

Appendix 5: Glossary

The following glossary provides an explanation of terms commonly used by Creative New Zealand within the new Arts Development Funding system. While many of the terms have a range of possible and valid definitions, this glossary is to help people understand how Creative New Zealand interprets such terms.

A

ADF: Arts Development Funding (ADF), the new Contestable Funding system that replaces the Creative New Zealand project funding system.

Arts development: development from one state to another over time. Creative New Zealand's role is to be a catalyst for developing a flourishing arts environment in which New Zealanders value, support and are inspired by the arts. To achieve this Creative New Zealand is moving from being a demand-driven resource allocator to a targeted arts development investor.

Artform: various forms of arts practice.

Artform development: artistic expression that progresses due to the development of skills and understanding.

Audience development: a programme which aims to have audiences more engaged and participating more often, and to encourage new audiences.

B

Best practice: activities or a methodology that is shown to produce superior results.

C

Community: a community may be based around a location, a cultural tradition and/or commonly held interests or experiences.

Community arts: projects undertaken within a local community that may represent either a specific geographical area or defined communities of interest; and which allow for wider community involvement.

Community arts participation: Creative New Zealand assesses each project on seven criteria, one of them being the ability to have diverse, local and ethnic communities participating in, and developing their art and/or intercultural engagement. While not every arts project may intend delivering community arts participation benefits, projects that do involve such benefits are delivering results sought by Creative New Zealand.

Conceptually strong: a project that is convincing in the quality of its ideas.

Contestable Funding: usually money requested exceeds available funding so only those proposals that are more likely to realise Creative New Zealand results gain funding support.

Cultural diversity: Creative New Zealand's concept of cultural diversity is set out in the Cultural Diversity Strategy endorsed by the Arts Council at its June 2006 meeting. Developed in partnership with tāngata whenua, the strategy's notion of cultural

diversity encompasses both ethnic and community diversity and is characterised by the following attributes:

- i. promoting inclusion – all of New Zealand's cultural and ethnic communities have a voice in the arts
- ii. preserving uniqueness and cultural identity – protecting and preserving New Zealand's unique culture/s
- iii. diversification of artforms – arts programmes will reflect the spread of artforms, values and beliefs of New Zealand's diverse artists. This can include the reflection and encouragement of traditional artforms of ethnic artists as well as the hybrid artforms that are created through a fusion of New Zealand's unique range of cultural influences
- iv. raising awareness, understanding and respect for culturally diverse arts
- v. encouraging and supporting active participation in the arts by all New Zealanders – ensuring that more culturally diverse art is visible and available to all New Zealanders
- vi. diversification of audience profile – audiences have access to arts that reflect the communities of New Zealand
- vii. increasing employment opportunities – there are increasing opportunities for people from a range of ethnic groups to work in the arts, including in management and governance positions.

D

Digital environments: all online, mobile and broadcast media as well as offline passive and interactive digital devices and platforms that produce, distribute and consume creative digital content.

Digital arts practices: forms of arts practice that use digital environments to create, produce, promote, document, record, discuss and/or distribute the work of artists and practitioners.

Distribution: the action of spreading or dispensing a work throughout a region. Distribution may involve the physical touring of a work such as an exhibition or performance, the publishing and promotion of a literary work or the digital transfer of an art work by means of digital files passed between devices (computers, mobile phones) capable of reading digital formats.

Also see touring.

E

Emerging artist: an artist who has:

- specialised training and/or practical experience in the areas of arts practice (training need not necessarily have been at an academic institution)
- recognition from peers or experts in their area of arts practice. These peers or experts may include kaumātua, kuia or other persons of standing within the community of the applicant
- received recognition for the public presentation of at least one work in the area of arts practice for which they are applying for funding support.

Established artist: an artist who has achieved the successful public presentation within a five year period of at least three high quality art works/events/programmes in an area of arts practice and who has endorsement and support for their work from at least two peers or experts in their area of arts practice.

G

Genre: a category of artistic, musical, or literary composition characterised by a particular style, form, or content – a kind or type of work.

H

Heritage arts: artistic expressions and forms that reflect a particular cultural tradition or traditions, which continue to be celebrated and practised by New Zealand artists and practitioners and which are appreciated and supported by New Zealand communities.

High standard project: a project assessed highly against ADF assessment criteria and which exhibits enduring qualities and has obtained or is likely to obtain national or international recognition.

Appendix 5

GLOSSARY

I

Innovation: involves the creation of value out of new ideas, new products, new arts experiences, new services and/or new ways of doing things. Creative New Zealand expects innovative arts practitioners to have a good understanding of the skills and techniques required by their area of arts practice, but not to be relying on established ideas, forms or ways of working. Innovative arts practitioners will be actively investigating new ways of working and taking artistic risks.

Actual innovation will depend on context (when and where the project is to happen) and may be in the form of the work, the process of creating the work, the way the work is presented, the ways the work engages with its audience and/or in the way in which skills and techniques are passed on.

Integrated programme of work: primary focus is on the development or presentation of the arts, and/or participation in the arts; it has an overall artistic vision and a programme conceived, produced, curated, marketed and presented as an integrated package; and will occur within a defined area/region and within a defined period of time. An integrated programme of work may be offered in a variety of contexts including programmes offered by an arts festival, an artist-run gallery or a theatre company.

Intercultural engagement: involves people from differing cultural traditions and/or artistic backgrounds actively collaborating on a specific project or activity. It includes the development and promotion of artistic links between tāngata whenua and other first nation's peoples.

Inter-arts practices: forms of arts practice that use skills and techniques drawn from a range of artforms and/or cultural traditions to develop work. The resulting creative process and art works may be difficult to categorise as reflecting a distinct artform or genre. Practitioners will have skill and ability in an identifiable artform (e.g. dance or fine arts) but their creative process and work may involve the use of techniques and skills usually associated with another form of arts practice (e.g. film, music, carving, object arts).

Internship: a period of work placement where a person works alongside, and learns from, a more experienced person working in their field (e.g. a gallery curator).

Investment: making a monetary or other tangible contribution to a project or activity with the expectation of some form of return to the investor. Creative New Zealand expects its allocation of public funds to result in identifiable returns and benefits

for New Zealand. The returns Creative New Zealand seeks are the outcomes stated in its Strategic Plan and Statement of Intent. Creative New Zealand is more likely to contribute towards (invest in) proposals that can clearly demonstrate an ability to deliver results Creative New Zealand is seeking.

K

Kaupapa Pasifika: applications or project proposals considered by the Pacific Arts Committee should be able to demonstrate the following attributes:

- Kaupapa – awareness of the unique cultural perspectives of a distinct group of New Zealanders
- Pasifika – the unique cultural perspectives and beliefs embodied in the values, customs, rituals, dance, song, language and cultural expressions of the individual Pacific nations.

The combination of the two attributes seeks to reflect the unique context of Aotearoa-based Pasifika communities and to help communities express a set of deeper cultural values and worldviews that are specific to their own experiences as Pasifika peoples living in New Zealand.

- Kaupapa Pasifika – a foundation of understanding and knowledge created by Pasifika and expressing Pasifika aspirations, values and principles
- the term 'Pasifika' is to be replaced by individual Island groups when assessing Heritage arts culturally specific applications e.g. Kaupapa Niue, Kaupapa Cook Islands, Kaupapa Tonga. This concept is the equivalent to the commonly used terms 'Fa'a Samoa, Vaka Viti or Faka Tonga meaning the Samoan way, the Fijian way or the Tongan way etc.

All funding proposals submitted to the Pacific Arts Committee will be assessed to the extent Kaupapa Pasifika is evident in the practice and results of the proposed activity.

See also Pacific arts.

L

Local arts: community-based arts activities primarily intended to benefit local communities.

M

Mātauranga Māori: generally refers to Māori knowledge systems and values. It is a term that appears to have eclipsed the use of 'Māoritanga' or Māori world view.

Key points:

- Mātauranga Māori literally translated means 'Māori knowledge'
- a modern term that broadly includes traditions, values, concepts, philosophies, world views, and understandings derived from uniquely Māori cultural points of view
- it traverses customary and contemporary systems of knowledge
- it can be specific to iwi or hapū or whānau, and the unique characteristics of these groups are taught and passed through generations to maintain their own distinctive identities
- while a great deal of knowledge was common to most Māori, all Mātauranga Māori is not necessarily accessible to everyone. In traditional Māori society, certain aspects of ritual, lore and whakapapa were restricted to particular individuals or groups due to the sacred or dangerous nature of the knowledge
- in everyday situations, Mātauranga Māori is an umbrella term that draws on knowledge systems such as whakapapa (genealogy), tikanga Māori (Māori

protocol), manaaki (hospitality and consideration), taonga tuku iho Māori (treasured arts and heritage)

- within a Creative New Zealand context, Mātauranga Māori reaches across the range of activities including: the different art disciplines we service within Te Waka Toi, the manner in which we engage with clients, their communities and fellow staff members, and the depth of knowledge and attention within projects presented for support and funding
- all funding proposals submitted to Te Waka Toi are assessed to gauge how far Mātauranga Māori is evident in the practice and results of the proposed activity.

Market development: a programme that maximises opportunities for developing sustainable markets for the arts through strategic investments and partnerships, nationally and internationally.

Masterclasses: classes, workshops, seminars or other training offered by experienced and respected artists and practitioners. (see also wānanga).

Mentoring: when an established artist or practitioner passes on skills or knowledge to a less experienced artist or practitioner.

Moving image arts: for the purposes of the Independent Filmmakers Fund, such projects encompass visual arts projects which draw upon filmmaking practice. This may include fine art video projects, installations and experimental multi-disciplinary projects intended for presentation/exhibition within a visual arts context. Other funding pathways for moving image arts within ADF, such as the Arts Grants or Arts Investments, do not necessarily require having to draw upon filmmaking practice.

Multimedia: projects involving more than one material or artform.

N

New Zealand art: art works created and/or performed by artists/practitioners who are citizens or permanent residents of Aotearoa/New Zealand for New Zealand audiences.

New Zealand's distinctive arts: art works created by artists who are citizens or permanent residents of Aotearoa/New Zealand for New Zealand audiences and created in ways that are unique to New Zealand culture.

Appendix 5

GLOSSARY

P

Pacific Arts: are the unique cultural perspectives and beliefs embodied in the values, customs, rituals, dance, song, language and cultural expressions of the individual Pacific nations (e.g. Samoa, Cook Islands, Fiji, Niue, Tokelau, Niue, Tuvalu).

The Pacific Arts Committee supports the development of the arts and artists of New Zealand's Pasifika communities across all forms of arts practice. This includes encouraging the practice and maintenance of Pacific heritage arts within New Zealand as well as contemporary forms of arts practice.

Practitioners: the term encompasses a wider group than the term artists. It includes people involved in organising the project (those doing the practice) and may include community-based practitioners, producers, stage managers, technicians, publishers, editors, translators, curators, agents and dealers. It encompasses those people who may not necessarily classify themselves as artists, but who may be necessary to creating, presenting or distributing an art work. The term is inclusive of individuals, groups, communities and organisations.

Professional artists: are individuals who have:

- acquired advanced knowledge or training within their chosen artform context (this includes artists from diverse cultural backgrounds whose artistic or cultural knowledge has been developed through oral traditions, professional artists who are self taught, and artists of professional calibre who must work outside the arts to generate income);
- received the recognition of their peers through public presentation of work in a professional context (this includes publishing, performing and exhibiting);
- a serious commitment to their arts practice and consider it a major part of their working life, rather than as a pastime; and
- maintained professional practice for at least three years.

Public presentation: may include an exhibition, installation, publication or a performance. Venues may include (but are not confined to) a marae, theatre, gallery, bookshop or found space. To qualify as a public presentation the presentation must:

- be open to the public to attend, view, read, purchase and/or purchase tickets to the presented work

- involve public notification of the time and place at which the presentation, publication, exhibition, performance will be available to the public
- seek and encourage critiques, reviews and/or peer evaluations of the presented work.

Performances, presentations, publications, exhibitions and showings made as part of a course of study do not count as public presentations.

Note: In many areas of arts practice it can be difficult to obtain a firm commitment to present a work from a presenter (publisher, producer, gallery, venue, marae) before the work has been completed by the artist. Assessment of proposals will pay particular attention to the feasibility of presentation plans and the likelihood that the resulting work will achieve a public presentation. Proposals will need to indicate the plans (timeframe, budget, presenter endorsement) for the public presentation of the work. Failure to include any presentation plans will be grounds for ruling a proposal ineligible for funding.

Q

Quality and high quality: Creative New Zealand believes quality art works are more likely to be realised if they have clearly articulated ideas, an appropriate creative or production process, involve artists and/or practitioners with experience and proven ability in the project's area of arts practice and have a sound and coherent budget.

Assessors pay particular attention to the strength of the idea, the realism of the process, the experience and ability of the people involved and the soundness of the budget. Projects that can demonstrate strength in all four areas have the greatest potential to realise a high quality work or project. Projects that can demonstrate strength in some of these areas have potential to realise a quality work or project.

R

Recurrently Funded Organisation

(RFO): the professional arts organisations with which Creative New Zealand has an ongoing funding, monitoring and working relationship. Creative New Zealand supports 36 organisations on a recurrent (i.e. one, two or three-year) basis. They include performing arts and book organisations and galleries, and nine service industry organisations. They are not eligible for Contestable Funding and are supported through a different funding system. For more information on RFOs visit the Creative New Zealand website www.creativenz.govt.nz

Remount: a reworked production or new version of an existing work, piece or exhibition.

Residency: a host organisation supports an artist to work with a community in a specific environment for a designated period of time. The artist is expected to have meaningful interactions with the community and the host is expected to provide the artist with opportunities to develop new skills or directions in their work and/or produce a substantial body of new work.

S

Sector: refers to the New Zealand arts sector – the New Zealand arts community and all the artists, practitioners and organisations that contribute to the creation, presentation and distribution of the arts of New Zealand. The term sector also refers to the artists, practitioners and organisations that make up a particular form of arts practice such as the Dance sector, the Music sector, the Literary sector.

Special opportunity: Creative New Zealand offers two types of special opportunity funding:

- a project or activity that a funding body of Creative New Zealand (the Arts Board, Te Waka Toi or the Pacific Arts Committee) has agreed to earmark special funding for and which is offered by Creative New Zealand either as part of Contestable Funding or through a distinct funding system and process publicised by Creative New Zealand (for example the Berlin Writer's residency or the Te Waka Toi Awards)
- a project or activity where Creative New Zealand has agreed to administer the selection process and distribute funds on behalf of a third party (e.g. the Edwin Carr Fellowship or the Todd Writer's Bursary).

T

Tāngata whenua: refers to the Māori people, who are the indigenous people and culture of Aotearoa/New Zealand. Translated it means 'the people of the land'.

Touring: involves two or more consecutive performances, presentations or exhibitions in different locations. Project proposals or applications to tour a production/exhibition/gig must provide evidence that:

- the tour initiator will retain/contract the services of an experienced, credible producer/curator/tour manager who takes responsibility for overseeing delivery of the tour and the ability of the host venues to successfully deliver the presentation
- there is demand for the production/exhibition/gig in the area(s) to be toured (e.g. by presentation fees paid by a local festival, gallery, venue or evidence of previous audience demand for the type of work; and/or by local groups sharing the financial cost of presenting the work in their area)
- the production/exhibition/gig is appropriate for the selected venue
- the touring initiator has clearly identified its likely audience(s) and has a sound marketing and promotional plan to access these audience(s).

Appendix 5

GLOSSARY

Touring circuits: tours that occur on a regular basis and usually involve a network of venues with a track record of presenting shows.

Track record: to be eligible for Creative New Zealand Contestable Funding, an individual or organisation is required to have some experience and to have achieved recognition and success in the area of arts practice for which they are applying for support. The actual levels of experience, recognition and success required vary according to the funding pathway.

For Arts Grants/Quick Response Grants artists and/or practitioners must have:

- specialised training and/or practical experience in arts practice (training need not necessarily have been at an academic institution)
- recognition from peers or experts in their area of arts practice. These peers or experts may include kaumātua, kuia or other persons of standing within the community of the applicant
- achieved success in their area of arts practice for which they are applying.

For Arts Grants the threshold for having achieved success is that the applicant must have received recognition for the public presentation of at least one work in the area of arts practice for which they are applying for funding support.

For a proposal for an Arts or Sector Investment the applicant must have previously achieved:

- the successful presentation within a five year period of at least three high quality art works/events/programmes in the genre or activity area of the proposal
- the endorsement and support for the proposed project from two people with standing and recognition in the applicant's cultural and/or artistic community
- financial or in-kind support for the project from other stakeholders (or be highly likely to achieve future financial or in-kind support for the project).

Note: Examples of what might constitute success to be eligible for an Arts Grant include:

- a theatre practitioner having undertaken a key creative role (director, actor, stage manager) in at least one theatre production that achieved a degree of critical and/or box office success
- a craft, object or visual artist having had at least one public exhibition of a body of work which achieved a degree of critical and/or sales success. The artist's body of work may have been presented in either a solo show or as part of a group exhibition

- an author having had at least one work published which received a degree of critical and/or sales success. The published work must have been in the genre of literature for which they are applying
- a publisher having previously published at least one work by a New Zealand author that achieved a degree of critical and/or sales success
- a choreographer having choreographed at least one publicly presented work that achieved a degree of critical and/or box office success
- a music group having performed and achieved a degree of critical and/or box office success
- a curator having curated a work that was exhibited at a gallery and/or found space and which received a degree of critical acclaim
- a carver who has been mentored by established carvers, or has completed a course at a marae-based or recognised wānanga
- a weaving group with a record of successful exhibitions and workshops in the community.

W

Wānanga: a Māori term for forum or workshop.

Y

Youth, young people: those aged up to 25 years.