participation, urban form and design, Waitakere City, Corban Estate, community, connectivity

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I spoke with vast numbers of people, formally and informally, about this thesis - a huge heartfelt thank you for your generosity of ideas and spirit

Finally, specific thanks are offered to my family Daisy, Ben, Rachel and Neville, to my extended family members, and to my wonderful friends and colleagues for each offering their sustained support in giving life, energy and growth to me, and thus, into this work.

To one and all who have touched this thesis since its inception in January 2006.

Arohanui.

Nic Mason
Author



TABLE OF CONTENTS

ABSTRACT	1
KEYWORDS	1
ACKNOWLEDGEMENTS	2
CHAPTER 1: INTRODUCTION	6
1.1 LOCALISED HISTORY OF CORBAN ESTATE IN HENDERSON, WAITAKERE CITY	8
1.2 RESEARCH TOPIC OBJECTIVES AND SIGNIFICANCE	11
1.3 KEY CONCEPTS AND LEADERS IN THIS FIELD OF RESEARCH	13
1.4 GAPS IN THIS FIELD OF RESEARCH	15
1.5 STRUCTURE OF THESIS	16
1.6 CHAPTER CONCLUSION	17
CHAPTER 2: THEORETICAL PERSPECTIVES AND NEW ZEALAND'S LOCAL GOVERNMENT	18
2.1 SOCIAL RESEARCH	19
2.2 PUBLIC POLICY	20
2.2.1 NEW ZEALAND GOVERNMENT KEY PRIORITIES	21
2.2.2 NEW ZEALAND'S LOCAL GOVERNMENT	22
2.3 THE LOCAL GOVERNMENT ACT 2002:	23
2.3.1 CULTURAL WELLBEING	25
2.3.2 WAITAKERE CITY COUNCIL CULTURAL WELLBEING POLICIES	27
2.3.3 ECONOMIC WELLBEING	29
2.3.4 ENVIRONMENTAL WELLBEING	30
2.3.5 SOCIAL WELLBEING	31
2.4 CHAPTER CONCLUSION	32
CHAPTER 3: RELEVANT PUBLIC POLICY CONCEPTS AND DEFINITIONS	34
3.1 SUSTAINABILITY	36
3.2 CREATIVITY AND CULTURE	40
3.3 URBAN DESIGN	44
3.4 PUBLIC PLACE	47
3.4.1 PUBLIC	47
3.4.2 PLACE AND SPACE	48
3.4.3 ALTERNATIVE PUBLIC PLACE TERMINOLOGY	49
3.4.4 MIXED USE	50
3.4.5 HERITAGE AND TOURISM	51
3.5 PARTICIPATION	54
3.6 CHAPTER CONCLUSION	57

CHAPTER 4: RESEARCH METHODOLOGY, RESEARCH DESIGN AND METHODS59

4.1 METHODOLOGY	60
4.2 METHODS	61
4.3 LITERATURE, AUDIO AND VISUAL REVIEW	62
4.4 SEMI-STRUCTURED DISCUSSIONS	63
4.4.1 DETERMINING PARTICIPANTS	65
4.4.2 NEGOTIATING ACCESS FOR DISCUSSIONS	67
4.4.3 UNDERTAKING DISCUSSIONS	68
4.4.4 INTERVIEW AND FOCUS GROUP PROCESS	69
4.4.5 INTERVIEW CLOSURE	70
4.5 PARTICIPANT OBSERVATION	71
4.6 DATA MANAGEMENT	72
4.7 CHAPTER CONCLUSION	74

CHAPTER 5: QUALITATIVE RESEARCH FINDINGS 76

5.1 PARTICIPANT DISCUSSION THEMES	77
5.1.1 CONNECTIVITY	77
5.1.2 DEVELOPMENT AND GENTRIFICATION	79
5.1.3 OPERATIONAL MANAGEMENT SYSTEMS	80
5.2 RESEARCHER ASSUMPTIONS	80
5.3 CHAPTER CONCLUSION	81

CHAPTER 6: ANALYSIS AND DISCUSSION OF RESEARCH FINDINGS 83

6.1 WHAT ARE THE KEY INGREDIENTS THAT SUPPORT AN ARTS PRECINCT'S SUCCESSFUL DEVELOPMENT?	84
6.1.1 LOCAL GOVERNMENT ENGAGEMENT	84
6.1.2 A STRONG AND BALANCED SUSTAINABILITY MODEL THAT INTEGRATES CULTURAL AND CREATIVE WELLBEING	85
6.1.3 A HOLISTIC APPROACH TO URBAN FORM, DESIGN AND DEVELOPMENT	86
6.1.4 PRESERVATION OF A PUBLIC PLACE	86
6.1.5 ENDURING PARTICIPATION PROCESSES THAT BUILD RELATIONSHIPS AND CONNECTIVITY WITH LOCAL COMMUNITIES	87
6.2 CHAPTER CONCLUSION	89

CHAPTER 7: CONCLUSIONS 90

BIBLIOGRAPHY 95

APPENDIX I – PARTICIPANT INFORMATION SHEET FOR A STUDY OF THE DEVELOPMENT OF AN ARTS PRECINCT IN WAITAKERE CITY	110
APPENDIX II - CONSENT TO PARTICIPATION IN RESEARCH	112
APPENDIX III - LIST OF POSSIBLE INTERVIEW QUESTIONS	113
APPENDIX IV – LISTING OF TABLES, FIGURES AND PHOTOGRAPHS	114

Chapter 1: Introduction

1. Tiriwā

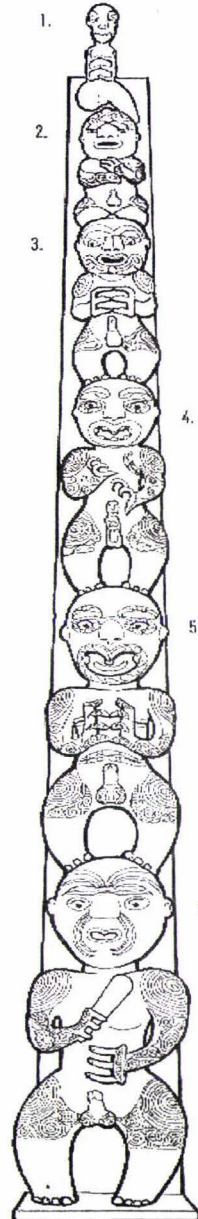
Ko te tino tupuna tēnei o Te Kawerau-ā-Maki. Otirā, nōna nei te ingoa karanga mō te rohe pōtae o te iwi. arā ko TE WAO-NUI-Ā-TIRIWĀ. He nui hoki ngā kōrero mōna ki roto o Waitakere tae noa atu ki roto o Kaipara.

2. Hape

Koia nei te tino tohunga o te waka Tainui. Otirā, ko tōna ingoa nunui, ko RAKATAURA. He tupuna rongonui a Hape ki te tapalapa ingoa i runga i wēnei whenua. Heoi anō, he tupuna whakahirahira hoki e ia nō ngā iwi katoa o wēnei wāhi.

3. Hoturoa

Ko tēnei tupuna te tino rangatira o te waka Tainui. Heoi anō, mai i tōna haerenga mai i Hawaiki ki tēnei whenua, he tupuna rongonui ki ngā iwi katoa o roto o Waikato. Otirā, nāna te waka Tainui i kawo ki tōna takotoranga whakamutunga ki Kawhia moana.



4. Maki

He tupuna whakahirahira tēnei nō te iwi, i whānau ai i Kawhia. He toa rongonui hoki e ia, ā, ko tētehi o ngā parekura ōna, ko Te Waewae Kotuku i tū ai ki Rarotonga (Mt Smart). He maha ngā wāhi i nohoia ai a Maki puta noa i te rohe potae nei o Tāmaki. Otirā, he nui ōna kāinga tae noa atu ki roto o Kaipara. Ko Mimihani tētehi, ko Hoteo tētehi. Engari, ko ōna kāinga matua ko Kaikai rāua ko Mahurangi.

5. Te Kawerau-ā-Maki

Ko te tino tupuna tēnei o te iwi. Heoi anō, nōna nei te ingoa-ā-iwi o Te Kawerau-ā-Maki. Ko tōna ingoa tūluru, ko TĀWHIA-KI-TE-RANGI. He tama e ia nā Maki, ā, he nui hoki ngā kōrero mōna ki roto o Te Wao-nui-a-Tiriwā, tae noa atu ki te Kaipara.

6. Te Hawiti

He mokopuna a Te Hawiti nā Maki. Otirā, ko TE AU O TE WHENUA tōna atu ingoa. Heoi anō, i te wā i a ia, ka tutaki atu ki a Te Pou-tapu-aka, arā he rangatira nō Ngāti Whātua. Tā Te Hawiti ki a ia, "Kore rawa ahau e whakaae kia uru mai koe ki roto o taku rohe". Kātēhi rā, ka mau i a Te Hawiti tōna patu, ā, ka keria te whenua hei tohu ki a Te Pou-tapu-aka ko tēnā te mutunga kē atu o te rohe o Te Kawerau-ā-Maki, me te tīmatatanga kē mai o te rohe o Ngāti Whātua. Heoi anō, nā tēnei mahi āna, i riro ai tōna ingoa karanga ko TE AU O TE WHENUA.

TAONGA TUKU IHO - Pou Whenua

Aratāki - Waitakere - Aotearoa

Te Kawerau ā Maki Trust



This thesis has begun from my passion about the power of creative expression in people's lives. I have seen the strength people experience when they can communicate using their creative talents to express their identity, their issues, and the place where they stand tall. I have personally experienced the *whanaungatanga* (relating and connecting)¹ when sharing creatively and it was a powerful experience. I have a desire to support a local creative place in which all people can come to learn, to share, to belong and to experience their creativity, as a mechanism to feeling connected and strong.

I came to study this particular locality fortuitously, and opportunistically. Waitakere City Council – Te Taiao o Waitakere - made a series of decisions over the last decade which cumulatively enabled the Corban Estate in Henderson to be a creative place. In December 2005 Council decided that the Corban Estate was to be further developed into an arts precinct. I was interested to chart the next phase of this work: the planning towards an arts precinct's development. Early informal discussions with staff associated with the arts in Waitakere revealed that seemingly little research or policy was substantiating or contextualising this planning. I realised that I could provide this contextual analysis of the factors which would support this creative endeavour back to local decision-makers and that this information could directly affect the outcome of this local creative public space.

Ko wai o? (Who am I?) I am a New Zealand-born *Pakeha* (New Zealand European) lesbian, mother, 'westie', able-bodied, middle-class, single-parenting 38 year old, with supportive extended family members and friends, a competent understanding of bureaucracy, and with English as my only language. I have been raised in South Auckland and the Manawatu, and lived in various locations around New Zealand, in predominantly medium to large cities. My paid employment has traversed central and local government agencies, and the community sector. In each of these roles my work has been around communicating with and advocating towards better outcomes for young people, people with experiences of mental illness, women and indigenous peoples. My work has also entailed researching and producing resources and books for the workforces who support these communities.

Thus, some of my own cultural, political, social and economic values and experiences are made transparent, so as to enable me to be clearer as to their influence and effect upon this work, such as a degree of marginalisation being experienced through homophobia; a reasonably sophisticated level of knowledge about how government works; a measure of economic 'safety'; a personal ethic leaning more towards independence than collectiveness; a belief in environmental conservation, and my fundamental commitment to the pursuit of social justice. I actively choose and have now lived in west Auckland - Waitakere City - for nearly nine years.

This opening chapter of my thesis outlines and 'places' the Corban Estate arts precinct's development into the context of Waitakere City's history. It traces the indigenous people's association with the land and surrounding areas, and then moves into the twentieth century purchase of the property by the Corban family and their subsequent on-site developments. This chapter also establishes how this proposed arts precinct was advanced through Waitakere City Council so as to contextualise my research question's development. Key New Zealand and international researchers have contributed to my knowledge and beliefs, and to the body of information relating to public space, sustainability, creativity and culture, urban design and participation. Similarly, government departments, entities and community agencies that are engaged or associated with these fields of enquiry and practice are identified. This information is

¹ Where Maori language terms or phrases are used, the English translation is bracketed immediately afterwards for clarity. These translations are directly drawn from *The Revised Dictionary of Modern Maori* (1989), by P.M. Ryan.

included because the very nature of an arts precinct's development requires that historical context is established. Similarly, many different central and local agencies and their policies can support an arts precinct's development, and are therefore important for local decision-makers to be familiar with. There is an abundance of research related to creative public spaces which can also inform such developments.

It is important to acknowledge that this is an *applied* thesis. Hence emphasis has been placed upon reflecting on the existing public policies and in hearing from community leaders for their perspectives on how to develop a city-wide creative public place. A comprehensive review of the theoretical knowledge bases that can contribute towards such a development has also been undertaken. My pragmatic research approach is the result of needing to address some of the impending challenges for the imminent Corban Estate development. I provide an outline of the existing international, state and local policy imperatives and literature search findings which I believe can usefully add to the important processes towards developing a community-inspired creative public place.

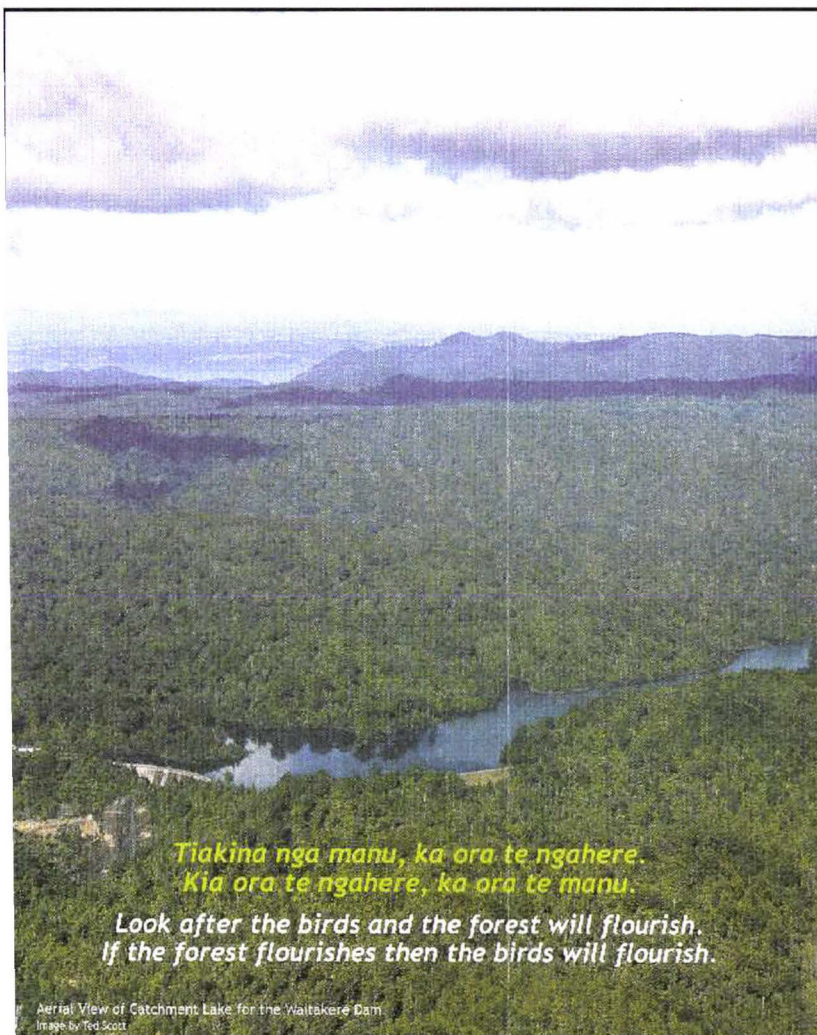
My desire for this thesis is that it be useful for those people who share my passion and inspiration around personally, professionally and politically using creative ideas, methods and energies to support a more inclusive, peaceful and safe world.

1.1 Localised history of Corban Estate in Henderson, Waitakere City

Te Wao Nui a Tiriwa is the forest
Ngatai Whakatu a Kupe is the sea
Te Au o te Whenua is the ancestor
Te Kawerau a Maki are the people
(Murdoch, in Harvey and Harvey,
2006, p.19)

This *mihi* (greeting) traces the connection *mana whenua* (indigenous people to a specific area) – Te Kawerau a Maki - have with the area that is inclusive of the Corban Estate Henderson locality.

The forest referred to in this *mihi* Te Wao Nui a Tiriwa stretched from the Manukau Harbour upwards to Muriwai and over towards Riverhead, and is far larger than what is now known as Hikurangi - the main range of what is the Waitakere Ranges. Hikurangi was the name gifted upon the ranges during the fourteenth century by Rakataura, an exploring Tainui tribal chief.



Maki and his people conquered and settled in the north-east edge of Te Wao Nui a Tiriwa in the mid sixteenth century, a time when moa birds were still known to traverse this area (Murdoch, in Harvey and Harvey, 2006). Te Kawerau a Maki are related to the Moekakara *waka* (canoe) which landed at Wakatuwhenua (near Leigh). Crew from this waka migrated overland to Waitakere (Northcote-Beale, 1990). Through inter-marriage with Ngati Whatua, mana whenua of Tamaki Makaurau (greater Auckland and inclusive of this area), Te Kawerau a Maki consolidated an alliance which guaranteed their protection. They were subsequently left alone in the Waitakere ranges where they lived in relative peace and isolation for almost a century (Si'ulepa, 2004a).

Three events impacted significantly upon the Kawerau people and had repercussions affecting subsequent generations: the flu epidemic outbreak in 1790; the decimation of the tribe by armed Ngapuhi tribe raiding parties in the mid 1820's and their forced exile into the Waikato; and the arrival of Pakeha settlers (Ibid).

Pakeha settlement was occurring in the Auckland isthmus soon after *Te Tiriti o Waitangi* (the Treaty of Waitangi) was signed in 1840. Several years are thought to have passed before the first Pakeha settler visited Waitakere Valley. He is believed to have been a Wesleyan missionary, the Rev James Butler, who walked into the Parawai settlement between Muriwai and Te Henga, and who consequently converted two *rangatira* (chiefs) to Christianity (Northcote-Beale, 1990).

Gradual Crown purchases of land over the following decades saw Te Kawerau a Maki concentrate their occupancy at Waiti, Te Henga. Te Kawerau had returned to their ancestral home in 1835 and 1836 under the protection of the Tainui tribe's *Ariki* (lord, highly ranking chief) Te Wherowhero (Si'ulepa, 2004a). The Kawerau people had elected to isolate themselves rather than to participate in the surrounding land wars. The cost of this decision was their inability to sustain their seasonal cycles of movement and harvesting across their customary territory, leading to poverty. Te Kawerau a Maki eventually abandoned the Wesleyan church and became adherents of the 'Pai Marire' faith that had been adopted by the King Movement, whose protection had been critical for their survival.

The Scottish settler Thomas Henderson became a key figure in the Waitakere area soon after his arrival in New Zealand in 1840. An exchange of goods - a schooner - with Ngati Whatua in 1844, saw 17784 acres of land pass into his possession. This is documented as being "the land between the Manukau ranges and the Waitakere river" (in Flude, undated, p.15). However, this 'transfer' coincided with the appointment of Governor Grey in 1845 who resumed the practice of the Crown exclusively purchasing land from Māori (Si'ulepa, 2004a), and which therefore immediately negated this deal. A legal conclusion was only reached 29 years later between Henderson and the Crown, whereby he retained 57% of his original land purchase. He also made many, many thousands of pounds profit over these decades by reducing Te Wao Nui a Tiriwa to stumps. Henderson's own timber mill was founded in the 1840s and within a decade had become a village (Scott, 1979). Milling timber was big business, with upwards of 2 million feet of Kauri being milled in 1883 (Ibid, p.73). With Henderson's continuing interests in shipping, the journey of the Kauri logs were in his hands: tracts of trees were pit-sawn in the Henderson Valley and Waitakere Ranges, pulled by bullocks to streams where they were floated to the harbour and loaded onto Henderson-owned ships (Flude, undated, p.20) for international purchase. Henderson's Mill was well known in the 1880s (Northcote-Beale, 1990) and was the only settlement of size west of Auckland. Henderson sold his mill in 1881. In a truly odd twist of nature, Thomas Henderson was to later become a conservationist:

The most prominent advocate for the opposition to indiscriminate logging was led by locals William Swanson supported by Thomas Henderson, MP for Henderson (one of the most influential businessman in the land) and five years retired from the timber trade (Si'ulepa, 2004a, p.7).

In the end, the saving and restoration of the Waitakere Ranges to their former glory was not initiated for conservation reasons, but for the necessity of securing a ready supply of fresh water for the growing Auckland citizenry in the 1920s (Harvey, 1998). However, from this pragmatic need sprang renewal and opportunity for the environment and for people affiliated with the land and waterways.

The large scale planting of orchards in Henderson township was initially undertaken by J.H Hougham in the late 1880s, and was quickly followed by other settlers' planting. Simultaneously, Dalmatian families were settling locally after migrating from the north as gum diggers (Scott, 1979) where substantial sums of money had been made from their extremely rugged toil.



Assid Abraham Corban arrived in New Zealand in 1892 from his homeland of Lebanon. In 1902, A.A. Corban and his family bought land between the Henderson rail-lines and the Opanuku Stream on Great North Road, naming it Mt Lebanon Vineyard and immediately planting grapes. This is the property now known as the Corban Estate (Harvey and Harvey, 2006).

Winemaking began in the district at the turn of the twentieth century. The increasing prohibitionist measures, which accumulated in the Licensing Act 1908, did eventually squeeze most winemakers out, except the Corbans (Scott, 1979). The Corban family undertook significant business expansions on and off-site, and were leaders in the development of a viticultural industry in New Zealand. The family also made noteworthy contributions to Henderson township and the surrounding area (Burgess, 2005). In the mid 1970's, the family relinquished their financial interests in Corban Wines Ltd and the winery closed in 1992. The 9¾ acre site, located

on the border of Henderson's commercial business district was purchased by Waitakere City Council at this time (Ibid).

The Council established the Corban Winery Estate Trust soon after the purchase (Ibid), although activity was sporadic and then lapsed for some years. In 1999, the Waitakere Arts and Cultural Development Trust was established, trading as Corban Estate Arts Centre (CEAC). It now has a paid Director and 10 full-time and part-time staff. A phenomenal range of activities are driven or delivered by CEAC including exhibitions; art classes for adults and children; a schools education programme; events; tenancing to local artists and sub leasing to community organisations (Corban Estate Arts Centre, 2005).

In 2002, a studio at Corban Estate was made available for the development of Pacific arts and culture. This was quickly peopled by a weaving group - colloquially known as 'The Mamas' - who offered education programmes for young people and formed the basis for a weekend market. This work was formalised into a second community-based trust on-site: the Waitakere Pacific Arts and Culture Trust (WPACT), established in 2005. The WPACT vision is to enhance the wellbeing of Pacific peoples and the wider community through fostering Pacific arts, crafts and culture (Si'ulepa, 2005). Both of these trusts have their own Trust Deeds and governance boards, with City Councillors being members on these boards alongside community representatives. A third smaller trust, the Mau Dance Theatre Company also operates on-site.

Operationally, the trusts connect regularly in activities such as the delivery of education programmes. These agencies all receive funding from a diverse range of philanthropic and public agencies, including Waitakere City Council. In December 2005, Council voted to formally develop an arts precinct on Corban Estate. In the 2006-2007 financial year, \$145,000 had been committed to this output (Waitakere City Council, 2006a), and staff identified to manage this development.

Hence, by the commencement of my thesis in 2006, the Corban Estate was a vibrant, living site which buzzed with creative industry. There are enclaves and glades where pukeko dig and ducks mingle alongside the replanted banks. The spectacular Opanuku Arts Bridge, designed and made on-site by resident sculptor Neil Miller, connects neighbouring people and the Corban Estate. The built environment of bottling sheds, cellars and barrel storage warehouses were constructed with functionality in mind, and now yield administrative and artistic outputs. These buildings also coexist with Pacifica totem, tapa, market commerce and weaving women, and the entire property is skirted by rattling railcars and belching westie cars careering home from labour.



And still, the undulating landform that is the Corban Estate sits patiently at the feet of the Waitakere Ranges, bursting with creative attention-seeking behaviour.

1.2 Research topic objectives and significance

Waitakere City is an Eco City (Waitakere City Council, 1993). This philosophy is directly inspired by and derived from the United Nations' *Agenda 21* (United Nations, 1993). This means that a set of strategic sustainability priorities and policies have existed for over a decade to guide important city-wide developments in Waitakere. The gestation of this arts precinct has taken place in this period.

Waitakere City Council voted to progress the existing Corban Estate into an arts precinct in December 2005 (Riley, 2005) and commissioned a preliminary concept plan from Visitor Solutions Ltd for its development. A limited number of local people and organisations were spoken with in this early conceptual phase, with participants being identified by Council and Corban Estate Arts Centre staff, and included a public meeting (C. Jones, 7 November 2006, personal communication). The preliminary plan identified a range of facilities and opportunities which could complement the substantial creative, economic, environmental and cultural activity already occurring on-site (see Corban Estate Arts Precinct Preliminary Concept Plan diagram, p.12).

Key

- Business Rules to Regulate Section 6**
- 1.1 Creative Stream Views Arts Bridge
 - 1.2 Creative, Pedestrian and Bicycle Lanes
 - 1.3 A.1 Trails
 - 1.4 Food Network
 - 1.5 Farm Network
 - 1.6 Food Production Reserve
 - 1.7 Main Pedestrian Street
 - 1.8 Pedestrian Lane
 - 1.9 Parking
 - 1.10 Open Space
 - 2.1 Performance Center
 - 2.2 Cultural Performance Space
 - 2.3 A.1.1.1.1.1
 - 2.3 A.1.1.1.1.2
 - 2.3 A.1.1.1.1.3
 - 2.3 A.1.1.1.1.4
 - 2.3 A.1.1.1.1.5
 - 2.3 A.1.1.1.1.6
 - 2.3 A.1.1.1.1.7
 - 2.3 A.1.1.1.1.8
 - 2.3 A.1.1.1.1.9
 - 2.3 A.1.1.1.1.10
 - 2.3 A.1.1.1.1.11
 - 2.3 A.1.1.1.1.12
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 - 2.3 A.1.1.1.1.14
 - 2.3 A.1.1.1.1.15
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 - 2.3 A.1.1.1.1.35
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 - 2.3 A.1.1.1.1.42
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 - 2.3 A.1.1.1.1.44
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 - 2.3 A.1.1.1.1.49
 - 2.3 A.1.1.1.1.50
 - 2.3 A.1.1.1.1.51
 - 2.3 A.1.1.1.1.52
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 - 2.3 A.1.1.1.1.58
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 - 2.3 A.1.1.1.1.61
 - 2.3 A.1.1.1.1.62
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 - 2.3 A.1.1.1.1.65
 - 2.3 A.1.1.1.1.66
 - 2.3 A.1.1.1.1.67
 - 2.3 A.1.1.1.1.68
 - 2.3 A.1.1.1.1.69
 - 2.3 A.1.1.1.1.70
 - 2.3 A.1.1.1.1.71
 - 2.3 A.1.1.1.1.72
 - 2.3 A.1.1.1.1.73
 - 2.3 A.1.1.1.1.74
 - 2.3 A.1.1.1.1.75
 - 2.3 A.1.1.1.1.76
 - 2.3 A.1.1.1.1.77
 - 2.3 A.1.1.1.1.78
 - 2.3 A.1.1.1.1.79
 - 2.3 A.1.1.1.1.80
 - 2.3 A.1.1.1.1.81
 - 2.3 A.1.1.1.1.82
 - 2.3 A.1.1.1.1.83
 - 2.3 A.1.1.1.1.84
 - 2.3 A.1.1.1.1.85
 - 2.3 A.1.1.1.1.86
 - 2.3 A.1.1.1.1.87
 - 2.3 A.1.1.1.1.88
 - 2.3 A.1.1.1.1.89
 - 2.3 A.1.1.1.1.90
 - 2.3 A.1.1.1.1.91
 - 2.3 A.1.1.1.1.92
 - 2.3 A.1.1.1.1.93
 - 2.3 A.1.1.1.1.94
 - 2.3 A.1.1.1.1.95
 - 2.3 A.1.1.1.1.96
 - 2.3 A.1.1.1.1.97
 - 2.3 A.1.1.1.1.98
 - 2.3 A.1.1.1.1.99
 - 2.3 A.1.1.1.1.100



Corban Estate Arts Precinct
 Preliminary Concept Plan
 August 2024 - 24/07 | 1:2500 @ A3 | 1:1000 @ A1



A structural framework was identified (Visitor Solutions, 2004) to unify the Corban Estate site, comprising a series of concepts and flow plans including:

- ⊙ pedestrian trails, squares, streets, open space and bridges;
- ⊙ built components such as indoor and outdoor performance centres, artists' studios, cultural-specific facilities;
- ⊙ enhanced gallery and storage spaces;
- ⊙ new retail and accommodation spaces;
- ⊙ transport bridges, rail-lines, roads and parking;
- ⊙ appropriate improvements to existing historic buildings.

Some contextual reading was undertaken by the plan's authors of existing public policy for the development of an arts precinct, with the Ministry for the Environment's sequence of publications pertaining to urban design being specifically noted in the plan. Yet there is substantially more central, regional and local government public policy and international and local research in which the development of an arts precinct needs to be contextualised.

Ultimately, this thesis aspires to answer: what are the key factors, including any processes and policies that support the successful development of an arts precinct? Corban Estate is used as a case study to frame the responses to this question.

1.3 Key Concepts and Leaders in this field of research

The important policy themes which relate to an arts precinct's development pertain to local government; sustainability; urban design; culture and creativity; public place; and participation concepts.

Local government is a field ripe for research in New Zealand, with literature still largely authored by central government agencies, with a smattering of academic and consultant contributions. Each Council in New Zealand must develop a Long Term Council Community Plan (LTCCP). It needs to clearly describe what the Council plans to do over the forthcoming decade, how these actions contribute to community priorities and how the Council will measure its success. Overall costings for these actions are also calculated (Waitakere City Council, 2004a). The overall monitoring of LTCCPs is undertaken by the Office of the Auditor General (OAG), an independent statutory corporation. Many government departments critique LTCCPs for their inclusion of specific content of interest to that department. For example, the Ministry for Culture and Heritage *Te Manatū Taonga* critique a sample of Plans to identify forthcoming cultural wellbeing projects occurring across New Zealand. Similarly, the Ministry of Youth Development *Te Manatū Whakahiato* critique Plans to identify where youth development opportunities are occurring. There does not appear to be a central clearinghouse of these analyses, at this time.

The 'published' lineage of sustainability has been traced to Rachel Carson's seminal work *Silent Spring* (1962), to findings from a series of African development conferences in the 1960s, and with the Club of Rome's 'Limits to Growth' (1972) report. Arne Naess was a key author at this time who was differentiating between different types of sustainable development although the World Conservation Strategy published in the early 1980s made bare the development agenda. This was reiterated in the Brundtland Report (1987) which shifted the international agenda further towards development and away from the sustainability values proffered in these earlier years by Carson and Naess. Into the 21st century, John Elkington, Anita Roddick, Peter Singer and many others are attempting to redress this agenda over towards sustainability, with equivalent New Zealand authors such as Jane Kelsey, Marilyn Waring, Mason Durie, the Sustainable Business Network, John Craig, and others authoring publications advocating for similar outcomes. These

exemplars are noted here as they do relate to this specific study in style and content, in that they have begun to weave the multiple threads which reflect 'wellbeing' and sustainability into cohesive theoretical narratives. This holistic approach resonated for me and again reminded me to seek connections between seemingly disengaged notions.

Jared Diamond's eloquent exploration and explanation of historical communities' capacity to survive or collapse (2005) has demonstrated that people have been undertaking their own forms of sustainable practise for many thousands of years. Diamond's work transcends the specific nature of this study's requirements, but he is included here because I admire his practical and accessible demonstration of an interdisciplinary approach to analysis and solution-focussed research to issues of global concern.

There is an emerging New Zealand critique around urban and public spaces, which builds upon seminal internationally-derived public space work by Jan Gehl, Sharon Zukin, Charles Landry and Jane Jacobs. Each of these four authors' work was returned to in the course of this research as their clarity of perception and pragmatic responses were refreshing. 'Mixed use' pertains to spaces being used at different times for diverse reasons such as work, play, study, by various communities. This mixed or multiple-use of space is consistently signalled by these international authors, and by local agencies as being of significant benefit in any urban development, rather than with the perseverance in monofunctional spaces.

In New Zealand, a significant body of urban design work has been undertaken by the Ministry for the Environment *Manatū mo te Taiao*, with partner agencies, to inform the Year of the Built Environment 2005. The year's aspirations sought to raise the "awareness of how the built environment can be designed to create more liveable environments and how this helps to ensure a sustainable future for all our cities and towns" (Ministry for the Environment, 2005c). This corpus was a valuable New Zealand-based reference for this thesis. The Ministry clearly articulated the potential economic, social, and environmental benefits of good urban design, but are only beginning to make the case for the inclusion of cultural imperatives. Rather, this synergy has been facilitated by the Ministry for Culture and Heritage's work in defining how creativity and culture can meaningfully connect with local government responsibilities. Collectively, these two agencies have helped local government make meaning of using holistic approaches in their work.

Other significant contributors to the inclusion of culture and creativity within the context of developing an arts precinct include Jon Hawkes in his work pertaining to cultural sustainability and its role in public policy. Penny Eames has contributed significantly to notions around social inclusion, community development and arts participation in New Zealand. Both authors have provided pragmatic leadership in the cultural development field through demonstrating how creativity can facilitate community wellbeing. For example, this evidence has been applied in Hawkes' home state of Victoria, Australia by the health department through their funding of an incredible range of community art programmes with diverse communities over many years:

One of the arts' most powerful contributions to health is that they reflect and create an inclusive sense of community. There is now considerable evidence that the stronger people feel this sense of belonging, the healthier they are (VicHealth, 2006).

Similarly Penny Eames and her employer, Arts Access Aotearoa, have made considerable progress in enabling marginalised communities such as prisoners, older people and people with disabilities to access the arts.

An arts precinct is a public place which implies public engagement with this place. Ongoing community participation with an arts precinct is critical and beneficial. As previously noted by VicHealth, evidence has shown that friendships, relationships, identity and belonging are

enhanced for people engaged in creative activities. *Agenda 21* consistently iterated the importance of community participation as have publications from the Ministry for the Environment and other central government agencies. Wayne Knox authored an insightful report (2004) about tangata whenua perspectives of partnership and participation for Waitakere City, and found *whanaungatanga* (relationships) to be the most critical element towards faithfully ensuring and sustaining Māori participation. This latter locally-derived report was precious when I needed to refocus my attention upon the importance of *people* in any arts precinct development.

There are two methodological authors in particular whom I have gravitated towards during the course of this research, both indigenous to Aotearoa-New Zealand: Linda Tuhiwai Smith, and Mason Durie. In her seminal analysis *Decolonizing Methodologies* (1999) Smith spoke clearly to me of the systemic racism and sexism inherent in methodologies generally, and in the New Zealand social research field specifically. I did not wish to replicate either of these prejudices and subsequently gave significant thought to my research methods, processes and findings so as they could be inclusive and useful for a diversity of participants and audiences. Similarly, Durie has persistently made the case for holistic approaches to public policy through presenting very persuasive *tikanga* (Māori custom and principles)-based ontological and epistemological models to government and non-government agencies alike. There is a less-obvious acknowledgement of his work in this thesis though his writings and actions permeate my thinking and beliefs.

The important community-identified factors that relate to the development of a successful arts precinct are operational management, development and gentrification issues, and community connectivity. These three specific findings also frequently arose in the searched literature. The community's interpretations of these factors are fully outlined in Chapter 5.

1.4 Gaps in this field of research

For some time, Waitakere City Council has taken proactive steps to nurture and progress the local pool of creative talent and industry through the Eco City ethos:

Waitakere City, and in particular localities such as Titirangi, is known for the considerable number of artists who live there, attracted by the magnificent landscape, the cultural diversity and the presence of established artists. It is seen by many to be a real strength of the City that it has a particularly rich cultural resource in terms of its well-known and well-established artistic community (Waitakere City Council, 2004b, p.31).

However, this enduring promotion of a locality's cultural and creative capacity is unusual amongst the 85 local authorities in New Zealand, although there are councils who have invested in this creative capacity such as Wellington, Christchurch, Dunedin cities and Gore and New Plymouth districts.

There is minimal New Zealand policy or research documentation that links the legislated local government environment with Councils growing and developing creative public places. This is not unreasonable, as it is a niche area and government cannot accommodate every nuance of policy interest. However, undertaking research which links those threads of public policy which do exist in this niche field could assist Councils to nurture and potentially capitalise on this emerging strand of economic, social, environmental and cultural awareness and opportunity. Making these connections is an aspiration of this thesis.

This applied thesis attempts to harness the various policy strands and other key factors that can successfully support an arts precinct being developed within the Local Government Act 2002 context.

1.5 Structure of thesis

I have already introduced some localised knowledge and connections about the case study - Corban Estate – with relevant policy themes which are applicable to the development of an arts precinct. There are gaps in this knowledge, although some promising local, regional and New Zealand-wide policy and research does exist which can nourish such an important creative development. Some pertinent international literature will also be explored and connected to this topic.

In the following chapter, my research seeks firstly to outline the perimeters of what social research and public policy encompass in Aotearoa-New Zealand. Additionally in Chapter Two, a synopsis of the Local Government Act 2002 is presented. A key purpose of this legislation is for Councils to promote the economic, social, environmental and cultural wellbeing of their local communities. These wellbeing elements are discretely explored so as to define what each element might encapsulate. I also outline who some of the government and community agencies are with responsibilities in achieving these outcomes. I have emphasised that the four wellbeings contribute most fully *as a collective wellbeing entity* towards the sustainable development approach explicitly noted in the Act's purpose, and are not individual entities. The supporting evidence that is presented in Chapter Two that relates to social research, public policy, and the defining Local Government Act, transcend and bind this thesis. After Chapter 2, they reappear again in Chapter 6 where an analysis of the findings is correlated with these three overarching theoretical perspectives.

To begin to answer my research question, it was important to search the literature to identify key factors which could enliven the development of an arts precinct. Chapter Three outlines the five identified concepts, and delivers corresponding definitions which are given significant and purposeful consideration, as they are multi-faceted and necessarily, inter-related. Waitakere City-located definitions or examples supplement the international and national readings of many of these core concepts. The conclusion of this section consolidates these varying and complex impressions into a succinct statement of 'what denotes an arts precinct in New Zealand'.

The methodology adhered to in this research is outlined in Chapter Four, and describes the use of both qualitative and quantitative approaches, within the guidance of Massey University's Code of Ethical Conduct (2004b). Participatory Action Research (PAR) is the research method employed for this thesis, and is detailed in this chapter, as well as the three specific methods used to gather data towards answering my research question. Ensuring that my research has rigour has been an important aspect of the entire study because of my desire that the findings be applied within the actual Corban Estate arts precinct's development. Thus a comprehensive explanation is made of the methods I used to collect, reduce, organise and interpret the data.

The summation of the research's thematic findings from the qualitative discussions is articulated in Chapter Five. The three community-based findings were identified by a range of people and agencies' perspectives and build a picture of what the key ingredients are which can support an arts precinct being developed successfully. Chapter Six weaves into a coherent whole the qualitative community-derived findings with the quantitative literature-based data. It is my summation of the key factors that can enable the successful development of an arts precinct to occur within the New Zealand context.

The conclusion (Chapter Seven) binds the thesis' methodological aspects with the definitional outcomes and the evidential findings, exposing the maze that is public policy-making and its metamorphosis into project implementation.

1.6 Chapter conclusion

My thesis question seeks to identify the key factors which can support the successful development of an arts precinct. I am motivated by my own positive creative experiences which connected me with others as well as the synergistic opportunism whereby by my local Council committed itself to further developing an arts precinct in my community. The intention is that my applied thesis' findings can contribute to the actual development of the Corban Estate arts precinct in Waitakere City.

The following chapter charts the theoretical perspectives related to social science research, including the cultural perceptions which are included or excluded in this knowledge base of enquiry. The perimeters and features of public policy are also defined, drawing upon the international and local political context and evidence. The next chapter also explores the central and local government contributions to the Local Government Act 2002 intention of promoting community wellbeing, and delivering democratic decision-making on behalf of those communities. These three perspectives: social science, public policy and the Local Government Act 2002 are the theoretical foundations for my study.

Chapter 2: Theoretical perspectives and New Zealand's Local Government



This chapter seeks to outline the important theoretical perspectives and arguments that shape my thesis, namely social science research, public policy and local government. Linda Tuhiwai Smith (1999) notes that dominant research methodologies in the social sciences effectively negate and ignore a significant proportion of knowledge bases, specifically indigenous-based understandings. I reflected on her perspectives and opened up the scope of my research so as to practice a more inclusive research methodology. I discuss these reflections here in Chapter 2. I outline how I have integrated indigenous perspectives and imperatives into my methodology in Chapter 4.

For the purposes of this thesis, the perimeters and features of public policy are defined, drawing upon the international and local political context and evidence. I draw particular attention to the three current Key Government Priorities which resonate across all New Zealand public policy.

Additionally, I outline the overriding legislation from which local government derives its authority in New Zealand: the Local Government Act 2002. The articulation of local government's purpose is twofold: that community wellbeing is promoted within the perimeters of sustainable development, and that democratic decision-making is enabled by, and on behalf of, local communities. Community wellbeing comprises social, economic, environmental and cultural elements which are intricately connected into a complete, holistic wellbeing concept.

2.1 Social research

It could be argued that social research has existed since humanity existed, as humans sought to identify and understand others. In an academic sense, social research is an amalgam of the plethora of disciplines investigating and affecting people. Social research has its origins in philosophy, which underwrites most, if not all, academic disciplines (Sica, 1998), disciplines as divergent as statistics, biology, history and social research.

At this point I will clarify and define each word within the term 'social research' so as to make sense of the phrase 'social research' used in this study. "Social" has been expressed as "relating to society or its organisation ... needing companionship; suited to living in communities" (Soanes and Stevenson, 2004, p.1368). Social is characterised by groups and is a communal, rather than individualised concept. "Research" is defined as the "systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions" (Ibid, p.1222), with "fact" defined to encompass "a thing that is indisputably the case ... the truth about events as opposed to interpretation" (Ibid, p.509). This latter dictionary-derived definition poses more questions than answers, especially where 'interpretation' is negated as a legitimate mechanism in which to define the singular 'truth' of an event. Amalgamating these series of definitions could have 'social research' being cumulatively perceived as being 'the investigation and collection of information and truths about groups of people'. Yet this is inadequate, as demonstrated through Linda Tuhiwai Smith (1999) busting this kind of encapsulated definition of research open through her pertinent questioning:

Whose research is it? Who owns it? Whose interests does it serve? Who will benefit from it? Who has designed its questions and framed its scope? How will its results be disseminated? Is her [researcher] spirit clear? Does he have a good heart? What other baggage are they carrying? Are they useful to us? (p.10).

Other 'communities of interest' have pursued these kinds of questions with researchers over the decades, such as feminists. These questions by Smith point towards the importance of making transparent who is in control of the research, and challenges any notion of objectivity relating to 'fact' and 'truth' and 'interpretation'.

It is a recent phenomenon that western-educated social researchers have begun to consider ‘other’ social experiences, community perspectives or research techniques rather than merely replicating their learnt dominant western cultural behaviours and knowledge systems. For example, the acknowledgement or recognition of the vast body of knowledge and knowing which resides in *Te Ao Māori* (the Māori world) and which is held by Māori is a relatively ‘new’ field of academic enquiry for many Māori and non-Māori researchers in New Zealand comparative to the vast tracts of philosophy lineage which are more readily identified as being ‘critical’ social research perspectives. This has meant, for example in the health sector, that tikanga-based knowledge has gradually entered the published academic spheres in Aotearoa-New Zealand, and has consequently altered health policy and practice over the past two or three decades in New Zealand.

However, in her seminal work *Decolonizing Methodologies* (1999) Smith observed that ‘culturally sensitive research’ is essentially a western research model which does little to genuinely progress tikanga-Māori aspirations because it implicitly uses the same western research methodology but with a ‘nod’ towards other cultural groups’ inclusion. Culturally sensitive research does not use culturally-based principles, beliefs and norms. Her frustration gives voice to the continuing reality that whilst some cracks in the dominant research methodology have occurred, western thought is still the prevailing model applied to research.

This analysis makes clear the necessity for all social science researchers, including myself, to examine the theoretical and methodological bases to be used within any research, so as to not repeat the dominant paradigm or approach by default. Instead researchers such as myself need to open up research possibilities which begin to answer Māori and other interest groups’ quests for knowledge. Williams and Cervin (2004) restate this matter succinctly: “research has the potential to extend knowledge or to perpetuate ignorance” (p.176). In terms of concluding what social research can mean, Graham Smith offers a way forward (in Smith, 1999). He identified an ‘empowering outcomes’ social research model which can be undertaken by non-Māori researchers and which gravitates towards addressing the questions which Māori want to know and to which beneficial outcomes can arise for Māori.

For this reason ‘social research’ in this thesis is a very inclusive and active term which encompasses a ‘back and forth’ dynamic between the group(s) being studied and the person(s) leading the study. A relationship is immediately established when social research is undertaken, and it needs to be of mutual benefit for all parties. Ideally, this relationship will be open, honest, and respectful such that clear purpose and intentionality is expressed and felt by all. This should also create the environment for useful research to be designed, experienced and shared amongst all people involved. Translating this approach into broader practice, this could mean that researchers and participants undertake a conscious search for articulated schools of thought which resonate for those people involved in the research. Any identified theories and philosophies would consequently be discussed and would affect the design of the research methodology and methods used when the study was undertaken. In Chapter 4, I demonstrate how I absorbed different knowledge bases and integrated them into my methodology and research practice whilst in discussion with other people involved in this study.

2.2 Public policy

Public policy cannot be viewed in isolation from the context from which it is developed, nor for the powerful messages it transmits to those intimately or otherwise involved in its development or in its implementation:

[Public] policy always involves a dual structure. It has an instrumental dimension... producing decisions, programmes and other outcomes which actors value. It also has a set of developmental relationships in the way it allows for communication of moral and ethical norms and the building of trust and solidarity between actors (Considine, 1994, p.130).

The purpose of public policy has to be to serve the public interest (Morris, in Krieger, 2006). Policy operates in New Zealand like *whakapapa* (genealogy): agencies trace their programmes back to particular government-endorsed statements as justification for their existence, and often as a 'lever' to request additional monies. Thus, public policy influences public funding: this is political economy. Internationally, for example, government policy pertaining to the reduction of social inequalities has seen arts agencies as being one of a multitude of mediums to 'deliver' this policy outcome (T. Mason, 2004).

2.2.1 New Zealand Government Key Priorities

The New Zealand public policy context is clearly articulated in the current government's three overarching Priorities:

Economic Transformation
Families Young and Old
National Identity

(Source: Department of Prime Minister and Cabinet, 2006).

These priorities transcend all government departments, agencies and Crown entities' strategic policy and operational outputs because "departments should take these themes into account in all their planning processes and consider how core business and baselines can be aligned to support the three priority themes" (Ibid).

Within the *Economic Transformation* priority are five objectives:

- ⊙ Growing globally competitive firms
- ⊙ An internationally-competitive city - Auckland
- ⊙ Environmental sustainability
- ⊙ World-class infrastructure
- ⊙ Innovative and productive workplaces, underpinned by high standards in education, skills and research

(Source: Ibid)

The *Families - Young and Old* priority identifies that "all families, young and old, have the support and choices they need to be secure and be able to reach their full potential within our knowledge based economy" (Ibid).

The *National Identity* priority has been posited in this 2006 statement as thus:

all New Zealanders to be able to take pride in who and what we are, through our arts, culture, film, sports and music, our appreciation of our natural environment, our understanding of our history and our stance on international issues. [The] National identity theme can usefully be approached using the following sub-themes:

- ⊙ who we are;
- ⊙ what we do;
- ⊙ where we live;
- ⊙ how we are seen by the world
(Source: Ibid).

This national identity priority will influence cultural and creative development in New Zealand, including the potential for the development of creative public space, because as previously noted, the priority necessarily traverses all strategic and operational outputs delivered by government agencies, including their policy development and funding mechanisms. What needs to be observed here is that none of the three government priorities explicitly ‘name’ Māori or Te Tiriti o Waitangi principles although the ‘National Identity’ priority could be interpreted to include tangata whenua. This reiterates Smith’s thesis that indigenous visibility and perspectives are ignored, in this instance, at the peak of the state’s strategic policy hierarchy.

2.2.2 New Zealand’s Local Government

There are a range of central government agencies with responsibilities that connect them with local government. The Department of Internal Affairs administers Vote: Local Government, with the departmental appropriations (\$12 million) funding policy advice and information, support and regulatory services (Treasury, 2006). The non-departmental appropriations (\$52.2 million) within this Vote largely fund rates rebates for low-income households (Ibid). The Local Government Commission is an independent statutory body. Its main task is to make decisions on the structure and representation requirements of local government (Local Government Commission, 2006). These decisions have previously encompassed issues such as the contestability of territorial boundaries and proposed council amalgamations. On behalf of Parliament, monitoring of the Local Government Act 2002 is undertaken by the Office of the Auditor General (OAG) which is an independent statutory corporation charged with auditing public sector agencies (New Zealand Parliament, 2001). This incredibly complex monitoring task includes oversight and investigation into all Councils’ reported performance against their Long Term Council Community Plans.

Local Government New Zealand (LGNZ) is a non-statutory body which represents local government issues nationally to decision-makers. It is comprised of elected members from across New Zealand in its governing structures. This agency provides the clearest linkage between central and local government policy development, with one of the two LGNZ goals being “to secure national policies and legislation that supports effective local governance” (Local Government New Zealand, 2006).

In its post-election briefing papers to incoming Ministers in 2005, LGNZ listed a plethora of public policy issues of importance across Councils in New Zealand, including “the delivery of transport, waste and water services, managing public spaces and civil defence. One particular priority is the need to address the development and maintenance of essential economic, environmental and social infrastructure” (Local Government New Zealand, 2005, p.4-5). Cultural issues are not identified as a priority issue in this summary, although in the briefing to the Minister of Arts, Culture and Heritage, LGNZ does “seek a commitment from the Government to continue working with local authorities to further strengthen the cultural well-being of our communities” (Ibid, p.50). Additionally, this paper also frequently articulated the importance of community engagement. This briefing paper reflected the breadth and depth of business conducted by local government in New Zealand, and the range of connecting policies needed between central and local government to implement such business.

There are 85 territorial local authorities in New Zealand, comprising 73 territorial authorities (16 city and 57 district Councils), and 12 regional Councils (Local Government New Zealand, 2006). Collectively, local government in New Zealand:

- ⊙ contributes 3.5 percent of gross domestic product
- ⊙ has an annual operating expenditure of \$3 billion
- ⊙ has an annual capital expenditure of \$800 million
- ⊙ contributes 40,000 jobs
- ⊙ has term assets of \$32.5 billion
- ⊙ has \$31.2 billion in ratepayer equity
- ⊙ has 1152 elected members

(Source: Ibid)

In the Auckland region, there are 8 Councils in total, including the Auckland Regional Council (ARC). A regional council's role pertains largely to region-wide functions such as the effective management of water, transport, biosecurity, air, and civil defence (Ibid). These responsibilities differ from a city or district council's functions, which are necessarily more localised in nature, which include such roles as community wellbeing and development, building control, recreation and cultural amenities, local roading and land use planning. All councils are subject to the same planning, management and accountability disciplines under the Local Government Act 2002 (Ibid). As previously noted in Section 1.1, Waitakere City Council is the landowner of Corban Estate and is thus the local territorial authority with jurisdiction across the site.

Many Acts of Parliament require Councils to manage an extensive range of social, economic, environment and cultural issues. The Local Government Act also enables the local government sector the facility to undertake a very wide range of business, and this is more fully explored in the Section 2.3.

2.3 The Local Government Act 2002:

The purpose of this Act, and its three amendments, is to provide for democratic and effective local government that recognises the diversity of New Zealand communities (New Zealand Parliament, 2002). The Act states the two specific purposes of local government as being:

- ⊙ To enable democratic local decision-making and action by, and on behalf of, communities; and
- ⊙ To promote the social, economic, environmental and cultural wellbeing of communities, in the present and for the future

(Source: Ibid: Section 10)

As mechanisms to effect these purposes, the Act requires Councils to prepare annual plans and budgets in consultation with their communities and to report annually on these plans. Part 6 of the Act comprehensively outlines the legal minimum for consultation and decision making provisions to be undertaken by Councils. These include specific mechanisms in which authorities should facilitate the involvement of Māori and other communities, as well as fostering the capacity for tangata whenua to meaningfully participate (Ibid). The capacity for consultation between Council and local communities and agencies is a greatly enhanced mechanism in this new Act compared with the previous legislation (Office of the Auditor General, 2006, p.40). It has been observed that the introduction of the new LTCCP function and the inclusion of consultation principles have strengthened "planning, reporting and accountability through ...an embedded practice of consultation" (Cheyne in Heinelt et al, 2006, pp. 177-178).

Many government agencies with public policy responsibilities include statements pertaining to wellbeing in their policies and strategies. However, these statements are often compartmentalised towards one or two specific wellbeing elements rather than reflecting a collective notion. Some esteemed thinkers have been able to express a holistic wellbeing approach with coherence such as Mason Durie, through the enduring model he developed in 1984: *Te Whare Tapa Wha* (Four Cornerstones of Health)². Other authors have contributed to this *hauora* (wellbeing) thinking in the New Zealand public policy context such as Rangimarie Turuki Pere with '*Te Wheke*' (The Octopus) in 1984, the Rev. Maurice Manawaroa Gray with '*Mauri Atua Mauri Takata*' in 2003, and the '*Fonofale*' (*fono*: meeting of significance, *fale*: house) model of health developed by New Zealand-based Samoan leader Fuimaono Karl Pulotu-Endemann, in 1995.

One crown agency which has succeeded in developing and implementing a holistic model is *Te Puni Kokiri* (Ministry of Māori Affairs) with their *Māori Potential Approach*. This strategic approach "focuses on Māori people themselves as the key catalyst for change. It affirms that Māori have the capability, initiative and aspiration to make choices for themselves, and seeks opportunities for Māori to make choices in ways that support their cultural identity and contribute to exceptional life quality" (Te Puni Kokiri, 2006, p.10). This document demonstrates that a holistic or 'joined-up' theoretical approach can manifest operationally into outputs. This example is important because this kind of holistic strategic outlook is required when an arts precinct is being developed as it will inherently encapsulate all four wellbeing attributes.

The concepts of social, economic, environmental and cultural wellbeing are not defined in the Local Government Act, nor is 'wellbeing' defined. This means by implication that each Council must seek the community's mandate in defining the community's wellbeing priorities. For example, through community consultations, the Auckland Regional Council identified four community outcomes to meet the aspirations of 'a sustainable and liveable region':

- ⊙ Growth and change
 - ⊙ Access, choice and opportunity
 - ⊙ Caring for people
 - ⊙ Caring for place
- (Source: Auckland Regional Council, 2006b, p.13)

These outcomes are detailed in the Council's Long Term Council Community Plan 2006-2016, as are the further band of ARC roles and activities describing how these outcomes will be achieved. These are relevant as Waitakere City is one of seven district or city Councils which sit within the Regional Council's catchment. Hence, the region's community outcomes will necessarily relate to all seven Councils, and vice versa, as the seven local council communities collectively comprise the regional community.

In Waitakere City, substantial work has been done over many years to facilitate a holistic approach to achieving wellbeing outcomes across the city. Five strategic priorities are identified by Waitakere City Council in their Long Term Council Community Plan "which it requires to be affirmed in all activities" (Waitakere City Council, 2004a, p.19):

² *Te Whare Tapa Wha* (The Four Cornerstones of Health) is a model of Māori health that reveals how Māori people's health is connected through four key concepts, represented by four pillars holding up a house:

- ⊙ taha wairua (spirit health, including the practice of tikanga Māori);
- ⊙ taha tinana (physical aspects);
- ⊙ taha hinengaro (mind and emotions); and
- ⊙ taha whānau (immediate and extended family, communities).

If any one of these pillars were impaired, the house could fall – ill-health could occur. Strengthening the weakened pillar(s) and restoring harmony and balance restores health (N. Mason, 2004).

- ⊙ Te Tiriti o Waitangi
- ⊙ Sustainable development
- ⊙ First Call for Children
- ⊙ Safe City
- ⊙ Lifelong Learning

Refreshingly, this Council names the Treaty as a priority. The concept of wellbeing has been clearly articulated by Waitakere City Council's *Te Taumata Runanga* (Māori Standing Committee) in the bi-annual Waitakere Wellbeing Report (Waitakere Wellbeing Collaboration Project, 2004). The *komiti* (committee) states that this concept encompasses four aspects:

Taha ngakau (emotional dimension)
Taha hinengaro (mental dimension)
Taha tinana (physical dimension)
Taha whanau (family dimension)

Importantly, these four aspects all revolve around the core dimension of *Wairuatanga* (spirituality). This wellbeing report clearly articulated the Taumata's perspectives and values which are clearly endorsed by Waitakere City Council as well as summarising the city's progress or regression in a range of issues such as health, employment, and education.

For the purposes of this thesis, it has been necessary to investigate government agencies with lead responsibilities in each of the four wellbeing fields for their interpretation and definitional approaches. The reason for detailing these government agencies' policies is to illustrate the broad grouping of agencies which can support, in a primary or secondary role, the development of an arts precinct. This policy support, as noted earlier, operates like *whakapapa*: it enables people to trace and cite government's potential enthusiasm for an issue to local decision makers. Therefore knowing who the agencies are that offer a supportive policy context is vital in the case-building process towards a successful arts precinct.

2.3.1 Cultural wellbeing

UNESCO suggests that over 500 definitions of "culture" exist. This is perhaps because of the different and varied languages and meanings and contexts from which 'culture' is derived (in Eames, 2004, p.12). For the purposes of this thesis there are two inter-related strands offered in response to a working definition of 'what is cultural wellbeing' within the New Zealand public policy and local government environment: an ethnicity-derived (anthropological) definition, and a creativity-derived (aesthetic) definition. This duality is beautifully articulated in the opening message from Te Kawerau a Maki in the *Waitakere City Arts and Cultural Strategy*:

Art is a manifestation of *mana*, and *mana* is vital to the preservation of unique identity ... [including] our material taonga (artefacts, environment, wahi tapu etc) and our abstract taonga (oral traditional, genealogies, korero tuku iho, waiata etc) (Waitakere City Council, 2002b, pp.1-2, *italics in original text*).

Te Puni Kokiri commissioned a report from esteemed Māori thinkers pertaining to Māori wellbeing and related outcomes and indicators (Durie et al, 2002). In this report, Māori wellbeing "had connotations of its own – it not only referred to social and economic well-being but also to cultural and spiritual well-being [and] ... related to both Māori culture and Māori perspectives (p.38). These authors reiterate that *hauora* is a holistic concept and is not possible to unbundle.

The dual definitional approach relating to culture used in this thesis – being both anthropological and aesthetic - is reflected also in Pacific Island peoples' experiences:

The arts and culture of Pacific peoples have been integrated into New Zealand society. As a consequence, they have become instrumental in shaping New Zealand's growing international identity as a strong Pacific nation (Ministry of Pacific Island Affairs, 2006, p.13).

The Statement of Intent (Ibid) from this Ministry alludes to cultural wellbeing but does not explicitly define it. This is not unusual within an indigenous context, as 'culture' is as implicit as 'being', and is not delineated or compartmentalised from other aspects of life.

During the 1990s, overall governmental expenditure increased, though cultural expenditure increased at a lower rate (Statistics New Zealand and Ministry for Cultural Affairs, 2000). This lower increase is remarkable as cultural expenditure included the huge payments to complete the new national museum: Te Papa Tongarewa, during this decade. A number of reports were written in the latter years of the 1990s by government and private consultancies to reiterate and legitimise the ongoing involvement of government in the cultural sector in an attempt to arrest the government's sliding commitments (N. Mason, 2005). However a change of government ultimately halted the funding slump. There has been a growth and perhaps transformation in New Zealand's creative industry visibility and viability since the onset of the Labour Party-led governments in 1999. On the cusp of the new century, the incoming government engaged more directly with the cultural sector, with the Prime Minister herself undertaking the Arts, Culture and Heritage Ministerial portfolio. In May 2000, a cultural recovery fiscal and policy package was released. This package included substantial funding boosts for New Zealand professional arts organisations such as the New Zealand Symphony Orchestra, Royal New Zealand Ballet, Te Papa Tongarewa and the Historic Places Trust (Tizard, 2001). Given the previous decades' funding withdrawal by government, this 'new money' for the creative sector and the sector's consequent revitalisation provided the impetus for the small and dedicated group of policy agencies to protect these government policy and funding commitments. These agencies include Creative New Zealand and the Ministry for Culture and Heritage.

Creative New Zealand (CNZ) argued strongly for the inclusion of cultural wellbeing into the Local Government Act 2002 by citing the existing local government involvement in arts and cultural activities. In their submission to the Local Government Bill, CNZ also identified research which demonstrated that arts participation benefited communities through enabling social cohesion and enhancing personal and creative confidence (Matarasso, 1997, in Creative New Zealand, 2000, pps. 2-4). The Ministry for Culture and Heritage has pursued a broad definition of cultural wellbeing as being:

The vitality that communities and individuals enjoy through:

- ⊙ participation in recreation, creative and cultural activities; and
 - ⊙ the freedom to retain, interpret and express their arts, history, heritage and traditions
- (Source: Ministry for Culture and Heritage, 2005a p.4).

This cultural wellbeing definition is relatively inclusive, especially when it manifests in the context of the visual diagram (see Figure 2) which clearly connects all four wellbeings. The Ministry itself states that the emphasis is upon "an integrated, holistic approach to the wellbeings (although each of the wellbeings has distinctive features, none is weighted more than the others)" (Ibid).

A leading community-based arts organisation in New Zealand is Arts Access Aotearoa. They use the 2001 UNESCO Declaration on Cultural Diversity to define culture: “a set of distinctive spiritual, material, intellectual and emotional features of society or a social group, ...it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs” (Eames, 2004, p.8). This is another example of a definition which meaningfully connects the aesthetic and anthropological approaches.

Cultural wellbeing is referred to in the Resource Management Act 1991 within the definition of sustainable management, and has therefore been a familiar concept in local government for over 15 years.

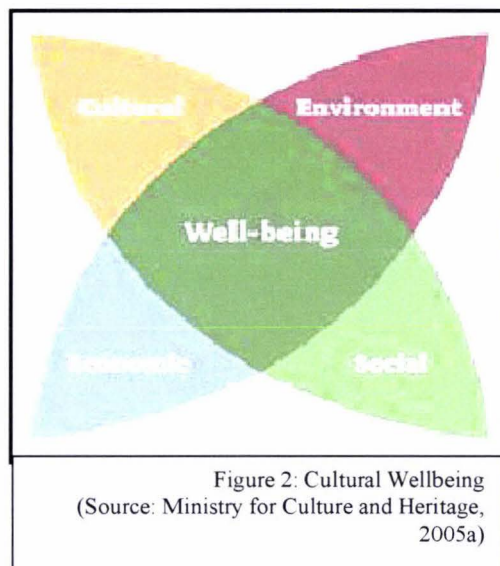
2.3.2 Waitakere City Council Cultural Wellbeing Policies

In the local public policy context, Waitakere City Council is enamoured with local arts and with culture. There is a plethora of policies, strategies, facilities, funding, networks, agencies, events and activities which express and implement this dual and inter-connected cultural wellbeing commitment. Waitakere City Council has a strong and established mechanism in which it

works alongside tangata whenua. “Waitakere was the first local authority and City to formalise its relationship with Māori through the establishment of Te Taumata Runanga [in 1991], a pan-tribal 12 member Standing Committee of Waitakere City Council” (Si’ulepa, 2004b, p.11). Wayne Knox, *Pae Arahi* (Māori Issues Manager) at Waitakere City Council has written an excellent paper that provided an “insight into the domain of partnerships in Waitakere City from a Māori perspective, with a view to enhancing the holistic wellbeing of communities both in Waitakere and throughout Aotearoa (2004, p.4). This paper has significant relevancy for the achievement of cultural wellbeing outcomes in Waitakere City as it identifies key processes, challenges and opportunities in partnering with mana whenua and tangata whenua and proffers a conceptual bi-cultural model for partnering between Māori and non-Māori agencies. This relational work will need to occur early in any arts precinct’s development.

The precedent set in the relational arrangement between Waitakere City Council and Māori established the basis for the formalisation of the City’s relationship with other ethnic groups. ‘In 1998 a Memorandum of Understanding was signed between the Pacific peoples’ Pacific Islands Advisory Board of Waitakere City Incorporated and Council. More recently Council formalised its partnership with the Ethnic Council of Waitakere, demonstrating again a commitment to social inclusion in a rapidly growing ethnically diverse city’ (Si’ulepa, 2004b, p.13).

Long term community outcomes have been identified by Waitakere City Council (2005b) and have been gleaned through an extensive community consultation process whereby two world views were facilitated: a General panel and a Māori panel. This process sought to prioritise the range of outcomes identified, with over 600 local people giving their perspectives. An eventual listing of 14 bicultural outcomes was settled upon with six of these outcomes relating specifically to the Māori community:



- © *Te Mana Whakahaere* – Māori autonomy
 - © *Nga Manukura* – Māori leadership
 - © *Whaiora* – participation in society
 - © *Toiora* – healthy lifestyles
 - © *Waiora* – environmental protection
 - © *Mauri ora* – access to Māori resources
- (Source: Ibid)

The Mauri ora outcome specifically identified the capacity for arts-performing activities to enable this outcome, including links with Corban Estate, with *mahi toi* (creative industry) and with heritage sites. To this end, the Māori Community Arts programme promotes this outcome and is supported by Council's (draft) *Arts and Cultural Strategy* (Waitakere City Council, 2002b) which has as its second principle that "Māori arts and cultural expression are visible and treasured as integral to the life of the City" (Arama, 2005, p.8). A further eight community outcomes reflect all of the diverse communities of Waitakere, including tangata whenua. One of these outcomes specifically identifies the desire to develop vibrant arts and culture across the city. This outcome has eight specific priorities catalogued as mechanisms by which to achieve (and measure) this aspiration, one of which names the development of Corban Estate as an arts precinct (Waitakere City Council, 2005b, p.8)

Waitakere City's *Arts and Cultural Strategy* has noted the desire to address "the artistic expression of culture", whilst connecting with related internal strategies such as heritage, libraries and marae support, and with regional and national initiatives (Waitakere City Council, 2002b, p.6). Varying definitions are proffered in this draft strategy as to what culture can mean and which traverse the duality being pursued in this thesis. Interestingly, those selected definitions in the strategy's text frequently refer to 'life' and 'way of life' within their brief (Ibid, p.7-8). The council has dedicated significant support to creative outputs through commissioning public art throughout the city and through the significant creative design input by local artists when Council facilities are being conceptualised and developed. This is reflected in the *arts:design process* document (Waitakere City Council, 2002a). Consequently, Waitakere City Council has been the recipient of a number of national creative industry awards which reflect this fidelity.

In its Long Term Council Community Plan 2005-2006 Waitakere City Council matched the four wellbeings (using four representative symbols) against its five strategic priorities and their related 'strategic success measures' (itemised previously in Section 2.3). This Council has also matched the individual wellbeings against the nine strategic platforms – which reflect Council's operational work, and include such outputs as urban and rural villages; strong communities; and sustainable energy and clean air. This 'matching' technique meant that each wellbeing could be counted within Waitakere City's Plan. Whilst being a crude associative tool, it meant that an assessment could be made as to the number of times a particular wellbeing was reflected within this Council's work. Within this context, cultural development is prominent across the Council's strategic priorities, featuring in four of the five strategic priorities (Waitakere City Council, 2005a). However, it does not feature at all highly in Council's current operational outputs. Outwardly, a mismatch of intentionality and actual provision exists in the delivery of cultural wellbeing at Waitakere City Council. Jon Hawkes (2001) makes this point colloquially:

Culture keeps getting guernseys [sic] in the pep talks, but when the game starts it always seems to end up on the bench (p.25).

The more recently developed set of community outcomes by Waitakere City Council (2005) may redress this imbalance. As noted in 2.2.1, 'National Identity' is one of the three Key Government Priorities. This focus will ensure that cultural wellbeing can attract significant political and bureaucratic attention potentially beyond the small group of government agencies that currently

have responsibilities towards cultural wellbeing. Local Government New Zealand has already advocated to government that a national identity can most meaningfully be accumulated through recognised local identities (J. Johnston, 4 March, 2006, personal communication). This approach relieves any potential tension between the two tiers of government in working towards this New Zealand-wide policy priority.

2.3.3 Economic wellbeing

Sustainable economic development is defined by government's lead economic development as:

Designing policies and programmes to meet the needs of the present generation without compromising the ability of future generations to meet their own needs (Ministry of Economic Development *Manatū Ohanga*, 2005b).

Te Puni Kokiri has also given significant consideration to economic development, in relation to tangata whenua advancement, and reflect a more 'people-centred' and holistic 'wellbeing' approach than the previously expressed definition:

In broad terms, economic development is a process that involves adapting and changing institutions, processes and policies in order to create and support economic development opportunities for individuals, families and communities, thereby improving their quality of life. Implicit in the concept of economic development is the idea that economic participation is a key means by which people can enhance their wellbeing (2006, p.22).

The 'Heart of the Nation' working group report (2000) sought to identify how the New Zealand cultural sector could develop strategically. In the environmental scan, the report valued exported cultural goods and services and visitor spending on cultural products at over \$300 million annually (2000, p.vii) and indicated a strong potential for growth. These economic projections are expanded upon in the report's series of recommendations, with one being to establish a development agency to promote cultural industry products and markets. This has been subsequently integrated into Creative New Zealand's work (Creative New Zealand, 2006). Further scrutiny of this summary report is proffered in the section pertaining to creativity and culture (Section 3.2).

Tourism Auckland is the regional tourism organisation (RTO) and is the agency which encapsulates Waitakere City's tourism aspirations. The general policy principles which guide RTOs recognise sustainability, which by definition they acknowledge is also linked to Government's broader social, environmental, economic and other policy objectives (Tourism Industry Association New Zealand, 2006).

The *Auckland Regional Economic Development Strategy* (Auckland Regional Council, 2002) was brought within the wing of the Auckland Regional Council. The *Metro Project* (Auckland Regional Council, 2006a) will deliver this strategy through a set of action plans which have demonstrated some consideration for the capacity of local creative industries to support this plan's economically-driven vision. However, the presence of Māori-specific outcomes in any of these cited documents is scant, except where statements are made regarding 'partnerships' for delivery or development.

In meeting the economic challenges experienced by substantial portions of the City's population, Waitakere City set upon a course of action in the early 1990s which was a major departure from the conventional New Zealand approach to productivity (Si'uilepa, 2004b). Waitakere City flipped the equation whereby economic outcomes superseded the social and environmental imperatives and chose instead to address all three outcomes, and to include cultural outcomes in

its thinking and work programming. This was the Eco City vision in action. A range of agencies are now acknowledged as working towards economic development opportunities out west. The Council oversees the delivery of the *Economic Development Strategy* (Waitakere City Council, 2004e) with partner agencies such as Enterprise Waitakere, a Council controlled organisation. The Waitakere City Council LTCCP context for economic development is easier to delineate across the Council's business. Three of the five strategic outcomes flag economic wellbeing, with over 50% of Council's operational outputs including economic imperatives (Waitakere City Council, 2004a). This suggests that economic wellbeing is a prominent concern across Council business.

A range of central, regional and local agencies have obligations concerning this wellbeing. It can be said that it attracts a lot of strategic and practical interest. One of the three Key Government Priorities is economic transformation, which will ensure that it continues to receive a high level of attention. In Waitakere City, at both the strategic priority and platform levels, economic development is an important feature of work for the City. At Corban Estate, the respective Trust deed documents require that a balanced budget is delivered annually whilst pursuing Trust operational aspirations. Prudent economic management is essential in any not-for-profit agency because as outputs grow, so too does the need for additional monies to be found to pay for these enhanced programmes and services. Unlike the public sector, there is no guaranteed minimum financial income to be relied upon in the community sector. Hence, economic development is in many ways synonymous with economic wellbeing because community agencies are continuously balancing their financial capacity with enabling positive community outcomes.

2.3.4 Environmental wellbeing

The Environment Act (1986) defines 'environment' widely to include ecosystems; people and communities; natural and physical resources; physical qualities and characteristics of areas including aesthetic coherence and recreational attributes; and the social, economic, aesthetic, and cultural conditions which affect these matters (New Zealand Parliament, 1986). The Ministry for the Environment *Manatū mo te Taiao* was created under this Act and has broad interests and responsibilities which cover the natural and built environment (Ministry for the Environment, 2006). This Ministry has assumed the mantle of becoming the "fully-fledged leader of all-of-government actions in support of the 'environmental pillar' of national well-being" (Ibid, p.11). Similarly, the Parliamentary Commissioner for the Environment was created under this Act. This office's primary focus "continues to be on environmental sustainability as a critical factor in ensuring New Zealand's future well being" (2006, p.5). Usefully, this role encompasses the Commissioner's capacity to provide information and advice to local government managers, amongst other decision-makers, in sustaining and improving the New Zealand environment. The Department of Conservation *Te Papa Atawhai* also connects the environment with notions pertaining to wellbeing: "Healthy ecosystems are the lifeblood of economic, social, spiritual and cultural wellbeing" (Carter, in Department of Conservation, 2006, p.6).

The connection between environmental, social and economic factors is reasonably embedded within these government agencies' documentation. It is an emerging sphere of enquiry whereby these environmental agencies give attention to culturally-specific issues within their gambit of environmental definitions and activity. A recent partnership between the Department of Conservation and Creative New Zealand 'Wild Creations residencies' has broken new ground in government agencies associating creativity-derived expressions of 'culture' with environmental outcomes (Creative New Zealand, 2007).

Waitakere City Council has a range of instruments in which environmental wellbeing is progressed. The *District Plan* is a key mechanism and forms the basis of Council's Resource Management Act responsibilities over the next decade.

The District Plan “identifies the City's significant resource management issues, the objectives sought by the Plan and the policy direction chosen in response to these issues and objectives. It also describes the methods which will be used to carry out the policies and the principal reasons for adopting the particular objectives, policies and methods” (Waitakere City Council, 2006b). A vast range of policies, strategies and programmes build upon Waitakere City’s environmental wellbeing commitments, most often conceived in conjunction with other wellbeing imperatives. Project Twin Streams is an excellent example of this holistic approach. It initially began as an environmental - stormwater – management output for two leading water catchments: Huruhuru and Henderson. Consequent refinement of the project saw it blossom through the advancement of community development techniques into the project’s methodology. Some Project staff, including the arts coordinator for the Project, are located at Corban Estate. This specific arts role is “to develop and implement creative ways of engaging local people in an understanding of the damage caused by environmental degradation and how they can respond by helping to restore and subsequently maintain, their local stream banks” (Holt, 2005, p.18). Included in this creative aspect of Project Twin Streams was a survey of residents local to Corban Estate, asking them for their opinions on what artwork they would like to see along the local cycle and walkway route which runs alongside the Opanuku Stream. Numerous creative suggestions were proffered with residents appreciating the opportunity to participate in this lead city-wide project.

Interestingly, the Waitakere City Council LTCCP identifies only one of the five strategic outcomes – sustainable development – as having an environmental focus (Waitakere City Council, 2004a). In mapping the ‘environmental wellbeing’ element across the nine operational platforms, it occurred in similar proportions to that found for economic wellbeing (Ibid), which suggests that this wellbeing is also an important operational output for the City.

Central government has a range of agencies with commitments towards environmental wellbeing, steered predominantly by the Ministry for the Environment. In Waitakere City, it can be said that environmental development is less of an important feature of strategic work for the people than might previously have been perceived, although its acknowledgement through the work programme delivery is high.

2.3.5 Social wellbeing

The Ministry of Social Development *Te Manatū Whakahiato Ora* is the government department with the lead responsibility for social development:

Social development is the process of coordinated social change that promotes the wellbeing of the population as a whole and of disadvantaged groups within it. It aims to improve wellbeing across a range of areas such as social assistance, health, education, employment and safety, and it takes a whole-of-life approach to improving outcomes (Ministry of Social Development, 2005a, p.8).

Unfortunately the social development model perpetuated in the Ministry’s Statement of Intent (Ibid) acknowledges environmental, social and economic development, but does not specify cultural development. The priorities and strategies outlined to achieve successful social development do not name cultural development, although they do identify that working in partnership with local government is a critical element (Ibid, p.9). In the briefing papers from Local Government New Zealand (2005) to the Minister of Social Development, the community outcomes process was highlighted as providing government with “the opportunity to align its objectives with those of the community” (p.17). Local Government New Zealand sought an ongoing commitment from government with local authorities to build social wellbeing and sustainable communities “to achieve the community’s desired outcomes” (Ibid).

The Ministry of Social Development has recently outlined their inaugural social development plan for the Auckland region (2006). Two foci in this plan identified the need to work closely with the regional and local Councils, and to partner with and support local communities' initiatives. In this plan, the Ministry has signalled that it would build upon community-based arts and cultural activities in the pursuit of reinforcing the government's three key priorities.

The Ministry of Social Development's connection with Waitakere City Council is already well entrenched through the pre-existing body of wellbeing reports produced between the two agencies and in the plethora of local programmes funded through this Ministry. At both the strategic priority and platform levels, the quantitative data suggests that social wellbeing is significantly reflected across the Waitakere City Council LTCCP. Indeed it is difficult to delineate because it is flagged against every one of the five strategic priorities. In mapping the 'social wellbeing' operationalisation at Waitakere City Council, it occurs more frequently than any other of the wellbeings, with a 75% rate of occurrence, and most often alongside other wellbeings (Ibid). At Corban Estate, social inclusion is frequently cited by staff as being an outcome which is readily enabled through the creative programmes and activities on-site. These include the vast array of adult and children's art classes, as well as the myriad of community groups and individuals who utilize the site for all manner of cultural interests.

2.4 Chapter conclusion

The richness of any academic discipline, including 'social research', is in the depth, breadth and inter-disciplinary nature of influences weaving through the knowledge bases that have contributed to its development, and which continue to supplement it. Smith's reminder of 'who is in control' of the research, and her simultaneous rejection of 'research objectivity' required me to critique my own assumptions and consequent practice. I sought direction and challenged myself to seek appropriate and useful theoretical reading and information so that I had a more informed platform from which to meet with and discuss my proposed research topic with local leaders in the future.

I found a wide range of policies and legislation connecting central and local government agencies, especially when considering the development of an arts precinct. The three government priorities bear particular influence in instances where central government departments form relationships with local Councils and other agencies in delivering upon this mandate. The potential certainly exists for creative, arts and cultural policy and service delivery to occur through many Crown-funded channels. Few government agencies have been able to integrate a holistic wellbeing approach into their strategic and policy documentation. Most departments struggle to do so, even where they have a specific lead wellbeing responsibility such as social or economic wellbeing. Therefore, the exploration of each of these wellbeing elements has been necessary especially as a mechanism for piecing together the jigsaw puzzle of agencies which contribute towards community wellbeing - a key purpose of the Local Government Act 2002. This Act also specifies the importance of community consultation and decision-making, which is facilitated through the annual Long Term Council Community Plan process, amongst other consultative opportunities. Waitakere City Council has, for some time, been an articulate exponent of weaving the four wellbeings harmoniously together, and has a reputation for delivering holistic programmes. However, as can be evidenced through their own LTCCP and associated assessment tool, there is still progress to be made to bring all of the wellbeings into fruition, especially in enabling the equitable integration of cultural wellbeing into operational outputs.

What can be gleaned from this local government policy overview is that Councils are a pivotal partner in any developmental work towards an arts precinct because of their existing policy and legislative responsibilities. Plus, the LTCCP processes and government documentation call for partnerships and relational approaches in the delivery of services and programmes within local communities, which can include creative and cultural facilities and activities.

The next chapter makes explicit the five key policy concepts from which an arts precinct needs to be framed with consequent definitions being developed and proffered from this evidential outline. These are not new policy concepts, but rather my conscious connecting of these concepts which actually have a lot in common. Such connection is needed because the concepts were found to not ordinarily be linked with each other in the relevant New Zealand policy documents or in the research literature. Where possible, locally-derived definitions are offered because they best encapsulate and reflect New Zealand policy imperatives such as holistic approaches.

Chapter 3: Relevant public policy concepts and definitions



As the ways we try to understand the world are reduced to issues of measurement...
the challenge then for understanding the social world becomes one of developing
operational definitions of phenomena which are reliable and valid
(Smith, 1999, p.42)

Five key policy concepts exist by which to 'frame' the development of any arts precinct in Aotearoa-New Zealand: sustainability; urban design; creativity and culture; and public place. Community participation – the fifth concept - is the necessary procedural ingredient by which these concepts can enliven an arts precinct's development. These are all strongly connected with the legislative landscape already alluded to, specifically the Local Government Act 2002 as well as to the broader public policy context of social, economic, environmental and cultural wellbeing.

The literature, especially the New Zealand publications, consistently exposed the importance of these five factors as being key transformers of public space. Pertinent definitions have been developed from an analysis of the research for each of these five concepts, so as to make transparent the significant value and benefits of these concepts when developing a local arts precinct. What also became clear through the literature review was that there is a vast array of local and regional community agencies, and government departments and agencies with a keen interest in the development of an arts precinct in Aotearoa-New Zealand, and who can offer a window of knowledge and insight throughout the entire participatory developmental processes.

I have opted for the approach, as espoused by de Vaus (2002), whereby different conceptual definitions from a range of relevant contexts are outlined. These definitions are then encapsulated into one justified explanation for this thesis' purpose through identifying the common and repeated themes. An 'overlay' to this approach has been to ensure that the finalised conceptual definition somehow reproduced a New Zealand flavour, such as reflecting a holistic approach, and indigenous perspectives. Hence in many instances, locally-derived definitions are used or adapted for use in this thesis. Importantly, conceptual clarification occurred over the course of the research as the data was accumulated and analysed, which is in keeping with the Participatory Action Research (PAR) research method employed in this thesis. My method is more fully explained in Section 4.2.

Conceptual definitions have been drawn from leading public policy and strategic documentation from across New Zealand and internationally, as well as budgets, funding and sponsorship proposals, business plans, annual reports, research, journalistic and academic articles, conference papers, and books. Some of these documents were brought to my attention in the qualitative *kanohi ki te kanohi* (face-to-face) discussions. The findings from the qualitative discussions are not meshed with this chapter's data, and are instead distinctively relayed in Chapter 5.

One important adjunct to this approach is that the definitions which are outlined in this current chapter are in fact interrelated and mutually dependent upon every other concept. For example, in the New Zealand context, it is impossible to consider urban design without simultaneously considering sustainability, which therefore explicitly requires forethought for the economic, social, environmental and cultural wellbeing of local communities, which consequently begets people's participation into those urban facilities and spaces' development and design. It is indeed a circular equation and phenomena!

3.1 Sustainability

Sustain:

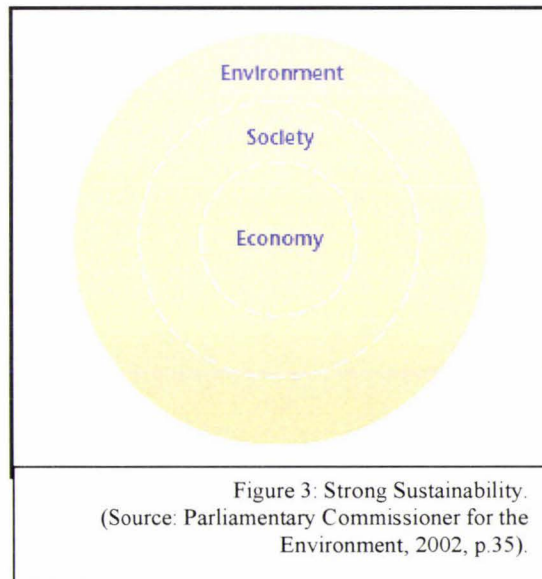
1. strengthen or support;
2. keep something going over time or continuously;
3. suffer;
4. uphold or confirm the validity of

(Source: Soanes and Stevenson, 2004, p.1452).

Such is the contestability and ambiguity of the term ‘sustainability’ that any of these four definitions provides a useful context for the question: what is sustainability? As shall be demonstrated, much depends upon the political stance of the definer as to which of the definitions is most applicable. In any scenario, one ‘school’ of sustainability thinking may consider their input to have strengthened or supported the globe, whilst simultaneously another ‘school’ may believe the same action to have made the globe suffer.

Torgerson (in Hay, 2002) found two clear and consistent demarcations amongst definitions pertaining to sustainable development and sustainability. These segregations act as a “key axis of disagreement” (Ibid, p.214), that is, being either weak or strong; economist or ecologist; technological or ecological. For example, a sustainable development definition is considered weak / economist / technological if it dismisses any biophysical limits to growth, claiming that the only limits are resources (technology, labour) by which to harness biophysical capacity. Alternatively, strong / ecologist / ecological sustainability definitions identify environmental limits, biodiversity maintenance, natural capital or ecological integrity as being fundamental constraints within which any development must operate. The latter term, sustainability, is the preferred terminology in this thesis as it reflects the most holistic outlook.

Peter Singer’s definition of sustainability relates to an expanded concept of utilitarianism, in that the ‘ultimate moral aim is to achieve outcomes which are best when the interests of all those affected are considered impartially’ including future generations, animals, foreign country inhabitants, and the environment (Casal in Palmer, p. 308). This would be considered a strong sustainability definition as the strongest determinant is the balancing of each and all ‘entities’ within a utilitarianism-maximisation equation, rather than any singular sphere taking precedence over other elements. The decision-making model most often used to reflect this thinking (see Figure 3) recognises that the economy is a subset of society, and that many aspects of society do not involve economic activity. Similarly, human society and the economy operate within the constraints of the natural environment: “To function sustainably, we must not exceed the capacity of the biosphere” (Office of the Parliamentary Commissioner for the Environment, 2002, p.35).



Some non-government organisations pursue this strong sustainability perspective in their strategic policies and advocacy, including the Sustainable Business Network (2004), which represents predominantly small-medium sized businesses. Politically, the Green Party (2005) identify with this perspective. Across government, the Office of the Parliamentary Commissioner for the Environment (2002), the Minister for the Environment (2002) and the Department of Prime Minister and Cabinet (2003) have concurred with this definition and decision-making model. This

latter *Programme for Action* document from the Department of Prime Minister and Cabinet is a very powerful piece of public policy as it identifies the benchmark to which departments must respond.

Some businesses successfully integrate strong sustainability into their strategy and operations, including many working in the organics and fair-trade markets, such as Phoenix Organics (C. Morrison, 10 October, 2005, personal communication). IAG Ltd (2005), the parent company for State Insurance and NZI Insurance also use this model. A mechanism used to operationalise this model is *The Natural Step*, developed by Swedish cancer researcher Karl-Henrik Robert (Robert, 1991).

Other sustainability definitions become weaker primarily as they steer towards a more ‘human chauvinist’ approach. Those weaker models are the more acceptable and visible face of sustainable development (see Figure 4). In the 1987 *Brundtland Report* ‘development’ was not distinguished from ‘growth’; the natural environment was commodified; and economic growth was the primary developmental mechanism – above social and environmental development. The Brundtland definition of sustainable development is as follows:

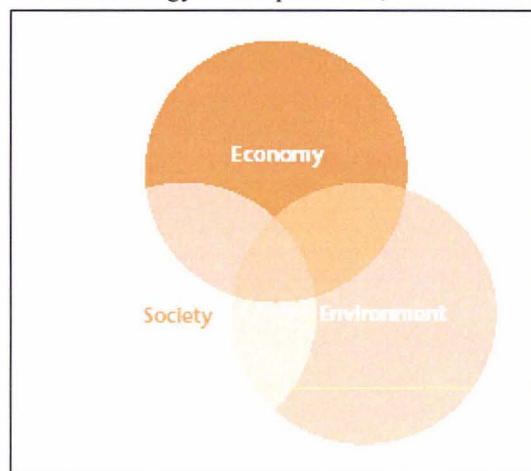


Figure 4: Weak Sustainability.
(Source: Parliamentary Commissioner for the Environment, 2002, p.34).

Development that meets the needs of the present without compromising the ability of future generations to meet their own needs (World Commission on Environment and Development, in Hay, 2002, p.213).

The Brundtland definition is characterised by a ‘competing interests’ approach whereby the globe and many of its countable components are ‘costed’ or have the potential to be allocated an economic value, and which can then be assessed against another countable component. This Brundtland approach often represents an either / or scenario, rather than Singer’s strong sustainability approach which aspires towards balance: a delicate though profound definitional difference.

Most government agencies and departments pursue this weak sustainable development approach in their policies. Daly and Cobb (1994) argue that one key reason why there has been near unanimous support for sustainable development was that it merely rephrased the status quo. One of the effects of this non-confrontational ‘weakened’ approach is that specific technical fixes are favoured over addressing wider issues such as poverty, consumption or environmental disconnection (Giddings et al, 2002, p.189). Sachs (in Sessions, 1995) argues that reaffirming the centrality of development hands the solution-seeking to the very agencies culpable for the initial problems, namely governments and corporations which are imbued with ‘western certainties like progress, growth, market integration, consumption and universal needs, all notions that are part of the problem, not of the solution’ (Ibid, p.428-9).

However, some gains have been made over time through this weaker approach, such as bringing together diverse professions in shared discussions that now embrace social, economic and environmental issues, where previously there had been a dialogue vacuum. Worster (1995), for example, notes how the weaker approach is desirable “simply because it represents the politics of compromise” (p.425). As recently as the 1970s, ‘the environment’ was a fringe-dweller in business dialogue (Willums, 1998). Economic development discussions are now imbued with

moral and ethical dimensions such as consideration and preservation of future generations' asset base which relates directly to the Brundtland definition of sustainable development.

Key Government Goals to Guide the Public Sector in Achieving Sustainable Development was a directive from the Department of Prime Minister and Cabinet (2002) that required all departments to give consideration to sustainability when developing their forthcoming departmental outcomes. Consequently, whilst not consistently applied across central government agencies, sustainability was integrated into Statements of Intent, as directed, and saw many ministries adhering to the more conservative Brundtland definition. Some businesses and NGOs also utilise Brundtland, especially where they are recipients of government funding, and therefore required to demonstrate a link between their business and sustainable development.

Whilst these goals have been superseded by the new 2005 government goals which have been outlined in Section 2.2.1, a number of key strategic documents still exist which reflect this earlier sustainable development emphasis:

- ⊙ *Opportunity for All New Zealanders* (Office of the Minister for Social Development and Employment, 2004);
- ⊙ *Sustainable Development for New Zealand: Programme for Action* (Department of Prime Minister and Cabinet, 2003);
- ⊙ *The Governments' Approach to Sustainable Development* (Minister for the Environment, 2002);
- ⊙ *Creating our Future: Sustainable Development for New Zealand* (Office of the Parliamentary Commissioner for the Environment, 2002).

Sustainable development is found in leading local government legislation, namely the Resource Management Act 1991 (New Zealand Parliament, 1991). It is defined to mean "managing the use, development, and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic, and cultural wellbeing and for their health and safety" (Ibid). Local authorities are explicitly required to take a sustainable development approach, as directed in the Local Government Act 2002 (Sect. 3.d), thus ensuring it as a key outcome of Councils' business.

Internationally, a recent KPMG survey found that sixty-four percent of the Global Fortune 250 companies reported on corporate social responsibility, with almost 70 percent of these reports being sustainable development reports encompassing economic, environmental and social issues. This is a dramatic change from the purely environmental reporting that dominated up until 1999 (Sustainable Business Network, 2005). In New Zealand, Westpac issues an annual Social Impact Report (2005) which details social, economic, environmental, cultural, accountability and governance aspects of their business. Many other businesses are undertaking such reporting which contributes towards sustainability-orientated public policy, through making available business data and progress indicators. In New Zealand, the 'Good as Gold' research (Stillwater/AC Nielson, 2000 in Holdsworth, 2000) found that consumers were more attuned to companies who demonstrated social responsibility, including being prepared to alter their purchasing habits so as to support such businesses. This may be a motivator for the continuance of such reporting.

Lomborg (2001) represents the 'null hypothesis' end of the sustainable development definitional spectrum. He reiterates a 1992 World Bank perspective which defined sustainable development as "development that lasts". Lomborg concludes from this brevity that our society is sustainable (Lomborg, 2001, p.160). Due to the alarming level of misinterpretation of sustainability and sustainable development, most government agencies fall closer to this 'development that lasts'

sentiment which is most transparently found where departments have simply substituted the word ‘continuous’ with ‘sustainable’.

The previous chapter identified how wellbeing outcomes are not managed or monitored by one particular government agency. This infrastructural response is replicated with sustainability, where no one agency ‘holds’ it as their central *kaupapa* (plan) and it is dispersed and devolved amongst departments. The two concepts are very close definitionally.

What needs to be made explicit is that none of the three sustainability models presented in this thesis thus far make transparent their relationship with cultural imperatives. This reiterates Smith’s argument that western thought is still the prevailing approach, in this instance, across the leading sustainability policies adhered to by crown agencies. In contemporary Aotearoa-New Zealand, cultural issues need to be explicitly reflected and addressed as the existing public policy climate requires it. There is a body of legislation which has used an ethnicity-derived definition of culture that is based on Te Tiriti o Waitangi principles. This legislation, such as the Resource Management Act 1991; Local Government Act 2002; Historic Places Act 1993; Employment Relations Act 2000; the New Zealand Public Health and Disability Act 2000, has required that these Treaty principles be recognised, often as an explicit mechanism to improve the wellbeing of Māori. David Throsby has explored the idea of a creatively-derived definition of culture being integrated into public policy, as has Jon Hawkes. These authors’ perspectives are valuable in the New Zealand sustainability context also. It is important that strong and balanced sustainability be identified as the strategic framework for developing an arts precinct and that culture is meaningfully integrated and made explicit in whatever sustainability framework is used. This will concurrently enable community wellbeing to be an outcome from any arts precinct’s development.

The 1987 Brundtland report provided context for the 1992 Earth Summit in Rio de Janeiro, Brazil, where *Agenda 21* was promulgated. This international charter was quickly picked up by Waitakere City and in one year was given a local identity: *The Greenprint*. This was an extremely radical decision for a city to take. The sustainability approach that best reflects Waitakere City’s business is the Peter Singer-derived strong sustainability approach and which was specifically adapted by Waitakere City Council so as to make explicit cultural imperatives. This means that all four elements do not compete, but are honoured, negotiated and most importantly, balanced. Hence, less than 10 years after this radical perspective was adopted by Waitakere City Council, it is now encapsulated in the Local Government Act 2002 which steers all Council business across New Zealand. This law gives recognition to Waitakere’s strategic thinking and consequent actions in the early 1990s.

A strong sustainability model needs to be made overt through the journey of developing an arts precinct as it can assist in all manner of spheres, from decision-making principles through to operational and purchasing details. An example of this model being implemented would be that all prospective retail tenants at Corban Estate agree to sell sustainably produced creative and cultural goods and services. Another such manifestation of strong sustainability might be to ensure that any decision-making promotes inter-generational relevancy. Arendt (in Dijkstra, 2000, in Hutchison) notes the importance of “the public realm to last longer than one generation because then it can function as a common thread that binds one generation to the next” (p.16). Similarly, the author of the Corban Estate Preliminary Concept Plan (C. Jones, 8 March 2006, personal communication) notes the importance of Corban Estate’s inter-generationality: the essential functional aspect of building and sustaining a ‘sense of place’ for people and Corban Estate. Strong sustainability can extend this inter-generational idea further by ensuring that a ‘sense of place’ is maintained for all flora and fauna inhabitants of the beautiful natural environment that is the Corban Estate. It is not known whether other arts precincts in New Zealand or internationally have adopted an explicit sustainability philosophy.

Strategically and operationally, the Ministry for the Environment, the Parliamentary Commissioner for the Environment, Department of Prime Minister and Cabinet, the local and regional Councils, plus local community groups and businesses committed to sustainability are all key and strategic agencies in the development of an arts precinct.

3.2 Creativity and culture

Creative: “relating to or involving the use of imagination or original ideas in order to create something” (Soanes and Stevenson, 2004, p.335).

Culture: “the arts and other manifestations of human intellectual achievement regarded collectively; the customs, ideas, and social behaviour of a particular people or group” (Ibid, p.349).

The Arts: “either the visual arts (painting and drawing) or with music and concerts (including the symphony orchestra, singing and opera). Among both Māori and Pacific peoples, cultural events and the crafts are more commonly held views of what is encompassed by the arts” (Creative New Zealand, 2006, p.13)

There may be some useful purpose in delineating these concepts, but in actuality within the Aotearoa-New Zealand context, ‘the arts’, culture, and creativity are elaborately interwoven, as already articulated in the cultural wellbeing segment (Section 2.3.1). Also, in perusing the legislation which is applicable in the creative and cultural sector, as indicated by the Ministry for Culture and Heritage (2006), few definitions are proffered in the interpretive sections of this set of legislation to legally advance or consolidate a coherent set of creative and cultural concepts and ideas.

For the purposes of this section, I am not pursuing definitions which extend a holistic creative, arts and cultural outlook because I wish to critique those definitions which attempt to demarcate off the three concepts and reflect upon the inadequacy of such demarcation. This ‘devil’s-advocate’ approach also challenges government’s penchant to ‘silo’ creative and cultural activity, as witnessed for example, in the compartmentalisation of Te Puni Kokiri, Ministry of Pacific Island Affairs, the Office of Ethnic Affairs and the Ministry for Culture and Heritage. In fact, this faux construction is cumbersome, laborious and ultimately insensitive to the intricacies that identify creative human expression in all its guises. However, these policy Ministries have been established for diverse political imperatives, and it is certainly better that they exist so as to ensure that their focussed advocacy can be proffered at the central government level, rather than not.

A final mention needs to be made of how ‘creativity’ has been absorbed into many policy contexts as a concurrent adjective for innovative, imaginative and/or lateral decision-making techniques (see Ministry for the Environment, 2005b, p.22). For the purposes of this section, this definitional use of ‘creativity’ is also useful.

Dziembowska-Kowalska and Funck (1999) believe that the “core cultural sector includes the areas devoted to the creation, spreading and preservation of cultural works, with the following sub-sectors: theatres and orchestras as well as museums and art exhibitions, the movie sector, broadcasting, publishing, artists, and also certain parts of sports for leisure, as well as education in the arts (p.1383). These authors usefully specify the multifarious nature of the sector – in their words, “the forward-and backward-linked cultural activities” (Ibid). These would include those economic activities which are closely linked with the core sector e.g., printing houses,

bookbinders, manufacturers of musical instruments, TV-sets, as well as the necessary diffusion mechanisms of artistic and cultural goods, for example, libraries, wholesale and retail trades (Ibid, p.1384). These authors also note the need for cultural dimensions to be embedded within the framework of any general urban development policy and strategy (Ibid). Yet within these definitions and explanations there is a notable absence: people. The shapes and colours and experiences and contexts and relationships in which we produce, experience or consume culture are missing, as are our cultural expressions, thoughts, processes and 'ways of being' within our daily living.

Shaw and Evans (2006) definitively state that culture can include the arts, libraries, archives, architecture, museums, heritage and cultural tourism but that it does not include sport. It would be perplexing to a Manchester United football fan to be informed of this stance: that their following of their football club, their relationships, their socialising, their purchasing of products and even their continuous, ardent (some might suggest irrational) admiration did not register against any definition of culture amongst these academics. This distinguishing of recreation from culture has not been replicated in New Zealand. The Ministry for Culture and Heritage have clearly included sport's relevancy into their definitional considerations along with broadcasting, arts, history and heritage (Ministry for Culture and Heritage, 2006, p.5). Primarily, the sports focus is the administration of government appropriations towards SPARC (Sport and Recreation New Zealand), although evidence clearly suggests that people who 'join' clubs (including arts and sports clubs) also attend arts and sports events and have a simultaneously strong engagement in civic activities (M. Hutt, 5 May 2006, personal communication).

The *Heart of the Nation – Te Wairua, te Mauri, te Manawa Summary Report* (2000) defines the cultural sector as comprising two "diverse but inter-related spheres of productive activity...cultural enterprises and creative industries" (Heart of the Nation Strategic Working Group, 2000, p.v). These two concepts are elaborated upon in this summary report, and which are replicated here verbatim, for clarity:

Cultural enterprises – the arts sector, in its broadest definition, where creativity embraces expressive and communicative purposes and where profit or commercial gain is not a primary motivator

Creative industries – a range of commercially-driven businesses whose primary resources are creativity and intellectual property and which are sustained through generating profits

Within these categories are a range of activities which have their origin in individual creativity, skill and talent (Ibid).

The authors nod towards Te Tiriti o Waitangi principles and responsibilities on the same page, but pursue these principles intermittently in this summarised report. This is most revealed in the summarised table of strategies, goals and actions, whereby only two actions are dedicated towards the 'Strengthen Māori' goal, even though all other goals have at least six devoted actions attached to each of them (Heart of the Nation Strategic Working Group, 2000, p.xvii). The Working Group's extraordinary exclusion of the "customs, ideas, and social behaviour" (Soanes and Stevenson, 2004, p.349) of *tangata whenua*, ethnic communities, and other self-identified communities and collectives was distressing because of the potential this report had to be the blueprint for the Aotearoa-New Zealand cultural sector. As a lead New Zealand creative agency has asserted 'for Māori and Pacific peoples, culture and life are inseparable' (Creative New Zealand, 2006, p.13). In the full report, which is only purchasable through the private consultancy which coordinated its writing, there is a small chapter which presents indigenous perspectives. However, the absence of indigenous cultural perspectives being woven through the publicly-available summary report is mystifying and repugnant.

The responsibility for creativity is 'held' by a few core Crown agencies, namely the Ministry for Culture and Heritage, and Creative New Zealand. This approach tends to at once concentrate the policy development and definitional scope of creativity in government though potentially it minimises creativity's policy impact. Some connection between creativity and culture has been drawn through recent definitional work undertaken by the Ministry for Culture and Heritage in attempting to encapsulate what cultural wellbeing can mean within a local authority context, as noted in Section 2.3.1. Operationally, local councils have been delivering the Creative New Zealand *Creative Communities Scheme* for many years, which has localised decision-making as a key principle.

Key public policy documents pertaining to creativity and culture include the current Statements of Intent for Ministries for Culture and Heritage, Pacific Island Affairs, Te Puni Kokiri, as well as the equivalent document (Strategic Plan 2004-2007) for Creative New Zealand. There are some New Zealand agencies that have connected creativity, the arts and culture synonymously such as Creative New Zealand. This Crown entity's purpose is "to encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders" (Creative New Zealand, 2004, p.3). Such is the reach and possibility inherent in an arts precinct that each of the six strategic goals hold relevance in the development of a sustainable urban, creative public space, hence I have noted these goals in full:

- ◎ *The Mana of The Arts* - acknowledged and valued by New Zealanders as an integral part of everyday life
 - ◎ *Participation* – waharoa, the gateway through which New Zealanders access, engage in and experience the arts
 - ◎ *New Zealand Arts* - growing internationally leading to increased audiences, markets and professional development for New Zealand artists and arts organisations
 - ◎ *Cultural Diversity* - with *tangata whenua*, the arts of ethnic communities are recognised and celebrated
 - ◎ *Professional Artists* - rewarding and sustainable careers developed and maintained through targeted resources and opportunities
 - ◎ *Professional Arts Organisations* - thriving and well-resourced supporting the artistic development of the arts sector
- (Source: Ibid, pp.10-11).

Specific objectives from this Creative New Zealand Strategic Plan have also been carefully aligned with the local government context (Ibid, p.24).

Arts Access Aotearoa is a leading charitable trust committed to working holistically in the creative sector, working specifically to achieve the quadruple bottom-line outcomes of cultural, social, economic and environment wellbeing. Established in 1995, this agency's mission is to "ensure that people and communities with limited access to the arts have opportunities to celebrate their arts and culture, and to access the arts, both as participants and as audiences" (Eames, 2004, p.3). Arts Access Aotearoa note the *United Nations Declaration of Human Rights* (1948) which included the right to enjoy the arts (Article 27.1). Arts Access Aotearoa extended this 'right' in their own documentation to include participation in the arts through their work with other agencies (Eames, 2004). This community agency has undertaken a range of advisory and developmental work in large and small creative projects across New Zealand. With this experience, this agency would be well placed to advise on an arts precinct's development.

Local Councils are a key actor in any creative and cultural endeavour. Waitakere City Council has connected creativity and culture. The city's vision lends weight to the centrality of culture and creativity:

Waitakere will be known internationally as a sustainable city that:

- ⊙ Celebrates and sustains its people
 - ⊙ Has a strong sustainable economic base
 - ⊙ Honours its environment, and
 - ⊙ Builds on its cultures and heritage
- (Source: Waitakere City Council, 2004a, p.6).

Waitakere City's (draft) *Arts and Cultural Strategy* (Waitakere City Council, 2002b) is another lead policy document for the Corban Estate's development and has been more fully outlined in Section 2.3.2. The strategy draws a line around its territory: "addressing the artistic expression of culture" (p.6) and has seven principles which underpin it:

- ⊙ Arts and cultural expression are by and for everybody
 - ⊙ Māori arts and cultural expression are visible and treasured as integral to the life of the City
 - ⊙ Knowledge of the City's many cultures is a source of strength and a cause for celebration
 - ⊙ Arts are critical to the City's development socially, culturally, environmentally and economically
 - ⊙ We celebrate who we are through our arts and cultures
 - ⊙ Waitakere City provides a sustaining environment for arts and cultural activity to flourish
 - ⊙ Local arts and cultural activity impacts on, and is impacted by, regional, national and global environments
- (Source: Ibid, p.22)

The future focused Action Plan associated with the strategy identifies a range of arts and cultural opportunities which these seven principles can umbrella. Corban Estate is explicitly mentioned within this strategy as well as in Waitakere City's Community Outcomes (Waitakere City Council, 2005b) work. Finally, the Corban Estate Arts Precinct Preliminary Concept Plan's objective is "to create a unique, vibrant destination for not only the residents of Waitakere City, but also the people of wider Auckland" (Visitor Solutions, 2004, p.1). It is unclear where or from whom this objective has originated.

The approach of having an overarching cultural umbrella with connected 'subsets' of the arts and creativity is a very useful definitional approach for this thesis because it reflects the interdependence between these concepts. For the purposes of this thesis, the concept of culture is synonymous with all forms of creative, original and interpretative ideas and human expression because, for many communities in New Zealand, 'culture' and life are inseparable.

Three agencies have reflected this perspective in their policies: Waitakere City Council, the Ministry for Culture and Heritage, and Creative New Zealand. The holistic approach pursued by Creative New Zealand coupled with their existing connection with local government, traced in its submission to the Local Government and Environment Committee on the Local Government Bill in 2000 (noted in Section 2.3.1), means that it is strategically a key agency in the development of an arts precinct. Creative New Zealand may also provide useful operational support through its funding programmes. The Ministry for Culture and Heritage also clearly has a range of policies which can be beneficial for an arts precinct's development. Waitakere City Council set a high standard for other Councils through the series of creative and cultural policies and practices which have accrued since the inception of Eco City in 1992. Other key agencies noted in this section include the local Council, Arts Access Aotearoa and other community agencies and businesses that meaningfully combine culture, arts and creativity.

3.3 Urban design

The main responsibility of city planning and design should be to develop – insofar as public policy and action can do so – cities that are congenial places for this great range of unofficial plans, ideas and opportunities to flourish, along with the flourishing of the public enterprises
(Jane Jacobs, in Tibbalds, 2001, p.32)

Jane Jacobs was an inspiration in the urban design field for many decades. In this opening quote she has rightly indicated the complexity inherent in this field of work, whereby those people involved in urban design needing to be at once mindful of the many known variables in their urban developmental work, as well as being sufficiently flexible and accommodating of what are ‘unknown’ factors.

The Parliamentary Commissioner for the Environment initiated a debate pertaining to *sustainable urban development*. In this definitional work, status was accorded to the processes “in which the use of resources, technological development, and institutional change are managed so as to meet future as well as present needs” (in Hughes, 1999, p.8). This resonates of the weak Brundtland sustainable development approach. However, as noted in Section 3.1, the Commissioner has subsequently moved this Office’s sustainability definitions along substantially towards a more balanced and strong model. Latterly, the Ministry for the Environment with partner agencies have extended this work and undertaken some very useful conceptual and practical work towards the Year of the Built Environment, with localised definitions developed for *urban design* (2005b) and *urban sustainability* (2003b). These holistic interpretations gave emphasis to the economic, social and cultural consequences of design and change within an existing environment, whilst again giving prominence to the importance of people-centred decision-making processes that improve quality of life.

The international policy context for urban design has been well traversed by the Ministry for the Environment (2003a). Their *Urban Sustainability Worldwide* report comprehensively identified a plethora of government agencies, independent think-tanks and institutes, international charters, approaches, councils, information-sharing forums and commissions that work within a specific facet or across the general urban sustainability field. The aspects covered in this report were:

- ⊙ Urban design, landscape & form
- ⊙ Sustainable building
- ⊙ Social aspects
- ⊙ Environmental quality
- ⊙ Resource conservation
- ⊙ Urban economics
- ⊙ Transport
- ⊙ Risk management
- ⊙ Governance
- ⊙ Measuring progress
- ⊙ Composite information

Unfortunately in this specific report, these categories have failed to incorporate cultural considerations, with no reporting in the international overview of any ethnicity-derived or creatively-orientated international urban design policy agencies or information. This deficit therefore misses vital information towards developing an arts precinct and is a major oversight. It

may be that the lack of published critique by cultural communities and other ‘minority’ communities of urban sustainability issues somehow mirrors these same communities’ inability to access the urban environments they might choose to; communities such as young people, gay people, indigenous communities, or people with disabilities. There has been persuasive analysis about how public space can replicate existing social mores:

Urban space transmits values of dominant groups’ ideology pertaining to capitalism, pertaining to class, gender, ethnicity ... groups struggle over space because they want it to conform to their own notions of social relations (Swearingham and Orellana-Rojas, in Hutchison, 2000, p.84).

[There is a] general acceptance that the public in the park is ‘people like us’... employed people, white collar workers, with most park users of colour – by coincidence or not – sitting on the outer edges of the park, rather than in the centre (Zukin in Kalltorp et al, 1997, p.211).

Dijkstra (in Hutchison, 2000) also noted that the lack of social segregation in a space is a good indication of a truly public space. However, one ‘minority community’ entry in the Ministry’s international overview is gender as it related to governance and urban sustainability. Desena (in Hutchison, 2000) is a proponent of gendered analysis of urban issues and has identified women’s community work as being a key ‘transformer’ of urban spaces:

Many researchers have overlooked women’s activities in studies of urban settings, particularly low income women. Studies of ethnic, low-income women in communities demonstrate that women’s community work is central to the viability of neighbourhoods and the quality of life in them (p. 283).

The international urban sustainability thinking and practice found in the Ministry’s in-depth analysis may be considered therefore to be largely shaped and projected by a ‘dominant’ group, as ethnically-based community discourses about urban sustainability as well as the perspectives of young people, people with disabilities, and gay communities were excluded. In consideration of earlier discussions in this thesis pertaining to methodology, this demographic feature of the Ministry’s report may duly affect the urban design discourses that can be followed in the development of an arts precinct in Aotearoa-New Zealand.

This Ministry undertook a companion policy piece about New Zealand-based urban sustainability research and practice: *Urban Sustainability New Zealand* (2003b). This report has used the same eleven categories as those used in the equivalent international report, with ‘social aspects’ specifically identified as the topic in which cultural issues are addressed. One noticeable difference between the two companion reports is that the New Zealand report has identified a range of agencies and information that contribute ethnicity-derived cultural perspectives into sustainable urban design. Also, two entries in the New Zealand urban design report identify work undertaken pertinent to people with disabilities; one entry related to youth perspectives; and one entry is made about an artistically creative approach to urban design. No entries are presented with gender-related or sexuality-related urban design perspectives, even though discourses such as lesbian geography have existed in New Zealand for over a decade (see Johnston and Valentine, 1995). This is a more promising report than its international counterpart although the diverse urban design discourses are limited in number and scope, which again reduces the conceptual options available for a local arts precinct’s development.

The Resource Management Act 1991 is a leading piece of legislation in the sphere of urban design. In the Act resources are defined to include “land, water, air, soil, minerals, and energy, all forms of plants and animals (whether native to New Zealand or introduced), and all structures”

(New Zealand Parliament, 1991). This legislation impacts upon public space. An emerging New Zealand public policy project which is drawing urban design interest is *Low Impact Urban Design and Development* (Manaki Whenua Landcare Research, 2006). It is a local research and applied initiative coordinated by Manaki Whenua Landcare Research and the University of Auckland. The relevancy of this project for Corban Estate is that it focuses upon low-impact and water-sensitive approaches to urban development, with the capacity to “reduce the environmental footprint of urban areas on natural and reticulated waters, terrestrial and aquatic biodiversity, energy and material use, and waste” (Ibid, 2006).

One mechanism that could strengthen urban design processes at Corban Estate has been the development of seven essential design qualities, found in the *New Zealand Urban Design Protocol* (Ministry for the Environment, 2005b). The purpose of the Protocol is to identify what quality urban design can be, and to progress its implementation across New Zealand. This has entailed a voluntary commitment by local and central government, property developers and investors, design professionals, educators, and other sector groups. Waitakere City Council and the Auckland Regional Council are two of 12 local government signatories to this protocol. This Protocol also identified other key public policy areas pertaining to urban issues which include “economic growth and innovation, transport, housing, regional development, social development, health, disability, and culture and heritage” (Ibid, p.6).

The *Corban Estate Arts Precinct Preliminary Concept Plan* (Visitor Solutions, 2004) identified connectivity as a key planning issue in Corban Estate’s development, specifically to its surrounding environment, including the business, residential and natural environments. ‘Connectivity’ is one of the seven qualities listed in the *New Zealand Urban Design Protocol*, with many of the other qualities also woven through this concept plan.

The *Auckland Sustainable Cities Programme* is a key public policy instrument in this field. The stated objective of the ‘Urban Form Design and Development’ work strand is to encourage, promote and guide more sustainable urban form, design and development in the Auckland region, including building design, location and construction (Auckland Sustainable Cities Programme, 2006).

Agenda 21 is highlighted as a key mechanism in many European countries, in guiding local authority sustainable development practice. As previously noted, Waitakere City Council has embraced *Agenda 21* into its policy-making and service delivery, using its principles and philosophy to progress its Eco City vision through *The Greenprint* (1993). *The heART of this place: arts:design collaboration in Waitakere City* (Waitakere City Council, 2002a) is an outline of the innovative work which Waitakere City Council has been doing whereby professionals from both the arts and design worlds come together to create local public spaces and buildings. Council policy now requires that a ‘lead artist’ be contracted onto the design team at the very beginning of all new building projects:

This collaborative practice gives artists partnership status with urban planners, architects, landscape designers and engineers. It has developed alongside the City’s holistic approach to town centre design, which places a high value on the cultural and social needs of local communities as well as sustainable building solutions (Ibid p.1).

For the purposes of this thesis, the complex concept of urban design is best reflected in the definition proffered at a Waitakere City Council-hosted sustainable urban design forum (co-hosted with Ministry for the Environment) in October 2004:

Urban form, design and development encompasses the physical form and functions of a city – how the layout of buildings, roads, open spaces, and physical and social infrastructure including transport can be best devised to maximize economic opportunity, social wellbeing, cultural diversity and environmental health (Waitakere City Council, 2004d, p.3).

This inter-connected definition reflects the diverse challenges faced by local Councils and communities in contemporary urban design practice, and thus in any arts precinct developmental work: the echoes of Jacobs' statement at the opening of this section continue to ring into the 21st century.

Key government agencies in the urban design field are the Ministry for the Environment, the Parliamentary Commissioner for the Environment, Manaki Whenua Landcare Research, and local and regional Councils. Site-specifically, surrounding communities and businesses are also key contributors in any urban design process. Research has demonstrated that urban design opinions can often be identified from 'dominant' groups, but are harder to attain from other citizens and non-dominant agencies. In developing an arts precinct, it will be important to accommodate these latter interest groups and individuals' issues in the urban design process.

3.4 Public place

The [Corban Estate] property has considerable value to the citizens of Waitakere City as a public space. The future planning of the property should ensure that the public / private mix which has evolved on the property since the place has been in public ownership is maintained / enhanced (Burgess, 2005, p.132).

3.4.1 Public

Many different aspects can constitute 'public' and are important to reflect upon in this thesis. Service and asset provision and maintenance by the state, which includes local government, has been altered and challenged in recent times.

Public: open to the people as a whole; done, perceived, or existing in open view; of, or provided by the state rather than an independent commercial company; ordinary people in general; the community (Soanes and Stevenson, 2004, p.1160).

The *Waitakere City Parks Strategy* (Waitakere City Council, 1999) has a number of objectives which complement the development of an arts precinct, including the involvement of communities in the design and management of parks. This strategy's outcomes include a greater sense of public ownership with parks being developed in ways which accommodate special cultural issues e.g., planting species suitable for cultural harvests (Ibid, p.33). This policy intent could cynically be read as enabling the potential for Council to abrogate its civic management responsibilities over to non-public entities. The problem with this management handover approach is that there is a reduced capacity for the public to contest any policies set by the non-public entity. Tibbalds (2001) and Zukin (1996) have highlighted this trend:

More and more American public space 'owes' its existence to private investors as American city parks are now predominantly built by the private sector who are therefore defining public space. 'Design' is used as an implicit code of inclusion and exclusion e.g., park rules are posted at entrances (Zukin, 1996, pp. 24-25).

Whilst the land at Corban Estate is owned by Waitakere City Council, three different (non-public) trusts are located on-site. Their capacity to mould and define the space in a relatively uncontested manner is significant, even with Council as landowner and Trustee on the governance boards. The balancing of community ownership with potential Council disengagement is a fine and potentially problematic political line. Zukin pointedly asks: why is it that private entities respond to the public need for security and civility when local government could not? (in Kalltorp, 1997, p.212).

As previously identified, the Local Government Act 2002 clearly lends weight to decision-making occurring at a community level, and devolution of public goods and services' provision to trusts is a mechanism which has increasingly gained favour amongst many local Councils across New Zealand, including Waitakere City. Balancing the private and public control of space and developing sustainable decision-making processes to complement either of these options will be one of the many challenges to assess and address when developing an arts precinct. The slippage of public space into a managed private – public space arrangement is often gradual, though often irreversible once the precedent has been taken.

3.4.2 Place and space

Many policy texts attempt to delineate 'space' and 'place'. Hajer and Reijndorp (2001) for example note that "space connotes the arrangement of empty though unambiguous units with little to no room for meaning. Place however, is synonymous with actuality: real events, history, memories, myths even" (p.36). The *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* also defines 'place' in terms of historical and cultural heritage:

Place: any land, including land covered by water, and the airspace forming the spatial context to such land, including any landscape, traditional site or sacred place, and anything fixed to the land including any archaeological site, garden, building or structure, and any body of water, whether fresh or seawater, that forms part of the historical and cultural heritage of New Zealand (in Burgess, 2005, App. 1).

This is the leading charter across the conservation and heritage sector for quality practice. Whilst Waitakere City Council has decided not to adopt this Charter, it does consistently refer to its applicability in their heritage and conservation work outputs (A. Wimmers, 1 November 2006, personal communication). The New Zealand ICOMOS committee have developed a bicultural and bilingual (te reo Māori) charter which refreshingly reflects a local commitment and adherence to Treaty principles.

Arts Access Aotearoa has noted other cultural conceptions and use of space and place through their work, especially with refugees and migrants. For example, some Asian peoples may be frightened or mystified by large spaces, and feel safer in built-up or enclosed areas. For some African communities, if they experience a sense of 'ownership' over a designated area, then they will migrate easily into associated communal areas, and perhaps not relate to others' discomfort at their presence (B. Bent, 5 May 2006, personal communication). These anecdotal and evidential findings have been theorised as Gestalt Theory whereby the same environment has different meanings to people from culturally different backgrounds (Mayhew, 2004).

Jan Gehl, in his seminal book *Life Between Buildings: Using Public Space* (1987) has specified the importance of identifying the purposes of particular spaces and places: 'if spaces make it attractive to walk, stand, sit, see, hear, and talk, a broad spectrum of other activities such as playing sports and community activities can potentially develop' (p.133). Hence, whilst the Corban Estate Art Centre's Trust deed espouses its purpose as being to promote, develop and facilitate arts and cultural activities in Waitakere City (Steiner, 2004); as previously indicated by Gehl, the activities to achieve this objective will be multifaceted. This is evidenced already by the

mixture of community groups who use creative activities to pursue their own communities' objectives as diverse as literacy, lace making, dancing, and poetry (Corban Estate Arts Centre, 2005). This diversity of community activity also challenges any assumptions that public places are neutral or "zero-friction environments" (Hajer and Reijndorp, 2001, p.104), as they are not devoid of history or association. Parochialism of public space does occur and reduces the spaces' use for those not affiliated with the dominant grouping attending to that space:

Society is organized into a series of nested social hierarchies, with different groups 'othering', and maintaining power relations over other groups. And the judgements on who is felt to 'belong' or felt not to 'belong' have important consequences on the shaping of social space (Mayhew, 2004).

This is relevant for Corban Estate whereby existing groups could feel the need to increase their 'ownership' of an area and therefore unconsciously or consciously exclude new groups. This will need to be overcome by continuing to safely bring new groups into the space. It is important for decision-makers to be mindful that conflict is inherent where public space exists because of differences pertaining to people's perception, prior association and access to a place, and that these experiences may be comprehended through different cultural lenses. Smith (1999) argues for example that Western thinking has often viewed space as being static or divorced from time, whereby time was considered to be ordered, linear and progressive. But this does not correlate with many indigenous perspectives of time and place. The challenge therefore is to identify how public places can be meaningfully and sensitively shared amongst many diverse people with potentially common and competing interests.

3.4.3 Alternative Public Place Terminology

Part of the new developments at Corban Estate include the possibility of renaming the site to reflect the 'new' arts precinct. This renaming of the site may initially appear innocuous, but is in fact problematic:

"Renaming the land was probably as powerful ideologically as changing the land... space was appropriated from indigenous cultures and then 'gifted back' as reservations" (Ibid, p.51)

The articulation of this grievance needs to be placed before decision-makers: the (re) naming of Corban Estate is a powerful act which can potentially enfranchise local people to participate in and around their premises, or serve to exclude people. For example, I have some hesitancy around the use of the terminology *public precinct* which is a relatively new term in New Zealand, being more commonly used in British and North American contexts. Precinct also has a more clinical association with enclosed or restricted spaces:

Precinct: perceived boundaries of a particular place, a district as defined for policing purposes, an enclosed or clearly defined area of ground (Soanes and Stevenson, 2004, p.1129).

There are other phrases by which to potentially define an arts precinct that include *public realm* (Bianchini and Schwengel in Hajer and Reijndorp, 2001, p.12) and *public domain*. The semantics of these particular terms are less important to this thesis. The term '*cultural quarter*' is gaining favour in Waitakere City, and connotes uses related to 'cultural production or cultural consumption, or both' (McCarthy, in Shaw and Evans, 2006). The assumptions associated with cultural quarters are that "synergies, economic agglomeration and amenity maximisation occur" (Ibid, p.9). Waitakere City decision-makers will need to determine whether consumption or production or indeed other experiences are to dominate the Corban Estate development,

especially as a sustainability approach has been mooted which would seek to minimise a purely economically-driven mandate. The naming of the place will affect people's perception.

Congruent with this consumption and production balance is what Hannigan has described as 'fruitopian communities' (in Hajer and Reijndorp, 2001) or 'fantasy cities' (in Byrne, 2001). These are restored, often post-industrial, urban areas which are organised around festivals and market places, with packaged, themed, scripted and branded spaces. Disneyland is the classic example. These fruitopian or fantasy cities are most often unsuccessful because of their disconnection from the surrounding community, and because the original theme wears off amongst the pool of potential repeat local customers. What is more sustainable is where a cultural and creative space has a mixed economic model with a range of creative specialisations that are connected with the existing environmental, historical and industrial character and heritage features (Shaw and Evans, 2006).

In this thesis 'public place' is the terminology used because it gives greater emphasis to the existence of meaningful associations held by diverse people to a locality such as Corban Estate. It also firmly positions 'the place' as being explicitly public: free; contestable; state-provided; and communal.

3.4.4 Mixed use

The overall objective must be the creation of a rich, vibrant, mixed use environment that does not die at night or weekends and is visually stimulating and attractive to residents and visitors alike
(Tibbalds, 2001, p.87)

Tibbalds description is reflected and enhanced in the recent Ministry for the Environment definitional work relating to urban design broadly, and *mixed use* specifically:

Where different activities take place in the same building, street or neighbourhood... different people make use of an area at different times, and for different purposes, benefiting local shops and services (Ministry for the Environment, 2005a, p.13).

International participation studies of people in multi-functional town-squares have found that where "trade, football, political meetings, religious services, concerts, theatre, performances, sidewalk cafes, exhibitions, play and dance" coexist there is a resultantly higher citizen participation rate than in comparable towns with only mono-functional spaces (van Klinger, in Gehl, 1987). New Zealand's Ministry for the Environment also note the importance of mixed use functions existing in conjunction with 'good connections' such as transport and pedestrian options, and infrastructure. Other social, economic, health and environmental benefits were identified from mixed use environments, including enhanced social connectedness, reduced obesity, diabetes and depression, less pollution and noise, and enhanced social equity from improved access (2005a).

Considerable accommodation has already been made in the Preliminary Concept Plan for seasonal and temporal mixed-use to enable consistent and sustainable visitor flows throughout Corban Estate (Visitor Solutions, 2004).

However, not all activities mix, and not all urban residents will derive benefits from mixed use areas. Mixed or multiple-use conjures an impression of many activities occurring in a place with consequently diverse communities participating in these activities. However, the actuality of who gets to participate needs to be explored rather more deeply, as marginalised groups e.g., skaters,

people of colour, and street dwellers, are frequently shown to be excluded from such activities (Zukin, in Kalltorp, 1997), as previously identified in Section 3.3. At Corban Estate, one mechanism which could identify who does and does not use this space would be a time-space use survey. Identifying baseline time-space data would enhance this local conceptual work and be beneficial for Corban Estate longitudinally. In reflection upon Sharon Zukin's research on public space and social exclusion, an early subject for local decision-makers consideration will be: who is explicitly welcomed and accommodated at this place, and conversely, who is not?

The attempt to accommodate and reflect 'all people' in a mixed use public place such as Corban Estate would be magnanimous though perhaps overly ambitious. However, the benefits identified where mixed use public space exists are profound and should not be deemed impossible to aspire towards.

3.4.5 Heritage and Tourism

As soon as a place ... attracts the attention of the tourist industry, project developers or 'city promoters', it is threatened by expropriation... adapted to satisfy the 'eye of the tourist' ... and reduced to [a] promotional brochure (Urry in Hajer and Reijndorp, 2001, p.37)

This statement makes clear the apprehension many urban designers have of tourism's intentionality to 'generate' heritage and identity and place. It also demonstrates the economically-driven correlation between heritage and tourism and the potential for conflict in such a relationship. These perspectives reiterate the challenging interplay between heritage and consumer-orientated tourism. Urry iterates: whose gaze determines the representation of local public art and for whose consumption is this art? (Ibid).

The Resource Management Act 1991 has recently been amended to raise the protection of heritage to a matter of national importance (Wimmer, 2006, p.7). The previously mentioned New Zealand ICOMOS Charter (in Section 3.4.2) is a lead policy framework for heritage and preservation work across the country. The New Zealand Historic Places Trust (2006) has functionary responsibilities through its identification, protection, preservation and conservation of New Zealand's historical and cultural heritage, as well as linking with local and regional Councils.

Heritage: valued things such as historic buildings that have been passed down from previous generations; of special value and worthy of preservation (Soanes and Stevenson, 2004, p.667).

This rather narrow definition does not fit with contemporary New Zealand definitions which throw a much broader net around the concept of heritage. For example, Waitakere City Council's own *Heritage Strategy Action Plan* (2004b) explores a definition of heritage which encompasses natural and built aspects:

The natural heritage of Waitakere City includes the Waitakere Ranges, geology, landforms, significant native vegetation, parks and reserves, waterways, significant native fauna habitat and the individual specimens of flora and fauna, heritage trees etc. Conservation and protection of natural heritage also includes the concept of protecting access to this form of heritage (Waitakere City Council, 2004b, p.9).

This heritage definition can comfortably accommodate the natural and built heritage features at Corban Estate, which are directly referred to in this Council strategy.

McLaughlin (2005) notes the imperative of local government workers needing to have an understanding of local heritage, because the absence of such knowledge would result in the application of “a veneer of the present which does not connect back with the past” (p.18). This becomes complex where abridged or incomplete historical accounts exist. This is not uncommon as most history is not recorded, and that which is, is predominantly written or recorded by ‘those who won’ with a corresponding absence of alternative perspectives. This is further complicated by the plethora of local government workers potentially involved in an arts precinct’s development, many of whom will not necessarily relate a need for local historical knowledge with their field of expertise, such as noise control, transport systems, or energy conservation. The integration of significant historical experiences into an existing places’ development is an important variable for decision-makers to accommodate in the planning towards an arts precinct.

The local history of the Corban Estate has been encapsulated in a variety of publications (see Burgess, 2005, Appendix II) and predominantly outlines the Dalmatian cultural history from the time of the Corban family purchase of the land in 1902. No reference is made to tangata whenua connectivity to this place or the surrounding environs. The *Corban Estate Conservation Plan* (Ibid) has provided a comprehensive narrative and template by which to assess the impact of change on the future care and interpretation of Corban Estate according to the associated Corban family history and values, but a wider discussion and search is needed to identify the counterpart perspectives from mana whenua and other people with affiliations to the site, such as employees and their families who worked at the winery.

Tourism is “the commercial organisation and operation of holidays and visits to places of interest” (Soanes and Stevenson, 2004, p.1524) and is already a feature of Corban Estate business (T. Wilkinson, 24 March 2006, personal communication). A key public policy tourism document is the *New Zealand Tourism Strategy (NZTS) 2010* (Ministry of Tourism, 2003). It was developed to “guide the sustainable growth of the tourism sector over the next ten years. Cultural tourism was specifically identified in the Strategy as a sector requiring further development in order to maximise its potential” (Colmar Brunton, 2003, p.3). The Tourism Strategy uses a weak Brundtland-like approach in defining sustainable tourism and also fails to specify cultural factors in its perimeter:

Intergenerational management of the physical, natural, social, environmental and economic factors that make New Zealand unique (Ministry of Tourism, 2003, p.17).

However, a useful addendum to this definition is the Ministry’s acknowledgement of how sustainable tourism needs to encompass factors like community support, community leadership, sound destination management and the provision of infrastructure (Ibid). This definition does offer the potential to weave many important issues and agencies together in the development of an arts precinct. Communities’ support for tourism has been recognised in *Postcards from Home: The Local Government Tourism Strategy* (Local Government New Zealand, 2003). This strategy emphasises community engagement in planning for socially, economically, environmentally and culturally sustainable tourism which it is surmised will facilitate local growth. I could not ascertain if Waitakere City had subscribed to this strategy.

In 2003, Colmar Brunton undertook research with people from New Zealand and with visitors from other countries to understand their perceptions of New Zealand’s cultural tourism. A key finding was that “New Zealand’s landscape was at the heart of people’s perceptions” (Colmar Brunton, 2003, p.25). Hence, ‘landscape’ was recommended by the researchers to be the central theme of New Zealand’s tourism marketing and branding:

Landscape is our competitive advantage in global tourism (Ibid, p.23).

This research also made clear that an improvement in a number of cultural tourism products would result in an increase in visitors' overall holiday satisfaction. These products included historic buildings; important indigenous sites; food and wine; and art and craft trails (Ibid, p.26). With regard to art and craft trails, Hayden (in Hutchison, 2000) notes the importance of local artefacts being meaningfully represented so as to transmit and reiterate the localised history, especially for those who have been excluded from decision-making. Many countries' public art policies and strategies encourage the use of art in public spaces to overcome social exclusion, as well as for economic development, urban rejuvenation, tourism, and the encouragement of government and business partnerships (Grace, 2005). Waitakere City Council is aligned with international thinking when it states that "the use of art and sculpture to promote local heritage themes will be encouraged" (Waitakere City Council, 1999, p.29).

What is exciting about this Colmar Brunton research is how it matches Corban Estate's existing environment and business: the landscape is already a significant point of identity and marketing, as are the identified tourism 'products' for improvement. The research also indicated that an extremely positive attitude existed towards New Zealand's wine and landscape, from both domestic and international guests – a lovely synergy with Corban Estate's heritage.

There is an ironic and significant catch to attaining and maintaining a successful public space: well designed urban public places have consistently been shown to encourage more people to maximise it. This increased demand upon the public and tenanted space can consequently decrease its affordability for existing tenants because of the resultant 'gentrification' activities (Ministry for the Environment, 2005a; Shaw and Evans, 2006). For Corban Estate, this pressure is coupled with the current urban strategic approach "to locate more people closer to town centres such as Henderson so as to support local communities, employment and business" (Western Leader, 2002, p.11). With Corban Estate located on the fringe of Henderson township, sustainable management techniques will be needed so as to anticipate this entirely foreseeable gentrification outcome at Corban Estate.

John Urry's seminal *The Tourist Gaze* (1990) articulated the dilemma of tourism and heritage as commercial entities, in that economic imperatives can compromise the authenticity of heritage. Whilst people have increased their consumption of cultural experiences, there has been a corresponding diminished desire by people to be confronted with 'others' (Hajer and Reijndorp, 2001). This restates points already made pertaining to the importance of mixed use and the retention of 'public' in public spaces, so that people can continue to encounter 'others' whilst experiencing a sense of identity and belonging to 'their' place. It is in this 'generated heritage' context that Urry notes the importance of analysing the intentionality of introducing consumption into an area of heritage given its potentially positive and negative effects upon place (in Hajer and Reijndorp, 2001). The identification of a community-inclusive vision which can sustainably guide Corban Estate for generations rather than 'reinventing' Corbans regularly by creating new cultural experiences that cater for people's fickle consumption patterns may help to resolve these conundrums. A locally-acknowledged and owned narrative pertaining to the natural and built heritage of Corban Estate, along with the identification of different people's associations will accumulate towards a 'sense of place' for any Corban Estate arts precinct development. This is a continuous process that will need to be negotiated with many different people so as to retain Corban Estate's authenticity as well as to develop a shared vision.

The combination of tourism, heritage and mixed usage within any public place is intricate and requires a reasonably sophisticated level of deliberation by local decision-makers to connect these elements into any future developmental work at Corban Estate. One local working example of how mixed use, heritage, creative and public place elements have been integrated is Waitakere City's Project Twin Streams, as already noted in Section 2.3.4.

A mix of agencies can potentially be involved in the development of a creative public place. Some policy organisations include the Ministry of Tourism, the Ministry for the Environment, the New Zealand ICOMOS committee, and the New Zealand Historic Places Trust. Other spheres of support might include the regional and local Councils, mana whenua, community and research agencies, including historians, and local businesses. As demonstrated through the existing Project Twin Streams, local residential communities also have much to contribute towards their public place.

3.5 Participation

The enacting of participatory processes should ... be seen as a recurrent historical activity rather than a spasmodic or episodic one
(Considine, 1994, p.157)

The United Nations Environment Programme noted that “almost every chapter of *Agenda 21* emphasises the need to include communities as a key stakeholder or as a source of knowledge and inspiration” (2006). Waitakere City Council’s wholehearted commitment to *Agenda 21* has therefore made community participation an essential ingredient of their business. Christine Cheyne has compared Waitakere City’s work with other local authorities across New Zealand and regards this Council as a leader “both in terms of strong political leadership and commitment to public participation” (in Heinelt, 2006, p.184-185). She further notes that this is not typical of local government in New Zealand.

Randell (2004) believed that effective participation is ensured when acknowledgement is made of information and power inequities between participants. Randell wrote that participation “is a dynamic activity... a certain combination of stasis, movement, stability, disorder and order” (Ibid, p.145). Gans (in Desena, 2000) noted that ‘professional caretakers’ (city planners, social workers etc) imposed their middle-class values on low income populations through their policy decisions, which can rebound. Clary and Snyder (2002) have explored the outcome of such power imbalances and found that participants may themselves identify a benefit from their participatory experience in the short term, but in the medium to long term, contributors may go backwards or default on these perceived gains, especially where they were a ‘junior partner’ in the process. Clearly, using processes which enable the sharing of power and control between all participants is the optimum option.

If Waitakere City Council leads the visioning and developmental work for Corban Estate, inclusive participatory processes will need to be tested before ‘going live’ to ensure that Council’s implicit power differential does not override any beneficial outcomes for participants over the medium to long term. In community-based projects, it is found that where process is put ahead of ‘the product’ a people-centred approach will eventuate (Botes and van Rensburg, 2000).

The Human Rights Commission has an interest in citizen participation in society, especially through the “democratic institutions and processes that enable participation [and which] support an active civil society” (Human Rights Commission, 2004, p.9-10). The Local Government Act 2002 also offers extensive guidance to Councils when undertaking community-based decision making, consultation, community outcomes, and planning, including processes, principles, and procedures [Sections 76-97]. *The Tool Kit – Te Kete Awhina* (Creative New Zealand and Hillary Commission, undated) is a New Zealand resource which can assist participation perspectives and activities in local government business. This Kit cites the Controller and Auditor General perspectives relating to local government and consultation:

The most tangible benefit of adequate and appropriate public consultation is that it will help to produce better decisions. Informed policy decisions are more likely to avoid constant review and revision. Projects that are understood and accepted by the community are less likely to face pressure for their revisions or removal. Good consultation can produce better, sustainable decisions. Getting it right the first time can save time and money (Ibid, p.iii).

This perspective is repeated in an urban design context by the Ministry for the Environment who related participation with a better 'fit' between user needs and improved design outcomes (2005a, p.24). Whilst user participation is encouraged by this Ministry as a prerequisite towards effective urban design, caution is expressed that "there is no evidence that total citizen control over design – 'architecture without architects' – is successful" (Ibid, p.21).

'Community development' is a flax-roots community approach that has been operating for some decades in Aotearoa-New Zealand. It is used particularly amongst community groups and *iwi* (tribe) who work with families, neighbourhoods and communities as it is about working alongside people to identify concerns, problems and future aspirations (N. Mason, 2004). Hiebert and Swan (1999) identify how the practice of 'community development' is challenging for professionals:

Professionals [need to] give up control and help support our capacities to do the work ourselves, as participants, as citizens, not as anyone's 'client' (p.362).

Waitakere City's *Community Interaction Guidelines* (2004c) note that community interaction must include "more participative processes that share decision-making responsibilities between the Council and the community" (p.3). A concurrent report was commissioned by Waitakere City which sought to identify local Māori perspectives on participation:

To appreciate partnerships from a Māori perspective, we must first have insight into the Māori worldview. Our first step must be to remove the connotations and paradigms of the foreign concept of partnership, for in Te Ao Kowhatu there was no such thing. Instead there were hononga, kin-based relationships, or haumi, alliances. As a collectivist culture with a kin-based social structure, such relationships were, and are, essentially between kin groups. The purpose of such relationships is secondary to the fact that they are based on tikanga, kawa and whakapapa (Knox, 2004, p.5).

Māori interviewed for this Waitakere report also spoke of whanaungatanga constituting a higher realm and imperative for Māori participation:

For any of us to move on progressively, in a more positive mode we need to build relationships. And that's what Māoridom is all about. Whanaungatanga is not partnerships, its relationships (Knox, 2004, p.10).

Whanaungatanga is a key concept to integrate into any communities' participation: the business may be to discuss the Corban Estate development yet concurrently, relationships are being enhanced within the auspices of that conversation. It is important therefore that a tikanga-based approach which is defined by mana whenua themselves is followed throughout the arts precinct journey (Knox, 2004).

Bernardy, Boisgoutier and Goyet (in Considine, 1994) also note this positive externality whereby participation can create social capital and reiterate legitimacy, cooperation and innovation amongst people. This aspect of participation is seemingly missed in many academics' analysis of participation in policy making as they undervalue the developmental aspect of individual and group action (Considine, 1994).

New Zealand evidence (Ministry of Social Development, 2005b) has found that over 93% of the population experienced one or more cultural activities. Whilst the definitions of ‘culture’ and ‘arts’ used in this research were very broad (Ibid, pp. 96-97), this is a very high participation rate in cultural and arts activities by New Zealand people. Māori had slightly higher rates of participation (97%) than Pakeha or Pacific peoples; and young people had substantially higher participation rates (98%) than older people (81%). There was hardly any difference in cultural participation between women and men or between urban, provincial and rural residents (Ibid). “Income has no influence on arts participation” (Creative New Zealand, 2006, p.12).

The arts can be used as a powerful mechanism by which individual and community engagement and participation can occur, especially with the most marginalised and disadvantaged peoples (Kay, 2000). Art projects can create a greater understanding of different cultures, enhance community leadership and management skills, build friendships, support people in acquiring a stronger sense of community identity and belonging, and increase feelings of personal significance (Williams, in Ibid; Eames, 2004). A comprehensive arts-based community development approach sees ‘the arts as being central to a community development plan, and capable of revitalising the local economy and community through integration of the arts into overall strategies, planning and local participation’ (Phillips, 2004).

Waitakere City Council, through an accumulating arts policy manifesto, has achieved significant integration of arts-based community development approaches which have been implemented through various mechanisms that include their contractual commitments with Corban Estate Arts Centre and Waitakere Pacific Arts and Culture Trust. The two lead foci of the Arts Centre are tourism and community development (T. Wilkinson, 2006, personal communication). The central aim for the Waitakere Pacific Arts and Culture Trust is to enhance the wellbeing of Pacific peoples and the wider community through fostering Pacific arts, crafts and culture (Waitakere Pacific Arts and Culture Trust, 2005, p.7). However, neither the Arts Centre nor the Pacific Trust has total jurisdiction over Corban Estate or the arts precinct development; this responsibility belongs with Waitakere City Council as landowner.

Minimal community engagement opportunities have been utilised in the preliminary Corban Estate arts precinct development processes thus far by Waitakere City Council, or by the contracted concept developers, as noted in Section 1.2. The importance of communities participating in any arts precinct development is vital, but it cannot be a one-off discrete activity. People’s engagement would usefully affect and inform an arts precinct development through their visions, strengths and needs for such a space being expressed and consequently reflected in the developmental framework. The specific power dynamic in shared Council-community processes needs to be acknowledged, as this can inhibit participation from many communities, especially marginalised peoples. Community development is a practice which this Council is already dedicated to through its *Agenda 21* commitments, and does offer an inclusive and familiar path forward. Mana whenua have specifically named whanaungatanga – relationships - as their abiding principle when working with Waitakere City Council. There would appear to be some lovely synergetic opportunities which can embrace a creative and culturally-based community development approach so as to bring people into an arts precinct developmental process. The Local Government Act 2002 articulates the processes, principles, and procedures required in Council consultation practice. Collectively, these participation considerations need to be considered and implemented during the early phases of an arts precinct’s development.

Hence, in this thesis the basis for the specific inclusion of participation is founded on the immense benefits which are mutually derived for all participants and where the value of growing relationships is an equal accompaniment to the value of the business being discussed.

The continuously altering ‘inward and outward’ nature of this thesis is such that, at once, arts projects are revealed as being marvellous participatory vehicles for enhancing community identity, voice and skills. The benefits of social inclusion and community building are also proffered, whilst concurrently, one of the local venues for cultural and creative expression – Corban Estate – is an embodiment of this community development and ongoing participatory philosophy. This city-wide facility, these participatory opportunities and the myriad of creative and cultural outputs achieved in Waitakere City have been supported through both internal and external public policy mechanisms. These are at the macro level – *Agenda 21* – at the meso level – the political and strategic support from central government and leaders including the Prime Minister, and at the micro level – *Waitakere City Arts and Cultural Strategy*; the *arts:design collaborative policy*; and the *Community Interaction Guidelines*.

Many central government organisations are supportive of communities’ participation, with relevant agencies including the Human Rights Commission, along with the Ministries of Environment, Social Development, and Internal Affairs. Local Councils and community agencies that work with local families and communities, as well as local businesses, and tangata whenua each have an important participatory investment to make when an arts precinct is being developed.

3.6 Chapter conclusion

I have demonstrated in this section that sustainability, culture and creativity, urban design, public place and participation are critical public policy issues in the development of a creative public place in New Zealand. This is supported by national and international research which iterates the connectivity between many of these issues, although the literature did not comprehensively relate all of these issues together.

A refreshing observation when summarising this public policy conceptual section is that Waitakere City Council has most of the necessary definitions already located in their strategic and public policy work to enable and support an arts precinct’s development. For example, a strong and balanced sustainability definition can best advance an arts precinct’s development, where culture is synonymous with creativity and balanced with economic, social and environmental imperatives. Waitakere City Council has been enacting this definition since its Eco City commitments were made explicit in *The Greenprint*. A review of available urban design and heritage definitions has also revealed that Waitakere City-derived definitions are encouraging, inclusive and useful for the purposes of developing an arts precinct.

The Local Government Act 2002 articulated the processes, principles, and procedures required for Councils to enact community participation. To progress this work locally, Waitakere City Council commissioned a report that outlined mana whenua perspectives of participation. The response was that *whanaungatanga* (relationships) was the abiding participation principle. The Council’s *Community Interaction Guidelines* also specify that sharing decision-making responsibilities with the community is important. This is consistently written in *Agenda 21* documentation to which Waitakere City Council is a signatory.

One exception where little definitional work transpired through the literature review process of Waitakere City Council information was in tourism. However, the ‘sustainable tourism’ definition proffered by the Ministry of Tourism could be sufficient where the meaningful and considered integration of ethnicity and creativity-derived cultural elements was made into the definition’s scope.

An arts precinct will not develop in a vacuum. It is important for people to know who the lead policy agencies are that can assist in the progression of an arts precinct. There are a myriad of central government agencies that are well placed to support a local arts precinct's development, primarily the Ministry for the Environment, Creative New Zealand and the Ministry for Culture and Heritage. Te Puni Kokiri, the Ministry of Tourism and the Ministry of Pacific Island Affairs are secondary, though important policy contributors also. Leading non-government agencies include the New Zealand Historic Places Trust, Arts Access Aotearoa, Local Government New Zealand and the New Zealand-based ICOMOS committee who could make useful contributions in any arts precinct discussions. The regional and local Councils are perhaps the most critical partners in developing an arts precinct, as they hold a series of legislative responsibilities, and administrative powers which will influence and affect a community-wide facility such as this. Also, Councils are critical relationship brokers in any community and will ideally have existing relationships with many of the necessary agencies, businesses, communities and groups so as to progress development discussions.

This 'stocktake' of relevant central, regional and local agencies and communities reflects the multiple levels of relevant public policy that can support the arts precinct development at Corban Estate.

Beautifully constructed public spaces are nothing without people. People want to use their local amenities and spaces, and feel welcome, safe, and perhaps even surprised or challenged in their own city. Hence, local residents and communities, iwi, businesses, researchers, and community agencies are key contributors in the development of an arts precinct.

An inclusive, longitudinal participatory process is needed in developing an arts precinct so that a reasonably sophisticated level of deliberation by local decision-makers can occur. Certain groups can dominate urban design participation, hence particular and specific care will be required by the agency(s) leading the process to ensure quieter, less prominent voices are heard in the developmental process. Arts Access Aotearoa has worked for over a decade with government and non-government agencies in supporting people to access the arts and to express themselves creatively, and for this reason would be an excellent agency to involve in any arts precinct's developmental work.

For the purposes of this thesis, an arts precinct is therefore defined as a sustainable, urban, cultural and creative public place. Its development will necessarily engage a wide and diverse accumulation of people and organisations through pre-existing participatory processes. These processes will simultaneously build relationships and enhance the knowledge-base towards the eventual arts precinct.

In building upon the themes of relationships and participation, the next chapter outlines the practicalities of this research's design: methodology; method; the determination of participating agencies and communities in the research; the facilitation of interviews with these participants and consequent data management processes. Following on from Chapter 4, I will subsequently describe my qualitative fieldwork findings, and 'fold' these in with this current and the previous chapters' literature.

Chapter 4: Research methodology, research design and methods



This chapter is important as it serves to clearly articulate the research methodology chosen to scope, collect and analyse my research's data. I have given priority to local and indigenous perspectives to support my methodology, which are outlined here. I feel the importance of this chapter lies in honouring the people who freely shared their knowledge and ideas with me in a complex and critical field of enquiry. This chapter also reflects for me the integrity of the relationships which were established or continued through these information sharing processes. The methodology, design, and consequent methods of implementation also 'hold' and 'secure' the data which was gleaned towards this thesis and therefore need to be given similar acknowledgement.

Participatory Action Research (PAR) was the social research method used, with both quantitative and qualitative strands included. PAR aligns well with public policy, being an evolving rather than linear research process. This method enabled me to do more than merely understand people's perspectives. Rather, my research method and subsequent findings are structured in such a way as to encourage new public policy approaches to be embedded into an arts precinct's development. PAR supports this orientation towards advocacy for research findings.

An outline of the three specific research methods that were followed is presented. A detailed picture is drawn of how the research participants were determined as well as the 'nuts and bolts' of navigating access into meeting with the diversity of selected agency representatives. Further information is then proffered regarding the process by which discussions were undertaken with key informants, and with the focus group and public fora members. I close this chapter by exploring data management issues and how I overcame potential 'hooks' of researcher bias.

4.1 Methodology

Both ontological – the nature of reality - and epistemological – the nature of knowledge - approaches affect the way research is collected and analysed. These theoretical foundations feed the eventual research methodology strategy which guides the nature by which any research is designed and, consequently, the methods used to conduct it (Sarantakos, 2005, p.29-30). My research pursued the epistemological branch of methodology: extending what is known about the successful development of a creative public place in Aotearoa-New Zealand within the context of the Local Government Act 2002.

I sought information from various quarters to support the development of my methodology and consequent method for my research. An initial source was the Massey University *Code of Ethical Conduct* (2004b). This specifically delineated a set of Treaty of Waitangi concepts and principles for researchers to "respect" (p.5). Acknowledgement was also made of "broad Māori cultural concepts" (Ibid, p.6) including the holistic Māori wellbeing model *Te Whare Tapa Wha* (Durie, 1984). The inclusion of this model reiterated my own desire to reflect holistic concepts and principles into my study, such as sustainability and wellbeing.

Jahnke and Taiapa (in Davidson and Tolich, 2003) provide an overview of Māori constructions of knowledge. Māori revere whakapapa: "the description of their reality in the form of genealogical recitals" (Ibid, p.41). These constructions extend to cultural values, beliefs, customs, and philosophies for Māori. Similarly, feminists have taken up this call with researchers over previous decades. Smith (1999) gives further detailed emphasis to the importance of indigenous methodological approaches being inclusive of cultural protocols, values and behaviours, especially through building these elements integrally into the research design, development, implementation, and through the communication of research findings. These considerations "assume a principle of reciprocity and feedback" (p.15). Stokes (1985) also reiterates the centrality of people and the ideas of generosity, cooperation, reciprocity, kinship and tribal

identity when researching. A key methodological outcome from these readings therefore is that inclusive practice needs to transcend all social science enquiries. In response to these challenges, a key question I identified for any social science researcher in Aotearoa-New Zealand needs to be:

‘What are the research benefits and possible improvements for our diverse communities?’

It was thus important to discuss and advance indigenous and other locally-derived approaches, so as to support and respond to our country’s diverse populations’ pursuits for knowledge. This outcome reflects my own perspectives relating to the imperative that research be useful, meaningful and available to a variety of people and communities.

For this thesis, authors and agencies who reflected and embodied holistic approaches and interconnected perspectives were preferentially sourced, rather than single issue, ‘orphaned’ points of view. This is because my desire was, and has always been, to demonstrate the *connectedness* between the social, cultural, environmental and economic experiences which ‘comprise’ community wellbeing and which can be manifest, for example, through the development of an arts precinct. The strength of the connections between the various philosophical, intellectual, value and belief strands inherent in research methodology add collective strength and synergy to any research paradigm and consequent implementation. Research participants want to know from where research has originated philosophically and a researcher needs to be able to understand and demonstrate an interconnected ‘schools-of-thinking’ menu so as to enable a more inclusive and refreshing entrée into the research for participants. Importantly, this breadth can help participants to similarly connect with the research’s purpose which may subsequently facilitate a fuller experience for all people involved.

4.2 Methods

Method: a particular procedure for accomplishing or approaching something; orderliness of thought or behaviour (Soanes and Stevenson, 2004, p.898).

The two main methodological paradigms are quantitative and qualitative research. I have mixed quantitative and qualitative research methods such that a fusion of methods has eventuated. This ‘fusion’ is supported by a body of writers cited in Sarantakos (2005, p.49). Predominantly I have pursued a qualitative research approach for a variety of reasons which might be best umbrellaed under the banner of ‘flexibility’. This flexibility enabled me to maximise the opportunity to interpret and understand people’s diverse beliefs and perceptions pertaining to the posed research questions whilst recognising the ‘back-and-forth’ nature of constructing a topic, sampling, collecting data, analysis and reporting (Ibid, p.113). This flexibility also enabled me to undertake an in-depth investigation into a ‘small’, complex and pluralistic issue (Tolich and Davidson, in Davidson and Tolich, 2003) where there was no one discrete, correct or inherent answer.

The research method I have chosen to follow in this thesis is Participatory Action Research (PAR) which is a social research method that promotes the use of evolving research processes and action steps, rather than a tightly planned, linear ‘one-way’ research process (Massey University, 2004a, p.3). PAR methods compliment Sarantakos’ observations pertaining to the ‘back and forth’ nature of social research.

As this is an applied thesis, I considered it important to fit my research method with the public policy environment, so that the findings could be easily correlated into the New Zealand context. This compatibility is reflected by PAR being non-hierarchical and evolving in its approach, with the fundamental research elements of review, analysis and conclusion being well-suited with New

Zealand's policy development and analysis processes. As with policy development, the systematic ordering of research practice through the use of an acknowledged and independently verifiable research method is one of the critical ingredients for ensuring the credibility of advice or findings. To ensure my research questions and findings were credible, I undertook a range of data collection methods, (outlined later in this section). With this accumulated data, I then embarked upon repetitive analysis and revisitation of the data sets; a review of the associated literature; and participated in regular academic supervision sessions. This mix of data collection and analysis methods is termed triangulation (Sarantakos, 2005).

In terms of research methodologies, Hiebert and Swan (1999) have written that "PAR is an excellent framework for empowerment through community building" (p.363). These authors, however, contest that in the British context, PAR is being co-opted by many professionals and institutions that have no intention of committing to its real emancipatory roots (Ibid). Indeed, my research method did necessarily deviate slightly from PAR in that there was less fluidity in the research's direction and intent because my study was exploratory and 'finite' in nature, rather than "flexible and unfolding" (Massey University, 2004a, p.9). Also, as my research goal was to survey existing policy and research, there was less engagement with 'lay-people' directly for their perspectives. This reduced the 'reach' into participants' lives, meaning that there was a limited capacity to affect people's abilities and knowledge in their environment beyond the research's conclusion, which would normally occur when the PAR method is undertaken authentically. Further comment is offered in Section 4.4.5 which suggests that research participants were positively affected through their involvement in this research. Diane Anderson (in Lunt et al, 2003, p.179) has undertaken an excellent assessment of data collection methods. These methods have been compacted so as to meaningfully match my research questions with appropriate research methods. My finalised data collection methods are:

- ⊙ Literature review and analysis
- ⊙ Semi-structured discussions with focus groups and key stakeholders
- ⊙ Participant observation

These are each now further described in the following sections.

4.3 Literature, audio and visual review

Searches and reviews of available literature assist in contextualising the research topic. This mechanism enabled me to identify what has been considered sufficiently important to have written policy, strategies, budgets, funding and sponsorship proposals, business plans, annual reports, research, journalistic and academic articles, conference papers, books, and internet sites about. The review also enabled me to identify what issues have been minimally or not yet consolidated, expressed or explored in any of these fora.

Early in the search process I identified that varying levels of relationships and information would be needed in the context of developing an arts precinct. The following eight points demonstrate the diversity of opinion I sought at varying 'levels' of enquiry, such as central government, 'frontline' workers, local non-government perspectives and published international data. Thus, a variety of systems were used to search and review available literature:

- ⊙ discussing my thesis topic with my supervisor, Professor Marilyn Waring at Massey University, for her ideas pertaining to searches and avenues for knowledge;
- ⊙ discussing my thesis topic with a senior Research Librarian at Massey University for her ideas pertaining to searches and avenues for knowledge;

- ⊙ talking directly with key individuals in the creative arts, sustainability, local government and urban design fields, and with people sited at Corban Estate, for their suggestions pertaining to the identification of contact people, agencies, and avenues for knowledge;
- ⊙ keyword searches on the Massey University electronic library catalogue, including books, journals, audio and video resources;
- ⊙ keyword searches on the Waitakere City Libraries' Electronic catalogue, including books, journals, audio and video resources;
- ⊙ searching the internet sites of relevant New Zealand and international central and local government agencies, and non-government agencies e.g., 'think-tanks' for relevant information in any available form;
- ⊙ being a recipient of regular and occasional e-newsletters and updates from relevant departments, Councils, non-government agencies and consultants;
- ⊙ talking directly and/or emailing specific staff within these New Zealand and international departments, Councils, consultancies and non-government agencies outlining my thesis topic and requesting any further documentation or contacts which might be useful for my research pursuits;

The use of an evolving search process which is enabled by PAR complemented the literature search, whereby unanticipated fields of interest and relevance, and flexibility in integrating new search variables, were facilitated. This underlines how pertinent this method is in the social science and local government contexts. A linear 'one-way' research process would have drawn this research to an inconclusive close very quickly, as alterations and developments occurred at Corban Estate continuously during the research.

4.4 Semi-structured discussions

This technique was used in both the focus groups and the key stakeholder interview contexts because it influenced both the questions' design and the facilitation mode. It's a 'checking in and checking back' approach which confers credence and authority to participants. Construction of the unstandardised questions was critical to gleaning applicable and useful findings. Sarantakos' (2005, p.242) 'X-format' was chosen, with open-ended questions moving from a more general and broad nature to the specific, essential issues, and then returning to a more general and concluding style. Hence, broad topic areas were identified prior to meetings which then further evolved or were terminated during the actual discussions.

The decision to use open-ended questions lay in the capacity for the participants to express their opinions freely and in a manner unhindered by literacy or presentation skills. It is an empowering technique for the participants. This of course revealed the difficulty of coding and thematically grouping the responses, but I felt it was better that I find my way through that particular encumbrance, rather than burdening the respondents to suit my research needs.

One significant limitation of this open-ended questioning device identified by De Vaus (2002) is 'acquiescence', whereby participants 'accept without protest' information placed before them, even if they do not concur with that information (Soanes and Stevenson, 2004, p.11). De Vaus cautions:

Acquiescence is greatest among respondents with low education, in face-to-face interviews, where general rather specific questions are used and where respondents have not really formed an opinion (De Vaus, 2002, p.107)

The recommended researcher response to acquiescence is to eliminate or limit questions using an 'agree-disagree' format, which I have done. Pausing is also important, allowing people time and space to accumulate and articulate their thoughts, and to process previous communications. I attached this acquiescence caution into my own interview briefing notes as a watchful reminder when sitting with any participants.

The questioning themes I explored were extrapolations of the key research question:

- ⊙ The identification of the New Zealand public policy context in which an arts precinct can be developed
- ⊙ The recognition of other key factors which can support an arts precinct's successful development

Sarantakos (2005) and De Vaus (2002) note the importance of each question's content, as well as the adherence to supplied criteria and checklists so as to ensure a workable, intelligible questioning format.

Murtagh (2001) notes that community surveys enable the researcher to access people's direct experiences and facilitate the identification of priorities and solutions by the respondents. Similarly, surveys are a useful participative planning process. Whilst this thesis did not use a formal survey format, the community engagement processes did replicate the benefits articulated here by Murtagh, although it is unclear whether this author was including face-to-face survey applications in his synopsis.

Two specific types of semi-structured discussion methods were settled upon for use in this research: key informant interviews and focus groups. New Zealand authors Tolich and Davidson identify how key informant interviews "provide a quick way of canvassing the views of a collection of communities of interest" (in Davidson and Tolich, 2003, p.131). Murtagh (2001) notes that a strength of undertaking key stakeholder or informant interviews is that it is an efficient use of fieldwork resources, especially where there is one researcher and a quantity of people to discuss issues with. The limitations are that the sample could be unrepresentative of community leaders and workers and of these corresponding perspectives. These limitations are discussed under the Determining Participants heading (Section 4.4.1). Tolich and Davidson again reflect upon the usefulness of focus groups and how they "provide a powerful technique for gaining an insight into the opinions, beliefs and values of a particular segment of the population" (in Davidson and Tolich, 2003, p.130). These authors also note a specific strength of focus groups as being the "relative freedom that the group situation gives participants to discuss issues of concern" (Ibid).

The process of designing questions within the semi-structured discussion method sits comfortably with PAR as the speakers' voice, perceptions, views and behaviours are given prominence. Most tangibly, the semi-structured discussion process can illuminate attitudes and opinions of the participants for research purposes and "bring about changes in the group and its members, as a result of the direction and intensity of the discussion" (Sarantakos, 2005, p.195), which again, aligns closely with PAR. The outline of questions I asked in the focus group, public fora and key information interviews is appended (Appendix III). As previously noted (Section 4.2), my research was finite and therefore could not portend to substantially affect participant's abilities and knowledge beyond the course of the research, as more 'authentic' PAR applications can enable.

4.4.1 Determining participants

This is a public policy-orientated research thesis which immediately denotes the engagement with public agencies that contribute policy advice. Hence, an early sifting device for determining participants was to explore which public agencies, including central and local government agencies and Crown entities would or could supply policy advice of relevance to the development of an arts precinct. Additionally, I identified a private business that had been specifically contracted by Waitakere City Council to undertake preliminary design work towards an arts precinct at Corban Estate.

A secondary sifting mechanism I employed in determining participants was to meet with local agencies situated at Corban Estate, namely the Corban Estate Arts Centre, and the Waitakere Pacific Arts and Cultural Trust. These meetings revealed where key relationships resided and which agencies or people might be interested in participating in discussions about this research.

Certainly in the actual conceptual work towards developing an arts precinct, many more people and interested parties would be involved, such as local residents, business people, iwi, transport providers, tourism operators. But this broader approach was not required in this research exercise.

After the initial ecological scan, reliable criteria were needed by which to assess and prioritise prospective key informant interview and focus group participants. The determining criterion was that *a strong organisational or community strategic linkage needed to be demonstrated* to one or more of these assessment elements:

- ◎ Waitakere City
- ◎ Urban design (including public space and/or mixed use) policy
- ◎ Sustainability outcomes
- ◎ Creative policy
- ◎ Public entity

To encapsulate these criteria: the chosen agencies and communities had a significant public policy capacity to affect an arts precinct development in Waitakere City. The results were as follows (Table 1):

TABLE 1: Choice of organisations for key informant interviews against assessment criteria

Agency	Waitakere	Urban	Sustainable				Creative	Public entity
			S ³	Cul ⁴	Soc ⁵	Env ⁶		
Waitakere City Council	✓	✓	✓	✓	✓	✓	✓	
Corban Estate Arts Centre	✓		✓	✓	✓	✓	✓	
Waitakere Pacific Arts and Cultural Trust	✓		✓	✓	✓	✓		
Visitor Solutions	✓	✓						
Creative New Zealand				✓			✓	
Tourism New Zealand			✓	✓	✓	✓	✓	
Ministry for the Environment		✓				✓	✓	
Ministry for Culture and Heritage				✓			✓	
Ministry of Economic Development			✓				✓	
Tangata whenua	✓	✓	✓	✓	✓	✓	✓	
Corban Estate-based artists	✓			✓			✓	
Henderson Community Board	✓	✓	✓	✓	✓	✓	✓	
Ministry of Social Development					✓		✓	
Local Government New Zealand	✓	✓	✓	✓	✓	✓	✓	

Against the five criteria for determining participants to be invited to contribute in key informant interviews, the following organisations were identified:

1. Waitakere City Council
2. Corban Estate Arts Centre
3. Waitakere Pacific Arts and Cultural Trust
4. Visitor Solutions
5. Creative New Zealand
6. Tourism New Zealand
7. Ministry for the Environment
8. Ministry for Culture and Heritage
9. Ministry of Economic Development
10. Ministry of Social Development
11. Local Government New Zealand

In response to Murtagh’s analysis of key informant interviews, the weakness alluded to regarding limited representation is true in this instance. There was always a wide range of possible people to meet with and discuss the exciting developments being proposed for Corban Estate. During the course of the research, it became important to be able to consistently justify the validity of which agencies or representatives were met with, and why: to defend the selection of people I met with. This was because many agencies, communities and individuals expressed an interest in formally discussing the Corban Estate arts precinct with me, which was heartening.

Against the five criteria for determining possible participation in a focus group, the following communities were determined to be useful contributors to this research, and importantly, potentially interested recipients of the research findings:

³ Economic sustainability

⁴ Cultural sustainability

⁵ Social sustainability

⁶ Environmental sustainability

⁷ Author of commissioned Corban Estate Arts Precinct Preliminary Concept Plan

- ⊙ Tangata whenua (represented at Waitakere City Council through Te Taumata Runanga Standing Committee)
- ⊙ Henderson Community Board
- ⊙ Local creative artists and workers

So as to correlate with Sarantakos' advised focus group approach (2005), group sizes were approximately 5 - 10 people in number so as to enable connectivity between participants and for discussions to ensue with potentially alternative perspectives.

What actually occurred was that one focus group was held with local creative artists and workers. I then attended the public forums of the two Council committees: Te Taumata Runanga Standing Committee and the Henderson Community Board, and placed a short series of research questions to the elected members in these fora, for their comment. This alteration was made because I discussed my research topic with each committee secretary who responded with the suggestion that a short research-focussed discussion could be undertaken in the public forum component of their committees' meeting and would be the best and most effective approach in gleaning member's perspectives.

The two Council committee meetings I attended in October 2006 were the Henderson Community Board and Te Taumata Runanga. The issue of determining participants for the discussions I wished to pursue at the public fora of the two Council committees were self-determining, being the committee members in attendance. Members of the public were also present but did not participate in the fora discussions.

4.4.2 Negotiating access for discussions

Massey University's *Code of Ethical Conduct* (2004b) makes clear reference to the need for a researcher to define their role and research project when working with community-based groups, thus identifying and clarifying any questions or queries held by participants prior to the onset of data collection (p.15).

Smith (1999) speaks eloquently of negotiating access into new communities; the importance of 'showing your face' and sitting with community elders prior to the onset of any 'formal' research-orientated discussions (p.15). Fundamentally, she speaks of respectful human relations.

My contacts with the participating organisations occurred predominantly through my existing relationships with colleagues connected with this field of research and activity, or through introductions facilitated by people known through existing relationships. This was particularly enabled through my research's localised nature and by virtue of having lived and worked alongside a number of key people involved in the creative, local government, sustainability and / or public policy sector for nearly a decade. Thus, my social and cultural capital assisted my pathway into this topic area and consequently to key participants and communities.

In locating myself in this research, my influence and pre-existing connectivity to place and people was a significant enabler. It also meant that I had an existing role or identity, and responsibilities to adhere to. How this transpired into my research was that largely, the ease of connection occurred quickly between myself and participants, with 'getting down to business' occurring readily. However, it also meant that other 'business' and relationships needed to be reiterated or discussed, which was overtly unrelated to the topic, but which importantly and implicitly, ensured the existing relationship was nurtured and left in good health, for future assistance and

connections on either behalf. This attention to interpersonal connectivity and reciprocity is critical to PAR, and critical in the way in which I choose to conduct myself.

The university's Ethical Code also clearly articulated issues pertaining to informed and voluntary consent by participants. Thus, oral consent was obtained from all participants in this research which was preceded by a discussion that identified "all information relevant to their decision to participate, in a manner comprehensible to prospective participants" (Massey University, 2004b, p.8).

4.4.3 Undertaking discussions

Access was negotiated for face-to-face key informant interviews by both phone calls and a consequent written (email) request. These preliminary discussions focused and reflected upon any organisational policy perspectives on developing an arts precinct, including how their organisation might contribute towards such an outcome. Through the initial organisational contact person, I encouraged any and all staff from the department or agency with an interest in this field to participate in the interview, given its broad mandate. Interviews were arranged at the convenience of the respondents, most often at their workplace in Wellington or Auckland.

I undertook ten key informant interviews, although 11 interviews had originally been planned. One of the government departments – the Ministry of Social Development - did not respond to repeated requests for a meeting to discuss their agency's relevancy to this issue. I also held key informant interviews with two of the local organisations situated at Corban Estate and with the private company contracted by Council to deliver a preliminary concept plan for a Corban Estate arts precinct. Consent forms were not obtained from the ten key interview agency representatives as these were staff of public entities or private companies relaying strategic and policy opinion. Personal opinion was not sought.

One anticipated difficulty was securing anonymity for key informant participants. This could not be assured because there are only a small number of agencies in New Zealand working in the areas which this thesis encompasses. Plus, only one Council is directly responsible for the Corban Estate property which again immediately negates participant anonymity. However, as the interviews did not seek personal opinion, but rather specifically requested organisational perspectives, anonymity could be circumnavigated relatively easily with participants as the information discussed was pre-existing strategic and public policy documentation already in the public domain.

The initiation of the Corban Estate-based artists' focus group was through existing relational networks and facilitated and discussed through phone calls and visits to Corban Estate and meetings with the Corban Estate Director. Her assistance was invaluable. At the time of the focus group, she welcomed me into the meeting venue and then left prior to the onset of any discussions. At this focus group, personal opinions were expressed, hence a more formal process of research information sheets and participant consent was pursued and achieved. Anonymity was reiterated with participants on several occasions throughout the focus group discussion as the presence of the cassette recorder was overt and opinions expressed during the discussions were at times deemed by participants to be controversial or confrontational.

Regarding the public fora discussions, I took Stokes' (1985) and Smith's (1999) methodological critique into consideration. I initially believed Te Taumata Runanga to be the best and most appropriate mechanism by which to meet and discuss Corban Estate arts precinct development with leading local Māori decision makers. This is because this Standing Komiti is the forum for local Māori and Waitakere City Council to directly engage with one another. Also, Taumata members are in control of the protocol, procedure and discussions in their monthly meetings. I

sought counsel from Wayne Knox, Pae Arahi for Waitakere City Council and the lead staff member servicing Te Taumata Runanga. Prior to this meeting, I sought background information and reading from Mr Knox and other staff so as to ensure my meeting with Te Taumata Runanga could be as meaningful and useful as possible. He and I discussed my background, my research and the business of Te Taumata Runanga to establish whether there were other more appropriate channels by which to ascertain local Māori perspectives about this issue. He concurred with my synopsis, and identified a number of Taumata members who had a keen interest in local creative-orientated matters.

Te Taumata has a public forum at the opening of each of its monthly meetings, which I attended in October 2006. Mr Knox was able to brief the Komiti Chairman as to the business of my attendance at the public forum, as well as distributing the information sheet which I had prepared, with Mr Knox's guidance, for Komiti members.

Similarly, I attended the monthly Henderson Community Board meeting in October 2006. This is the local community board with responsibilities, commitments and knowledge most relevant to Corban Estate. I was able to meet with the Board's committee secretary, Ngareta Delamere to discuss my research questions and to identify from her any further background information which could maximise my public forum opportunity, as well as ensuring relevancy for Board members. Ms Delamere concurred that the Board would be interested in my questions. She was able to brief the Committee Chairwoman and distributed the background research information sheet I had prepared to committee members. Another benefit of attending this community board was also to hear from a direct descendent of the Corban family – Assid Corban, a City Counsellor and Henderson Community Board member of many decades.

Consent forms were not obtained from the two public fora attendees as these were public meetings, with members expressing their opinions within the context of their elected membership.

In each of the public fora and focus group, I was specifically interested in hearing people's perspectives about what they saw as the key elements to make Corban Estate an even more thriving arts precinct. I was also curious as to their thoughts about who they thought could contribute towards the 'next steps' in an arts precinct's development.

4.4.4 Interview and Focus Group Process

All the face-to-face interviews took between one and two hours and ordinarily involved one person from each organisation. Contributions from others in the organisation were welcomed and sought beyond the interviews, for example, to obtain follow-up information, contacts and/or resources.

I was clear that I did not want to keep participants for longer than 1½ hours in any of the groups or interviews. Thus only a few questions could be asked so as to allow for sufficient time for adequate reflection and response. Within this timeframe, accommodation needed to be made of the 'opening' and 'warming-up' phases in the groups and interviews including briefing and attending to participant needs such as providing food and drinks. This timeframe also included the 'closing' phase of discussions that included closure through reiterating procedural 'next steps', as well as furnishing names and numbers for future contact pertaining to this research or other relevant issues.

A focus group's semi-structured discussion requires specific skills of the researcher, namely facilitation and observance. Audio-taping of the focus group meant that I could concentrate on attending to the participants' ideas and needs. Standard interviewing protocols were followed including the acknowledgment and addressing of any immediate needs, questions or thoughts of

the participants; reiterating the length of discussion time being asked of the participants; outlining the scope of the topic to be discussed; and moving into a focused dialogue that was dually led by myself and participants as needed (Sarantakos, 2005).

An abbreviated version of the Sarantakos focus group discussions method was adhered to for the one-on-one key stakeholder interviews. An even more abbreviated version of Sarantakos' technique was required for the two public fora, as there were literally 10 minutes available at each meeting to introduce myself, the research topic, and its relevancy to the Board, to glean pertinent information from the members, and to respond to the plethora of questions asked of me. However prior to the two meetings I had spent time with the committee's organising person to attain their ideas and support for my attendance and to introduce the research topic to the Chairperson.

At both of these public fora, a friend attended with me who took notes of the proceedings so that I could focus upon the discussions and communications between members.

In both groups and interviews, I was mindful of my capacity to significantly influence the dynamics and outcome of any of the discussions as previously noted in the social research overview by Williams and Cervin (Section 2.1). Therefore, I exercised communication techniques such as open-ended questions and pauses, so as to enable participants to engage as freely and easily in the constructed environment. Another critical consideration was that the level of potential interviewer bias upon a face-to-face interview is high compared to telephone or postal surveys (Sarantakos, 2005). This was addressed through using a semi-structured format, and by being responsive to the interviewee's needs, ideas and reflections.

4.4.5 Interview Closure

The importance of reciprocity in the sharing of information and findings is highlighted by Smith (1999) as being a critical element of respect and honouring of the participants' efforts. It acknowledges that the information gleaned from discussions between contributors and the researcher is not 'the property' of the researcher. Rather, the information represents the benevolence of the participants' capacity to share, and thus it is critical that this information be redistributed back to the contributors for their perusal, adjustment and possession. It also enables the participants to then choose whether to reassign the information back to the researcher for study purposes.

Delphi surveys are an increasingly common method used in New Zealand research and policy development. This method is demonstrated where meetings or hui are held, records are taken of participants' discussions, a facilitator or host summarises these notes from the hui and re-circulates them amongst participants for their comment. Through this process, the records are then 'mandated' by hui participants which is an important research mechanism (Sarantakos, 2005). The PAR research method likewise gives prominence to the illumination and authentication of the speaker's voice, as previously noted in the semi-structured discussions (Section 4.4). It is an important element within this part of the discussion closure process.

Follow-up communication occurred with each of the interviewees, with the focus group coordinator and with the two Council staff responsible for administrative and logistical support for the elected committee boards I attended, to offer my sincere thanks for their time and their sharing of knowledge. This communication took place after I had reflected upon the discussions



held, and also often involved my seeking to clarify particular perspectives or ideas which had been shared, as well as responding to any requests for information from participant(s).

All focus group material collected was treated as confidential, with transcripts of the artists' discussion returned to each participant for her / his editing, comment and / or withdrawal, as specified in the participant consent form. This material was then re-gathered from the participants through pre-organised visits. Often discussions would ensue between myself and the participant about the content and form of the focus group discussion. Other pertinent or related matters would be discussed at this time such as updates about what was happening at Corban Estate, as well as about this thesis. On each occasion, more personal connections were made between myself and the participant which was rewarding and interesting. Alterations and adjustments to scripts and to thematic interpretations were always made where the participant flagged this necessity.

However, scripts were not presented back to face-to-face key informant interviewees as most often what eventuated from these discussions was the handover of pertinent organisational information and sources such as internet links, strategies, policies, and other people and/or agencies to contact in pursuit of this research topic. This information exchange was mutually undertaken where I had papers, articles, links or other information of use to the agency representatives met with.

4.5 Participant observation

Participant observation is visual. It would have been a huge opportunity lost to rely solely upon the written word in this research's method design. "Observation is an indirect method of data collection since in most cases it collects information without the full knowledge of the respondent" (Sarantakos, 1998, p.207). Participant observation was primarily utilised in my study when I discussed the research questions in the public fora, key informant interviews, and artists' focus group. It was made clear at each of these encounters that I was 'the researcher' which immediately altered the situation and potentially, the people being observed. This was deemed a more ethical approach than to feign an identity when meeting with people from my local community. The six steps regarding the process of observation, as outlined in Sarantakos (Ibid, p.210), concurred neatly with those steps already being adhered to within PAR, and reiterated in *The Tool Kit - Te Kete Awhina* (Creative New Zealand and Hillary Commission, undated). This excellent resource is further explored and made relevant to this research and to local government on the following page.

The richness of knowledge associated with Corban Estate extended to stories, pictures, beautifully produced resources and materials, art, tapa and weaving, tapes, CDs and CD-ROMS, websites, and photo libraries. I have observed and, where possible included these sources also. A small sample of images has been included in this thesis to enrich the full experience which is Corban Estate. I also used participant observation techniques when walking the Corban Estate site. 'The place' that is Corban Estate is beautiful and living and rich with creative vibrations. I have walked the site many times over many months and still experience pleasure by my new appreciations of visual lines and sensory alerts, as much as by the reiterated gems and rediscovered understandings on-site. Much exists 'under the radar' at Corban Estate and like many creative experiences, the subtle and the apparent can often be rewarded and appreciated with multiple visits. Hence, it would have been remiss to not include these gems, gifts and creations into this thesis, and so they have been, where possible. An important addendum to the usage of participant observation is that it skews research findings towards the observer's bias, selective perceptions and recollections (Sarantakos, 1998). However, it was a very rewarding method as it provided such lush additional contextual informational for this thesis. The usage of

the other two data collection methods regulated and ‘checked’ any overt bias or extraordinary skew.

Each of these three methods outlined – literature review, semi-structured discussions and participant observation - are a mix of qualitative and quantitative methods with quantitative data being found through the administrative data sets. This multi-method approach was used as a safeguard against being ‘captured’ by one research paradigm, as cautioned by Smith and others previously.

The resource *The Tool Kit – Te Kete Awhina* was designed to inform local government when it undertakes research, and when it uses community engagement processes to support its research. This resource suggests that there are six clear steps to support public consultation when Councils engage with local communities to debate and decide issues of local importance, with the opening three steps being the identification of clear research questions; the consequent development of different research designs to answer these questions; and the analysis of the gathered information through different organisational, filing coding techniques which will collectively accumulate through triangulation. My research methods purposefully align with this resource because of the systematic and consistent approach proffered, and so as to support Councils to utilise this excellent resource.

I turn now to the third of the steps identified in this resource: the analysis of the information gathered.

4.6 Data management

This research topic is not a discrete field of enquiry. The collection of ‘arts precincts’ data in the literature review predominantly found information that was contextualised either within a larger urban regeneration project or within public art debates. The related fields of culture, creativity, urban design, public space, and sustainability only sometimes connected in the searched literature. Hence, the information found through my extensive literature review was wide-ranging and needed to be systematically coded, organised and interpreted through the lens of my research question.

Overtly, data management would appear to be a reasonably innocuous process of administering information. Yet the literature clearly suggested that a researcher can easily manipulate information through assigning value to what is and is not ‘useful’ based upon her/his paradigms and experiences. Stokes (1985) for example, observed that the preoccupation of Pakeha researchers to chronologically ‘order’ and categorise information without consideration for the malleability of time and occurrences, betrays Māori knowledge and experiences. As with many other indigenous communities “the past is part of the present” (p.8), meaning that information, including research data, has continuous resonance for generations past, for the generations now, and for those to come.

PAR requires researchers to critically reflect upon their own practices, beliefs, identities and roles, because such reflection allows the research work to be “a creative and empowering approach to social change” (Massey University, 2004a, p.51).

Theories about research are underpinned by a cultural system of classification and representation, by views about human nature, human morality and virtue, by conceptions of space and time, by conceptions of gender and race (Smith, 1999, p.44).

My previous declaration *Ko Wai O* (Who am I), as outlined in the Introduction, sought to make transparent my identity, some of my heritage, and a little of my life experiences. Who I am essentially influenced what I sought, observed and heard during the course of my research, and therefore necessarily affected what I understood and concluded. This personal exploration assisted me to identify and correlate my own experiences with the research I undertook. As De Vaus states: “classification systems shape what we find” (2002, p.147), with the addendum to this being ‘our experiences shape what we seek and find’. Utilising triangulation or a mixed-method approach of data collation and analysis can counter some personal bias. A committee approach would better compensate for this shortcoming and would be appropriate in the actual arts precinct development. Hence, with due caution to the caveats posed by Stokes and De Vaus I have opted to use a New Zealand-developed data management model (Davidson and Tolich, 2003, p.154):

1. Collection – interview transcripts; field notes; hardcopy and electronic reading materials
2. Reduction – codes / themes identified – these were already schematically considered prior to discussions and included:
 - a. positive codes (reiterate existing themes; alter existing themes; identify new (sub) themes) and
 - b. negative codes (areas of weakness in codes, material, questionnaire, engagement with participants, researcher inability)
3. Organisation – text, matrices, diagrams, flow charts
4. Interpretation – use patterns, regularities and themes to draw conclusions, with explanations

In encapsulating this data management process, some key practical actions occurred so as to retain this model’s authenticity and replicability. Some participant characteristic coding was undertaken prior to the interviews, focus group and public fora for additional analysis, as identified in Section 4.4.1, such as whether the agency was a non-government organisation, business or government department, and the locality of that agency. After each interview, the focus group and two public fora, I would reflect and make field notes specific to the discussions. These could include the context, content and form that the communication had taken, research ideas springing forth as a consequence of the discussion, as well as observations such as the body language of participants, and the noting of any disturbances such as doors opening and shutting. I would reflect upon the dynamics and content of the discussions held.

The reduction and codes information management ‘sieving’ processes meant that all of the *kanohi ki te kanohi* discussions and literature review content could be ‘reframed’ under different headings, through the use of headings, sub-headings and colour codes. Data reduction became the fine sieve that enabled me to identify and extract the literature threads which did meld the key concepts of culture, creativity, urban design, public space, and sustainability coherently, and by which to recognise other evidence which went some reasonable distance towards this thesis’ holistic aspiration.

As noted earlier, the ‘back-and-forth’ nature of qualitative research, especially the PAR method, served to strengthen the “treatment and coverage of the research topic” (Sarantakos, 2005, p.346). Therefore with this flexibility being available, I combed and re-scrutinized the searched literature and discussion-based data codes and themes into organised diagrams and ‘informational packages’ towards answering my research question. I defocused in earnest (Ibid, p.103) at the cusp between steps 3 and 4, whereby I retired from front-line data collection and analysis and moved into reflection-mode.

The interpretation processes included my reporting back to focus group participants about how I had interpreted their information and ‘categorised’ it, and the encouragement of their ideas and input into this construal. The formulation of conclusions arising from mixed-methods is difficult,

especially in how to relatively ‘weight or ‘value’ data. The question I posed myself at this stage was: ‘how to guard against one comment or interpretation “defining” or capturing the research analysis, whilst still being alert to exposing eloquent encapsulations of the research questions proffered’. This was resolved through giving emphasis to data which was repeated, replicated or supported through two or more sources.

4.7 Chapter conclusion

Methodological theories provide the foundation of any research strategy and consequent methods. Along with the *Code of Ethical Conduct* (Massey University, 2004b), this thesis was informed by the important New Zealand-sourced methodological thinking undertaken by Stokes, Smith, Davidson and Tolich, Williams and Cervin, and Jahnke and Taiapa. Specifically, this included consideration and accommodation in my research design of relational reciprocity, acknowledgement of kinship ties, and the identification and pursuit of beneficial outcomes with tangata whenua and other potentially interested participants and audiences.

The social research method chosen to direct this thesis was Participatory Action Research (PAR) as it promoted the use of an evolving and flexible research process. The specific data collection and analysis methods used were literature review, semi-structured discussions with key stakeholders and focus groups, and participant observation. Public fora were added into the data collection over the course of the study. Each of these methods coincided with existing local government public policy development approaches, especially the mix of literature with kanohi ki te kanohi information gathering, review and analysis.

Sarantakos provided useful direction in the development of questions, of appropriate interviewing techniques, and in specific facilitation and observance skills required of a researcher. These enable PAR aspirations to be met such as participants being able to freely express themselves and not be hindered by poor research method implementation.

Criteria were developed so as to prioritise interview and focus group participants. It was identified that participants needed to have a strong organisational or community linkage with Waitakere City; with urban design (including public space and/or mixed use) policy; with sustainability outcomes; and/or with creative policy. Because the research pertains to public policy, a number of the participants needed to be able to represent public entity perspectives. The finalised listing of participant agencies and communities numbered fourteen. My pre-existing connectivity to Waitakere City, with public policy development, and with people in the creative sector was a significant enabler when negotiating access into the agencies and communities when seeking to undertake discussions about my research topic.

The face-to-face discussions were very fruitful and positive experiences, with questioning steering towards what peoples’ perceptions were in Corban Estate evolving into an arts precinct. These discussions were structured insofar as some predetermination and careful planning occurred to facilitate the conversations. These included agreeing to a time frame with participants and adhering to it and forwarding a schedule of possible discussion questions to participants for their perusal and preparation. Another successful technique was to audio-tape the focus group discussion, and to have a friend take notes at the two public fora, so as I could concentrate on the speakers and their needs. In each and all 13 meetings, I was mindful of participant acquiescence and therefore followed De Vaus’ caution most explicitly by pausing and not cluttering the discussion with my own perspectives.

A critical element in the total research project generally, and in the closure of kanohi ki te kanohi discussions specifically was reciprocity: respecting the information which participants had

offered through sharing the documentation pertaining to their discussions for their perusal and comment. Continuity of connections with participants over the course of the study meant that the research became more 'real', 'valid' and 'understandable' for many of the contributors. Similarly, I will share the eventual findings and any other information of interest with research participants to ensure that these people's input is acknowledged and honoured.

With due caution, four stages of the New Zealand-derived data management processes were used: collection, reduction, organisation, and interpretation. These stages each aligned with the enabling PAR 'back and forth' approach, as information was 'sorted' and then often 'reframed' according to analytical need and outcome.

It was important with this applied research that any results could be effectively recorded into the public policy domain relating to the development of an arts precinct. Hence, attention to the integrity of the methodological issues has been paramount. When implementing the designated methods, the processes have similarly been scrutinised for validity and reliability. This early attention to detail has meant that the findings are well-considered and robust.

It needs to be reiterated that this research analysis is mine only, and all analysis is shaped by my conscious and subliminal assumptions and experiences. Some assumptions became apparent only over the course of the entire research project, and which did consequently require me to adjust my perspectives and analysis. These assumptions are explored, and the resultant alterations explained in the following chapter, where the qualitative research findings are examined. The next chapter illuminates the voices of people rather than documents. These perspectives were obtained through the focus group, the two public fora and through the ten key informant interviews. This qualitative data is thematically organised and analysed.

Chapter 5: Qualitative research findings



This chapter gives voice to the range of people and agencies I met with face-to-face over the course of this research. Specifically, this chapter's information is sourced from the focus group and public fora discussions. The interviews with representatives of public entities identified the relevant strategic and policy context when developing an arts precinct, and these findings have formed the basis of Chapters Two and Three. During these latter interviews, key informants also occasionally commented on possible Corban Estate development issues. These perspectives have been included here only where the comment(s) were replicated in the focus group and public fora discussions.

My research question sought to identify what the key factors were that can support the successful development of an arts precinct. In answering my research question, I have organised and analysed the qualitative data gathered from these focus group and public fora qualitative discussions thematically. The themes identified were threefold: connectivity (historical and community); development and gentrification; and operational management.

5.1 Participant discussion themes

My research method used Corban Estate in Waitakere City as a case study which necessitated my engagement with a range of community leaders connected with this site. Thus, the information gathered in gleaning responses to my research question was from 'locals' – artists, Henderson community leaders, and tangata whenua. There were many other people who wished to proffer their ideas and impressions, but as identified in Section 4.4.1, at this time, a limiting device was needed so that the research didn't become 'the developmental solution' for the proposed Corban Estate arts precinct, but instead remained focused upon my specific research question. The three themes derived from these discussions are outlined below, with a summation of comments and perspectives gleaned from these discussions.

5.1.1 Connectivity

Connectivity was commonly expressed by fora and focus group participants. This theme included strands such as the importance of community connectivity, historical connectivity, and participation.

Community connectivity related to the immediate residential community around the Corban Estate. These are poorer neighbourhoods, and it was considered important that these residents be able to access Corban Estate through the continuation of free events. An observation was made that lots of Corban Estate activities were attended by Council staff and their families, with the concurrent perception that seemingly, not many families participated from nearby, poorer suburbs such as Sunnyvale, Glendene, Ranui or Henderson North.

However, these free events did serve to connect the on-site artists with the local communities which were seen as being a rich source of creativity for all concerned. The artists themselves frequently identified what local community needs and opportunities were in their discussions. One example was their noticing of the steady closure of high school-based photography darkrooms and the opportunity therefore for an on-site darkroom which young people and others could access. Connectivity was also stressed as being vital between the arts precinct and Henderson-located business, with many existing supportive relationships being highlighted.

The Henderson Community Board members' expressions of support for Corban Estate were extremely positive and consistent. This was reflected through their regular contact with activities at Corbans, with many members being Trustees on the Trusts located on-site. This support was reiterated and much appreciated by staff at Corban Estate. By contrast, Te Taumata Runanga

members were muted in their support for Corban Estate due to their repeated experiences of frustration through not hearing any updates or feedback from their requested attendance at hui pertaining to Corban Estate.

There were different perspectives proffered about the historical connections and Corban Estate: the 'wonderful history of the Corbans' family needing a permanent place so it is not lost to the city' was frequently cited in the public fora. The contrasted with another perspective which was: "history started for me when I moved in [to Corban Estate]... that idea of building on a past history disenfranchises us as artists, giving it back to another group... the history we (artists) are creating here is creative space" (artists' focus group). In fora and focus group discussions, participants were mindful of 'what was' and that the change process from an industrial site with lots of people in unskilled jobs into a creative space may already have been a disenfranchising experience for many people, such as past winery employees. Further developmental work towards an arts precinct therefore needed to be handled sensitively. It was considered important that localised community projects document the history of the site so that Corban Estate could become everybody's place. For example, the capacity for winery workers to tell their stories, and display their photographs in the gallery would present an excellent opportunity for local families to express their affinity and relationship to the site. Where this was not enabled, it was suggested in the discussions that a not-so-subtle process of disengagement could occur for these families. One interesting observation was that the artists referred to Corban Estate as a 'place' at twice the frequency as 'space' in their focus group.

The issue of community participation warrants mention; although it arose infrequently, it triggered important considerations. Lots of groups were already sited at or used Corban Estate facilities at the time of this research. It was suggested in the fora and focus group that discussions needed to be held with these groups so as to identify from them what their group might do before, during or after any proposed development occurred. For example, some of the artists stated that they would not remain at the site if there was a big influx of people as a result of any development, because they liked the solitude, and being able to 'opt in' to other people's company: "there's a lot of sharing and communicating that goes on ... opportunities come from just being around other artists" (artists' focus group).

In the course of my research, I recognised the need to understand or map what relationships and interactions already existed between the diverse users and groups. This might have been enabled

through the use of a map whereby participants 'charted' their relationships with one another. This would be useful baseline information as these relationship dynamics would be altered as the site altered. The example of taggers was offered as a group who felt comfortable with Corban Estate and who sometimes engaged with artists and others on-site. These relationships would potentially alter if the existing and dedicated tagging walls were removed during the arts precinct's development.

Another community participation and connectivity aspect which arose from the discussions was that there was a lot of 'stuff' that happened 'under the radar' at Corban Estate. A casual walk around the

site reveals old buildings, shut doors, rubble, some bright murals, highly functioning 'tidy' administrative and gallery areas, 'off-cast' art pieces, and machinery noises. Behind many doors rumble creative and cultural endeavour, but to the untrained eye, this would not be apparent. And this is only a day-time visit. After nightfall, a whole new set of people inhabit the site: "they may



not be doing socially acceptable things, but they come down here because it's a safe place and they have some form of ownership over here" (artists' focus group). Any redevelopment will potentially alter access and dynamics for groups of people who may not be readily accessible or visible. How their opinions and interests are sought and regarded will be important during any arts precinct development.

5.1.2 Development and gentrification

Development and gentrification raised a number of questions as well as answers amongst the different discussions, fora and interviews. People had a menu of development ideas to offer. The mix of private and public enterprises was a consistent message, with 'economic-viability' being the rationale. The mix included teaching and performance spaces, artists' studios and residencies. One repeated theme was that there was a lack of places to preserve local heritage locally, so options such as a winemaker's museum and local archives were seen as possible facilities on-site. Some elected Henderson Board members recognised the need for infrastructure to be part of development, such as building a linkage road to facilitate people and vehicle flows. This detail has been consistently advocated in Council papers (Riley, 2005).

Many artists were somewhat bemused by the notion of an arts precinct development: "This place is going really well, why do we have to revision it... its already a precinct". Some of these participants sought clarification as to why there needed to be further 'packaging' and planning and conceptualising, whilst others wanted to know who benefited from an arts precinct development and what the agenda was that was driving it. This analysis by the artists was closely associated with the notion that development implied a pre-existing deficit, a 'problematic' paradigm, which needed to be 'fixed' or 'developed' rather than an affirmative, pre-existing paradigm that can be supported and nurtured. In building upon the affirmative option, the artists were interested in the promotion of a sustainable and permanent artists' enclave or residency in any future development:

If I was really selfish I'd like to see 50 people working away [at Corban Estate] making stuff – forget the tourists and just get stuck in (artists' focus group).

It was noted by the artists and in fora discussions that this creative aspect of Corbans would need to be protected in perpetuity from what will inevitably be continuous 'development' pressure on this site.

One participatory and development-orientated reflection from the two fora and focus group discussions was that deliberation was needed regarding who is, or is not using, or is underutilising Corban Estate, and whether these communities' needs could be better met through any proposed development. Building relationships with potential users would be an important feature in eliciting this information. One particular example cited in which to identify potential users' needs was the limited range of spaces available for refugees and migrants to hire. Often spaces were culturally generic and did not recognise cultural differences, needs or animosities between different ethnic groups. It was suggested that the availability of generic, communal spaces for such events as weddings, funerals, homework centres and football practice would be beneficial, as well as refugees, migrants and other communities having access to culturally-specific spaces for regular cultural activities such as community meetings. Tangata whenua also wanted any development to include a 'touchstone' place for local Māori art and heritage.

Again, people spoke with passion about the importance of local families being able to attend Corbans events and that the economic principle of affordability had to be retained in any developmental work. The opportunity to comment on future arts precinct development also elicited comments on the existing space. It was felt that at Corbans there were 'elite' space and

‘rough’ space, but little ‘middle ground’ for people to enjoy. More of this kind of space would be beneficial for local people and families.

With performance spaces and new buildings and retail outlets being proposed in a site redevelopment, one pertinent question raised was: how many amenities are too many to put on the site? The nearly 10 acres could quickly become built-up to become a new satellite village of Henderson. It was expressed by the artists that this question would need to be given considerable attention by all people involved in any future arts precinct’s development.

Participants were conscious of Waitakere City Council being right next door to Corban Estate and that the Estate was like a “little shabby neighbour” (artists’ focus group). It was suggested that creative spaces can’t be too flash as many people will not feel comfortable or safe, but rather the space will feel foreign. It was suggested that a ‘community church hall’ feeling is close to what people can respond to comfortably and is more accessible for locals. Many people in these *kanohi ki te kanohi* discussions noted that by implication, any proposed development would beget possible gentrification, with reference made to other Auckland spaces where gentrification had occurred in what were previously creative-orientated places, such as Kingsland “now its chic” and Karangahape Rd: “there used to be heaps of artists’ studios up there and now its architects’ studios” (Ibid). It was astutely observed that this gentrification process has already subliminally started on Corban Estate through the establishment of art classes in recent years and the need to reduce on-site noise to accommodate these students’ learning needs. Where once there had been pumping music, “its [now] very institutionalised” (Ibid).

A recent decision has seen the Council move towards investigating the feasibility of some UNITEC polytechnic faculties moving onsite. This institution would be negotiating a very long lease of perhaps 50 years or more. The opportunity was not lost on the artists to similarly negotiate a long-term lease as a mechanism to overcome the inevitable gentrification and associated cost increases, which would leave many of the existing artists without a base.

5.1.3 Operational management systems

An oft-repeated ‘critical’ issue raised by many participants was the need for new and rigorous on-site management systems to oversee new developments, and that these systems should be holistic. It was noted by most participants that the existing fragmentation of Waitakere City Council’s engagement in Corban Estate had led to a minimal level of coordination in planning and reporting requirements. Council is a multifaceted entity, comprising of many external units and internal departments through which the Corban Estate-based Trusts need to liaise. Concurrently, these different departments and units have diverse roles in relation to Corban Estate that include: landlord; funder (and hence performance monitor); and relationship broker. Crucially, a number of Councillors sat on the Trusts, including the Deputy Mayor. The direct involvement of these senior local decision-makers has been very positive for the sites’ momentum and development. The difficulty of navigating a path through the myriad of departments and units was the fragmentary experience which participants expressed. This finding cannot be overstated as these operational issues were remarkably consistently reported by elected members on the community board and Te Taumata Runanga, as well as by council staff, on-site trust workers, and amongst the artists’ focus group.

5.2 Researcher assumptions

One finding of importance which was encountered in the participant discussions was the awareness that I had *unwittingly* carried some assumptions into the research domain. I was made aware of this through gentle challenges made of me by participants. For example, one personal

assumption was that the involvement of many people in any arts precinct development would be of benefit to the entire process. Once revealed, the artists' response to my assumption was that it would not necessarily be beneficial for them to have lots of people contributing to the discussions. The artists reasoned that they did not feel that they had any personal justification in telling sports stadiums how to run their facilities, and that the reverse was true: people with a minimal association to the site may perpetuate ideas which were incompatible with the core purpose of Corban Estate as a creative public place. This coherent response to my implicit opinion altered my base assumption around 'public participation in the development of an arts precinct being an important outcome'. I subsequently redefined my assumption more clearly:

If there were to be many people involved in the development of an arts precinct, some benefits could be derived for some people, such as residents, and not necessarily others, such as artists.

This 'relative benefit' has noteworthy implications for the agency(s) charged with facilitating and enabling people's involvement in this creative place, in that 'informed' and 'generalist' opinions need to be sought in the developmental processes.

I was also gently exposed to my own deficit thinking: at one point of the artists' focus group, I asked 'what are the problems on-site?' Their answer was that there was no problem; that things were good at Corban Estate. Their addendum to my 'problem' question was: 'its not broken, so why fix it, its working well'. This again was deeply illuminating for me as a researcher, and signalled how easy it was to walk into a deficit thinking-mode when discussing developmental options and how correspondingly threatening this perspective can be.

5.3 Chapter conclusion

Connectivity, development and gentrification, and operational management shone as key themes through the discussions held with members of the Henderson Community Board and Te Taumata Runanga, and with a representation of Corban Estate-based artists. The latter issue was unanimously spoken of, with the addendum that holistic management systems needed to be implemented where any arts precinct development was to occur, so as to circumnavigate the current reporting and management fragmentation on-site between the trusts, Council and other council-related organisations.

Those people based on-site were at once amused and concerned by the notion of an arts precinct being developed. It implied to them that what was already happening on-site was not successful and needing 'fixing', thus presupposing a 'problematic' rather than an affirmative paradigm before any of the development discussions or decisions had happened. The artists enquired about the broader picture: what was the motivation of the Council in developing an arts precinct? Was it to tidy up its 'little shabby neighbour' or to genuinely progress a creative public place?

Corban Estate already offers a range of events and activities and attracts significant interest locally and from beyond the city boundaries. The artists still consider Corban Estate to be a fringe dweller in the cultural and creative market. Yet, with the steadily increasing quality and quantity of Corban Estate 'products' such as exhibitions, classes and other creative and cultural experiences, the corresponding popularity increase may well produce other unanticipated or undesired outcomes such as gentrification. One mechanism suggested so as to retain the cultural enclave was to negotiate long term leases for artists' spaces.

An astute question related to the forethought required as to *how many* new and existing facilities would be sufficient for Corban Estate before it became crowded. Many different known and unknown individuals and groups use the Corban Estate space over any 24 hour period. Some of these activities and visits occur 'under the radar'. Hence, any development will alter the dynamics of different users and groups, some of whom may be informal users and therefore harder to reach for their perspectives, but who none-the-less have an important association with the site. Whilst people recognised that any development would need to connect with 'what is' and 'what has been', there were different histories for different people associated with Corban Estate such as artists, winery workers, tangata whenua, Corban family members and others. Disenfranchisement could occur as a result of any development because of the potential for one people's heritage to negate another people's history and associations. This might happen especially where some communities had not yet 'recorded' their connectivity with Corban Estate and could therefore be missed in the development process. Associated with this finding was the expression in most discussions about the importance of local neighbouring families and businesses being able to continue their free access Corban Estate and its amenities.

The next chapter consolidates the quantitative and qualitative research findings outlined partially in Chapter Two, as well as in both Chapters Three and Five so as to identify what the key ingredients are that can support an arts precincts' successful development. Specifically, five ingredients have been identified through the 'back and forth' data collection, reduction, organisation, and interpretation processes.

Chapter 6: Analysis and discussion of research findings



This chapter specifically draws together the applied aspects of this thesis, namely the extensive academic literature and public policy review, and the *kanohi ki te kanohi* discussion findings into a cohesive analysis piece. This 'weaving' is my interpretation of the data which I have deduced through the diverse streams of information analysis, conversations, experiences and reflections. My weaving has been encouraged and strengthened through academic supervision and research methodology, as well as through retaining my focus: that my thesis be as useful and meaningful towards identifying the key ingredients that can support a community-inspired creative public place.

6.1 What are the key ingredients that support an arts precinct's successful development?

In this thesis, an arts precinct has been defined as being a sustainable, urban, cultural and creative public place. This multi-faceted definition by implication will require local decision makers for the arts precinct to engage with a diverse collection of organisations and people so as to assemble the necessary skills and knowledge. This will ideally occur through pre-existing participatory processes which simultaneously build relationships and enhance the knowledge-base towards the arts precinct.

I have identified five factors to be of importance in the successful development of an arts precinct:

- ⊙ local government engagement;
- ⊙ the usage of a strong and balanced sustainability model with the necessary integration of cultural and creative wellbeing;
- ⊙ a holistic approach to urban form, design and development;
- ⊙ a focus upon the preservation of a public place; and
- ⊙ enduring participation processes that build relationships and connectivity with local communities.

As has been highlighted and demonstrated throughout this thesis, it is again important to reiterate that these five factors need to be read as a collective and connected entity and are not individualised ingredients. To adopt Te Whare Tapa Wha analogy, where one pillar is destabilized (where one or more of the five factors is diluted) there is imbalance. The strength of the house is in its harmony and balance: the strength of an arts precinct's development will be in the meaningful and equitable accommodation of each of these five factors.

6.1.1 Local government engagement

The strength of a local Council's commitment to the dual purposes of its defining Act – enablement of democratic decision-making and the promotion of community wellbeing - is a key factor that will advance or hinder the development of an arts precinct. For example, since the introduction of Eco City in 1992, Waitakere City Council has been progressing sustainability principles which have enabled a substantial body of cultural and creative-orientated policy and practice, to permeate Council's business, along with social, economic and environmental imperatives.

Councils are an essential player in the development of an arts precinct, as much for their relationship brokerage capacity as for their asset management responsibilities. The importance of the brokerage capacity, including the agencies with whom Councils can connect into an arts precinct development process, is more fully explored in Section 6.1.5. Regarding asset management, in most instances Councils will have many of the expertise required of an arts precinct development in-house, for example with urban designers, cultural and creative policies, community development practices, tenancy services. Local government also holds the legislative

and regulatory responsibilities affecting such an amenity's development such as noise control, consent services, parks management.

An arts precinct will be a city or district-wide amenity, and a regional treasure, and therefore needs to align with the local and regional Councils' identified strategic priorities, community-identified outcomes, and operational outputs. These can be found most readily in the Long Term Council Community Plan. Where an arts precinct aspiration does not currently exist, it can be requested and potentially inserted into this Plan through the community engagement and planning processes which are legislatively required of all city, district and regional Councils annually in the progression of this Plan. Triennially these Plans are reviewed, and this process also presents an opportunity for new inclusions.

Thus, local and regional councils are both crucial agencies in the development of a successful arts precinct.

6.1.2 A strong and balanced sustainability model that integrates cultural and creative wellbeing

A strong and balanced sustainability model was developed by Waitakere City Council in response to its *Agenda 21* commitments in 1993. Unusually for this time, this model made explicit the cultural wellbeing imperatives and balanced them with local social, economic and environmental wellbeing needs and aspirations. This model is still used by Waitakere City Council today and has been integrated into the purpose of the Local Government Act 2002. This thesis' definition of culture is inclusive of all forms of creative, original and interpretative ideas and human expression. It is necessarily broad so as to accommodate the many communities in New Zealand where 'culture' and life are inseparable.

In analysing the relevant current government strategies and policies, I largely found an absence of any rigorous debate or inclusion around the multiplicity that 'culture' denotes. What occurred was that culture was either ignored completely, or made into a duality of an ethnicity-related definition or a creative / arts related definition, though seldom both. Hence, it was rare that all four wellbeings were collectively expressed in the central government policy reviewed. The Local Government Act 2002 now requires the expression and demonstrable implementation of the four wellbeings using sustainable development principles across all council business. Within any sustainability model, culture is an important 'lever' and needs to be made overt at the initial conceptual stages. Community wellbeing will also be advanced where all four wellbeings are expressed in the model.

This model can validate and assist in the many spheres of strategic and operational outputs which will eventuate over the course of development, including decision-making practices and operational management systems. This latter issue was especially referred to in the face-to-face discussions amongst community leaders in Waitakere City, and this sustainability model can accommodate this expressed need through decision-makers canvassing medium to long-term operational options. Another manifestation of strong and balanced sustainability will be the need for decision-makers to consider the 'inter-generationality' of the site: What was here before on this land and within this space over many layers and passages of time? This thorough analysis of species, form, activity, and peoples past and present, needs to be extensively surveyed and given due consideration.

Thus, two crucial ingredients in the development of a successful arts precinct are the usage of a strong and balanced sustainability model where cultural and creative wellbeing are readily and meaningfully integrated, along with the engagement of local government.

6.1.3 A Holistic Approach to Urban Form, Design and Development

The public policy analysis of urban design for this thesis revealed that there is a body of urban sustainability research and practice in Aotearoa-New Zealand. There are also some useful international points of view to inform our work here. However, much of the known data is skewed away from diverse communities' perspectives. One opportunity to plug this gap was lost in the Ministry for the Environment's suite of reports towards the 2005 'Year of the Built Environment', with the relative absence of any specific creative or gendered analysis within these documents. However, a range of agencies and information was cited in the New Zealand report regarding ethnicity-derived cultural perspectives into sustainable urban design. These Ministry reports have the power to inform many decision-makers in this field, and a greater diversity of opinions would have provided a richer scope for the sector's enhancement. For example, community arts and community development approaches both offer a wealth of opportunities to achieve many different local urban design outcomes with people, but garnered only a small mention.

A positive outcome from this aspect of the public policy review was that a recent and locally-derived definition was found which encapsulated urban form, design and development, and which reflected all four wellbeings:

It encompasses the physical form and functions of a city – how the layout of buildings, roads, open spaces, and physical and social infrastructure including transport can be best devised to maximize economic opportunity, social wellbeing, cultural diversity and environmental health (Waitakere City Council, 2004d, p.3).

This is an excellent definition to carry through an arts precinct developmental process as it reflects the complexity of the task, whilst being sufficiently inclusive of the breadth of needs and strengths to be addressed in the process. Hence, the suggestions proffered through the *kanohi ki te kanohi* discussions such as the mix of private and public enterprises, along with teaching and performance spaces, artists' studios and residencies fit compatibly with this definition.

There are fishhooks however in any arts precinct-specific developmental work that would require early clarification. The artists for example, wanted to know who drove the agenda for on-site development, and why. A frequent outcome, both locally and internationally, where creative spaces and places are developed, is gentrification which immediately implies higher rentals and costs, and a greater pressure placed on space, which could potentially drive out the artists. This caution from the artists was closely associated with the notion that there was an existing 'problem' on-site which needed to be 'fixed' by 'development': a deficit approach. Their suggestion was that a strengths-based approach would seek to identify the features and strengths on-site, and to provide further nourishment and encouragement for these features. The latter 'strengths' paradigm is the obvious approach to follow, and this would need to be affirmed in the early stages of development as a counterpoint to any perceived deficit.

Thus, another crucial ingredient in the development of a successful arts precinct is where a holistic approach to urban form, design and development which already includes a strong and balanced sustainability model is used, and which synergises neatly with the engagement of local government.

6.1.4 Preservation of a Public Place

A key factor which any decision-maker needs to be mindful of is that an arts precinct needs to be experienced by all people as a 'public place': it is free, inviting, engaging, challenging, interesting and locally-identifiable. The need for the place to be 'free' is important for the Corban Estate

development specifically as many of the discussions noted the relatively lower income levels of the nearby residents and hence their capacity to utilise the place could be affected if access costs arose. 'Place' was the terminology used in this thesis because it more clearly denoted the existence of purposeful associations by people of a particular locality. As a word, 'space' felt more random and clinical. An interesting observation was that the artists referred to 'place' more than 'space' which reiterated the usage of 'place' as the appropriate terminology.

An arts precinct 'place' has the capacity to connect many people through their mutual sharing of space, creatively or otherwise, and to help people to belong and to feel included in their community. A public place is not neutral; it is where people come into contact with other people and communities whom they may not ordinarily mix. Benefits have been demonstrated where mixed use occurs, including positive health, social, economic and environmental outcomes. This 'socialising' aspect is important to facilitate by decision-makers, as judgements on who is felt to 'belong' or not belong will shape the place.

Some tensions existed between economic tourism imperatives and 'genuine' expressions of heritage, whereby 'generated heritage' can overtake the actual history of the place. This conflict has already been exposed in the research discussions, with some participants adamant that a selective account of the Corban Estate history could disenfranchise some local people and communities, whilst other participants lamented the lack of Corban family-specific memorabilia displays. I specifically sought a record or account by mana whenua which outlined their associations with the area generally, and the Estate specifically. There was virtually no documentation or oral history in the public domain apart from a short exert in *Waitakere Ranges: Nature – History – Culture* (2006) which is quoted in the opening chapter (Section 1.1). An important opening conversation therefore in the Corban Estate arts precinct journey would be to sit with tangata whenua and to hear these impressions. This tension can also be overcome through continuously enabling people to reveal their stories and associations with the place.

The devolution of decision-making to community agencies or trusts is a growing phenomenon in New Zealand, and reflects the Local Government Act 2002 philosophy of bringing decision-making closer into people's lives. However, the consequential balancing of public and private access and control of 'public' places such as Corban Estate will require sensitive and continuous oversight by the local council as landowner and statutory public authority.

Thus, a focus upon the safeguarding of 'public' and cultivation of 'place' is another crucial ingredient. This focus closely connects with the urban form, design and development approach which is holistic and sustainable, and with the willing local council who has readily engaged in the developmental processes towards a successful arts precinct.

6.1.5 Enduring participation processes that build relationships and connectivity with local communities

A key finding from the literature was that community participation needed to be a recurrent activity, and not a stand-alone or one-off process. This 'continuous participation' is explicit in the Local Government Act 2002 and *Agenda 21*, and implies a sustainable approach that fosters and values relationships between people, thus echoing Knox's important work with iwi about participation. Other literature analysed during the course of this thesis revealed that power dynamics exist when 'professionals', like researchers or council workers, uniformly lead public consultations. Mechanisms will need to be identified early in the developmental process which can counter this imbalance, such as partnering with an existing community-based group to lead the consultation. It is important within this equation that the group chooses the relationship between Council and itself, so as to promote community ownership of the process, with Council becoming more of a resource to the contributors. Participation and consultation techniques

modelled on a community development approach would be a positive option as this approach has existed in New Zealand, and been used amongst community, iwi and some government agencies for many years. The seeds of community development already exist at Corban Estate and provide a fantastic platform from which to further involve local people in their arts precinct.

Local government has the ability and experience to connect the multitude of agencies necessary to develop a multiple-use site such as an arts precinct through the wealth of existing relationships that are necessary for a city or district to function effectively, and which should already be imbedded. A wide range of policies and legislation connect central and local government agencies, as demonstrated through the literature review. A smaller band of central government departments and entities have pertinent legislative and policy responsibilities that can enable an arts precinct to germinate, primarily the Ministry for the Environment, Creative New Zealand and the Ministry for Culture and Heritage. Te Puni Kokiri, the Ministry of Tourism and the Ministry of Pacific Island Affairs are secondary, though important contributors also. Similarly, some key community organisations have useful functions in this sphere, including the New Zealand Historic Places Trust, the New Zealand-based ICOMOS committee, Arts Access Aotearoa, and Local Government New Zealand. Locally, tangata whenua, businesses, and residents have often become involved in local affairs, and the development of an arts precinct would be an example of where this participation would be very appropriate and extremely useful.

Corban Estate is a place which connects people. These connections can continue through the involvement of many people in the visioning and development processes. Indeed, Corban's physical locality – as the bridge between commerce, residential and the natural environment – requires that it takes account of, resolves and connects disparate perspectives and experiences. The fluidity and connectedness of time needs to be accommodated in this type of scoping work. People's relationships with land and space do not necessarily stop when their physical presence is no longer apparent. For example, there will still be a legion of people living in and around the city, and beyond the city limits that would affiliate or connect with Corban Estate through its many decades as an operational winery that required many hundreds of workers to manufacture the product. Similarly, the landscape where Corban Estate sits has been a vital force in many people's lives, including tangata whenua. Iwi may no longer be continuously present on-site, but the important association remains. The tourism-related survey cited in Section 3.4.5 made clear that dramatic landscape is New Zealand's "competitive advantage" to which domestic and international tourists gravitate. This more esoteric form of connection could be further explored throughout this arts precinct's development, along with the other associated tourism findings related to wine and craft trails, and the expression of authentic heritage.

A wide-ranging exploration and consequent deliberation also needs to be undertaken of what the current relationships and activities and uses are which occur on and around the site. As evidenced in the artists' focus group, there was much which occurred 'under the radar' at Corban Estate which may only be revealed with patience. The artists also cautioned that 'mass participation' in any Corban Estate arts precinct development would not necessarily be of benefit. The artists believed that many people have a tenuous knowledge of what actually happens at Corban, and therefore the potential to skew future development – and the artists' livelihood - away from Corban Estate being a creative enclave, was heightened.

Enduring participation processes that build relationships and connectivity with local communities are suggestive of a strong and balanced sustainability approach which the local council will ideally already have in place. These are critical ingredients on the developmental journey towards an arts precinct along with the need for local decision-makers to safeguard the 'public' and cultivate the 'place'. A concurrent commitment is needed from decision-makers to use a holistic urban form, design and development approach so as to enable a successful outcome.

As has previously been highlighted in Section 3.4.1, what has shown internationally to be successful when developing creative public places is where a mix of sustainable cultural and creative activities and enterprises are co-located and importantly connected with the existing historical, environmental, economic and industrial character and features of the place (Shaw and Evans, 2006). In light of this thesis' findings, the New Zealand addendum to this would be to bring local government into the journey at an early phase, and to make explicit the continuous involvement of local communities in their art precinct's development.

6.2 Chapter conclusion

From this qualitative and quantitative research, the key factors which can support the development of a creative public place include a supportive local government environment; the utilisation of a strong and balanced sustainability model of decision-making which explicitly integrates cultural and creative perspectives; the balancing of contemporary urban form and design imperatives with development and gentrification pressures; a focus upon the public and place elements of the development; and continuous community participation whereby relationships flourish through the myriad of people, agencies, businesses, tangata whenua, communities, Crown entities, organisations and departments are meaningfully involved.

The final chapter of this thesis weaves together all that has been said, including the methodology, the conceptual work, and the qualitative and quantitative research into a cohesive whole, so as to answer my research question.

Chapter 7: Conclusions



I began my research one year ago. Much has occurred throughout my research journey, which has added to my passion for this topic. I have continued to see the strength people can experience where they have access and support to express themselves creatively. My desire has strengthened for my local creative public place – Corban Estate - to continue to enable people to learn, to share, to belong and to feel connected with others. My research question still resonates for me: to identify what the key ingredients are that can support the successful development of an arts precinct.

It is important that this applied thesis makes explicit its conclusions so that future arts precinct developments in Aotearoa-New Zealand have access to current knowledge, policy and perspectives relating to this important and complex creative endeavour. This Chapter binds the thesis' policy and qualitative analysis with public policy and social research theory and methodology. The purpose here is to encapsulate for myself and the reader what this journey has represented and achieved in a summarised form, as well as to posit further thoughts and reflections pertaining to this exciting sphere of work and research.

For the purposes of this thesis, an arts precinct was defined as being a sustainable, urban, cultural and creative public place. Each of these terms were individually extracted and examined within this research and then redrawn into a definition which reflected New Zealand mores such as being culturally inclusive and holistic. Consequently, these definitions became one embodiment – an arts precinct.

Mana whenua Te Kawerau a Maki have a proud and continuous heritage and association with Te Wao Nui a Tiriwa - the forest that stretched from the Manukau Harbour upwards to Muriwai and over towards Riverhead. Consequent Pakeha settlement and sawmilling saw this mighty forest reduced to Hikurangi – the Waitakere Ranges. In 1902, the Lebanese Corban family purchased a significantly sized block of land in the settlement of Henderson. They immediately planted vines and supplemented their income with the existing orchards. This is the land now known as the Corban Estate.

Social research has its roots in many different disciplines and influences which weave through its knowledge base and associated research practices. A reasonably recent occurrence has been the inclusion of 'other' knowledge paradigms, social experiences, community perspectives and research techniques such as feminist and indigenous critiques. Linda Tuhiwai Smith has been eloquent in this matter. For this thesis, 'social research' was a very inclusive and active term which encompassed and enabled a 'back and forth' research process to occur. I could be reflexive in my approach at many points over the duration of this thesis. For example, this reflexivity enabled me to formulate and reconsider my research question and methods. The Participatory Action Research method was a flexible study tool that could flex and adjust as I needed it to with the altering qualitative and quantitative landscape encountered during this study. This 'back and forth' dynamic also meant that the shape and content of the literature and public policy material sought and consequently interpreted could be stretched to suit new dynamics. Regarding the qualitative aspect of the research, it meant that I immediately established a relationship with people when I met with them to discuss this topic which would be of mutual benefit for all parties. I believe these relationships to have been open, honest, and respectful through my identifying of a clear purpose and intentionality for the research and its outcomes. Specifically, I sought to create and maintain a relational environment whereby the research would be designed, experienced and shared amongst all people involved. I am already putting in place follow-up meetings with participants who indicated that they would like to understand the findings for their information and usage.

My development of consultation criterion enabled the prioritisation of the groups, departments and communities to meet with. A strong strategic linkage to the City and/or to the inherent policy factors already identified as being important in developing an arts precinct needed to be demonstrated by those agencies chosen to be part of the research. I have previously worked at Waitakere City Council, and on Waitakere City-based projects. This pre-existing connectivity helped me to negotiate access into the agencies and communities I was seeking to meet with about my research topic. Because of my local knowledge and connections, reciprocity and relationship-building featured strongly in all meetings. The offer of supplying a summary of my findings to all participants remains and will be honoured.

An arts precinct will not evolve in a void. It is important for people who are 'building the arts precinct case' to know who the lead policy agencies are that can assist in advancing this purpose. First and foremost, the 2005 Government Priorities bear particular influence, especially where central government forms working relationships with other agencies, including local government and with local communities. Hence, these three macro policy priorities need to be always considered when utilising policy channels. There is a myriad of government departments and entities which have strategies and policies to contribute towards the development of an arts precinct. These agencies are responsible for a wide variety of legislation, regulation, policy, funding and decision-making and are useful avenues for arts precinct advocates to investigate and glean support and ideas from. The three leading central agencies which have a strategic linkage in the development of an arts precinct are Creative New Zealand, the Ministry for Culture and Heritage, and the Ministry for the Environment. The smaller policy Ministries for Māori, Pacific and Tourism also hold useful strategic information.

There are a wide range of non-government organisations that can make useful informational contributions in this field; agencies such as the Historic Places Trust, the New Zealand ICOMOS committee, Local Government New Zealand, and Arts Access Aotearoa. This last community agency would be particularly helpful procedurally and operationally, due to their community development and community arts-based work with a diversity of communities over many years. Most importantly, local residents, iwi, businesses and community groups have often demonstrated their keen engagement with local issues, and will again be key participants in the development of a local creative public place.

The regional and local councils associated with the specific area are perhaps the most significant 'agent' in any arts precinct development. These authorities hold legislative responsibilities, administrative powers and decision-making capacities that can progress a public space such as this. Councils have numerous relationships with many of the necessary community agencies, government departments, local businesses, and mana whenua to advance discussions. Thus one of the five key ingredients identified that could contribute towards the successful development of an arts precinct was local government – specifically, the local and regional council where the arts precinct is to be situated.

The utilisation of a strong and balanced sustainability model which explicitly includes cultural and creative imperatives was another key ingredient which arose in the research findings. Sustainability principles have driven Waitakere City Council's strategic and decision-making processes since 1993, under the umbrella of Eco City. This Council has been at the forefront of weaving the wellbeings collectively together, and it has a reputation for delivering holistic programmes, such as Project Twin Streams. However, even this longevity of commitment to sustainability still finds the Council wanting: their own Long Term Council Community Plan revealed that the equitable integration of cultural wellbeing into operational outputs is still emerging. None-the-less, what this commitment has enabled is a 'stable' of cultural and creative policies and practices to be developed alongside other supportive social, economic and environmental priorities. This stable also includes some extremely useful locally-derived

definitions which are located in their policy work. This is an especially enabling local government policy environment that can support an arts precinct's development. All local authorities across New Zealand now work with these sustainability principles through the enactment of the Local Government Act 2002, a key purpose of which is for Councils to promote the economic, social, environmental and cultural wellbeing of their local communities. The identification of what local communities believe these wellbeings to constitute are mandated through community consultation and decision-making processes facilitated through the annual Long Term Council Community Plan, thus reflecting the second key purpose of the legislation.

This latter point picks up the third key ingredient towards developing a successful arts precinct: continuous community participation. This participation needs to be experienced positively by people, such that relationships flourish and are strengthened because of the many different people, communities and agencies that are meaningfully and respectfully involved in their local community affairs. Some very useful work was undertaken by Wayne Knox to understand what *whanaungatanga* felt about participation, and how they needed to experience it. The response was that *whanaungatanga* – relationships – were the abiding participation principle for local Māori. For example, many people will discuss 'the business' of developing an arts precinct, and the enduring experience will be that people will know, understand, connect and relate with one another as a result of those discussions, as well as revealing people's perspectives towards developing an arts precinct. Coupled with Waitakere City Council's long-standing *Agenda 21* commitments, the sharing of decision-making with the community is a philosophy and practice which has been well embedded for over a decade in this city.

A further critical ingredient towards developing a successful creative public place was the need to retain focus upon the 'public' and 'place' elements of the development. Delegated community decision-making is important, but research has also demonstrated that moving the management of public space over to non-public entities such as Trusts can profoundly affect usage of that place. Public places are important because it is where we encounter other people whom we may not normally come into contact with. A tension can occur between authentic heritage and tourism imperatives which will need to be worked through in the development processes. A range of benefits, including increased civic participation have been demonstrated where mixed use occurs, which will necessarily include the need for philanthropic and entrepreneurial work to co-exist.

This mixed-use outlook connects snugly with the final key ingredient towards developing a successful arts precinct; the balancing of contemporary urban form and design imperatives with development and gentrification pressures. The local definition identified to reflect urban form and design reflects both the complexity and the breadth of needs and strengths to be addressed in the developmental process. The question of what would constitute 'enough' creative and cultural facilities on an arts precinct site is a conundrum and will require ongoing deliberation by decision-makers. There are different histories associated with Corban Estate for different participants. Disenfranchisement could result through any new development being based on only a small sample of those histories, to the detriment of others' experiences. Similarly, gentrification could easily become a vehicle for disenfranchisement and was raised by discussion participants, as well as in the literature. Losing studio space to agencies who could afford higher rentals felt very real for many artists and would signal their demise from being located on the site. The retention of an artists' enclave was favoured, with solutions to enable this yet to be investigated.

Corban Estate is a beautiful public place where there is already a huge amount of creative and cultural 'buzz' occurring. The decision has been taken by Waitakere City Council to formally develop an arts precinct at this site, to build upon this existing strength. Decisions are still being made as to what the scope and shape of the arts precinct might be, and who needs to become engaged in the necessary processes. Waitakere City Council has an excellent body of policies and practices that can support this important city-wide amenity being enhanced. If the Council can

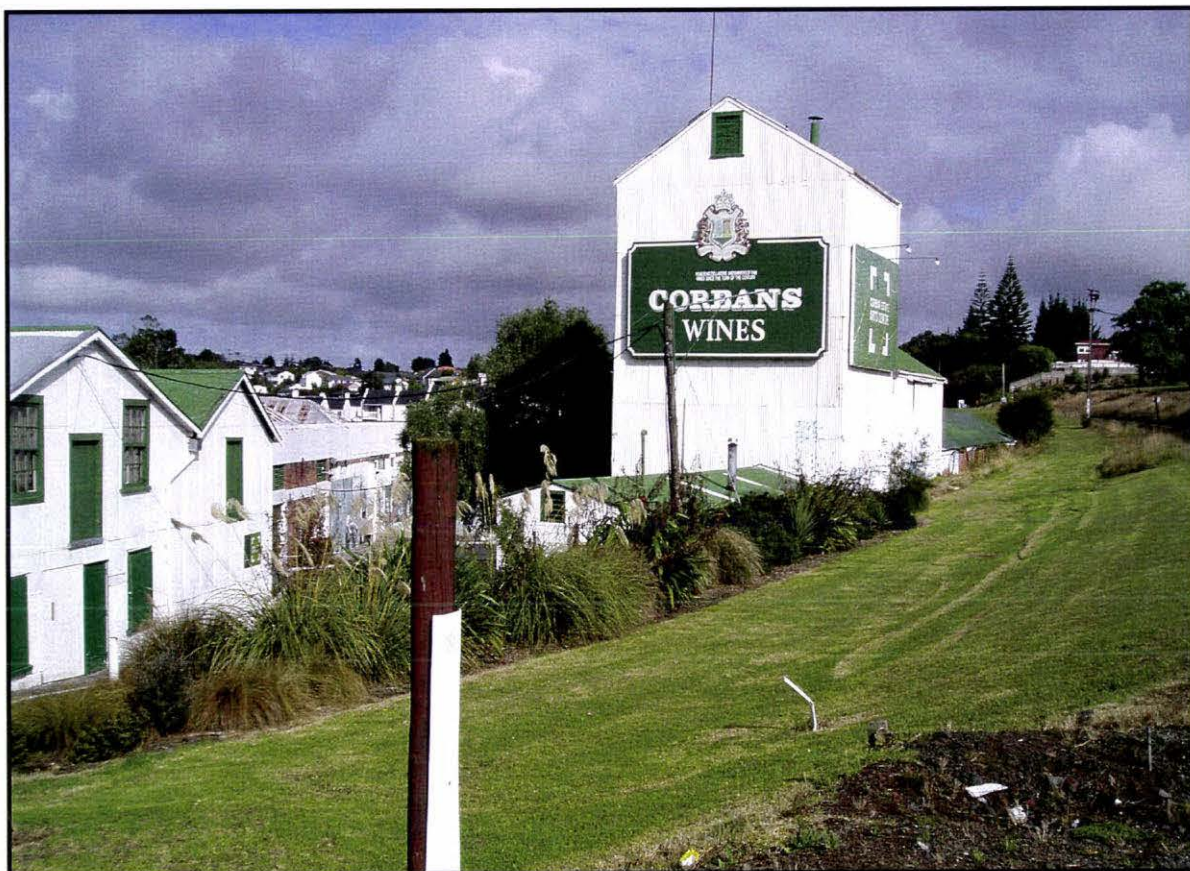
reach beyond its boundaries, there are other agencies and people with skills and information to usefully contribute. Part of the challenge for Waitakere City is that it undertakes such 'leading edge' work in New Zealand's local government environment that invariably, international practice is also required to support their leadership. Some of this international literature has been explored here.

Importantly also, there are still voices in the local vicinity who can contribute to these deliberations - tangata whenua, nearby residents, Henderson-based businesses, and local community agencies. Balancing lay-people's inputs with the myriad of professional opinions is profoundly difficult. This brokerage might be best achieved by an external agency with a benevolent rather than vested involvement.

Perhaps an abiding mantra which could ease the journey for all of the people needed over the time taken to develop an inspiring and creative public place is offered by Jan Gehl:

First life, then spaces, then buildings - the other way around never works (Gehl, in Project for Public Spaces, 2006).

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Appendices

Appendix I – Participant Information Sheet for a study of the development of an arts precinct in Waitakere City

Researcher: Nic Mason, Social and Cultural Studies, Massey University, Albany.

I am a Masters of Public Policy student at Massey University, Albany. For this degree I am undertaking a research project as part of a thesis. There are two key strands to my applied thesis:

- ☐ The identification of the New Zealand public policy context in which a sustainable urban mixed use creative public space – an arts precinct - can be developed
- ☐ The demonstration of proven techniques and learnings from comparable creative public spaces that can assist local communities to participate in this Waitakere City-wide facility development

This research has *not* required approval from the Massey University Human Ethics Committee.

I have already met with a range of community agencies and government departments to identify and discuss their policies which can support an arts precinct being developed in Waitakere City e.g., Ministry of Economic Development, Arts Access Aotearoa, Local Government NZ.

Locally, I have spoken with Peta Si'ulepa, Chairwoman, Waitakere Pacific Arts and Cultural Trust; Tanya Wilkinson, Director, Corban Estate Arts Centre; Naomi McLeary, Arts Manager, WCC; and Judy Lawley, Chairwoman, Culture, Arts and Events Special Committee.

All of these conversations have yielded information about what policies exist that can support an arts precinct development, as well as ideas about visioning what this creative public space can be.

An important theme which has already emerged is the importance of cumulatively building upon 'what has been' and 'who has been' affiliated with this area, including iwi and settlers.

Another theme has been that the arts precinct development needs to ensure the existing relationships with local communities who already access Corbans are sustained, as these foundations are strong.

Hence, I want to talk more with a sample of local people who may have an interest in this arts precinct's development: artists; *tangata whenua*; and Henderson Community Board elected members.

I am interested in hearing your ideas about what you see as the key elements that will make Corban Estate into a 'successful' arts precinct, and how you think this can be achieved. Plus I am also curious as to whom you think should be consulted to help develop a vision for this arts precinct.

I anticipate the discussion will take approximately 1 – 1 ½ hours and will be semi-structured to ensure the following topics are covered:

- ☒ What do you think are the key elements that will make Corban Estate into a 'successful' arts precinct?
- ☒ How can an arts precinct be 'visioned' by other people?
- ☒ Who are these people?

- ✘ What particular processes do you think would help people get involved in their arts precinct's development?
- ✘ Who do you think could make the final determination of the vision for Corban Estate?
- ✘ What criteria could assist in finalising the vision?

I intend to tape the interviews. Transcripts of the interviews will be made and returned to you to check for accuracy and may be edited by you if you do not wish me to use certain material. Participants will be free to withdraw without question from the research at any time before the data is analysed. While I may wish to distinguish between organisations and focus group meetings within the final analysis (e.g. Creative New Zealand, Henderson Community Board, Ministry for Culture and Heritage) I will not name these organisations nor distinguish between individuals within organisations or discussions. Individual responses will therefore be included in the final report anonymously.

All material collected will be treated as confidential and will not be seen by anyone other than my supervisor, the transcriber and myself. Tapes and transcripts of interviews will be destroyed after the submission and marking of the thesis. I will be happy to provide you with a summary of my key findings and analysis. On completion, my thesis will be deposited in the Massey University library. I also intend to submit one or more articles to scholarly journals and/or related conferences based on my key findings.

If you have any questions or would like further information about my study, please contact me at [REDACTED]. My supervisor, Prof Marilyn Waring, can be contacted at Auckland University of Technology, P O Box 920-006, Auckland, (09) 921-9999 ext. 9661.

Appendix II - Consent to Participation in Research

Title of project: The development of an arts precinct in Waitakere City

I have been given and have understood an explanation of this research project. I have had an opportunity to ask questions and have had them answered to my satisfaction. I understand that I may withdraw myself (or any information I have provided) from this project (before data collection and analysis is complete) without having to give reasons.

I understand that any information I provide will be kept confidential to the researcher, the supervisor and the person who transcribes the tape recordings of our interview, the published results will not use my name, and that no opinions will be attributed to me in any way that will identify me. I also understand that I will have an opportunity to check transcripts of interviews and that the tape recording of interviews will be electronically wiped at the end of the project unless I indicate that I would like them returned to me.

Please tick if you would like your interview tape returned to you

Signed:

Name of participant
(Please print clearly)

Date:

Appendix III - List of Possible Interview Questions

1. What strategies are you familiar with which can support the development of an arts precincts' in Waitakere City?
2. What regulations contextualise a Waitakere City arts precincts' development?
3. What are the relevant policies from your agency that can support an arts precincts' development?
4. What are relevant publications to assist an arts precincts' development in Waitakere City?
5. What international agencies do you feel have made valuable contributions in this field?
6. What national agencies' have contributed to your agencies' work in this field?
7. What regional agencies' have contributed to your agencies' work in this field?
8. What local organisations have contributed to your agencies' work in this field?
9. What are examples of excellent creative public spaces here in New Zealand?
10. What are examples of excellent creative public spaces internationally?
11. What are key elements that will make Corban Estate into a 'successful' arts precinct?
12. What relationships exist that can support an arts precinct development at Corban Estate?
13. How can an arts precinct be 'visioned' by people?
14. Who are these people?
15. What particular approaches do you think would increase people's involvement in the arts precinct's development?
16. What particular processes do you think would help people get involved in their arts precinct's development?
17. Who do you think could make the final determination of the vision for Corban Estate?
18. What criteria could assist in finalising the vision?

Appendix IV – Listing of Tables, Figures and Photographs

TABLES

Page 66: Table 1: Choice of organisations for key informant interviews against assessment criteria

FIGURES

Page 12: Figure 1: Corban Estate Arts Precinct Preliminary Concept Plan, Henderson, Waitakere City (Source: Visitor Solutions, 2004, p.22).

Page 27: Figure 2: Cultural Wellbeing (Source: Ministry for Culture and Heritage, 2005a)

Page 36: Figure 3: Strong Sustainability (Source: Parliamentary Commissioner for the Environment, 2002)

Page 37: Figure 4: Weak Sustainability (Source: Parliamentary Commissioner for the Environment, 2002)

PHOTOGRAPHS

All images were sourced through the Corban Estate Arts Centre digital library unless otherwise stated. Permission for the reproduction of each of the Corban Estate images was obtained from the Centre's Director, Tanya Wilkinson in January 2007.

Cover: 'Corban Estate Arts Centre from the Railway Lines'

Page 3: 'Hats and Bags in the Corban Estate Gallery Shop'

Page 6: '*Taonga Tuku Iho- Pou Whenua: Arataki – Waitakere – Aotearoa*' was sourced from an Auckland Regional Council *Te Rauhitanga Taiao*-produced poster (undated).

Page 8: "'Tiakina nga manu, ka ora te ngahere...Look after the birds and the forest will flourish...'" is a photo by Ted Scott, used in the pamphlet '*Ark in the park*' which was co-produced by Forest and Bird, Waitakere Branch, and the Auckland Regional Council *Te Rauhitanga Taiao* (undated).

Page 10: 'Corban's Vineyard Grapes on a Trailer'

Page 11: 'Aerial view of Corban Estate, Henderson'

Page 18: 'On Corban Estate looking towards Mt Lebanon Lane'

Page 34: 'Rewarewa Bridge, New Lynn'

Page 59: 'Woven flowers by the Pacifica Weaving Group - The Mamas – who are based at the Pacifica Arts Village on-site at Corban Estate'

Page 70: 'Sculpture in exhibition hall at Corban Estate'

Page 76: 'Opanuku Arts Bridge at Corban Estate, by resident artist Neil Miller'

Page 78: 'Young people tagging on dedicated tagging walls at Corban Estate'

Page 83: 'Flax weaving detail'

Page 90: 'Alistair Hopwood sculpture for 2005 Gleem Light Sculpture festival'

Page 95: 'Eastern face of Distillery tower at Corban Estate'