



Assessor Handbook

Te Waka Toi | Arts Board | Pacific Arts Committee

Contestable Funding

September 2009
Please retain for future reference

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Tēnā koutou

Whakarongo rā ki te tangi ō te pūoro. Hei ngā manu kura, ngā kaka tarahae, aku parepare, ngā haumī ō ngā waka, ō ngā ahi kā, ō ngā marae maha puta noa i te motu. Tēnā koutou, tēnā koutou tēnā koutou katoa.

Thank you for agreeing to participate as a peer assessor for Creative New Zealand's contestable funding process. We value the commitment and the contribution each assessor makes to the long-term development of the arts in New Zealand.

As you may be aware, 2009 was the first year of our newly revamped project funding system. The review of the previous system highlighted the key role that peer assessors play in the process and how much their input is valued by the sector and Creative New Zealand.

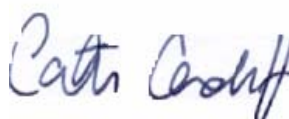
When arts practitioners apply to Creative New Zealand for support to realise their vision, we have a responsibility to treat their proposals with respect and rigour. Making the best investment recommendation is both challenging and stimulating, often involving hard choices. This handbook is designed to aid your deliberations.

We look forward to working with you, and hope you will find the experience interesting and enjoyable.

Heio anō



Muriwai Ihakara
Manager, Māori Arts Services



Cath Cardiff
Manager, Arts Development

Section One

About Creative New Zealand

Our Vision

Creative New Zealand being a catalyst for the development of a flourishing arts environment in which New Zealanders value, support and are inspired by the arts

Our purpose

Creative New Zealand is the leading national development agency for the arts in New Zealand. We invest resources in New Zealand arts for the long-term benefit of New Zealanders. We value:

- partnering with Māori, in acknowledgement of their unique position as tāngata whenua
- developing Pacific arts and their contribution to New Zealand identity
- working collaboratively and developing partnerships for mutual benefit
- articulating our strategic position and priorities with clarity
- demonstrating integrity, transparency and professionalism in all our dealings
- supporting artistic expression and the contribution of the arts to society
- aspiring to excellence.

Our priorities

Creative New Zealand's work is guided by four strategic priorities, as set out in our Strategic Plan 2007-2010. Through each priority we are seeking particular results. The priorities and the particular results Creative New Zealand is seeking are:

Priority **New Zealanders are engaged in the arts:**

Results

Strong Māori Arts: The cultural traditions and artistry of Māori communities are preserved, strengthened and developed

Strong Pacific Arts: Customary artistic practices of New Zealand Pacific communities are preserved, strengthened and transmitted

Community Arts Participation*(see glossary): Diverse, local and ethnic communities participate in and develop their art and/or intercultural engagement is fostered

Priority **High quality New Zealand art is developed:**

Results

Innovative and quality artists: New Zealand artists, practitioners and organisations, acknowledged for innovation and quality, are supported

Producing innovative work: The development of high quality innovative and culturally diverse New Zealand work is supported – a proportion of which receives national and international recognition, and/or art form development is supported

Developing potential: The skills and capabilities of identified high-potential artists, practitioners and organisations are developed, and/or the artistic potential of young people at the early stages of their careers is developed

Priority **New Zealanders have access to high-quality arts experiences:**

Results **Delivery of the arts:** New Zealanders in the metropolitan centres of Auckland, Wellington, Christchurch and Dunedin have regular access¹ to high-quality arts experiences through a range of media

New Zealanders in identified provincial centres have regular access to high-quality arts experiences through a range of media

Audience development: The range of arts experiences available reflects New Zealand's culturally diverse population

Developing potential; Artists, practitioners and organisations are supported to broaden, deepen and diversify their audiences

Priority **New Zealand arts gain international success:**

Results **New Zealand's distinctive*** (see glossary) **voices heard overseas:** Unique expressions of New Zealand's arts and culture are presented internationally

Market development: Target international markets for high-quality New Zealand work are developed

Developing Potential: Artists, practitioners and organisations have increased capability to achieve enduring international success

Artistic links between tāngata whenua and other first nations people facilitate intercultural and artistic learning and art form development

¹ Access includes regular opportunities for New Zealanders to experience work that includes quality literature, opera, contemporary dance, arts and music, visual art, craft/object art, orchestra and chamber music

Section Two

An overview of contestable funding

Contestable funding is allocated by funding bodies in support of specific projects and activities. The three funding bodies are Te Waka Toi (the Māori Arts Board), the Arts Board, and the Pacific Arts Committee (a committee of the Arts Board).

Arts Board

The Arts Board supports artists, practitioners, groups and organisations to research, create, develop, present, promote and distribute quality New Zealand arts, across all cultural traditions and forms of arts practice.

Te Waka Toi

Māori artists, groups or organisations, can choose to have their application considered by Te Waka Toi, which develops and supports the arts of Māori.

Pacific Arts Committee

New Zealand Pasifika artists, groups, or organisations, can choose to have their application considered by the Pacific Arts Committee which develops and supports the Pacific arts of New Zealand.

Te Waka Toi and the Arts Board make the funding decisions. These decisions are based on recommendations of assessment panels. The Pacific Arts Committee makes funding recommendations to the Arts Board.

For a list of the current members of each funding body please refer to appendix five.

The boards allocate contestable funding through funding pathways. Each pathway has its own purposes, requirements and set of results that Creative New Zealand is seeking.

The four funding pathways are:

- Arts Grants
- Arts Investments
- Sector Investments
- Quick Response Grants

Funding Pathways

Arts grants, arts investments and sector investments applications are assessed by Creative New Zealand staff, external assessors and members of an assessment panel. The assessment panel makes funding recommendations to the relevant funding body which makes final decisions.

Arts grants

The purpose of the Arts Grants Pathway is to support New Zealand artists and practitioners to research, develop, present, promote and/or distribute innovative, high quality work.

To apply for an arts grant, applicants must have achieved some success*(see glossary) in their field. Arts grants are for stand alone projects completed within 12 months from uplifting a Creative New Zealand grant, and for requests of up to \$65,000.

Arts grants are offered twice a year with closing dates of 5 March and 3 September 2010, with a decision turnaround time of 11-12 weeks.

Arts investments

The purpose of the Arts Investments Pathway is to contribute towards the research, creation and presentation of high quality New Zealand art over a period of between 6 and 24 months.

- for established artists* (see glossary), practitioners and organisations only
- for projects taking between six and 24 months
- integrated projects to research, create and present art works
- requires evidence of some form of support from other stakeholders – this support may be a monetary or other tangible contribution to the project
- project to achieve public presentation* (see glossary), within two years of a grant being offered
- may involve milestone based contracts.

Arts investments are offered once a year to closing dates of 4 June 2010 for Arts Board, and 3 September 2010 for Te Waka Toi and Pacific Arts Committee, with a decision turnaround time of 11-12 weeks.

Sector investments

The purpose of the Sector Investments Pathway is to foster and maintain the skills, resources and networks needed to present, promote and distribute innovative, quality arts by New Zealand artists and practitioners.

There are two areas of focus for sector investments – *Developing Potential* and *Delivery of the Arts*.

Sector investments are offered once a year, with a decision turnaround time of 11-12 weeks. Application closing dates are 4 June 2010 for Arts Board, and 3 September 2010 for Te Waka Toi and Pacific Arts Committee.

Requirements

- for established artists*(see glossary), practitioners and organisations only
- contributing towards programmes and activities that may be larger scale one-off events or which may roll out over up to three years
- requires evidence of some form of support from other stakeholders – this support may be a monetary or other tangible contribution to a project or activity
- may involve milestone based contracts.

Quick response grants

Quick response grant applications are assessed by Creative New Zealand staff, with decision making responsibility delegated by funding bodies to Creative New Zealand management.

Staff decisions and processes are retrospectively reviewed on an annual basis by the Arts Grants & Investments Panel (for Arts Board applications), the Māori Arts Panel (for Te Waka Toi applications) and the Pacific Arts Panel (for Pacific Arts Committee applications). The results of a panel review are reported to the relevant funding body and the Chief Executive of Creative New Zealand.

For results sought by Creative New Zealand through the various pathways please refer to pages 20, 21 and 22 of the 2009 Funding Guide, Ngā Pūtea.

Section Three

Peer assessors

There are two types of peer assessors; artistic and strategic.

Artistic assessors: Provide panels with impartial, qualitative assessments of the artistic merit and viability of funding applications.

Strategic assessors: Make impartial assessments of the strategic value to Creative New Zealand of funding applications based on Creative New Zealand's strategic priorities and results (refer to pages 20 – 22 of the 2009 Contestable Funding Guide Ngā Pūtea); and

Meet as assessment panel members to consider the results of artistic and staff assessments and to decide the funding recommendations being made to a Creative New Zealand funding body (Te Waka Toi or the Arts Board).

Roles and responsibilities

Both artistic and strategic assessors are required to:

- read and consider all proposals circulated
- allocate marks in the scale and manner requested by Creative New Zealand (refer to Section Four of this handbook)
- provide assessment results to Creative New Zealand in a timely fashion
- immediately inform Creative New Zealand of potential or actual conflicts of interest that may arise from being a peer assessor for Creative New Zealand
- maintain awareness of the policies, priorities and strategic direction of Creative New Zealand
- respect the confidentiality provisions and procedures of Creative New Zealand.

The following are not appropriate actions for artistic and strategic assessors:

- independent liaison with applicants about applications
- relaying decisions to applicants and others
- communicating information to applicants or others about funding recommendations or the discussions of a panel
- making representations on behalf of Creative New Zealand or its funding bodies
- writing articles or speaking publicly about Creative New Zealand's grants process.

Specific role of artistic assessors

Artistic assessors are provided with a specific group of funding applications to assess that relate to their area of arts or cultural expertise. Using the criteria and the scale provided they mark each application according to the standard list of artistic merit questions, (refer to section four of the handbook).

Where relevant an artistic assessor should also provide succinct written comments about aspects of an application they wish to draw to the attention of a panel and/or to Creative New Zealand staff.

Artistic assessors may be invited to participate in the assessment panel meeting though generally they will only be required to provide written assessments for consideration by the panel.

Specific role of strategic assessors

The role of a strategic assessor is to ensure that projects recommended for funding are high quality* (see glossary) arts projects that have a strong potential to realise Creative New Zealand's strategic priorities and results.

In addition to making an assessment of an application's ability to realise the priorities and results Creative New Zealand is seeking, a strategic assessor is also a member of an assessment panel. They are required to meet with other strategic assessors to decide the funding recommendations to be made to a Creative New Zealand funding body.

As a strategic assessor and panel member you are required to:

- make fair and impartial assessments of the strategic value to Creative New Zealand of funding applications based on Creative New Zealand's strategic priorities and results
- read and consider the results of artistic & staff assessments
- provide panel meetings with impartial and informed advice based on their knowledge of Creative New Zealand strategic priorities and trends, activities and views in their areas of arts practice
- take into account the opinions of other members of the panel, members of other Creative New Zealand funding bodies and of Creative New Zealand.

Assessment panels

Funding recommendations made by panels are based on the best match of:

- staff and peer assessments
- funds available
- strategic results sought by Creative New Zealand through the relevant pathway.

There are three contestable funding assessment panels:

Māori Arts Panel

Comprising up to three members of Te Waka Toi and up to six peer assessors. Members of the Māori Arts Panel will have knowledge of tikanga and toi Māori. Across the Māori Arts Panel there will be knowledge of te reo; heritage Māori arts practices; contemporary Māori arts practice; (visual arts, literature and performing arts); inter-art form practices and expertise relevant to achieving the purposes of the funding pathways.

The Māori Arts Panel meets twice a year and considers applications submitted to Te Waka Toi, through Arts Grants, Arts Investments and Sector Investments Pathways.

Recommendations of the Māori Arts Panel are forwarded to Te Waka Toi for ratification.

Arts Grants and Investments Panel (Arts Board)

Comprising a minimum of seven and a maximum of twelve peer assessors and chaired by a non-voting Arts Board member.

Across the panel will be knowledge of craft and object arts; contemporary Māori arts; contemporary Pacific arts; community arts practice; dance; inter-arts practices; literature; music; pan art form festivals, theatre; the visual arts; and expertise relevant to achieving the purposes of the funding pathways.

In total the Arts Grants and Investments Panel meets three times a year to consider applications submitted to the Arts Board through the Arts Grants, Arts Investments and Sector Investments pathways.

Recommendations of the Arts Grants and Investments Panel are forwarded to the Arts Board for ratification.

Pacific Arts Panel:

The Pacific Arts Panel comprises the Pacific Arts Committee (see Appendix 5 for Committee Membership info) and up to three external peer assessors.

The peer assessors will add to the expertise of the Pacific Arts Committee through their knowledge of contemporary Pacific arts practice; (literature, performing arts and visual arts,); Heritage Pasifika art forms (e.g. weaving, tivaevae, tatau and carving); inter-arts practices and/or expertise relevant to achieving the purposes of the funding pathways.

The Pacific Arts Panel meets twice a year and considers applications submitted to the Pacific Arts Committee, through the Arts Grants, Arts Investments and Sector Investments pathways.

Recommendations of the Pacific Arts Panel are forwarded to the Arts Board for ratification.

NB: Where relevant, assessment panels may also provide the funding bodies with advice and insight into trends or issues within the arts sector (both nationally and internationally).

The Arts Board Arts Grants & Investments Panel, Māori Arts Panel and Pacific Arts Panel also annually review Quick Response Grant decisions.

The assessor selection process

Public register of nominations of peer assessors, Council and board members

Under the Arts Council of New Zealand Toi Aotearoa Act, 1994 Creative New Zealand is required to invite nominations from, or for, people who are interested in being appointed as peer assessors, as well as those wishing to be appointed to the Arts Council, Arts Board, Te Waka Toi Board, and the Pacific Arts Committee.

Creative New Zealand maintains a public register of nominees. Inclusion on this register is by self-nomination or nomination received from third parties.

Nomination forms are available from Creative New Zealand offices and on the Creative New Zealand website, link below:

<http://www.creativenz.govt.nz/Resources/Formsandguidelines/tabid/2374/language/en-NZ/Default.aspx>

Creative New Zealand welcomes nominations on an ongoing basis to ensure fresh perspectives are incorporated into decision making processes.

Term on register

Nominees on the public register will remain active for five years, or less if the nominee requests their name be removed.

Please note that being on the register does not guarantee that an individual will be invited to serve as an external assessor or assessment panel member.

Recommendations and approval of panels and assessors

Panel member recommendations are made by staff of Creative New Zealand and approved by Creative New Zealand management, and boards or board chairs.

External assessor recommendations are made by staff of Creative New Zealand and approved by the Creative New Zealand Manager of Arts Development and Manager of Māori Arts Services.

Recommendations are made by drawing on names from the register.

Term of appointment

A panel member may be appointed to an assessment panel for a term of one, two or three years. They may also be reappointed for a further term of one, two or three years if required. At the end of their second term there is a two year stand down period during which time an assessment panel member may not serve on the same assessment panel.

External assessors will participate in no more than nine funding rounds, after which time there will be a two year stand down period. During this time they will not participate as an external assessor in Creative New Zealand's contestable funding system.

Conflict of Interest

Creative New Zealand recognises that it is unlikely that peer assessors will be able to avoid *all* conflicts of interest. It is therefore essential that Creative New Zealand acknowledges the existence of conflicts of interest and manages them accordingly.

Types of Conflict of Interest

There are three types of conflict of interest that may apply to external assessors (assessors who are not panel members, includes artistic assessors) and/or assessment panel members. If any of these conflict of interest scenarios apply, assessment panel members or external assessors should contact the relevant staff member to discuss the procedure for managing the conflict.

A **direct** conflict of interest

A direct conflict of interest is where an assessor applies to the round and stands to benefit financially and/or materially from a successful application.

- A panel member is ineligible to apply to the assessment panel they are a member of unless they stand down as a panel member for that round.
- An external assessor is ineligible to apply to the same funding pathway and panel as an application they are assessing. Either they withdraw the application or stand down as an assessor for that round.

An **indirect** conflict of interest

When someone else other than the peer assessor applies and the peer assessor would benefit financially or otherwise if a grant were to be made, an indirect conflict of interest exists.

An artistic assessor should not assess the application, and should advise staff immediately so they can assign another assessor.

When a panel member has advance knowledge of an application being made to their panel and they stand to benefit, one of the following should take place:

- The member stands down from participation on the panel for that particular funding round, or
- The member withdraws from participation in the project, or
- The applicant withdraws the application.

If the extent of involvement in the project and potential benefits are not considered to be significant, the panel member may be cleared to participate in the assessment of applications to the round but they cannot assess that particular application, or batch of applications of a similar nature. In any event the member must leave the meeting room during any related discussion.

If however, the panel member does not have prior knowledge of such involvement in an application they must declare a conflict of interest as soon as they become aware by advising Creative New Zealand staff. They cannot assess that application and must leave the meeting room during the discussion of that application.

A **perceived** conflict of interest

When an associate, friend, relative or organisation associated with a panel member or external assessor applies there is potential for a perceived conflict of interest.

Assessment panel members must declare any conflict of interest where they have an immediate familial², governance or commercial relationship with an application. They cannot assess that application and must leave the room during the discussion of that application.

In all cases and for each round, a conflict of interest register will be prepared by staff and provided to the assessment panel chair prior to the meeting. Such conflicts of interest and absence during discussion will be recorded in the meeting report.

An external assessor should not assess the application and should advise staff immediately so they can assign another assessor.

² The term 'immediate familial' relationship for the purposes of document refers to a parent, spouse, civil union partner, de facto partner, sibling, or child, including acknowledged 'foster' or 'whangai' siblings or children.

Section Four

Assessing applications

Assessment of applications is two-fold:

- A. artistic assessment by 2–3 artistic assessors; and
- B. strategic assessment by one or more assessment panel members

Artistic and strategic assessors receive:

- one copy of each application
- a project summary sheet prepared by the portfolio adviser
- an assessment form
- support material (artistic assessors only, if provided)

After reading an application and summary sheet assessors are required to complete the assessment form by giving a mark between zero and seven for each question. Questions will either relate to artistic quality or strategic fit. All marking is to be based on the criteria and marking scales on the following pages 19–25.

A mark out of seven **must** be given for each question.

Marks **must** be whole numbers only.

Space is provided at the bottom of each assessment form for brief, bullet point comments. These comments are optional and are intended for drawing to staff attention to particular issues relating to assessment of the project.

Once assessments are complete the applications, assessment forms and any support material is to be returned to Creative New Zealand using the return courier dockets.

Creative New Zealand collates the marks from both the strategic and artistic assessments. These marks form the basis of a ranked list of applications that is provided to the assessment panel. This guides the panel as it develops funding recommendations for the relevant funding body which makes the final decisions.

It is essential that marks are given for all questions and assessment forms are returned by the given deadline. The relevant portfolio advisers should be contacted immediately if deadlines are not able to be met. The system relies on all parties being able to adhere to the agreed timelines (refer to Appendix Four).

A. Artistic assessment

The following criteria are to guide artistic assessors in their marking.

Artistic assessment criteria

1. The idea/kaupapa/concept – what/he aha

Allocate a mark based on your assessment of the strength and development of the idea/kaupapa/concept.

6-7 The idea/kaupapa/concept is strong and completely developed

4-5 The idea/kaupapa/concept has merit and is developed

2-3 The idea/kaupapa/concept is under-developed

0-1 The idea/kaupapa/concept is not developed

2. The process – How/pehea te whakatutuki

Allocate a mark based on your confidence in the viability of the process and planned evaluation.

6-7 Full confidence in the viability of the process and the proposed evaluation

4-5 Confident about the viability of most aspects of the process and proposed evaluation

2-3 Confident in some aspects of the process and the proposed evaluation. Some doubts about the overall viability.

0-1 Little confidence in the viability of the project.

3. The people – Who/ko wai ngā tangata

Allocate a mark based on your assessment of the ability and experience of the person/people/organisation involved to realise the project.

6-7 The ability and experience of the person/people/organisation involved in delivery of the project is exceptional

4-5 The ability and experience of the person/people/organisation involved in delivery of the project is strong

2-3 The ability and experience of the person/people/organisation involved in delivery of the project is below average or untested

0-1 The ability and experience of the person/people/organisation involved in delivery of the project is unknown or not credible.

4. The budget/te pūtea (how much will it cost?)

Allocate a mark based on your assessment of the strength of the financial information* and the reliability of the budget. Also where relevant take into account evidence of support from other stakeholders. *See glossary for more detail.

- 6-7** Financial information including the budget is realistic, complete and accurate (**and** if relevant) significant stakeholder support
- 4-5** Financial information including the budget is complete, and mostly realistic and accurate (**and** if relevant) convincing stakeholder support
- 2-3** Financial information including the budget is incomplete, but parts are realistic and accurate (**and** if relevant) some stakeholder support
- 0-1** Financial information including the budget is unrealistic and/or inaccurate and/or incomplete (**and** if relevant) minimal **or** no stakeholder support

B. Strategic assessment

The following criteria are to guide panel members with their strategic assessment marking. General criteria relate to all applications whilst the Pathway specific criteria are dependent on the selected pathway.

General strategic assessment criteria

1. Creative New Zealand result area

Allocate a mark based on the project's ability to deliver to the most important Creative New Zealand result identified by the applicant in the application.

- 6-7 Outstanding** - the project demonstrates an outstanding ability to deliver the most important result identified.
- 4-5 Strong** – the project demonstrates a strong ability to deliver aspects of the most important result identified.
- 2-3 Limited** - the project demonstrates a below average ability to deliver some of the most important result identified.
- 0-1 Not met** - the project demonstrates little or no ability to deliver the most important result identified.

2. Mātauranga Māori/ Kaupapa Pasifika /Cultural diversity³

EITHER:

Te Waka Toi – Mātauranga Māori

Allocate a mark based on the degree and/ or strength of Mātauranga Māori concepts evident in the practice and results of the project.

- 6-7** Mātauranga Māori strongly evident in the practice **and** results of the project
- 4-5** Mātauranga Māori evident in the practice **and** results of the project
- 2-3** Mātauranga Māori evident in the practice **or** the results of the project
- 0-1** Little if any, evidence of Mātauranga Māori in **either** the practice **or** the results of the project

³ Please note that Creative New Zealand's notion of cultural diversity includes both ethnic and community diversity. Creative New Zealand anticipates that culturally diverse projects will be characterised by at least two of the seven attributes described in the explanation of cultural diversity outlined in the glossary.

OR

Pacific Arts Committee – Kaupapa Pasifika

Allocate a mark based on the degree and/or strength of Kaupapa pasifika concepts evident in the practice and results of the project.

- 6-7** Kaupapa pasifika strongly evident in the practice **and** results of the project
- 4-5** Kaupapa pasifika evident in the practice **and** the results of the project
- 2-3** Kaupapa pasifika evident in the practice **or** the results of the project
- 0-1** Little, if any evidence of Kaupapa pasifika in **either** the practice **or** results of the project

OR

Arts Board – Cultural diversity

Allocate a mark based on the degree and/ or strength of cultural diversity evident in the practice and results of the project.

- 6-7** Cultural diversity strongly evident in the practice **and** results of the project
- 4-5** Cultural diversity evident in the practice **and** results of the project
- 2-3** Cultural diversity evident in the practice **or** the results of the project
- 0-1** Little, if any evidence that cultural diversity will be present in **either** the practice **or** the results of the project

It is not expected that an application will necessarily address cultural diversity. You are however still required to give a mark. If an application does not specifically address cultural diversity please assign a zero.

3. Innovation⁴

Creative New Zealand recognises that 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 imagines and seeks its audience and/or or in the way in which skills and techniques are passed on.

Allocate a mark based on the degree of innovation evident in the creation and/or production and/or delivery of the project.

- 6-7** Highly confident the resulting work will be innovative
- 4-5** Confident the resulting work will be innovative
- 2-3** Little confidence the resulting work will be innovative
- 0-1** No confidence the resulting work will be innovative

It is not expected that an application will necessarily address innovation. You still, however, need to give a mark. If an application does not specifically address innovation please assign a '0'.

⁴ For a full definition of what Creative New Zealand means by innovation, please refer to the Glossary.

4. Community arts participation*

The results Creative New Zealand is seeking through community arts participation are that diverse, local and ethnic communities participate in, and develop, their art; and/or that intercultural engagement is fostered. *See glossary for more detail.

Allocate a mark based on the strength of the community arts participation evident in the project.

- 6-7** Highly confident the project will strongly achieve community arts participation results sought by Creative New Zealand
- 4-5** Confident the project will achieve community arts participation results sought by Creative New Zealand
- 2-3** Some reservations about the project's ability to achieve community arts participation results sought by Creative New Zealand
- 0-1** No confidence the project will achieve community arts participation results sought by Creative New Zealand; **or** the project does not identify any particular community focus or community arts participation benefits

It is not expected that an application will necessarily address community arts participation. You are however still required to give a mark. If an application does not specifically address community arts participation please assign a zero.

A full list of the results sought by Creative New Zealand is provided on pages 20 -22 of the 2009 Contestable Funding Guide Ngā Pūtea

Pathway specific strategic assessment criteria

There are additional strategic questions for proposals under the Arts Investments and Sector Investments Pathways as follows:

5. Arts investments

If an applicant is seeking Arts Investment funding three additional questions require marking.

5 i) Allocate a mark based on how confident you are that investment in this proposal will help to realise a work that will endure and have significance beyond its first presentation.

- 6-7** Highly confident the resulting work will have enduring value and significance
- 4-5** Confident the resulting work will have some enduring value and significance
- 2-3** Little confidence the resulting work will have enduring value and significance
- 0-1** No confidence the resulting work will have enduring value and significance

5 ii) Allocate a mark based on how confident you are that investment in this project will result in a successful public presentation of the proposed work within the next two years.

- 6-7** Highly confident and totally convinced that investment in this project will result in a successful public presentation of the work within the next two years
- 4-5** Confident that investment in this project will most likely result in a successful public presentation of the work within the next two years
- 2-3** Some confidence that investment in this project will perhaps result in a successful public presentation of the work within the next two years
- 0-1** Little or no confidence the work will receive a public presentation within the next two years

5 iii) Allocate a mark based on the project's ability to leverage⁵ resources for the project from other stakeholders

- 6-7** **Outstanding** – the project demonstrates an outstanding ability to leverage significant resources for the project from other stakeholders.
- 4-5** **Strong** – the project demonstrates a strong ability to leverage resources for the project from other stakeholders.
- 2-3** **Limited** - the project demonstrates a below average ability to leverage limited resources for the project from other stakeholders.
- 0-1** **Not met** - the project demonstrates little or no ability to leverage resources for the project from other stakeholders.

6. Sector investments

If a proposal is seeking Sector Investment funding two additional questions require marking.

6 i) Allocate a mark based on the project's ability to leverage resources for the project from other stakeholders

- 6-7** **Outstanding** – the project demonstrates an outstanding ability to leverage significant resources for the project from other stakeholders.
- 4-5** **Strong** – the project demonstrates a strong ability to leverage resources for the project from other stakeholders.
- 2-3** **Limited** - the project demonstrates a below average ability to leverage limited resources for the project from other stakeholders.
- 0-1** **Not met** - the project demonstrates little or no ability to leverage resources for the project from other stakeholders.

⁵ Please note that resources leveraged in support of a project may comprise a direct financial contribution to the project, in-kind support in the form of goods and services provided by third parties and/or the contribution being made to the project by the artists and practitioners involved.

6 ii) Choose one of the next three to assess according to the result identified:

Either – Developing Potential

Allocate a mark based on how strongly the project will build and maintain the skills, resources and networks of New Zealand artists, practitioners and arts organisations.

- 6-7 Highly confident and totally convinced that the project will lend strong support to the building and maintenance of the skills, resources and networks of New Zealand artists, practitioners and/or arts organisations
- 4-5 Confident that the project will build and maintain some of the skills, resources and networks of New Zealand artists, practitioners and/or arts organisations
- 2-3 Limited confidence that the project will help build and/or maintain some of the skills, resources or networks of New Zealand artists, practitioners and/or arts organisations
- 0-1 Little or no confidence that the project will support and build the skills, resources or networks of New Zealand artists, practitioners or arts organisations

Or – Delivery of the Arts (Domestic)

Allocate a mark based on how strongly the project will support the presentation, promotion and/or distribution of high quality New Zealand arts.

- 6-7 Highly confident and totally convinced that the project will strongly support the presentation, promotion and/or distribution of high quality New Zealand arts
- 4-5 Generally confident that the project will most likely support the presentation, promotion and/or distribution of high quality New Zealand arts
- 2-3 Limited confidence and some doubt that the project will support the presentation, promotion and/or distribution of high quality New Zealand arts
- 0-1 Little or no confidence that the project will support the creation, presentation, promotion and/or distribution of high quality New Zealand arts

Or – Delivery of the Arts (International)

Allocate a mark based on how strongly the project will support the international presentation, promotion and distribution of distinctive, high quality, 'international-ready' art.

- 6-7 Highly confident and totally convinced that the project will strongly support the international presentation, promotion and distribution of distinctive, high quality, 'international-ready' art
- 4-5 Generally confident that the project will most likely support the international presentation, promotion and distribution of distinctive, high quality, 'international-ready' art
- 2-3 Limited confidence and some doubt that the project will support the international presentation, promotion and distribution of distinctive, high quality, 'international-ready' art
- 0-1 Little or no confidence that the project will support the international presentation, promotion and distribution of distinctive, high quality, 'international-ready' art

A snapshot of the assessment process

1. Creative New Zealand Compliance
Initial compliance check Creative New Zealand Grants & Process Team:



2. Pathway Eligibility:
Applied by programme advisers with knowledge of the art form/cultural practice area of the applicant. Checks are applied for compliance, activity and pathway eligibility.



3. 'Low Ranking' Filter
Assessments are made against artistic and strategic criteria. Applications identified by staff as rating an average mark of 3 or less against all assessment criteria are considered unlikely to deliver results Creative New Zealand is seeking. These are not forwarded for external peer assessment.



Peer assessment



4 (a) Artistic Assessment
Up to three external assessors per application, assessing against artistic criteria.



4 (b) Strategic Assessment
Assessment by a strategic assessor/panel member as to how strongly a project will deliver results sought by Creative New Zealand.

5. Assessment Panel Meeting
The assessment panels receive ranked lists of applications based on the results of peer assessments – 4 (a) and (b) above. Each assessment panel meeting decides funding recommendations based on the best match of funds available, rankings achieved and the ability to deliver results sought by Creative New Zealand.



6. Ratification of funding recommendations by Te Waka Toi or the Arts Board.

INTERNAL PROCESS

EXTERNAL PROCESS

What happens to assessment marks?

All artistic and strategic assessment marks are entered on the database. A list that includes staff and peer assessors' marks is generated to guide the assessment panel in its deliberations. The list ranks all projects by the total of the average marks for the four artistic assessment questions – the idea, the process, the people and the budget. The list also displays the average mark for the cultural question, the innovation and community questions and the strategic question/s.

From analysis of this set of information, sector overview papers and strategic discussions the assessment panel makes recommendations to the funding board which makes final decisions on funding. Decisions are made based on the best match of funds available and the ability for projects to deliver arts development results sought by Creative New Zealand.

Appendices

Appendix One

Conditions of appointment & applicant confidentiality

Once appointed as a peer assessor, the conditions of appointment relating to your position as a panel member or an external assessor will be sent to you. You will need to sign one copy and return it to Creative New Zealand and keep one copy for your records.

It is important to note the following conditions relating to applicant confidentiality:

- Subject to its statutory obligations, Creative New Zealand treats all information in funding applications as confidential. All information supplied by Creative New Zealand and any information relating to the assessment of an application is confidential information and may be commercially sensitive.
- You must ensure that all such information is stored securely and is accessible by no one but you for the sole purpose of assessment and must be returned to Creative New Zealand.
- Peer assessors should not have direct communication with applicants in relation to applications. All communication regarding applications must be through Creative New Zealand.

Assessor privacy

Creative New Zealand is subject to the Official Information Act 1982 and the Privacy Act 1993. Where information is requested, it will only be released through Creative New Zealand's Planning and Reporting Adviser or the Chief Executive.

Assessments are compiled solely for the purpose of determining the suitability for funding. The marks given are considered 'evaluative material' and will not be given to applicants. They may, however form the context of constructive feedback but will not be individually attributed to assessors.

A list of assessment panels and their membership will be sent to all applicants and will be available to the public.

External assessor names will be on a list of active assessors for a funding round and on request may be made available to the public. They will not however show as being assigned to applications.

Appendix Two

Travel & accommodation

Assessment panel members will be required to attend meetings at Creative New Zealand's Wellington office to consider funding recommendations.

Where necessary Creative New Zealand staff will arrange travel and will contact assessment panel members to arrange this. If an overnight stay is required, accommodation will be paid for and arranged at one of our preferred hotels.

To minimise cancellation charges and full price for flights, **please do not change flights once they have been confirmed** unless absolutely necessary. Taxi chits will be issued for use on taxis or shuttle buses. Parking costs will be reimbursed upon receipt.

If an overnight stay is required \$33.40 may be claimed for an evening meal and \$16.20 for breakfast. Claims must be accompanied by a receipt.

Room service costs such as mini bar, videos, movies and phone calls are the responsibility of the assessment panel member, however evening meals and/or breakfast may be charged to Creative New Zealand as part of the allowance. If assessment panel members organise private accommodation an allowance of \$54.33 per night may be claimed from Creative New Zealand. For any queries relating to travel and accommodation please contact the relevant staff member below.

Arts Board Panel members, and Pacific Arts Panel members: Please contact Arts Development programme administrator Ariana Odermatt by email ariana.odermatt@creativenz.govt.nz or tel: +64 4 498 0740.

Māori Arts Panel members: Please contact Māori Arts Services executive assistant Ria Hall by email ria.hall@creativenz.govt.nz or tel: +64 4 498 0746.

Appendix Three

Preparation and sitting fees

Assessment panel members and external assessors are offered a preparation fee based on a rate of \$40.00 an hour. It is estimated that on average each application will take thirty minutes to read and assess. The number of applications an assessor is required to assess will vary depending on art form, pathway and funding round. Fees will be calculated based on the number of applications assessed, using thirty minutes per application as the basis for determining the fee, not the actual time taken.

There is a minimum fee of \$40.00.

Assessment panel members will also be offered a sitting fee of \$300 per full day meeting. Creative New Zealand does not deduct tax from these fees although the Inland Revenue Department requires such fees to be included in tax returns. Creative New Zealand will supply an invoice for members to sign and return before payment is made. If you are GST registered, GST will be added to the fee and a GST invoice will be required.

Additional assessments

From time to time assessors may be asked to provide written assessments for applications from other Creative New Zealand funding programmes. The same rate of \$40 per hour applies, although depending on the complexity of the application, it may be estimated that an application takes longer than thirty minutes to read and assess so rates will be adjusted on a case by case basis.

Appendix Four

Role of staff

The role of staff in the contestable funding process is to:

- manage assessment and decision making processes in an impartial manner
- provide informed and impartial advice to the funding bodies, peer assessors and prospective funding applicants
- provide panels and funding bodies with artistic and strategic assessments of applications received
- implement decisions of Creative New Zealand funding bodies
- monitor funded projects and report results to assessment panels and funding bodies in a timely and efficient manner
- record and analyse the results and outcomes of funded projects
- keep funding bodies and assessment panel chairs informed of perceived and/or actual conflicts of interest that may arise.

For applications to Arts Grants, Arts Investments and Sector Investments Pathways, staff make an initial assessment of all applications based on the criteria given. A 'filter' is then applied and all projects scoring an average mark of 3.0 or below do not progress to the external assessment stage. Those scoring an average mark of 3.1 or above are sent to selected artistic and strategic external assessors who mark the applications according to the criteria and scales set out in section four of the handbook.

Staff then collate the information from external assessors into ranked lists prior to the Panel meeting. They prepare sector overviews for the Panel and provide advice at the Panel meeting.

For the Quick Response Pathway, applications are assessed by staff against the same artistic and strategic criteria. Funding decisions are made by the Manager, Arts Development and Manager, Māori Arts Services, based on the recommendations of staff. Quick Response funding decisions are reviewed annually by the relevant assessment panels.

Creative New Zealand Contact Details

Central Region – Wellington
Old Public Trust Building
131-135 Lambton Quay
PO Box 3806, Wellington 6140
Tel: 04 473 0880
Fax: 04 471 2865
www.creativenz.govt.nz

For enquiries regarding Māori Arts please contact:

Māori Arts Services

Manager – Muriwai Ihakara

Tel: 04 498 0745

Mob: 027 497 5057

Email: muriwai.ihakara@creativenz.govt.nz

Senior Programme Adviser – Haniko Te Kurapa

Tel: 04 473 0182

Email: haniko.tekurapa@creativenz.govt.nz

Executive Assistant – Ria Hall

Tel: 04 498 0746

Email: ria.hall@creativenz.govt.nz

For enquiries regarding all other art forms please contact:

Arts Development

Central Office

Manager, Arts Development - Cath Cardiff

Tel: 04 498 0734

Email: cath.cardiff@creativenz.govt.nz

Manager, Programmes, Pan Art Form Festivals Portfolio - Rose Campbell

Tel: 04 498 0732

Email: rose.campbell@creativenz.govt.nz

Senior Programme Adviser, Dance & Theatre Portfolios - Helaina Keeley

Tel: 04 498 0702

Email: helaina.keeley@creativenz.govt.nz

Senior Programme Adviser, Pacific Arts – Anton Carter

Tel: 04 498 0729

Email: anton.carter@creativenz.govt.nz

Programme Adviser, Inter Arts & Special Opportunities Portfolios – Felicity Birch

Tel: 04 498 0735

Email: felicity.birch@creativenz.govt.nz

Programme Administrator – Ariana Odermatt

Tel: 04 498 0740

Email: ariana.odermatt@creativenz.govt.nz

Southern Office

Senior Programme Adviser, Music Portfolio - Chris Archer
Tel: 03 372 3570
Email: chris.archer@creativenz.govt.nz

Programme Adviser, Creative Communities - Alan Cathro
Tel: 03 366 2337
Email: alan.cathro@creativenz.govt.nz

Programme Administrator – Carolyn Frew
Tel: 03 366 2072
Email: carolyn.frew@creativenz.govt.nz

Northern Office

Senior Programme Adviser, Visual Arts – Jude Chambers
Tel: 09 373 3070
Email: jude.chambers@creativenz.govt.nz

Programme Adviser, Independent Filmmakers Fund & Craft/Object Art -
Emma Ward
Tel: 09 365 1416
Email: emma.ward@creativenz.govt.nz

Programme Adviser, Literature – Amy Mansfield
Tel: 09 373 3077
Email: amy.mansfield@creativenz.govt.nz

Programme Administrator – Carolyn Todd
Tel: 09 373 3060
Email: carolyn.todd@creativenz.govt.nz

For general enquiries regarding applications, supporting material, other papers and payment of fees, please contact:

Grants and Process Team

Grants and Process Adviser – Dianna Snethlage
Tel: 04 498 0733
Email: dianna.snethlage@creativenz.govt.nz

Grants and Process Administrator – Rachel Driscoll
Tel: 04 498 0184
Email: rachel.driscoll@creativenz.govt.nz

Appendix Five

Board and committee membership information

Membership is current as at September 2009 and is subject to change.

The Te Waka Toi Board

Darrin Haimona, Chair, of Waharoa (Tainui) is currently the Chief Executive Officer of Te Hauora O Ngati Haua Trust. He has set up and run a local iwi arts management plan, and has worked on community housing and non-violence networks. He has strong links with Maori communities in Waikato.

John Huria (Ngāi Tahu) is a Wellington-based literature specialist. He is a director of Ahi Text Solutions, which provides editing and research services with a focus on Māori publishing. He contributed to the award-winning publication on the painter Shane Cotton and recently updated the definitive encyclopedia Māori Life and Custom.

Te Kahautu Maxwell (Te Whakatōhea, Ngāi Tai, Te Whānau-a-Apanui, Ngāti Awa, Ngāti Porou, Tūhoe, Ngāti Maniapoto) is currently a Senior Lecturer in the School of Māori and Pacific Development at the University of Waikato. He is an expert in tikanga Māori and has a strong background in the performing arts, as a composer of haka and mōteatea. He is currently a rohe delegate for Te Matatini.

Kura Te Waru Rewiri (Te Rarawa) is a senior visual artist based in Northland with a long career as an artist and arts educator. She teaches at Northland Polytechnic and previously taught in the Māori Visual Arts department at Massey University, Ilam School of Fine Arts, and at Auckland University.

Marina Sciascia (Ngati Kahungunu) has represented Ngati Kahungunu national and internationally in kapa haka and is a founding member of the Tamateaarikinui team, which has participated in the Aotearoa Traditional Maori Performing Arts programme for four years. She has served on a number of boards, including Te Angiangi Marine Reserve and the Department of Conservation, and is a Ngati Kere Rohe trustee.

Nathan Hoturoa Gray (Ngai tahu, Rangitaane, Waikato [whangai]) served as a lawyer and foreign policy advisor in Alaska and Saipan before becoming a freelance journalist covering international feature stories for National Geographic, TNT UK, Hollywood's P3 Update and New Zealand's Tu Mai Magazine. His first book: First Pass Under Heaven – One Man's 4000km Trek along the Great Wall of China was a New Zealand best-seller, sold widely by Penguin Global throughout Australia, China, USA and the UK where he conducted international addresses and promotions. He also released a National Geographic educational package throughout USA and New Zealand schools and hopes to help others embark upon similar journeys.

Matanuku Mahuika (Ngati Porou and Ngati Raukawa) is a partner in Kahui Legal. He specialises in advising Māori trust boards and Māori organisations in structural, business development. His work is in the area of intellectual property, in particular in relation to the recognition given to Māori cultural and spiritual beliefs.

The Arts Board

Alan Sorrell, Chair, is a barrister at Bankside Chambers Auckland, an Associate of the Arbitrators and Mediators Institute of New Zealand, and is interested in intellectual property issues. He was a member of the New Zealand Film Commission from 1993 to 2002, including six years as its chair. He has a keen interest in the arts and their integral role in New Zealand's identity.

Pele Walker is a mediator and until 2006 was Executive Officer for LEADR NZ, an organisation set up to promote and develop mediation skills. She also has governance, business and strategic planning skills. She has a wide knowledge of professional and community arts, with a particular interest in dance and theatre. She is the founding chair of the Wellington branch of PASIFIKA Inc. and is active in developing strategies supporting Pacific women. She is also Chair of the Pacific Arts Committee.

Michael Prentice has extensive managerial and commercial skills and is strategist for Ogilvy New Zealand. He was one of only three New Zealand jurors selected to attend the 2006 Cannes Lions International Advertising Festival. He established and chaired the Black Grace Trust for six years and is a trustee of The Auckland Opera Studio.

Penny Eames has a wide knowledge of arts and community processes. She has experience of Māori, Pacific and Southern African cultures; financial and business processes; and extensive knowledge of committee and management board governance. She is a consultant in New Zealand and internationally, working with cultural well-being and capital and arts industry development. Her particular arts interests include community and recreational arts, and providing access to the arts for people on the margins of society and young people.

Sid Ashton is an Officer of the New Zealand Order of Merit for services to Māori and the community. A Christchurch accountant for more than 30 years, he has extensive business, governance and financial experience and has chaired the Christchurch Arts Festival Board and the Charities Commission. From 1993 to 1996, he was the Chief Executive Officer of the Ngai Tahu Māori Trust Board and then served as Chief Executive Officer of Te Runanga o Ngai Tahu to 2002. He is a director of Ryman Healthcare Ltd, a publicly listed company and a member of the Nominating Committee of the Guardians of the NZ Superannuation.

Terry Snow is an Auckland journalist, and former arts editor and editor of The New Zealand Listener. He has written about the arts for more than 30 years, was a music critic in London and an English-language editor at Phonogram in the Netherlands. He has regularly reviewed music, theatre and dance in New Zealand. A pianist and trained music teacher, he composes music for personal interest and has won the Ealing Festival composer/performer prize. He has experience in book publishing and has collaborated in the writing of six books.

Nandor Tanczos is a high-profile campaigner for environmental issues, justice and constitutional reform, and was a Green Party MP from 1999 until 2008. He was the Green Party's spokesperson for the Environment and Sustainable Land Management, Justice, Information and Communication technology, Constitutional Issues and Commerce.

The Pacific Arts Committee

Pele Walker, Chair (Samoa), Arts Board member, see above.

John Puka (Tokelau) is Acting Head of Mathematics at Naenae College in Lower Hutt. In 2000 he assisted and narrated the documentary, *Our Small World*, which has become the standard resource for New Zealand schools studying Tokelau. His work with Pasifika communities led to an appointment to the Minister's Advisory Council (Pacific Islands Affairs) in 2005.

Rev. Suamalie Naisali Tafaki Iosefa (Tuvalu) is the president of the Auckland Tuvaluan Society and a member of the Tuvalu Taumatua Cultural Trust. He is fluent in four Pacific languages. He won best song for the 10th Independence of Tuvalu in 1998 and best road safety song at the 2003 Waitakere Festival. An active member of the Tuvalu community, he has a deep knowledge of Tuvaluan music and culture.

Emā Tavola (Fiji) is a visual artist, who has been exhibiting in Auckland and Fiji since 2000. The Pacific arts co-ordinator for Manukau City Council, she runs Fresh Gallery Otara and curates many of its shows. She came to New Zealand from Suva in 2001 and has a Bachelor of Fine Arts from the University of Auckland. She is particularly interested in working with young and emerging Pacific artists.

Taniela Vao (Tonga) is president of the Hutt Valley Tongan Community Incorporated, a board member of the Hutt Valley Pacific Health Service and a member of the community reference group for the Ministry of Pacific Island Affairs. He was on the organising committee of *Siu ki Moana*, an exhibition of Tongan migration held in the National Library in 2005 and then in Tonga in 2006. He has a wealth of knowledge of Tongan heritage arts and language.

Frances Hartnell (Cook Islands) has a vast knowledge of the public and private sectors. Frances was previously Chief Executive of the Pacific Business Trust and Whitecliffe College of Arts and Design before taking up her current role as Auckland Governance Relationship Manager Department of Internal Affairs.

Matafetu Smith (Niue) is an Auckland based Niuean weaver. In 1984, she formed the Tufuga Mataponiu, an organisation that organises and promotes weaving amongst Niuean women. Matafetu was also the co-ordinator of the Niue Village at the Pasifika Festival at Western Springs from the time the village concept was initiated until 2003.

Fuimaono Karl Endermann (Samoa) lives in Wellington and has been self employed since December 1994 as a health consultant. He has represented Samoa and Pacific people at governance level nationally as well as locally and is also a Justice of Peace. He has had input into many Samoan/Pacific policies and programmes focusing on social and economic development. He has been involved in the performing arts and has been a collector of early Samoan artists and is well informed on heritage arts being Samoan born, a matai (High Chief) and a fluent speaker of gagana Samoa.

Appendix Six

Glossary

Creative New Zealand recognises that for many of the terms below there are a range of possible and valid definitions. The following glossary is provided in order that people may better understand how Creative New Zealand interprets the terms and phrases within its new contestable funding system.

C

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

Community arts participation: New Zealand communities actively participate in and develop the arts. Members of the nominated community must be actively involved in the making and/or the presenting of the art to a greater extent than being an audience member, a reader, viewer or listener.

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:

- promoting inclusion – all of New Zealand's cultural and ethnic communities have a voice in the arts
- preserving uniqueness and cultural identity – protecting and preserving New Zealand's unique culture/s
- 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
- raising awareness, understanding and respect for culturally diverse arts
- 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
- diversification of audience profile - audiences have access to arts that reflect the communities of New Zealand
- 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

Distinct: The “distinctiveness” of a created work relates to the particular ways in which it is an exceptional piece of New Zealand art. An eligible, “international ready” art work must have been created by a New Zealand citizen or a permanent resident and must exhibit at least two of the following four attributes of distinctiveness:

- the artwork possesses distinguishing characteristics that typify New Zealand art, music, dance, poetry etc
- the artwork conveys or expresses experiences, attitudes and styles unique to the New Zealand way of life and/or to New Zealand's history
- the artwork will have representational, symbolic or iconic significance for New Zealand when taken abroad
- the artwork displays an authenticity and originality peculiar to the artist who created it.

E

An **Established artist** is someone who has recently achieved the successful public presentation/publication 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.

F

Financial information should be accurately summarised in a realistic budget that shows revenue and costs for the total project. All sources of revenue should be detailed including the applicant's own financial contribution, and support from other stakeholders including in-kind support. Information to show the basis of financial assumptions including quotes and estimates should be included. Notes to budget should be included where necessary.

H

High Quality: CNZ believes quality art works are more likely to be realised when a project has a clearly articulated idea, an appropriate creative or production process, the involvement of artists and/or practitioners with experience and proven ability in the project's area of arts practice and which have a sound and coherent budget.

When considering contestable funding proposals the assessment process pays particular attention to assessing the strength of the idea, the viability 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 will be identified as having the greatest potential to realise a high quality work or project.

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.

International ready

The Artist/Company/Work identified as *international ready* would need to have:

- A track record of work that demonstrates the three criteria of quality, distinctiveness and viability
- Infrastructure and the skills to work internationally and to support international engagement
- A proven track record of successful work (published at least 3 books or scores, had 3 works tour NZ or had at least three works exhibited in solo and group exhibitions.
- To have a proven track record of the distribution of their work in New Zealand and/or already achieved international success.
- A desire for international engagement and a strategy for undertaking it

K

Kaupapa Pasifika:

- *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 world views that are specific to their own experiences as Pasifika peoples living in New Zealand.

NB. 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.

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.

P

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.

Q

Quality: CNZ believes quality art works are more likely to be realised when a project has a clearly articulated idea, an appropriate creative or production process, the involvement of artists and/or practitioners with experience and proven ability in the project's area of arts practice and which have a sound and coherent budget.

When considering contestable funding proposals the assessment process pays particular attention to assessing 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 some of these areas will be identified as having potential to realise a quality work or project.

S

Success: examples of what might constitute previous success in regards to applicant eligibility are:

- a theatre practitioner having undertaken a key creative role (director, actor, stage manager) in at least one theatre production that achieved 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 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 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 critical and/or sales success;
- a choreographer having choreographed at least one publicly presented work that achieved critical and/or box office success;
- a music group having performed a gig that achieved critical and/or box office success; or
- a curator having curated a work that was exhibited at a gallery and/or found space and which received critical acclaim.