

Craft / Object Art Review

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Final Report

August 2014

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1. Summary of approved recommendations

In the first half of 2014 Creative New Zealand carried out parallel reviews of craft/object art and the visual arts. We sought feedback from both sectors, and carefully considered that feedback and the issues identified.

This final report from the craft/object review outlines the review recommendations that have been approved by the Arts Council, and discusses issues identified during the review.

The review has sought to ensure that, over the next five years, our support for craft/object art will enable:

- New Zealanders to participate in the arts
(Creative New Zealand Strategic Outcome 1)
- High-quality New Zealand art to be developed
(Strategic Outcome 2)
- New Zealanders to experience high-quality arts
(Strategic Outcome 3)
- New Zealand arts to gain international success
(Strategic Outcome 4).

Recommendations approved by the Arts Council

The Arts Council agreed at its July 2014 meeting that:

- Established craft/object makers may apply for support for up to two years to complete an Arts Grants project.
(SO2, High-quality New Zealand art is developed)

- Creative New Zealand will achieve a balance of support for emerging and established craft/object makers through the Arts Grants programme.
(SO2, High-quality New Zealand art is developed)
- Applications from metropolitan and regional galleries and museums supported by central and local authorities can be accepted for the Arts Grants and Toi Uru Kahikatea (Kahikatea) funding programmes, if seeking Creative New Zealand funding to undertake the following activities:
 - residencies for New Zealand makers in galleries and museums
 - curatorial internships for New Zealand curators
 - opportunities for international makers and curators to undertake high-quality projects in New Zealand that have clear benefits for New Zealanders and for craft/object art practice in this country
 - the writing and publication of high-quality publications associated with New Zealand craft/object art
 - large-scale national forums, symposiums, publications and other opportunities for artform discourse focused on contemporary New Zealand practice
 - the crating and freighting of high-quality New Zealand works for touring exhibitions within New Zealand or overseas.

*(SO2, High-quality New Zealand art is developed;
SO3, New Zealanders experience high-quality arts;
SO4, New Zealand arts gain international success)*

The Arts Grants and Quick Response priorities will be:

- the creation and public presentation of high-quality new work
- opportunities for creative and/or professional development for individual makers (for example residencies, both domestically and overseas)

The Kahikatea priority will be:

- annual programmes of activity that offer creative-development and professional-development opportunities to craft/object art makers, curators and writers.

(SO2, High-quality New Zealand art is developed)

The impact of these decisions

These decisions by the Arts Council will:

- increase the level of support available for individual makers to undertake large-scale projects
- support national, metropolitan and regional art galleries and museums to develop and deliver residencies and internships for craft/object makers and curators
- recognise the contribution that independent, non-commercial exhibition spaces make to encouraging, promoting and supporting New Zealand craft/object art
- enable international craft/object makers and curators to undertake projects in New Zealand that have clear benefits for New Zealanders and for New Zealand craft/object art practice
- support New Zealand's craft/object art makers and curators to undertake specific international activities that will develop and promote high-quality New Zealand art.

Purpose of this review

The purpose of the review has been to identify:

- Creative New Zealand's roles and responsibilities for craft/object art, taking account of the current funding responsibilities of central and local government as well as the support provided by the private and not-for-profit sectors
- the main areas of focus for Creative New Zealand's support for craft/object art development in the five years from 2015 to 2019
- the key craft/object art infrastructure roles that Creative New Zealand will fund arts organisations to carry out over that five-year period
- how Creative New Zealand's various funding and other activities will support craft/object art development over those five years.

The review process

We collated information about our recent support for craft/object art across all our programmes and initiatives. We also commissioned research on activities related to craft/object art (and also for the visual arts, to inform the current parallel review of visual arts) in a selection of galleries and tertiary institutions.

Initial scoping of the issues for craft/object art and their implications for Creative New Zealand was undertaken by our staff and by a focus group of craft/object makers and practitioners. This focus group meeting (along with one for visual arts) was held in May 2014.

Our research and analysis and the views of the focus group informed proposals presented in a *Review of Craft and Object Art Draft Report*, which was circulated to the craft/object art sector in June 2014.

The Draft Report asked a number of questions. People were invited to provide their answers to the questions raised, as well as to comment on any areas of concern not raised in the report.

Fifty-one responses were received through our online questionnaire and a further nine as written submissions.

A report was then presented to and discussed by the Arts Council in July 2014. At its July meeting the Arts Council approved the recommendations arising from the craft/object review and the recommendations arising from the parallel review of visual arts.

This Final Report has been published and distributed to all who participated in the consultation process.

Issues crossing over different artforms

Both the craft/object and visual arts reviews raised some issues that crossed over the two artforms and that may also impact other artforms. These include:

- consultation with the tertiary sector about eligibility issues for their employees
- opportunities to align services with Te Papa Tongarewa's National Services Te Paerengi
- strengthening distribution and sales of craft/object art and visual arts publications
- advocacy and arts education initiatives.

The Arts Council noted that Creative New Zealand staff are to undertake further work in these areas.

Next steps

The recommendations approved by the Arts Council will be implemented from early 2015.

The current key role funding agreements for craft/object art under the Toi Tōtara Haemata investment programme will expire at the end of 2015.

Early in 2015 Creative New Zealand will advertise requests for proposals from:

- organisations interested in filling the non-commercial presentations key role for craft/object art under the Tōtara programme, and
- institutions and organisations interested in providing specified services for craft/object art.

New funding agreements to fill the presentation key role and/or a contract to provide specified services for craft/object art will be offered from January 2016.

2. Analysis and recommendations

In this section we set out the basis for the recommendations made by this review, which drew on:

- research and analysis carried out for this review
- the views of the craft/object art focus group
- responses and submissions received after the Draft Report was published.

The review recommendations were approved by the Arts Council in July 2014 (see page 3 of this report).

New approaches by Creative New Zealand

In 2010 Creative New Zealand reviewed its approach to supporting arts infrastructure. At that time we were supporting 34 arts organisations within a portfolio of Recurrently Funded Organisations.

In 2012 we adopted a new approach, whereby we identified the roles (including activities and services) that we would support for each area of arts practice. We regularly review the key roles and associated activities and services under the Toi Tōtara Haemata investment programme to ensure we stay up-to-date with needs and opportunities for each artform. Consultation with the arts sector is a critical part of this process.

For some artforms Creative New Zealand is essentially the only funder of infrastructure. Craft/object art and visual arts, however, present a more complex scene. For example Te Papa Tongarewa and the network of a further 47 large and medium-size art galleries and museums spread throughout the country¹ have interests in these two sectors.

We identify the roles in the infrastructure we will fund on the premise that each role will complement the responsibilities and activities of other agencies of central and local government, the education sector and the private sector.

Continuity and change in craft/object art

Based on our research and analysis for this review, as well as feedback received from the review's focus group, we have identified a number of challenges and opportunities for craft/object art in New Zealand today.

Challenges for the craft/object art sector

Today the craft/object art sector faces a number of difficulties, including:

- an increasing use of digital platforms and technologies, leading to an undervaluing of the contribution and importance of high-quality hand-made solid objects

¹ See: www.museumsaotearoa.org.nz/sites/default/files/ma_sector_survey_report_2012_final_221013web.pdf

- the closure of specialist craft courses within tertiary training institutions because of cost, lack of demand, or lack of space and resourcing
- traditional craft and applied arts skills not being passed on from one generation to the next.

Many of these challenges are not unique to the New Zealand context but are also being faced elsewhere, particularly in Australia where tertiary training and skills are similarly threatened.² Against this background, the craft/object art sector is faced with the following challenges:

- developing a better understanding, both in the public and private sector, of the contribution that a population skilled in making hand-made objects can make to New Zealand's economic, social and cultural well-being
- increasing the wider New Zealand public's understanding and awareness of high-quality craft/object art
- providing professional-development opportunities, both domestic and international, for New Zealand makers and curators
- developing the domestic and international markets for high-quality New Zealand craft/object art
- increasing the level and range of private and public-sector support for craft/object makers and art practice
- recognising the needs of Māori and Pasifika craft/object art and the crafts of New Zealand's diverse communities

- assisting individual makers to maintain financially sustainable careers
- developing and maintaining a range of professional curators with knowledge and expertise in New Zealand practice.

Opportunities for the craft/object art sector

The following are some opportunities that the craft/object art sector can take advantage of in addressing those challenges:

- co-operation and collaboration between regional galleries and museums to provide makers with opportunities for professional development and for the creation and presentation of work
- initiatives that develop the domestic market for high-quality New Zealand craft/object art
- international initiatives that develop the market for high-quality New Zealand craft/object art
- forums, symposiums, publications and artform discourse that promote awareness and understanding of contemporary New Zealand practice
- publishing and distributing well-researched craft/object art publications (including through online distribution channels)
- using digital technologies and platforms to promote New Zealand craft/object art
- using digital technologies and platforms to provide access to up-to-date information about New Zealand makers, guilds, societies, organisations, galleries, exhibitions and resources

2 *Mapping the Australian Craft Sector*, National Craft Initiative, 2014, p 4. See: www.nationalcraftinitiative.com.au/news_and_events/news/41/major-new-report-on-australian-craft-and-design-released

- supporting New Zealand makers and curators to engage internationally through exhibitions and representation at art fairs.

Current challenges for Creative New Zealand

The challenge for Creative New Zealand as the key arts funder in New Zealand is to respond to the changing craft/object art environment by:

- ensuring that our existing funding programmes can meet the changing needs of individual makers and arts groups and organisations
- targeting special opportunities and initiatives to identified needs
- supporting sustained international engagement for craft/object art makers and curators
- increasing New Zealanders' access to and understanding of craft/object art practice
- promoting opportunities to Māori and Pasifika craft/object makers and to New Zealand's diverse communities.

Ensuring our existing programmes can meet changing needs

Scope of our Arts Grant funding

Creative New Zealand support of up to \$65,000 per year is currently available in the form of an Arts Grant. Under our current programme settings Arts Grants are available for projects taking no more than one year to complete.

We recognise that at critical times in their careers, makers dedicated to earning their living through their art may need a longer period to realise ambitious projects. In the Draft Report we proposed that the Arts Grants programme be able to consider project proposals from established³ makers and artists that may take up to two years to complete.

The feedback we received

In our consultation the majority of respondents (84%) agreed with this proposal. In their commentaries some respondents agreed with the proposal on the condition that extending existing support for established craft/object makers should not result in a reduction in support available for other worthy projects, especially by emerging practitioners:

*"I'd agree in principle – but if it means more funding to a smaller number of artists – then the proposal seems counterproductive"*⁴

RECOMMENDATION 1

Established craft/object makers should be able to apply for support for up to two years to complete an Arts Grants project.

3 For Creative New Zealand coding purposes an established artist is one who: has recently had three successful public presentations of high-quality artworks; has endorsement and support for their work from at least two peers or experts in their area of arts practice; and has successfully delivered at least three projects funded by Creative New Zealand grants.

4 All quotations from submissions are in italics. In many submissions Creative New Zealand is abbreviated to 'CNZ' and New Zealand to 'NZ'.

A balance of support

The review recommended that Creative New Zealand should achieve a balance of support for emerging and established craft/object makers through the Arts Grants programme. The aim of this recommendation is to ensure that emerging artists are not 'crowded out' from support.

One way of achieving a balance would be to set a maximum number of longer-term Arts Grants per round for established craft/object art makers, and/or to set a minimum number of Arts Grants per round for emerging craft/object makers. Creative New Zealand will design mechanisms for achieving such a balance as part of implementing the review recommendations.

RECOMMENDATION 2

Creative New Zealand should achieve a balance of support for emerging and established craft/object makers through the Arts Grants programme.

At its July 2014 meeting the Arts Council noted that the balance of funding between programmes will be examined in the review of investment programmes currently planned for 2015/16.

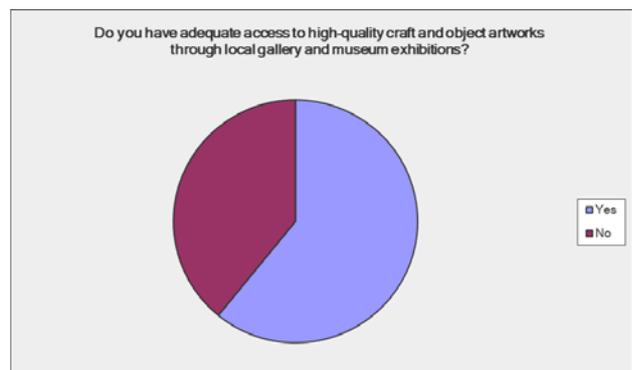
Touring: The extent of craft/object touring today

The review considered whether there was a need for a particular initiative to provide incentives for the touring of craft/object art exhibitions in New Zealand and to increase opportunities for New Zealanders to experience high-quality craft/object art.

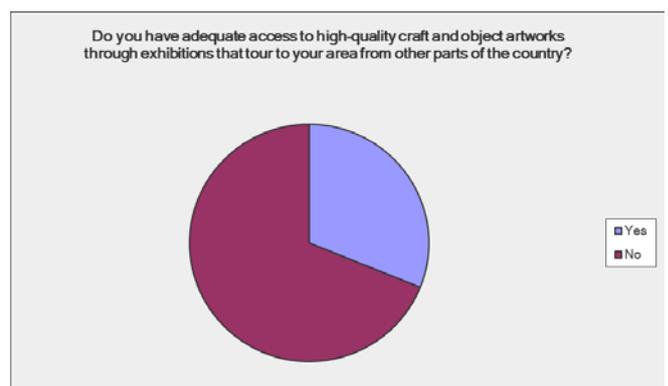
We sought the views of people in the sector about whether or not they felt they had a reasonable level of access to high-quality craft/object works through local

gallery and museum exhibitions and through exhibitions that toured to their area from other parts of the country.

The feedback we received



The majority of respondents (61%) agreed that they have adequate access to high-quality craft/object art works through local gallery and museum exhibitions. By contrast, less than a third of respondents (31%) felt that access to touring craft/object art exhibitions from other parts of the country was adequate.



What we concluded

The costs of crating and freighting high-quality New Zealand works for touring exhibitions within New Zealand (or overseas) can be supported through Creative New Zealand's funding programmes. However, we have received few applications for this kind of support in

craft/object arts. We can support more exhibition touring projects if quality funding proposals are received.

In the key roles for craft/object art under the Toi Tōtara Haemata programme, we have highlighted the importance of tour-ready work and we have also identified touring support as one of the activities of regional galleries and museums to which Creative New Zealand can contribute.

Promoting this funding opportunity and liaising with the Touring Exhibitions Network of New Zealand (TENNZ) are other ways in which Creative New Zealand may increase the number of applications for touring.

The review did not recommend any additional new initiatives in this area.

Clarifying organisational roles and opportunities for collaboration

To help ensure that arts funders, including Creative New Zealand, have clear mandates and responsibilities, Creative New Zealand's policy across all arts disciplines is that we do not support organisations funded by a government agency, tertiary institution or local authority (for example a public gallery) unless the proposed activity goes beyond the core activity for which the organisation receives funding.

This policy is to help provide the arts sector with clear rulings on funding eligibility issues.

This review provided an opportunity to examine aspects of this policy and to clarify when it may be beneficial to the sector as a whole for Creative New Zealand to

contribute to activities organised by, or occurring within, regional galleries and museums.⁵

Increasing the leverage of existing infrastructure

Many large and medium-size museums and galleries are well-placed to assist Creative New Zealand to achieve its desired outcomes, but there is a lack of consensus on what may, or may not, constitute the 'core business' of a regional art gallery or museum.

The Draft Report for this review proposed that individual regional galleries and museums would be able to apply for support for the following activities through Arts Grants or the Toi Uru Kahikatea investment programme:

- residencies for New Zealand makers in galleries and museums
- curatorial internships for New Zealand practitioners
- opportunities for international makers and curators to undertake high-quality projects in New Zealand that have clear benefits for New Zealanders and for craft/object art practice in this country
- the writing and publication of high-quality publications associated with a New Zealand craft/object art
- large-scale national forums, symposiums, publications and other opportunities for artform discourse focused on contemporary New Zealand practice.

5 In this context the term regional gallery or museum includes the Auckland Art Gallery, the Auckland War Memorial Museum, the City Gallery Wellington, the Christchurch Art Gallery and other art galleries that receive core funding from the Auckland Council or Christchurch or Wellington City Council. Also included are art galleries that operate under the auspices of a university (for example the Adam Art Gallery, the Gus Fisher Gallery and the St Paul St Gallery).

Creative New Zealand could contribute to the direct costs of these activities, but we would continue our policy of not contributing to the ongoing running costs of regional galleries and museums.

The feedback we received

The majority (96%) of all respondents welcomed this proposal as an opportunity to develop the collaborative potential of local groups and the network of regional galleries:

“We believe harnessing the potential of the regional gallery network is an efficient way to reboot the energy of the craft/object art sector. In particular, we welcome the focus on ‘supporting greater collaborations between institutions’ to help move the conversation on collaboration from institutions’ needs and local concerns and towards the advancement of artists’ careers and reputations and the profile of the craft/object art sector.”

“Having CNZ support this, and create concrete inducements for collaborations across regionally-funded organisations will ... help directors of these institutions argue for projects that have benefits beyond simply the return to local ratepayers.”

Some respondents expressed their concern that this proposal could result in Creative New Zealand supporting institutions at the expense of individual artists and makers:

“Our reservations would be that this support ... does not monopolise the funds and take away from artists funds that they need”.

What we concluded

The review recognised that for Creative New Zealand to achieve outcomes it is seeking we need to work with,

and contribute to, projects organised by regional galleries and museums in a strategic way.

RECOMMENDATION 3

Applications from metropolitan and regional galleries and museums supported by central and local authorities can be accepted by the Arts Grants and Toi Uru Kahikatea funding programmes, if seeking Creative New Zealand funding to undertake the following activities:

- residencies for New Zealand makers in galleries and museums
- curatorial internships for New Zealand curators
- opportunities for international makers and curators to undertake high-quality projects in New Zealand that have clear benefits for New Zealanders and for craft/object art practice in this country
- the writing and publication of high-quality publications associated with a New Zealand craft/object art
- large-scale national forums, symposiums, publications and other opportunities for artform discourse focused on contemporary New Zealand practice
- the crating and freighting of high-quality New Zealand works for touring exhibitions within New Zealand or overseas.

Individual regional galleries and museums would only be able to apply for support for the listed activities, and no funding would be available for the ongoing running costs or core business costs of the galleries and museums. These ongoing and core business costs include: exhibition costs; commissioning of work that is to be

part of a gallery or museum collection; administration and staff costs; research; venue hire; security; and the costs of establishing, operating, maintaining or developing the institution's website.

Funding applications will need to clearly show how a given activity will benefit New Zealanders and the development of New Zealand craft/object art.

Support for these identified activities in regional galleries and museums should not reduce the levels of support available for individual makers.

Creative New Zealand will need to carefully monitor the effects of this change over the next five years to see if the outcomes we desire are being achieved.

Supporting greater collaboration between institutions that deliver certain activities

The Draft Report proposed that Creative New Zealand go beyond responding to proposals from individual institutions, and actively facilitate and contribute to greater collaboration between New Zealand institutions – that is, national and regional galleries and museums and sector bodies such as Museums Aotearoa.

The review did not propose a specific recommendation in this area, as Recommendation 3 (above) provides a basis from which to support the specified activities – whether the activity is to be organised by a single institution or by a number of galleries and/or museums.

Creative New Zealand is working with Te Papa Tongarewa to identify projects and activities relating to visual arts and craft/object art that can be jointly and usefully developed by the two agencies. There are opportunities to work much more closely with Te Papa and with National Services Te Paerangi to achieve more for the wider sector. These opportunities include, but are not limited to, capability-building services, on-line resources, transmission of customary and heritage arts,

research, and community, youth and international initiatives.

Our support for craft/object arts infrastructure

Toi Tōtara Haemata programme – Key roles

The Toi Tōtara Haemata programme currently has two key roles for craft/object art:

- To present high-quality New Zealand craft/object art in non-commercial environments
- To provide national access to craft/object art information and to services and opportunities for professional development and participation. The information, services and opportunities will complement those provided by regional galleries and Te Papa's National Services Te Paerangi.

The Objectspace Trust is currently contracted to deliver both of these key roles. The roles and the contract expire at the end of 2015, and there will therefore be the opportunity to develop, change or discontinue one or both of these roles from 2016.

The craft/object art presentation key role

The Draft Report proposed to retain the current Toi Tōtara Haemata key role of presenting high-quality New Zealand craft/object art in non-commercial environments, but also proposed that Creative New Zealand be more specific about the range of activities an organisation would be expected to deliver.

The Draft Report proposed that the organisation filling the presentation key role be expected to have an annual programme that:

- regularly presents a range of innovative high-quality New Zealand craft/object art works in a variety of non-commercial venues and locations
- supports the exhibition of innovative new work by New Zealand makers, including work by Māori and Pasifika makers and makers from New Zealand's diverse cultures
- offers at least one exhibition per year that is readily available for touring within New Zealand
- commissions and publishes critical writing (in print or digital platforms or both) about contemporary craft and object art practice in New Zealand
- offers professional-development opportunities for curators and writers – for example, symposiums and exhibition opportunities.

The feedback we received

The majority of respondents (87%) agreed with retaining the proposed presentation role, and emphasised in particular the importance of non-commercial environments to enable the creation of new experimental work that is not subject to, or driven by commercial imperatives and interests:

“This [the presentation role] relieves the work of commercial restrictions. The non-commercial space allows the work to be able to be fresh, new, challenging/ahead of its time/pushing boundaries. Commercial spaces already exist therefore it is important for non-commercial spaces to be supported and support this kind of practice. This is even more pertinent during this current economic climate when we are finding commercial spaces being forced to lower the challenge

or heighten the commercial aspect of the business to facilitate sales.”

What we concluded

The Draft Report noted that the craft/object focus group had cautioned against looking at the Toi Tōtara Haemata programme in isolation, emphasising that a larger number of craft-focused organisations should also be supported through the Toi Uru Kahikatea programme. This could make craft/object art more visible, as well as providing opportunities for:

- professional development (residencies, internships, mentoring and fellowships) in particular areas of craft practice, such as ceramics, glass and jewellery
- exhibitions and touring
- lobbying and advocacy for the support and development of craft/object art.

We believe that the craft/object art presentation role remains an essential part of the arts infrastructure and that Creative New Zealand is uniquely able to support this role.

However, we believe that any organisation filling this role would be best advised to focus on the presentation of innovative work in a variety of non-commercial venues and locations and on the exhibition of new work by a range of New Zealand makers (including Māori and Pasifika makers and makers from other cultures), and to offer each year at least one tour-ready exhibition for touring within New Zealand.

The remaining two activities that were identified in the Draft Report (commissioning and publishing of critical writing, and organisation of professional-development opportunities) are probably more effectively delivered as sector services.

There will be an expectation that an organisation filling this role would not be limited to exhibiting in a single building, and would be able to mount exhibitions in a variety of locations – for example, through off-site pop-up exhibitions. This will probably require the organisation to work with a range of galleries and also to consider mounting exhibitions in non-traditional sites.

RECOMMENDATION 4

Creative New Zealand should retain the Tōtara programme key role for the presentation of craft/object art in non-commercial environments, and should stipulate that the role is to deliver an annual programme that:

- regularly presents a range of innovative high-quality New Zealand craft/object artworks in a variety of non-commercial venues and locations
- supports the exhibition of innovative new work by New Zealand makers, including work by Māori and Pasifika makers and makers from New Zealand's diverse cultures
- offers at least one exhibition per year that is readily available for touring within New Zealand.

This would continue to be a national role, with support available for a single organisation to fill the role. An organisation applying for this role will need to show that it is able to deliver all of the activities listed above.

Funding guideline

It is a condition of funding under the Toi Tōtara Haemata investment programme that an organisation must attract funding from sources other than Creative New Zealand. The programme also has funding formulae guidelines that Creative New Zealand uses when

considering the level of investment we will make for particular roles.

Under the existing funding guideline for the craft/object art presentation key role, Creative New Zealand's usual level of contribution will be between 65% and 75% of the organisation's total revenue. The level of contribution is set to take account of the non-commercial and independent nature of the practice.

This funding formulae guideline was approved by the Arts Council when the Toi Tōtara Haemata programme was introduced. The existing guidelines will continue to be applied, but it is expected that all the funding formulae for Toi Tōtara Haemata will be reconsidered in 2015/16.

The craft/object art services key role

The Draft Report proposed a more specific services role for craft/object art under Toi Tōtara Haemata.

Under this proposal the organisation filling the craft/object art services key role would be expected to have an annual programme of activity that fostered and delivered collaborations that:

- make high-quality craft/object art more visible in New Zealand
- enhance New Zealanders' understanding and appreciation of New Zealand craft/object art practice
- provide creative-development and professional-development opportunities in New Zealand for New Zealand makers and curators to develop curatorial practice
- enable and support sustained international engagements, both of New Zealanders internationally and of overseas makers and curators in New Zealand

- commission and publish critical writing about contemporary craft/object art practice in New Zealand
- provide internet access to up-to-date information about New Zealand craft/object makers and groups/organisations, and the resources and opportunities available in New Zealand (including galleries, dealers and residencies).

The feedback we received

The first four of the six proposed services for the role (listed above) were considered by over 90% of respondents as being important or very important for craft/object art in New Zealand. The latter two activities were considered by 80% to 85% of all respondents to be important or very important.

Respondents discussed whether it was possible and desirable for one organisation alone to fill this role:

“I would caution about tasking one organisation with all the ... activities, and against making it Craft/Object art specific. There is considerable cross-over with goals for the Visual Arts, and potentially other art forms as well.”

“One assumes that all of the six statements would have to be achieved in some sort of relationship with other organisations, people etc – there is unlikely to be any organisation in NZ that could do all of the activities without some sort of collaboration with other institutions etc.”

Some respondents also queried whether it would be at all desirable or appropriate for one organisation to deliver this role:

“... this places the sector at the mercy of a single institution which may or may not look for input from the community involved. My own view is that established organisations are often more interested in how they are

seen by other institutions than in actually working actively and consultatively with the community and many community organisations have already given up trying to have a voice.”

Respondents also cautioned supporting institutions over artists:

“As long as the collaborations involving makers are equal in terms of funding, that the funding does not get caught up in institutions or secondary providers and not with the maker/artist. Artists are the risk takers on the financial commitment to make, this always needs to be noted when dealing with institutions, galleries, industries!!”

Of the services listed in the Draft Report, the five recommended (see below) were considered to be most important in our consultation with stakeholders. The provision of access to up-to-date, online information about New Zealand craft/object art was not considered as important as the other proposed services.

RECOMMENDATION 5

Creative New Zealand should recognise the need to provide the following services for craft/object art:

- national promotion of high-quality New Zealand craft/object art to increase New Zealanders’ understanding and appreciation of New Zealand craft/object art practice
- creative- and professional-development opportunities in New Zealand for New Zealand makers and curators

continued

- opportunities for international makers and curators to undertake high-quality projects in New Zealand that have clear benefits for New Zealanders and for craft/object art practice in this country
- large-scale national forums, symposiums, publications and other opportunities for artform discourse focused on contemporary New Zealand practice
- commission and publish (in print or digital platforms or both) critical writing about contemporary craft/object art practice in New Zealand.

The presentation role and the provision of services may or may not be filled by the same organisation.

Creative New Zealand's primary interest is that the listed services are available to the craft/object sector nationally. An established institution such as a regional museum or gallery may express interest in delivering these services.

Creative New Zealand will be open to proposals to provide the listed services from an independent arts organisation eligible for support through the Tōtara programme, as well as from established institutions supported by another agency of local or central government. If selected, an established institution would be contracted to deliver the listed services, independent of the Tōtara programme.

The key factor when making a funding decision will be to identify the applicant that is best able to successfully deliver all of the listed services in a cost-effective manner.

Support will be available for a single organisation or institution to provide all the required services.

Targeting special opportunities

Ring-fencing of special opportunities

The Draft Report asked if the sector agreed or disagreed with the ring-fencing of funds for special opportunities such as the Blumhardt Foundation Curatorial Internship and the Creative New Zealand Craft/Object Art Fellowship.

The feedback we received

Respondents considered the ring-fencing of funds in support of special opportunities as essential for maintaining quality and for acknowledging achievement in craft/object art:

"By ring-fencing funding, a security is enabled, which allows creativity and networking, exhibiting to be really embraced and taken to another level, a blossoming of the craft/art."

"These [opportunities] are key to developing greater knowledge within and about the sector as well as acknowledging excellence."

"Yes, without ring fencing these funds we cannot ensure that new curators are fostered and established practitioners are honoured. CNZ needs to be motivated about promoting these opportunities to ensure high standard of applicants."

Blumhardt Foundation Curatorial Internship

The Blumhardt Foundation manages this internship programme and sub-contracts the Dowse Art Museum to run it. The internship provides an opportunity for an emerging curator or artist to develop their curatorial skills and experience.

The need for well-organised internships continues to be a pressing one for the development of the craft/object art sector, as well as for other sectors.

RECOMMENDATION 6

Creative New Zealand should support the Blumhardt Foundation Curatorial Internship as a dedicated special opportunity for the next five years.

Creative New Zealand Craft/Object Art Fellowship

This fellowship, which recognises achievement in craft/object arts, was established following our 2003 *Object Future Report*. The fellowship is currently for a period of 12 months, and is valued at \$65,000. It is offered biennially (every two years).

The Draft Report noted that other fellowships offered by Creative New Zealand provided support of \$100,000 per fellowship to undertake a project over a period of up to two years.

The Arts Council agreed that the value and period of the Craft/Object Art Fellowship should be aligned with other Creative New Zealand fellowships such as the Choreographic Fellowship.

RECOMMENDATION 7

Creative New Zealand should offer a biennial Creative New Zealand Craft/Object Art Fellowship in 2015, 2017 and 2019, should increase its value to \$100,000 per fellowship, and should extend the period of the fellowship to two years.

Future guidelines and promotional material about the Craft/Object Art Fellowship will specifically refer to the

eligibility of customary and contemporary Māori and Pasifika craft/object art makers.

Specific craft/object art international initiatives: Talente and Schmuck

The most regular support for craft/object art through Creative New Zealand's international initiatives has been for New Zealand participation at Talente and Schmuck.

The feedback we received

85% of all respondents agreed or strongly agreed that Creative New Zealand should continue to support New Zealand participation at Talente and Schmuck.

"The support given by Creative New Zealand to events such as Talente, Schmuck ... are ... mechanisms that raise the visibility of leading New Zealand practitioners in Europe and further afield."

"This [Talente and Schmuck] enables New Zealand's young makers to appear on the world stage alongside their international contemporaries. ... Travelling to Munich allows them to present their work at a prestigious and cutting edge event. The networking and exposure to other craft practices enriches and fast tracks their creative careers. Creative New Zealand funding and staff support is greatly appreciated, and this is seen in the way ... those participating in this event conduct themselves – in a professional and enthusiastically dedicated manner."

"Talente is highly regarded internationally within the sector and shows both quality and innovation. New Zealand is now building a strong reputation and it is important that this initiative continues to be supported as a way to further strengthen and develop this reputation and further develop opportunities for each of the artists and the sector."

RECOMMENDATION 8

Creative New Zealand's international initiatives should continue to support New Zealand participation at Talente and Schmuck for the next five years.

Initiatives for building capability and engaging internationally

Capability-building

Over the next five years Creative New Zealand's capability-building initiatives will continue to offer targeted support for craft/object art organisations. Our capability-building initiatives are described on page 32.

International initiatives

Creative New Zealand supports a range of international craft/object art initiatives. These include:

- New Zealand artists and curators tours to Asia
- Te Manu Ka Tau (Flying Friends)
- the International Presentation Fund.

In addition to these international initiatives, individual makers can apply for support for international activities through our funding programmes.

International Art Fair initiative

We set up the International Art Fair pilot in 2012 to support dealer galleries that have received a confirmed invitation to attend a reputable international art fair in order to make sales and raise awareness among collectors about New Zealand craft/object makers and visual artists.

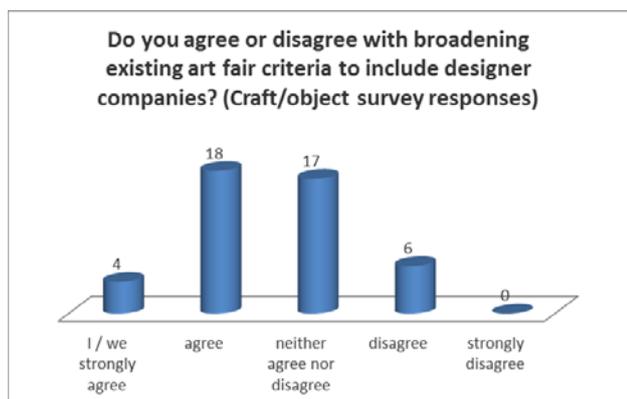
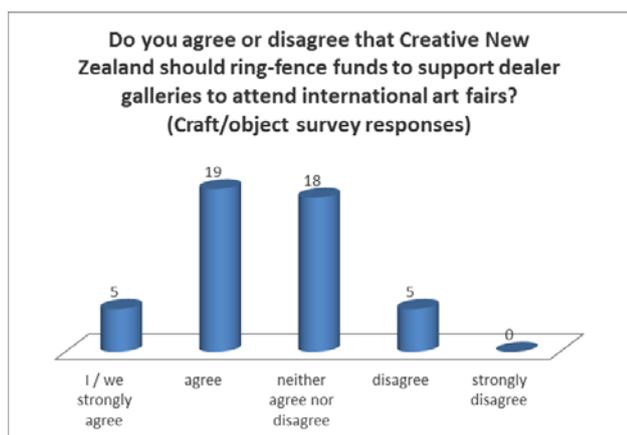
Through this initiative, support is available for New Zealand dealer galleries to make booth-based presentations at an international art fair. Creative New Zealand can contribute up to 80% of the cost of booth fees, with a limit of \$15,000. At least half of the work that the gallery intends to present at the fair must be by New Zealand artists and/or makers.

Creative New Zealand recently reviewed the International Art Fair pilot.

The Draft Report for the craft/object art review proposed to continue our International Art Fair initiative for the next five years, but to make the following adjustments to funding criteria and funding amounts:

- to broaden the criteria to include designer companies seeking to present a stable of New Zealand artists or designers at reputable trade fairs – for example the Milan Furniture Fair
- to raise our maximum contribution to booth fees from \$15,000 to \$20,000 (while retaining the cap of 80% of the booth fee)
- to adjust eligibility criteria so that a gallery may be supported to attend a fair without a booth, in order to research and test the feasibility of participating in the market at a later date or to maintain networks and contacts.

The feedback we received



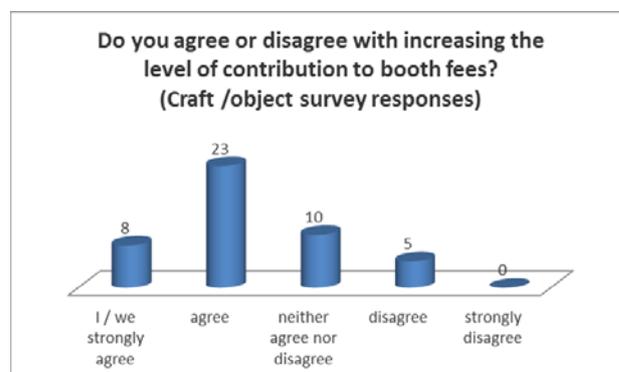
Respondents' comments emphasised the importance of broadening the initiative's criteria to include designer companies:

"This is a must for any New Zealand designer if they want a presence on the international stage. The Milan Furniture fair has an audience of over 300,000 and gives New Zealand designers the best chance to get in front of key buyers and media."

"This [Milan] is a critical initiative for the Craft and Object sector. There is a rising group of NZ based furniture and lighting designers who have the talents and skills to make substantial impressions overseas. These people are working together under common companies

and arrangements to present a strong and united presentation of New Zealand's most innovative furniture and lighting. They are making waves in the likes of Milan, London and New York and are on the edge of breaking through to creating iconic New Zealand companies that are cherished for generations. The Milan furniture fair is the most important global design event and as such its attendance is absolutely essential for the publication of new work. The time is now to strongly support this group."

Given the high costs involved in attending international art fairs, respondents agreed that raising the contribution to booth fees would add an extra incentive to galleries to present New Zealand work.



Responses also included an interesting discussion about the merits of participating in an art fair such as *Collect* in comparison with opportunities such as *Talente* and *Schmuck*:

"These critical exhibition opportunities [Talente and Schmuck] are more tactical and efficient in producing good market outcomes for artists than representation at Art Fairs such as Collect."

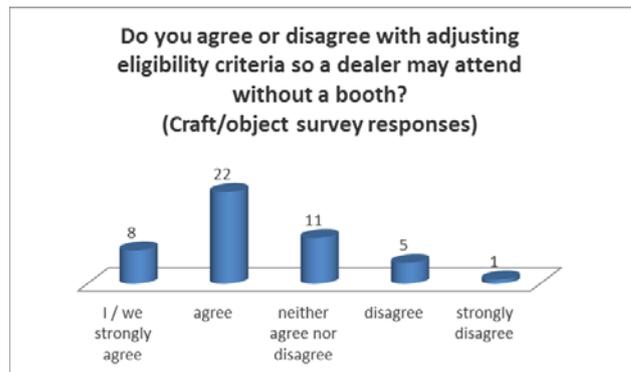
"What may work for Visual Arts does not necessarily work for Craft and Object. I have twice visited Collect, the contemporary object art fair based in London, in order to be informed about the potential for participation in this and related events. From my perspective as a dealer,

even with the subsidy of Creative New Zealand at a maximum level and even if participation was made by a shared consortium of galleries, Collect does not represent an opportunity that is worthwhile, economic or greatly beneficial. In fact participation at an event like this would suggest a rather naïve view of the ways Creative New Zealand and New Zealand dealers can most effectively assist their artists to gain worthwhile international opportunities.”

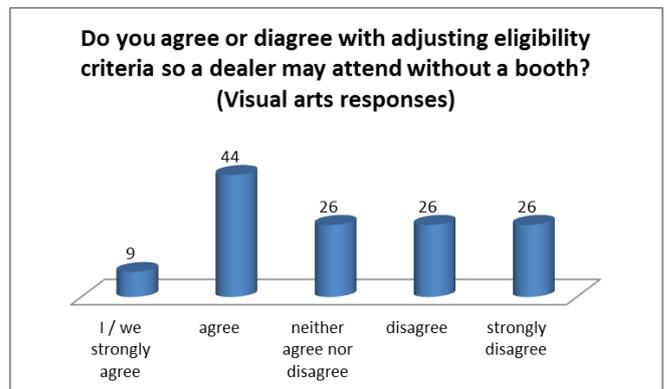
The events of the National Council on Education for the Ceramic Arts (NCECA) in the United States, the Art Jewellery Forum (also in the USA), and similar events in Korea were cited as possible market-development opportunities. One respondent also specifically referred to developing the potential of local art fairs:

“It would be worthwhile to pay considerably greater attention to the ways in which the local market for Craft and Object can be developed and enhanced. In particular I support the development of Kete, the specialised local Fair that has now run twice. There are many issues to be properly resolved if Kete is to achieve its potential, but the ambition to see something like a ‘Southern hemisphere Collect’ develop out of these beginnings is well worth pursuing. A dedicated local fair of this kind is a brilliant opportunity for increasing the visibility of Craft and Object work and educating the audience and market for it.”

There was also support for contributing to the costs of dealer galleries attending an art fair to maintain networks or test the feasibility of participating in the future:



Responses to the same question as part of the parallel visual arts review were less supportive of adjusting criteria so that a dealer could attend an art fair without a booth:



Visual arts survey respondents commented:

“I believe that this research should be at the cost of the dealer. Once feasibility is ascertained, they might be supported once invitations to participate at fairs are confirmed.”

“This is just wasteful expenditure bordering on corporate welfare. Research, networks and contacts are the bread and butter of a dealer gallery and CNZ should not be funding such activities.”

What we concluded

The review did not recommend adjusting eligibility criteria so that Creative New Zealand supports dealers to attend an art fair without a booth.

The review did recommend that Creative New Zealand should continue to support the International Art Fair initiative, to broaden the criteria to support designer companies, and to raise the maximum contribution for booth fees.

RECOMMENDATION 9

Creative New Zealand should continue to support the International Art Fair initiative for the next five years, and should:

- broaden the criteria to include designer companies seeking to present a stable of New Zealand artists or designers at reputable trade fairs – for example the Milan Furniture Fair
- raise our maximum dollar contribution to booth fees from \$15,000 to \$20,000.

Our funding priorities

Creative New Zealand's current funding priorities for craft/object art are:

- the creation and public presentation of high-quality new work
- national and international exhibition touring.

The Draft Report proposed that we should have different craft/object art priorities for the Arts Grants and Quick Response programmes on the one hand and the Toi Uru Kahikatea investment programme on the other.

This was to ensure that individual makers remained a priority in our Arts Grants and Quick Response programmes. By contrast the Kahikatea investment programme offers longer-term funding and would give priority to annual programmes of activity that offer creative-development and professional-development opportunities to makers, curators and writers.

RECOMMENDATION 10

Creative New Zealand should adopt, for the next five years, specific priorities for craft/object art for the Arts Grants and Quick Response programmes and a different craft/object art priority for the Kahikatea programme.

The Arts Grants and Quick Response priorities should be:

- the creation and public presentation of high-quality new work
- opportunities for creative and/or professional development for individual makers (for example residencies, both domestically and overseas).

The Kahikatea priority should be:

- annual programmes of activity that offer creative-development and professional-development opportunities to craft/object art makers, curators and writers.

The following two Creative New Zealand priorities will continue to apply to all areas of arts practice:

- projects and activities that make an innovative and cost-effective use of digital technology to create high-quality New Zealand work and/or to engage and interact with audiences

- arts by, with and for young people (up to 18 years old).

Advocacy and planning

Creative New Zealand is the national body for the arts, with the mandate of encouraging, promoting and supporting the arts in New Zealand for the benefit of all New Zealanders. We are also required to advocate for and promote New Zealand's arts and artists locally, nationally and internationally.

We have recently committed new resources to this advocacy work. Our focus is on building the evidence base for the arts and making this available as an on-line tool kit to support the arts sector in its own advocacy work. Effective advocacy will come from the sector and its supporters as well as from us.

This report outlines the plan for how Creative New Zealand will support the craft/object art sector over the next five years. Most support will continue to be provided through funding to artists (with a balance of established and emerging artists) but we will also invest effectively in organisations that contribute strategically

to craft/object art infrastructure. This report also outlines the initiatives and special opportunities that we will pursue.

Education and community engagement

Creative New Zealand is observing the changing environment for schools and the tertiary sector. The formal education sector is beyond our direct area of responsibility, but in addition to our priority for arts by, with and for young people under 18, we are developing new settings for engaging with the arts education sector in the future.

3. Overview of the craft/object art sector

In this section we provide an overview of the craft/object art sector and a summary of the support Creative New Zealand has recently offered through our various funding programmes, special opportunities and initiatives.

What we mean by ‘craft/object art’

Creative New Zealand sees craft/object art as including the traditional applied arts and contemporary practices of all the peoples of Aotearoa/New Zealand, including Māori and Pasifika peoples and the diverse cultures of people living in Aotearoa/New Zealand today. Genres include, but are not limited to, ceramics, furniture, glass, jewellery, object making, studio-based design, raranga, tāniko, tapa making, textiles, tivaevae, typography, and weaving.

For design, our focus is on the development and/or public presentation of new work by independent studio-based designers.

Creative New Zealand recognises that the boundaries between craft/object art and the visual arts are not precise. Makers and artists usually define for themselves how their practice, or different aspects of their practice, relate to a given artform. Public galleries and museums may also collect, preserve or exhibit works that relate to one, or both, areas of arts practice.

Ecology

The creation of craft/object art can occur in a broad range of contexts. Makers’ studios and workshops (sometimes shared) operate in various parts of the country, some connected to informal hubs of activity.

For example, Hawke’s Bay has had a reputation as a hub for ceramics and design, while Auckland has several jewellery artist studios such as Workshop 6 and the Dornwell Studios.

Some very distinctive Māori and Pasifika craft traditions are also maintained across generations and through community-based activities – for example, whakairo, raranga and tivaevae. Customary Māori craft arts can also be practised and maintained by artists, marae, hapū and iwi.

As a form of recreational community arts, the creation of craft/object art has a strong following and high levels of participation throughout the country – for example, embroidery and quilting, pottery, woodcraft, spinning, and weaving.

The national and international profile for craft/object art from New Zealand is particularly strong for contemporary jewellery, as is demonstrated by the inclusion of New Zealand jewellers at Talente and Schmuck in Munich, Germany. Creative New Zealand funding also provided support for the New Zealand exhibition *Wunderruma*, which was hosted in Munich at the same time: *Wunderruma* was the largest exhibition of New Zealand contemporary jewellery ever to travel to Europe. It is currently being shown at the Dowse Art Museum in Lower Hutt until the end of September 2014.

The role of galleries and museums in the craft/object art sector

A number of regional galleries and museums are active in collecting and/or presenting craft/object artworks – for example, the Auckland Museum, Pataka Art + Museum in Porirua, the Dowse in Lower Hutt, the Suter in Nelson, the Waikato Museum, the Sarjeant Gallery in Wanganui, and Napier’s MTG in Hawke’s Bay.

Te Papa Tongarewa, the Museum of New Zealand (including National Services Te Paerangi), also has interests in craft/object art.

Collectors and patrons play an important role in supporting craft/object makers, and specialist auction houses such as Art + Object, Webb's, Cordy's and Dunbar Sloane operate in the private sector.

Commercial galleries working locally, nationally and internationally also represent and sell makers' work – for example, Masterworks, the National, Form Gallery, Anna Miles Gallery and Avid.

Regional galleries and museums, Te Papa and private-sector dealer galleries also play major roles in presenting and distributing craft/object art.

Exhibitions and touring

As part of this review, Creative New Zealand commissioned research into the range of opportunities offered by the existing arts infrastructure. The research into the craft/object and visual arts exhibition programmes of 15 large and medium galleries and museums indicated that at least 586 exhibitions had been presented by these organisations over the last two calendar years. Of these exhibitions, 97 (or 16%) were identified as being craft and/or object art exhibitions. Some care needs to be taken when considering these numbers as some exhibitions may have had elements of craft, object and visual arts.

Of the 73 touring exhibitions identified in the 2012 and 2013 programmes of the responding galleries and museums, 17 (or 23%) had a focus on craft/object arts. These craft/object touring exhibitions represent glass (1), jewellery (2), design (1), fashion design/costume and

wearable art (3), textiles (2), miniatures (1), ceramics (5), carving/stone (1) and architecture⁶ (1).

Education

Craft/object art is included in New Zealand's arts curriculum as part of teaching visual arts. The Ministry of Education contracts some galleries and museums to deliver services to its Learning Experiences Outside the Classroom (LEOTC) programme. The Ministry also supports the 'Visual Arts' and 'Art History' sections of the Arts Online website (at <http://artsonline.tki.org.nz>).

Training and professional development

Te Puia, the New Zealand Māori Arts and Crafts Institute in Rotorua, provides training in the practice of traditional Māori carving (of wood, pounamu, bone and stone) and weaving (of flax fibre).

Institutes of technology and polytechnics have generally offered tertiary training and some opportunities for creative and professional development in craft and object art. Examples include the Unitec Institute of Technology (ceramics and jewellery), Otago Polytechnic (ceramics), Auckland University of Technology (digital crafting, e-textiles and 3D printing), and Whitireia (textiles, jewellery and carving).

In recent years some specialist craft courses have closed for reasons including cost, lack of demand, and lack of space and resourcing. For example UCOL in Wanganui has been the primary institution in New Zealand for

⁶ Creative New Zealand supports the development or presentation of new studio-based independent designers, but not architectural design.

studies in glass art, but has not accepted new enrolments to the course for 2013 and 2014.

There is a trend of combining traditional craft/object art training with knowledge of digital technologies. It can be expected that an understanding of the uses of digital technologies will be a growing feature of tertiary training courses.

Our research into the opportunities offered by regional galleries and museums showed that seminars, symposiums, professional-development opportunities and a craft/object artist residency had been offered over the last two years. These were often independent of Creative New Zealand funding support. Many of these forums and symposiums had a local or regional focus and were often run in conjunction with other regional partners, such as tertiary education providers.

Craft-based guilds and societies can offer professional-development programmes and opportunities dedicated to craft/object art practice. The presentation and sale of craft/object art can also serve as a platform for discussion and debate – for example, the biennial Kete: Craft Fair and Symposium, and Handmade.

Prizes, awards and residencies

Prizes and awards available to craft and object artists in New Zealand include:

- the **Portage Ceramic Awards**, administered by Lopdell House Gallery and funded by the Trusts Community Foundation (with total prize money of \$22,000)
- the **Blumhardt Foundation Curatorial Internship**
- the biennial **Creative New Zealand Craft/Object Art Fellowship**

In 2013 the Portage Trust announced two international residencies for New Zealand ceramicists: the Guldagergaard residency in Skælskør, Denmark and a residency at the Medalta museum in Medicine Hat, Canada.

Size of the sector

There is limited data on the size of the craft/object art sector and what data there is tends to combine visual arts and craft/object art as one category.

According to the Ministry for Culture and Heritage's last (2009) edition of *Cultural Indicators for New Zealand*⁷, there were 3,865 people employed in the category 'sculptor, painter and related artist' – a rise of 1,560 between 2001 and 2006. While this is one of the largest categories for people employed in creative occupations, the median income for people in this category was one of the lowest, and was only 58% of the median income of all employed people.

The 2009 *Cultural Indicators* reported that household spending on the category 'visual arts' in the year to June 2007 totalled between \$348 and \$350 million dollars, or \$4.30 per household, per week. This included expenditure on art and craft objects, on raw materials and equipment to make those objects, and on professional fees for artists such as photographers and designers.⁸

In contrast:

- household spending on the category 'performing arts' was reported as amounting to \$223 million per year – or \$2.70 per household per week. This

7 *Cultural Indicators for New Zealand Tohu Ahurea mō Aotearoa*, Ministry for Culture and Heritage, 2009. See: www.mch.govt.nz/files/CulturalIndicatorsReport.pdf

8 *Cultural Indicators for New Zealand*, 2009, p 34.

included admission to events such as theatre, concerts and dance.

- a recent Price Waterhouse Cooper (PWC) report⁹ on the economic contribution of the New Zealand book publishing industry to the New Zealand economy estimated that in 2012 the industry generated total book revenues of \$330 million – this figure included domestic sales through multiple channels, export sales, and overseas rights sales.

Creative New Zealand's 1998 survey of professional practising artists (*Portrait of the Artist*¹⁰) found that visual artists (including fine artists and craft artists) who participated in the survey earned 66% of their overall income from arts-related work. That survey also found that 36% of the craft artists participating in the survey had a formal arts qualification, with 56% of the fine artists surveyed having a formal arts qualification.

Audiences

The 2011 *Audience Atlas of New Zealand* reported strong support for visual arts and craft/object art, with 60% of those surveyed having attended a visual arts and/or a craft/object art event in the last 12 months, and 56% of those surveyed having also visited a museum in the last 12 months.

The 2011 survey of New Zealanders' attitudes, attendances and participation in the arts (*New Zealanders and the Arts*) reported similar levels of attendance at visual arts and/or craft/object art events. It noted that 33% of those surveyed had actively

participated in these areas of arts practice in the last 12 months.

Service and advocacy organisations

Service and advocacy organisations for craft and object art include the following:

- **Guilds and societies** foster a sense of community among groups of makers and artists, as well as providing a range of other services. Examples include New Zealand's many embroiderers' guilds, the Craft Aotearoa Charitable Trust, and the Auckland-based Jewellers' Guild of Greater Sandringham.
- **National Services Te Paerangi** (based at Te Papa) works in partnership with museums, galleries and iwi to offer a range of practical and strategic programmes aimed at strengthening the museums and galleries sector – for example, internships and capability-building workshops that develop volunteers and staff in governance, management and planning, care of collections and exhibitions, customer service, and relationships with communities.
- **Museums Aotearoa – Te tari o ngā whare taonga o te motu** is the independent professional association for the museums and galleries sector. Its institutional membership includes nearly all staffed museums and galleries and some that are volunteer-run. It publishes *Museums Aotearoa Quarterly* and e-News & Notices for members, and the annual *Directory of New Zealand Museums and Galleries*. It also organises an annual conference for museums and galleries, and undertakes regular surveys to build the profile of the sector and to inform decision-making and planning for the sector. Museums Aotearoa has a regional forums programme and has organised the

9 The PWC report was commissioned by Copyright Licensing New Zealand and is available at: www.wecreate.org.nz/home/facts-stats/

10 *Portrait of the Artist Te Whakaahuaō Te Tangata Pūkenga*, Creative New Zealand, 2003.

Clark Collection Scholarship, the Mina McKenzie Scholarship, and the New Zealand Museum Awards.

- **TENZ – The Touring Exhibitions Network of New Zealand** comprises those New Zealand museums and galleries that both actively generate and receive touring exhibitions. TENNZ meets every six months and uses the Museums Aotearoa website as a trading forum where available touring exhibition briefs are posted.
- **Service IQ (previously ATTO)** is the new industry training organisation (ITO) for the aviation, travel, tourism, museums, hospitality, retail and wholesale sectors of New Zealand's service industry.

Creative New Zealand's support for craft/object art

In 2003 the Arts Board considered the findings and recommendations of Creative New Zealand's *Object Future Report*. At the time the following six strategic actions were recommended to develop the craft/object arts ecology:

- to provide infrastructure support to a craft/object dedicated exhibition space
- to establish a craft advisory position at Creative New Zealand
- to establish a programme of residencies and fellowships (for artists and curators)
- to support a range of curatorial development opportunities
- to provide support for a range of new and innovative exhibition opportunities
- to provide support for the research, writing and production of a range of publications.

The implementation of these recommendations brought about the following results:

- Since January 2004 Creative New Zealand has provided support for the annual programme of Objectspace as a dedicated craft/object exhibition space.
- Since 2005 craft/object responsibilities have been a specific part of at least one Creative New Zealand arts adviser's job description.
- The Creative New Zealand Craft/Object Art Fellowship was established and funded to the amount of \$65,000. The fellowship was offered annually from 2004 to 2006 and then biennially between 2009 and 2013.
- Project funding has been available to support curatorial development and the research, writing and production of a range of craft/object publications.

Activities we currently support

Since implementing the recommendations of the *Object Future Report*, Creative New Zealand has focused its funding support on activities that complement those of public museums and galleries, tertiary institutions and commercial galleries. This approach has seen Creative New Zealand open to supporting:

- participation in community-based arts activities
- local craft/object arts events
- the creation of new work
- forums, symposiums, wānanga and opportunities for professional development
- critical discourse – that is, critical writing about New Zealand craft/object art

- artist/maker residencies, both within New Zealand and overseas
- the costs of crating and freighting work for national and international exhibitions
- international activities – including international market development and events that promote New Zealand art and artists internationally
- publications associated with an exhibition.

For projects involving a design component, artists can apply for funding to develop and/or make new work and for the public presentation of the work, but not for the commercial manufacture or production of that work.

Creative New Zealand may also contribute to the costs of exhibiting in New Zealand, provided the exhibition occurs within a non-commercial, artist-run space and is not part of the core programme of a publicly funded art gallery or museum. This policy has been open to interpretation and was the subject of further discussion in the craft/object art review.

Funding is available for international touring and exhibitions of distinctive, high-quality, international-ready work by New Zealand makers and curators. This funding is focused on contributing to the international travel and freight costs and up to \$10,000 towards costs associated with presenting the work – for example translation of a catalogue.

The funding we have provided

In the 2012/2013 financial year Creative New Zealand distributed \$1,200,228 to craft/object arts organisations, projects and activities. The breakdown by type of funding was:

	<i>\$ value of Creative NZ 2012-13 craft/object art support</i>	<i>% of Creative NZ overall 2012-13 craft/object art support</i>
<i>Creative Communities</i>	356,049	30%
<i>Quick Response</i>	87,020	7%
<i>Arts Grants</i>	309,709	26%
<i>Kahikatea Investments</i>	–	–
<i>Tōtara Investments</i>	267,000	22%
<i>Special Opportunities</i>	160,850	13%
<i>International and Capability-Building</i>	21,600	2%

Note that:

- these figures reflect only those projects and activities that were directly related to craft/object art and do not include activity that may have benefitted multiple artforms
- from January 2014 support for Makers 101 Ltd has been offered through the Kahikatea investment programme.

Creative Communities Scheme (CCS)

Arts participation at the local level is a core aspect of Creative New Zealand’s governing legislation and the Creative Communities Scheme is one of the ways in which we support this.

Established in 1995, the Creative Communities grants scheme is administered by every city and district council on Creative New Zealand’s behalf to support local, community-based arts activities.

The scheme provides support for locally based craft groups to create and present work, as well as to share knowledge and skills, access resources, and encourage participation in craft-making at the local level.

Of the 1,777 projects supported through the scheme in 2012-13, 345 were craft/object art projects, amounting to a total of \$356,049 in grants for craft/object art projects.

Arts Grants and Quick Response grants

Quick Response grants and Arts Grants are available for individuals, groups and organisations to undertake projects in less than a year.¹¹

In 2012-13, Creative New Zealand received 96 craft and/or object art Quick Response and Arts Grant applications. This includes applications to the Arts Board, Te Waka Toi and the Pacific Arts Committee. Creative New Zealand supported 29 (or 30%) of these applications. Funded projects included:

- the creation of new work by individual artists and makers
- the participation of New Zealand artists and makers in international exhibitions, residencies, events and symposiums
- creative- and professional-development opportunities

Seven of the 29 successful applicants in 2012/13 were identified as emerging or early-career artists.

Support for professional infrastructure for craft/object art

In January 2012 Creative New Zealand established two complementary investment programmes – Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahikatea (Arts Development).

These two new programmes are designed to provide stability for the arts sector, while at the same time giving Creative New Zealand the flexibility to respond to changing needs and opportunities.

The Tōtara programme offers support for up to five years and the Kahikatea programme can offer support from one to three years.

Toi Uru Kahikatea investment programme

The purpose of the Toi Uru Kahikatea programme is to provide support for established artists, groups and arts organisations to:

- develop the skills, resources and networks required to create, present, promote, distribute or participate in high-quality arts or arts experiences
- research, create, present, distribute and/or tour programmes of high-quality New Zealand work or art within New Zealand or overseas
- develop and/or maintain the infrastructure required to create, present, distribute or participate in high-quality New Zealand arts or arts experiences.

In August 2013 Creative New Zealand awarded \$248,688 through this programme to Makers 101 Ltd to deliver HANDSHAKE 2 and 3 – a mentoring project for New Zealand contemporary jewellers, with associated national and international exhibitions, a website and publications. Creative New Zealand will support this project for three years from January 2014.

¹¹ Applicants for Quick Response grants and Arts Grants need to have made at least one successful public presentation of their work.

In addition, some artist-run visual arts spaces supported through the Kahikatea investment programme may exhibit work by craft and object makers (for example Blue Oyster and the Enjoy Public Art Gallery).

Toi Tōtara Haemata investment programme

Through the Toi Tōtara Haemata (Arts Leadership) programme we invest in well-run and financially sound arts organisations in order for them to play key infrastructure roles in creating, presenting, distributing, or encouraging participation in high-quality arts experiences. These roles are to complement organisations funded through other agencies of central or local government and the private sector.

All organisations supported through the Tōtara programme are expected to:

- provide leadership within the arts sector and collaborate with other arts organisations
- deliver specified benefits to the arts and to audiences or participants
- achieve the highest possible standards with careful use of resources
- receive income from sources other than Creative New Zealand – for example from city/district councils and the private sector.

The current key roles for craft/object art that are supported through the Toi Tōtara Haemata programme are:

- presentation of high-quality New Zealand craft/object art in non-commercial environments (currently this role is performed by Objectspace)
- providing national access to craft/object art information and to services and opportunities for professional development and participation that

complement those of regional galleries and Te Papa's National Services Te Paerangi (currently Objectspace)

In addition to Objectspace, other arts organisations funded through Creative New Zealand's Tōtara programme may provide support for craft/object makers:

- **Toi Māori's** Te Rōpu Raranga Whatu o Aotearoa (weaving) and Rūnanga Whakairo (carving) national committees have played roles in professional development and participation for raranga and whakairo artists.
- **Tautai Contemporary Pacific Arts Trust** supports the creation, presentation and distribution of, and participation in, consistently high-quality Pasifika craft/object art and delivers professional-development services for Pasifika craft/object artists.
- **Arts Access Aotearoa** provides information, professional development and advocacy services for people who face barriers to experiencing the arts and has programmes of activity that can include New Zealand craft/object artists.

Special opportunities

A 'special opportunity' is where Creative New Zealand provides dedicated funds to support an individual to undertake an activity (such as a fellowship or residency) within a specific area of arts practice for a set period of time.

To make sure the activity occurs, we allocate dedicated funds and may help organise the opportunity – for instance, by identifying a suitable host and negotiating an agreement that guarantees support for a New Zealand artist.

These dedicated funds are ring-fenced (that is, they cannot be spent on anything else), and in the past this

has often reduced the money available for craft/object art through another funding programme, such as Arts Grants or one of the investment programmes.

In 2012-13 Creative New Zealand offered the following special opportunities for craft/object artists:

- **Toi Sgwigwialtxw residency** (\$25,000) – This reciprocal residency offers an opportunity to Māori artists (including craft/object artists) to be resident in the United States and an indigenous Native American artist to be resident in Aotearoa/New Zealand in alternate years.
- **Craft/Object Art Fellowship** (\$65,000) – The fellowship was offered annually from 2004 to 2006 and then biennially between 2009 and 2013.
- **Blumhardt Foundation Curatorial Internship** (\$15,000 Creative New Zealand contribution per internship) – The Blumhardt Trust manages the internship programme and contracts the Dowse Art Museum to run it. Creative New Zealand has committed to supporting three internships from 2010 to 2013. The internship provides an opportunity for an emerging curator or artist to develop their curatorial skills and experience.
- **Māori Arts Presenters fund** – This is another Creative New Zealand special opportunity that has recently supported craft/object art. The fund provided \$50,000 for Toi Māori to tour an exhibition through Northland, Waikato, Gisborne, Manawatu, Wellington and Nelson in association with Pataka Art + Museum.

In recent years Creative New Zealand has also offered Recovery and Assistance Grants to assist artists and arts organisations based in Canterbury following the earthquakes.

International and capability-building initiatives

Creative New Zealand's international and capability-building initiatives can also deliver support to craft/object artists and organisations.

Capability-building

Capability-building is targeted at the priority needs of arts organisations, with a focus on our current clients. Initiatives include strategic planning and audience development. Online webinars and access to research resources are also available.

Our capability-building initiatives have included:

- **Creative Giving programme** – advice and support to selected arts and cultural organisations so that they can increase the funding they receive from individual donors, businesses, trusts and foundations
- **Online marketing and audience development** – support for organisations to access webinars and workshops on online marketing and on the Cultural Segments audience-development system.

Objectspace has participated in some Creative New Zealand capability-building programmes – for example *Move on Up*, a strategic planning programme.

International initiatives

Creative New Zealand's international initiatives include:

- **New Zealand artists/curators tours and residencies in Asia** – Creative New Zealand's partnership with the Asia New Zealand Foundation offers three emerging or mid-career artists or curators the opportunity to immerse themselves in the contemporary art of the host country (Creative New Zealand contributes \$32,000 per year). From 2014 we will also contribute

\$24,000 per year to the Asia New Zealand Foundation's reciprocal programme for artists to undertake month-long residencies in Korea, Taiwan and Indonesia.

- The **International Art Fair pilot** supports dealer galleries with a confirmed invitation to attend reputable international art fairs to make sales and raise collector awareness of New Zealand artists and craft/object makers.
- **Te Manu Ka Tau (Flying Friends)** supports invitations, schedules and travel for selected international curators to visit New Zealand galleries and artists – for example the recent visit of Mike Holmes from San Francisco's Velvet Da Vinci Gallery.
- The **International Presentation Fund** supports touring, international engagements and invitations that are a direct result of our initiatives to develop an international market – for example, an invitation to present work after attending an arts market or international arts fair with Creative New Zealand support or as a result of Te Manu Ka Tau.
- **Talente** and **Schmuck** are events that showcase the work of young emerging makers, designers and jewellers and established jewellers at the International Fair of Skilled Crafts and Trades in Munich, Germany.

From time to time Creative New Zealand may also provide particular, time-bound initiatives that can also support the presentation and promotion of New Zealand arts at selected overseas events – for example the 'NZ at Edinburgh 2014' season and the Frankfurt Book Fair.

The importance of Asia

Creative New Zealand recognises the importance of Asia to New Zealand's cultural, economic and social development.

We acknowledge the support that the Asia New Zealand Foundation provides for New Zealand artists to undertake curators' tours and artists' residencies in Asia.

At its May 2014 meeting the Arts Council approved a Focus on Asia component for the Creative New Zealand international programme.

Focus on Asia will include arts development and presentation at major international events, cultural exchanges, and market-development initiatives. Creative New Zealand will roll out these initiatives over the next three years and will target projects and activities in China, South Korea, Japan, Taiwan and Singapore.

Exclusions: What we don't fund

Creative New Zealand funding is not available for:

- buying capital equipment, such as kilns and machinery
- architectural design and the commercial manufacture of design products and services
- the design and manufacture of fashion garments
- fees to undertake an NZQA-accredited course at an educational institution in New Zealand or to support enrolled students to undertake course-work at an educational institution in New Zealand
- activity that is the direct responsibility of another central or local government agency – for example, the exhibition programme of Te Papa Tongarewa
- activity that is part of the core business of a regional gallery or museum or of a tertiary training institution.

Supported by the New Zealand government through

