

Pacific Arts

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Final Report

Creative New Zealand Pacific Arts sector consultation and review 2013

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Executive Summary

Pacific arts and culture are a major feature of New Zealand's arts landscape. The success of Pacific arts and the engagement of Pasifika¹ audiences are vitally important for the success of New Zealand arts generally.

Pasifika artists are making significant contributions to the New Zealand arts community and, over the coming decade, Creative New Zealand can expect Pacific arts and Pasifika artists to continue to achieve domestic and international success.

In December 2011 Creative New Zealand's governing body, the Arts Council, decided on a process and timeline for reviewing its support for Pacific arts. Through the review Creative New Zealand sought feedback and advice on how it can best recognise and support the arts of the Pasifika peoples.

Following the review, a Pacific arts report and set of recommendations were made to the Arts Council.

The report concluded that many of Creative New Zealand's existing programmes, initiatives and policy settings are able to deliver to Pacific arts development. However, realising the potential of Pacific arts may require Creative New Zealand to allocate a greater proportion of its overall funding towards Pacific arts and Pasifika artists.

The report identified five areas where Creative New Zealand can make a measurable difference to sustaining the health and vitality of Pacific arts over the next five years. These areas being:

- increased support for Pacific heritage arts and artists
- improving Creative New Zealand's understanding of, and communications about, Pacific arts
- improving the Creative Communities Scheme's delivery to Pacific arts

- building and developing the infrastructure for Pacific arts
- strengthening inter-agency co-operation to promote and support Pacific arts.

In this document we summarise the recommendations agreed by the Arts Council, and then dedicate a chapter to each of the five areas listed above. In these chapters we outline:

- the recommendations that relate to the area
- the feedback received during the review
- the actions Creative New Zealand will take to address issues raised.

There is also a chapter discussing other issues raised during the review. An explanation of the review methodology is also provided.

Summary of recommendations

At its meeting in July 2013 the Arts Council endorsed the following recommendations arising from the Pacific arts review.

Increased support for Pacific Heritage Arts

- For the next five years Creative New Zealand will continue to support initiatives that assist Pasifika peoples to create, present, participate in, and/or transmit their heritage arts.
- Creative New Zealand will allocate \$110,000 per annum in each of the 2014-2015, 2015-16, 2016-17 and 2017-18 financial years to support the Kava new leader grants, the Moana community grants and an annual heritage arts fono.
- Creative New Zealand recognises a Pacific heritage arts key role within the Toi Tōtara Haemata investment programme.

¹ In this report the terms Pasifika audiences, Pasifika artists and Pasifika peoples refer to the Pacific Islands' peoples of New Zealand.

Improving Creative New Zealand understanding of, and communications with, Pacific arts

Creative New Zealand to improve communication with the Pacific arts sector by:

- ensuring Creative New Zealand systems are as Pasifika-friendly, effective and efficient as possible
- providing opportunities for staff and members of governing bodies to improve their understanding and appreciation of Pacific arts
- providing opportunities for the Pacific arts sector to obtain a better understanding of Creative New Zealand funding and capability-building programmes and initiatives
- supporting a Pacific Arts summit that provides opportunities for the Pacific arts sector to be updated on, and discuss, Creative New Zealand programmes and initiatives, as well as the support available through other arts and culture funding bodies
- profiling and celebrating Pacific arts successes.

Improving the Creative Communities Scheme's delivery to Pacific arts

Creative New Zealand will focus on working with the South Auckland, West Auckland, Central Auckland, Regional Auckland, Lower Hutt and Porirua Creative Community Scheme decision-making bodies in order to improve the Scheme's delivery to Pacific arts.

Building and developing the infrastructure for Pacific arts

- Retain the current Pacific arts key roles in the Toi Tōtara Haemata investment programme.
- Retain the Sector Development Incentive Fund priority for cross-cultural collaborations.

- Creative New Zealand considers targeting capability building support towards Pacific arts infrastructure development as part of the 2014-15 budget and future financial years (out years).

Strengthening inter-agency co-operation to promote and support Pacific arts

Creative New Zealand will actively work with other agencies to ensure the Pacific arts are aware of, and accessing, the full range of available funding resources and opportunities.

Other issues

- Creative New Zealand funding guidelines to make it clear that New Zealand citizens resident in the Cook Islands, Niue and Tokelau are not automatically eligible to apply for funding from Creative New Zealand.
- At least two Pacific arts special opportunities will continue to be offered annually in support Pasifika artists to live and work in other Pacific Island settings.

Next Steps

Creative New Zealand is planning how to action each of the above recommendations. An implementation plan will outline when and how staff will action recommendations from 1 January 2014.

1

Pacific heritage arts and artists

A tree may branch and grow in any number of directions, and if you water the roots the tree will grow. The heritage arts are the roots of all Pacific arts.

— Tigilau Ness

Pacific heritage arts recommendations

Creative New Zealand will:

- continue to support initiatives that assist Pasifika peoples to create, present, participate in, and/or transmit their heritage arts
- allocate \$110,000 per annum in each of the 2014-2015, 2015-16, 2016-17 and 2017-18 financial years to support the Kava new leader grants, Moana community grants and an annual heritage arts fono
- recognise a Pacific heritage arts key role within the Toi Tōtara Haemata investment programme.

Background

In 2009 Creative New Zealand commissioned a *Health of Pacific Heritage Arts Report*². Following receipt of the Report,

the Arts Council allocated \$90,000 to support a Pacific heritage arts implementation plan to roll out over 2009–2012.

The 2012 Creative New Zealand *Pacific Arts Discussion Paper*³ noted that the Pacific heritage arts implementation plan had only been in effect for two years and that it was too early for any changes to have had a demonstrable effect on the overall health of the Pacific heritage arts. Strengthening the health of Pacific heritage arts is seen as an inter-generational project requiring long-term commitment.

Feedback received highlighted the need for Creative New Zealand to continue to have Pacific heritage arts as an area of focus. While some heritage arts initiatives had been successful and Creative New Zealand was now more aware of the practice of Pacific heritage arts, there remained much to be done. Pacific heritage arts and artists needed to be seen as major contributors to the arts, and to be actively valued and acknowledged as an intrinsic and unique part of the arts of Aotearoa New Zealand.

The Pacific Arts Committee believed Pacific heritage arts and artists needed to be included in, and benefit from, all of Creative New Zealand's programmes and initiatives, including the Creative Communities Scheme and support for infrastructure development.

The Committee also suggested Creative New Zealand commission a new report on the health of Pacific heritage arts to:

- identify and record the holders of Pacific heritage arts knowledge within New Zealand, across the major Island groups
- identify knowledge holders' needs through fono with them in their own languages.

² Available at: <http://www.creativenz.govt.nz/en/arts-development-and-resources/research-and-arts-sector-resources/health-of-pacific-heritage-arts-2009>

³ Available at: <http://www.creativenz.govt.nz/pacific-arts-discussion-paper-2012>. The methodology of the review is explained at the end of this report.

Key role in the Tōtara programme

The Pacific arts review external reference group believed Creative New Zealand's responsibilities included recognition of support for Pacific heritage arts as a distinct arts infrastructure key role within the Toi Tōtara Haemata investment programme. The group believed recognition of a Pacific heritage arts key role within the Tōtara investment programme should not be an 'add-on' to an existing role.

The group felt that even though there was unlikely to be a Pacific heritage arts organisation currently capable of meeting Tōtara programme eligibility criteria and requirements, it was none the less important:

- to identify that a healthy New Zealand arts infrastructure would include support for Pacific heritage arts
- that part of Creative New Zealand's arts infrastructure responsibilities was to support the creation, presentation and transmission of Pacific heritage arts and to help ensure identified services were available to Pasifika heritage artists.

The Arts Council agreed that Creative New Zealand should identify a Pacific heritage arts key role within the Toi Tōtara Haemata investment programme.

The new Tōtara programme key role is to provide and deliver identified services that support the creation, and presentation of Pacific heritage arts works and the transmission of Pacific heritage arts knowledge, by Pasifika artists to Pasifika and other communities. The provided services are to complement those offered by other arts and cultural funding agencies and other organisations that receive multi-year funding from Creative New Zealand.

Agreement that there is a need for a key role to support Pacific heritage arts will not mean there is an organisation immediately available to fill that role. Before requesting proposals for the Pacific heritage arts key role within the Tōtara programme, further work will need to be done to identify, and work with, organisations with the potential

to fill such a role. Creative New Zealand will need to use a combination of capability-building and heritage arts initiatives, alongside the Arts Grants and Kahikatea programmes, to develop the provision of support and services for Pacific heritage arts.

Creative New Zealand will not request proposals for this key role until staff advise that there is at least one organisation able to fill this role.

An annual heritage arts fono

The external reference group was of the view that there needed to be a specific budget allocation to support heritage arts groups and artists to fono annually. These fono would be a means to regularly bring Pasifika heritage artists together to share knowledge and skills and be focussed on the practice of Pacific heritage arts in New Zealand today.

While the focus would be on sharing skills and knowledge, the fono could also be a way to connect with, and understand, institutions that hold Pacific heritage art works, for example art galleries and museums.

Staff suggested heritage arts fono should not be organised by Creative New Zealand, but funds be made available for suitably qualified people to organise the fono and to subsidise attendance by Pasifika heritage artists.

Implementation of heritage arts recommendations

The recommended increase of \$110,000 per annum for Pacific heritage arts support is to be allocated as follows:

- \$30,000 per annum for Moana community grants to provide opportunities for smaller regional communities to create, present, participate in, and/or transmit Pacific heritage arts
- \$30,000 per annum to extend Kava new leader grants to support a senior or established heritage artist or group to

include emerging artists as part of the project. This is to transmit heritage arts knowledge inter-generationally

- up to \$50,000 per annum to support an annual Pacific heritage arts fono focused on strengthening the practice of Pacific heritage arts in New Zealand.

In addition, Creative New Zealand will:

- commission a new report on the health of Pacific heritage arts that will identify Pacific heritage arts knowledge holders and their needs
- retain as a Pacific arts funding priority for Arts Grants and Quick Response Grants – support for projects and activities that provide opportunities for Pasifika peoples to create, present, participate in, and/or transmit Pacific heritage arts
- continue to offer the Pacific International Cultural Exchange initiative annually
- expect all applicants to acknowledge and respect Pasifika heritage artists through the provision of suitable fees and recompense in their budgets
- celebrate the practice and success of Pasifika heritage artists in order to build New Zealand's understanding and appreciation of Pacific heritage arts.

2

Improving Creative New Zealand understanding of, and communications with, Pacific arts

Communication recommendations

Creative New Zealand will improve its communication with the Pacific arts sector by:

- ensuring Creative New Zealand systems are as Pasifika-friendly, effective and efficient as possible
- profiling and celebrating Pacific arts successes
- providing opportunities for staff and members of governing bodies to improve their understanding and appreciation of Pacific arts
- providing opportunities for the Pacific arts sector to obtain a better understanding of Creative New Zealand funding and capability-building programmes and initiatives
- supporting a Pacific arts summit that offers opportunities for the Pacific arts sector to be updated on, and discuss, Creative New Zealand programmes and initiatives, as well as the support available through other arts and culture funding bodies.

Feedback received indicated there is not a good understanding of what Creative New Zealand does and does not do. For example:

We held our own smaller session with individual artists and small groups... Many raised issues or resources that they were unaware CNZ already does or provides... Gaps or improvements will be easier to identify, once the community is fully aware of CNZ's purpose and the current resources/support available.

We believe the first step [is] to create greater awareness within all Pacific island communities of CNZ – [its] purpose, strategic plan and information about operational support and funding available.

This lack of understanding was seen to encompass both a lack of understanding BY Creative New Zealand of the Pacific arts sector and a lack of understanding OF Creative New Zealand by Pasifika communities. In both instances, better communication is seen as the main means of increasing understanding.

A lack of understanding – by Creative New Zealand

A number of review respondents expressed a lack of confidence in Creative New Zealand's existing systems and approaches. For example

...throughout the Pacific for centuries we have used verbal communication for passing on information, this is one of the most common way of getting the 'message' across to our people. I think that CNZ should engage in more dialogue between them and Pacific Arts and its artists which will then get rid of that fear we have when it comes to corporate bodies.

CNZ's whole approach needs to be re-looked at as it is not working. More money needs to go into going out to these [heritage arts] communities and working with them instead of trying to get them to come to you with a huge English document that straight away puts up a huge block.

Questionnaire respondents, fono participants, as well as Pacific Art Committee members, suggested Creative New Zealand's ability to understand and communicate with Pasifika communities would be greatly enhanced by additional Pasifika staff. The resulting increase in levels of service was seen as a way to strengthen and develop Pacific arts over the next five years.

It is the responsibility of all of Creative New Zealand to recognise the arts of Pasifika peoples. The whole organisation needs to be aware of the different island groups that now live in New Zealand and the forms of arts practice of these different groups. One way of doing this would be to hold an annual, day-long seminar for staff and members of governing bodies to increase their understanding and appreciation of the arts of Pasifika peoples.

A lack of understanding – of Creative New Zealand

A lack of understanding of Creative New Zealand was evident in a variety of ways. Some examples are listed below:

- Respondents saying they do not understand particular programmes.

Know a little of this [Creative Communities] scheme. But do not know how to apply for it / who to contact to access this money. Would like to learn more. Be good if this info was advertised on our Tuvalu language radio not just in mainstream community papers. Or if someone could come and speak to their group about it.

Sorry, I don't know about Tōtara programme??

- Respondents finding Creative New Zealand publications, information and application procedures difficult to comprehend.

Speaking not only for myself, but also for a couple of other artists I came across who were in the same boat as me, I found that the information that was available was too 'wordy' and hard to follow.

Simplify the application forms and process such as the Quick Response grants so they are less intimidating and time consuming.

In contrast to these views, a few respondents identified Creative New Zealand staff, our website, publications and online resources as particularly helpful resources for accessing information on arts funding and support.

- Respondents suggesting Creative New Zealand support activities that are already supported by existing programmes.

We would love to see a CNZ mentor/apprentice type programme. Emerging artist working with established heritage artists.

I would love to see Pacific Youth, reconnecting with their Elders and learning from them before this knowledge is lost.

Both of these activities can be supported by current Creative New Zealand programmes. However, few applications for these types of activities are received.

Communication solutions

Respondents identified two main ways to get greater understanding of what resources were available for Pacific arts. These were:

- to 'get the word out' about what is available
- to 'celebrate and profile Pacific arts success stories' in the Pacific media.

The Pacific Arts Committee also stressed the importance of celebrating success and using Pacific media to connect with Pacific communities. Pacific media would include Pacific language magazines and newspapers as well as Pacific radio stations.

Another way to strengthen the development of Pacific arts would be to ensure internal systems are as Pasifika-friendly, effective and efficient as possible.

It was also noted that in June 2010 Creative New Zealand hosted a two day Pacific arts summit known as ARTSpeak Pacific 2010. This event was focused on 'capability building' opportunities for mid-career and established Pasifika artists.

A wide range of heritage and contemporary Pasifika artists and practitioners from throughout the country attended the summit. The \$50,000 budget was made up of an allocation of \$30,000 from the Pacific Arts Committee, augmented by a \$20,000 allocation from the Arts Council.

Implementing the communication recommendations

Suggested ways Creative New Zealand could implement the communication recommendations are to:

- hold an annual, day-long seminar for Creative New Zealand staff and members of governing bodies to increase their understanding and appreciation of the arts of the Pasifika peoples
- profile more Pacific arts success stories in media and places that will reach Pasifika communities and the Pacific arts sector
- retain the annual Arts Pasifika Awards – which have been an effective way to celebrate Pacific arts success as well as a way for Creative New Zealand to acknowledge the achievements of Pasifika artists, practitioners and communities

- simplify funding systems and processes, including exploring ways for applicants to make oral applications and reports
- clearly and succinctly articulate what Creative New Zealand's differing funding programmes and initiatives can, and cannot, support
- clearly articulate that the arts of all Pasifika peoples are included within the term 'Pacific arts'
- offer regular Pacific arts funding workshops/fono in areas where there are large Pasifika populations
- make more use of Pasifika artists, arts organisations and networks to relay information to the wider Pacific arts community
- collate and distribute information on how other agencies of local and central government can support Pacific arts development, including ways to develop self-sufficiency and entrepreneurship
- developing for Council consideration the suggested criteria, resources required and timing for a Pacific arts sector summit.

3

Improving the Creative Communities Scheme's delivery to Pacific arts

Creative Communities Scheme recommendation

Creative New Zealand will focus on working with the South Auckland, West Auckland, Central Auckland, Regional Auckland, Lower Hutt and Porirua Creative Community Scheme decision making bodies in order to improve the Scheme's delivery to Pacific arts.

Local events and community-based activities are a significant – and sometimes unacknowledged – feature of the Pacific arts environment. These events often reflect that:

In the Pacific Island homelands there is no separation between arts, culture and life⁴

The Creative Communities Scheme (CCS) is a partnership programme administered by every Territorial Authority (TA), with funding provided by Creative New Zealand on a population basis. The Scheme is well placed to support smaller scale arts projects of Pasifika communities.

One of the three criteria for the Scheme is to offer support for the diverse arts and cultural traditions of the local community, for example Pacific heritage arts.

Projects identified as having a Pacific cultural focus comprised less than 3% of funded projects in 2011 – 2012. Not all CCS projects with a Pacific cultural focus may have been identified in CCS reports, but it seems clear that CCS is not achieving its potential to support community based Pacific arts groups.

The review questionnaire asked how CCS might improve its delivery to community-based Pacific arts groups. The range of suggested improvements included:

- promoting the Scheme to Pasifika communities using Pacific events and media (for example, Pacific radio stations and Pacific language newspapers/magazines)
- ensuring there is Pasifika representation on local CCS decision-making committees
- Creative New Zealand holding workshops with local councils about how they should be distributing funds for Pasifika arts community groups and how they can work more effectively with Pasifika arts communities
- more face-to-face contact between local CCS officers and Pasifika communities
- increasing the CCS funding budget
- assistance being available to complete CCS application forms
- CCS funding being open to support local groups to obtain equipment and materials from Pacific Island nations (for example importing hand-made drums from the Pacific).

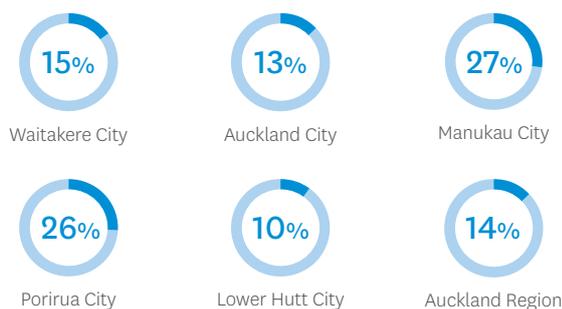
The Pacific Arts Committee commented that until Creative New Zealand is confident that improvements were helping the Scheme to fully achieve its potential to support Pacific arts, provision needs to be made for Creative New Zealand to be able to directly support local communities to undertake Pacific heritage arts activities. The Moana community grants were originally developed in response to this need.

⁴ Fulimalo Pereira quoted in Looking Backwards Into Our Future: Reframing 'Contemporary' Pacific Arts by Kolokesa Mahina-Tuai. Home AKL Catalogue, p31. Pub. Auckland Arts Gallery Toi o Tāmaki (2012).

Implementing the CCS recommendation

Cross-referencing Statistics New Zealand data⁵ with creative community catchment areas indicates that 70% of New Zealand's Pasifika peoples live in six Creative Community areas: South Auckland, West Auckland, Central Auckland, Regional Auckland, Lower Hutt and Porirua⁶.

Pasifika peoples as a percentage of the overall population living in each of the associated Territorial Authorities were:



The CCS recommendation would be implemented by:

- making it a **requirement** of the Creative New Zealand-CCS funding agreement in these areas that there is Pasifika representation on the CCS decision making body (currently this is only a recommendation)
- meeting with the six CCS Committee Chairs and local CCS advisors to identify how best to connect with, and respond to, the funding needs of local Pacific arts groups

- translating into the seven main Pacific Island languages short, user-friendly, information about CCS
- working with the local CCS advisors to present targeted funding workshops in the area
- working with the relevant TAs to promote CCS to the local Pasifika communities using Pacific media and community networks
- monitoring and reporting on funding allocation trends for Pacific arts and their relation to the size of Pasifika populations in these areas.

It is expected the costs of implementing these proposals will be met from existing Creative New Zealand budget allocations.

⁵ Based on 2006 census data.

⁶ Following the restructure of Auckland City, CCS support is distributed across Auckland through four cluster committees and a regional committee. These cluster committees being South, West, Central and North Auckland alongside an Auckland regional committee. Provision for a Regional Auckland CCS provider may be subject to change.

4

Building and developing the infrastructure for Pacific arts

Infrastructure recommendations

- Retain the current Pacific arts key roles in the Toi Tōtara Haemata investment programme.
- Retain the current Sector Development Incentive Fund priority for cross-cultural collaborations.
- Creative New Zealand considers targeting capability building support towards Pacific arts infrastructure development as part of the 2014-15 budget and out years.

A majority of questionnaire respondents indicated that existing Toi Tōtara Haemata investment programme key roles were appropriate for Pacific arts development over the next five years. In contrast 50% of all questionnaire respondents identified the development of a Pacific arts infrastructure as either the highest or second highest capability need for the next five years. For example:

The building of infrastructure for Pacific organisations is the most important improvement that I can identify. Once sound infrastructure can be developed and established, then organisations will have processes in place to better manage, programme, develop and present their own Pacific works.

When considering the infrastructure for Pacific arts, two components have been identified:

- an existing arts infrastructure comprising the wider group of Creative New Zealand-funded Tōtara organisations complemented by art galleries, museums, libraries, publishers, performing arts venues, etc; and
- an emerging Pacific arts infrastructure comprising Pacific focused arts organisations such as Tautai Contemporary Pacific Arts Trust, Black Grace, the Fresh Gallery and the Mangere Arts Centre, as well as Pasifika led performing arts groups and organisations.

Over the last three years Creative New Zealand has reconfigured its arts infrastructure support. In making these changes Creative New Zealand has sought to encourage a sector development approach aimed at encouraging arts organisations to adopt a collaborative, sector-wide view of arts development.

The introduction of the complementary Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahiktea (Arts Development) investment programmes seeks to provide stability for the existing infrastructure, as well as provide a means to support the development of an emerging arts infrastructure, including an emerging Pacific arts infrastructure.

Encouraging the existing infrastructure

Over the next five years Creative New Zealand should continue to encourage existing Tōtara programme clients to support and deliver services to Pacific arts organisations and groups, Pasifika artists, audiences and participants.

Alongside active encouragement, Creative New Zealand needs to track and record where Tōtara, Kahikatea or other mainstream arts organisations provide opportunities and resources for Pasifika artists, practitioners and audiences. This will provide an evidence base from which to identify where the existing infrastructure is supporting Pacific arts.

From this it should be possible to identify whether support is increasing or decreasing. The level of services and resources being accessed by Pacific arts and Pasifika artists can then become a more explicit factor when Creative New Zealand considers its future investment levels for individual Tōtara organisations.

The Tōtara programme currently has the following three key roles for Pacific arts:

- creating, presenting, distributing and providing opportunities to participate in consistently high-quality Pacific dance, literature, music, theatre, craft/object arts and/or visual arts
- delivering professional development services and initiatives for Pasifika arts practitioners
- providing and delivering services to Pacific arts, artists, audiences and participants across the organisations supported through the Tōtara programme⁷.

Current Pacific arts Tōtara programme key roles are to be retained, but as recommended above, Creative New Zealand will also provide specific recognition for a key role for Pacific heritage arts within the Toi Tōtara Haemata investment programme.

Since its introduction in 2012, the Sector Development Incentives Fund has proved to be a means to support the emerging Pacific arts infrastructure through collaborations between the existing and emerging infrastructures – for example, the Pacific business hub and the Artspace-Tautai internships. The Fund's priority to support cross-cultural collaboration is to be retained.

Capability-building support for the emerging Pacific arts infrastructure

Strengthening the emerging Pacific arts infrastructure over the next five years will involve developing the capability of a number of emerging Pacific arts organisations. Creative New Zealand is not alone in offering capability building support and can work with other government agencies, as well as not-for-profit and private sector capability building initiatives.

Creative New Zealand has already allocated up to \$70,000 per annum in each of the 2012-13, 2013-14 and 2014-15 budgets to support up to nine Pacific arts internships to be offered over the next three years.

Future Creative New Zealand capability-building programmes will need to take account of the infrastructure needs of a Pacific arts sector with a history of forming soft networks that sometimes grow into clusters and hubs.

Creative New Zealand also needs to find ways to assist high quality Pasifika artists and groups (including heritage arts groups) to transition from a 'project by project' Arts Grants approach, to developing and delivering the longer term programmes more suited to the Kahikatea programme.

Criteria and resources required for any initiative targeting the emerging Pacific arts infrastructure's capability-building needs are to be developed as part of the 2014-15 budget and future financial years (out years).

⁷ The Pacific arts discussion paper noted that a range of Tōtara organisations contributed to delivering this role, including Tautai, DANZ, Playmarket, the NZ International Festival of the Arts, the Auckland Arts Festival Trust, NBR NZ Opera, and the Auckland Philharmonia.

5

Strengthening inter-agency co-operation to promote and support Pacific arts

Inter-agency recommendation

Over the next five years Creative New Zealand will actively work with other agencies to ensure Pacific arts, artists and arts organisations are aware of, and accessing, the full range of available funding resources and opportunities.

A 2011-12 Ministry of Cultural and Heritage report identified \$16.4 million of Vote: Arts, Culture and Heritage⁸ as providing support to the Pasifika peoples. As some agencies included in the report do not always identify Pacific-related expenditure, it is difficult to provide financial breakdowns of how this expenditure was being accessed by Pasifika peoples.

The 2011-12 Report was based on programmes and initiatives of:

- the Ministry for Culture and Heritage
- NZ On Air
- Television New Zealand
- Radio New Zealand
- NZ Film Commission
- Te Papa Tongarewa

- NZ Film Archive
- NZ Music Commission
- Creative New Zealand.

Not included were arts, cultural or community support offered by such central government bodies such as the Department of Internal Affairs, the Ministry of Education and the Ministry for Pacific Island Affairs. Support through local government bodies, and the Auckland City in particular, was also not included.

It is apparent there are a range of programmes and resources available for Pacific arts and Pasifika artists. However Pasifika peoples may not always be aware of the full range of resources available.

Some of the steps Creative New Zealand could take to ensure Pacific arts, artists and arts organisations are aware of, and access, the full range of available funding resources and opportunities are:

- distributing information on Creative New Zealand programmes and initiatives that support Pacific arts development to local and central government agencies
- scoping an inter-agency arts investment framework for a significant Pacific event such as the Pasifika Festival
- working with several agencies to support Pacific arts and artists in Christchurch and the South Island.

⁸ Vote: Arts, Culture and Heritage funding in 2011-12, as per the Supplementary Estimates of Appropriations, totaled \$298.428 million.

6

Other Issues

During the review a range of other issues were raised. While each of these issues is important, Creative New Zealand's current settings and approaches are seen as appropriate. Each of these areas need to be monitored to verify that there is continuing delivery to Pacific arts.

Other recommendations

- At least two Pacific arts special opportunities continue to be offered annually in support New Zealand Pacific artists to live and work in other Pacific Island settings.
- Creative New Zealand funding guidelines to make it clear that New Zealand citizens resident in the Cook Islands, Niue and Tokelau are not automatically eligible to apply for funding from Creative New Zealand.

Homeland artists

One respondent expressed the view that Creative New Zealand needs to ... *recognise the value of Homeland based artists and art organisations*. The term 'Homeland' refers to Pasifika artists based in the Pacific Islands as well as Pacific Island based arts organisations.

Existing funding policies and programmes are capable of supporting New Zealand artists based overseas, whether in Europe, Asia or the Pacific Islands. However there is a requirement for any internationally based project to demonstrate some benefit to the arts of New Zealand.

Creative New Zealand also supports some Pacific arts special opportunities that enable Pasifika artists to live and work in the Pacific: for example the Fulbright New Zealand Pacific Writers Residency and the National University of Samoa Artist in Residence.

Creative New Zealand will maintain at least two annually offered Pacific arts special opportunities that support Pasifika artists to live and work in other Pacific Island settings.

Pacific arts markets

Internationally: Over recent years Creative New Zealand's general funding and international capability-building programmes have offered considerable support to Pasifika artists and companies to present work internationally and to develop international markets for New Zealand arts.

It is expected the high levels of interest in Pacific arts and artists among international arts fair and performing arts markets will continue and Pasifika artists will continue to receive invitations to appear internationally.

In the Pacific Islands: There is a potential market for New Zealand Pacific arts in Pacific Island nations and territories. This market is generally not able to offer the levels of artist and practitioner fees and facilities support that are available within New Zealand. It is more likely that connections with these areas will be developed for reasons of cultural exchange and learning, rather than as a commercial market.

Australia: A number of Australian arts institutions have a history of presenting Pacific arts projects and artists, for example the Brisbane's Powerhouse and the Asia-Pacific Triennium. As with other international markets, it can be expected that Australian interest in Pacific arts and artists will continue to be strong over the coming five years.

Domestically: Locally, our 2011 *New Zealanders and the Arts*⁹ research identified high levels of engagement with Pacific arts by non-Pacific audiences. This research showed that:

- 29% of those surveyed aged 15 years or over had attended at least one Pacific arts event in the past 12 months; including cultural performances, festivals, exhibitions or celebrations by Pacific people or groups
- Pacific arts appeal to a broad range of New Zealanders. 79% of the survey participants who had attended a Pacific arts event did not identify with a Pacific Island ethnic group
- the largest demographics represented in Pacific arts audiences were younger people (aged 15 – 29 years) and people that live in one of New Zealand’s main cities.

The challenge across the arts continues to be finding ways to grow audiences, and to extend participation in the arts to all segments of society. Addressing this challenge will present opportunities for greater collaboration between the existing arts infrastructure and Pacific arts organisations, and also enable the arts to deliver to the growing Pasifika community in New Zealand.

Creative New Zealand expects these collaborations to provide opportunities and resources for Pasifika artists, practitioners and audiences. This includes opportunities for Pasifika artists and their works to be supported to tour work within New Zealand.

Tracking where Creative New Zealand supports, and other mainstream arts organisations provide, opportunities and resources for Pacific arts will be a way of checking that high levels of interest in Pacific arts are translating into audience growth across the sector.

Creative New Zealand’s audience development initiatives will take account of, and offer opportunities to, the emerging Pacific arts infrastructure.

Emerging artists and practitioners

Support for emerging artists and practitioners was often cited by questionnaire respondents and fono participants as an area where Creative New Zealand may need to focus over the next five years.

Discussion at the Pacific Arts Committee acknowledged the importance of supporting emerging artists and practitioners, especially given the youthful demographic of Pasifika peoples.

Both the Pacific Arts Panel and the Pacific Arts Committee have a record of considering the career stage of applicants and ensuring funding is distributed in support of emerging artists. For example, 36% of the funding applications from individuals that were approved by the Pacific Arts Committee between 1 January 2011 and 31 December 2012 were for artists and practitioners under 35 years of age. While not all emerging artists will be in this age group, over a third of Pacific arts funding support is being delivered to people under 35. Existing funding processes appear to be taking account of Pasifika peoples youthful demographic.

While Pacific arts funding decision makers will need to monitor the extent of support being delivered to emerging Pasifika artists and practitioners, it is recommended that no additional emerging artist initiatives be taken over the next five years.

Creative New Zealand will continue to monitor and report on the amount of support being delivered to emerging Pasifika artists and practitioners through all of Creative New Zealand’s funding programmes and initiatives.

⁹ Available at: <http://www.creativenz.govt.nz/nzersandthearts2011>

The Pasifika peoples

Support for Pacific arts is one of the principles in Creative New Zealand's legislation. All persons acting under the Arts Council of New Zealand Toi Aotearoa Act 1994 (the Act) are required to "recognise the arts of the Pacific Islands' peoples of New Zealand"¹⁰. Other parts of the Act stipulate that a function of Creative New Zealand is to 'encourage, promote and support the arts of the Pacific Islands' peoples of New Zealand and the arts of diverse communities'¹¹.

While the Pacific Arts Committee has traditionally been made up of representatives from the New Zealand's Samoan, Tongan, Cook Islands, Niuean, Tokelauan, Tuvaluan and Fijian communities, this composition is not intended to exclude other Pasifika peoples from accessing Creative New Zealand's Pacific arts funding programmes and initiatives.

In the twenty-first century, Pasifika peoples include I-Kiribati, Solomon Islanders, Papua-New Guinean and Tahitian New Zealanders. Feedback received during the review indicated some Pasifika peoples were unsure of whether they were eligible for Pacific arts funding. Creative New Zealand communications need to make it clear that the arts of all Pasifika peoples in New Zealand are included within the term 'Pacific arts'.

Pacific arts funding and assessment

The timing of the review, alongside proposals to amend Creative New Zealand's governing legislation, inevitably led to a questioning of the ways Creative New Zealand would operate in regard to Pacific arts in the future.

The Bill¹² currently before Parliament retains provisions that Creative New Zealand *recognise, encourage, support and promote the arts of the Pacific Islands' peoples of*

New Zealand. The Bill also provides that a core function of the Arts Council is to allocate funding for the arts of the Pacific Islands people of New Zealand¹³. Arts Council assessment procedures must also include Pacific Island people in any assessment process relevant to the arts of the Pacific Islands' peoples of New Zealand¹⁴.

The discussion paper noted that the Pacific Arts Committee has had a dedicated funding budget and developed and applied the concept of kaupapa Pasifika when considering Pacific arts funding applications. This concept of kaupapa Pasifika being based on:

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

Additionally, when assessing a culturally-specific heritage arts application, Creative New Zealand replaces the concept of kaupapa Pasifika with the concept appropriate to the specific island group, such as Fa'a Samoa or Vaka Viti, meaning 'the Samoan way' or 'the Fijian way'. This approach aims to understand and frame Pacific Arts proposals within an appropriate cultural context, recognising the mana, cultural integrity and importance of the proposed work.

Feedback received endorsed approaches proposed in amending legislation and that Pacific arts assessment procedures should continue to apply the kaupapa Pasifika assessment criteria.

10 Arts Council of New Zealand Toi Aotearoa Act, Section 5(c).

11 Arts Council of New Zealand Toi Aotearoa Act, Section 7(1)d.

12 Arts Council of New Zealand Toi Aotearoa Bill

13 Arts Council of New Zealand Toi Aotearoa Bill Clause 7 (1) (c) ii

14 Arts Council of New Zealand Toi Aotearoa Bill Clause 7 (3) b

Pacific arts in the South Island

The Christchurch fono identified the highest priority for Pacific arts in the South Island was to:

Develop and resource a Christchurch Pacific arts strategy that took account of the challenges and opportunities of the post-earthquake environment. The strategy would need to identify ways forward for Pacific youth to engage and participate in the arts, as well as ways for young Pacific artists to learn and have careers, while living and working in the South Island.

Established Pasifika artists, groups and practitioners felt there were few opportunities to practice or exhibit their work in the South Island. A situation that had been made worse by the recent earthquakes.

Despite the challenges, many Pasifika young people in Christchurch were actively involved in the arts, for example at Aranui College and in the wider Aranui community. Pasifika artists, however, felt there was little local government support for these activities. In addition, it was a concern that a young artist or practitioner who wished to pursue a career or obtain further training, was expected to move to Auckland or Wellington.

The Realm of New Zealand

One respondent asked how Creative New Zealand was meeting its responsibilities to support and fund the arts of the people living in Tokelau and Niue, which are part of the Realm of New Zealand.

The Ministry of Foreign Affairs and Trade (MFAT) advised that the Cook Islands, Tokelau and Niue are all part of the Realm of New Zealand and that Cook Islanders, Niueans and Tokelauans are New Zealand citizens.

Tokelau is a non-self-governing territory, while the Cook Islands and Niue are self-governing in free association with New Zealand.

Tokelau is New Zealand's last Pacific dependency. Ultimate legislative and executive authority in respect of Tokelau lies with New Zealand under the Tokelau Act 1948. Over recent years Tokelau has taken on progressively more responsibility for running its own affairs through its own institutions of government, under delegation from New Zealand. The General Fono¹⁵ also has a Rule-making power under the Tokelau Act and New Zealand legislation only applies to Tokelau if expressly stated in the New Zealand Act (section 6 Tokelau Act).

The Cook Islands and Niue are self-governing, with the power to make their own laws. The Cook Islands and Niue Governments have full executive powers.

A number of New Zealand government agencies provide services or advice to the Cook Islands, Niue and/or Tokelau. These include, for example: the NZ Police, Civil Defence, Statistics New Zealand, and the Ministries of Health, Education and Social Development. The advice or services are provided in a variety of ways – mainly informally or pursuant to specific agreements or Memorandums of Understanding between the agency concerned and the relevant government.

As the current Arts Council of New Zealand Toi Aotearoa Act makes no reference to these realm countries, Creative New Zealand appears to have no specific legislative responsibility to fund arts activities that occur in the Cook Islands, Niue or Tokelau.

Creative New Zealand could decide to support the arts in these countries and MFAT has indicated it could provide advice and assistance on ways this could be achieved. MFAT has also advised that such support would be welcomed by the three countries concerned, given the arts are largely

¹⁵ The General Fono (or Parliament) of Tokelau has 20 members with elections held every three years.

unsupported in those countries. MFAT advised that Creative New Zealand support would also fit well within the broader support provided by the New Zealand Government to the Cook Islands, Niue and Tokelau as part of the special relationship that exists between New Zealand these realm countries.

The Pacific arts review did not propose that Creative New Zealand take steps to support the arts in these realm countries at this stage. Instead Creative New Zealand should focus on improving its delivery to, and support for, Pacific arts in the five areas identified by this review.

New Zealand citizenship

Applicants applying for Creative New Zealand funding must meet the following general eligibility criteria:

- be a New Zealand citizen or permanent resident, if applying as an individual
- have a track record of experience and success in a particular artform or cultural practice
- the project or activities must directly benefit New Zealand arts, artists or practitioners.

Overseas arts organisations or New Zealand artists based overseas cannot apply, unless they can show that their proposal will have direct benefits for New Zealand artists or arts organisations. These applications need to name the New Zealand artist (or artists) or an established arts organisation and include an endorsement from them.

People resident in the Cook Islands, Tokelau and Niue are New Zealand citizens and might be seen as fulfilling the first criteria. However each of these parts of the Realm operates autonomously, with their own government revenue collection and distribution systems. New Zealand citizens resident in the Cook Islands, Tokelau and Niue are not entitled to social welfare benefits offered by the New Zealand government (such as the unemployment benefit), do not pay New Zealand taxes and do not vote in New Zealand elections.

The consistent approach across New Zealand government agencies is that New Zealand citizens resident in these parts of the Realm are not automatically entitled to access opportunities and benefits offered by the New Zealand government, nor are they required to pay New Zealand government taxes, levies or charges.

Accordingly, the Pacific arts review recommended to the Arts Council that Creative New Zealand funding guidelines should make it clear that New Zealand citizens resident in the Realm countries are not automatically eligible to apply for funding from Creative New Zealand.

This should not prevent an artist resident in (or an arts organisation based in) the Cook Islands, Tokelau or Niue from applying for funding, provided they can meet the requirements that apply to New Zealand artists' resident overseas or to overseas arts organisations.

7

Review methodology

Discussion Paper: On 23 November 2012 Creative New Zealand published a Pacific arts discussion paper. The discussion paper was prepared by Creative New Zealand and reviewed by a Pacific arts external reference group comprising representatives of the Pacific Arts Committee as well as Pasifika artists and practitioners.

Notices about the Pacific arts discussion paper were emailed to 290 Pasifika artists, art groups and organisations with an interest in Pacific arts, as well as being posted on the Creative New Zealand Pacific Arts facebook page.

The discussion paper invited people to provide feedback to Creative New Zealand via an online questionnaire, by email, by post or by oral submission.

Fono: In addition to the opportunity to respond online, by post or email, Creative New Zealand invited 120 people to participate in four Pacific arts fono held in early December, 2012. These fono were an opportunity to highlight the review process, to ask questions about the review and discuss the contents of the Discussion Paper.

At each fono participants were asked to identify the three 'most important things' that Creative New Zealand should be doing for Pacific arts development in the period from 2013-2017. The discussions at each fono and views of fono participants formed part of the feedback received during the review.

Feedback: Between December 2012 and 8 February 2013 Creative New Zealand received feedback on the Pacific arts discussion paper from 86 people. These 86 people comprised:

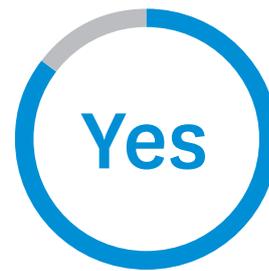
- 45 people who participated in the four December fono
- 31 people who provided comment via the online questionnaire
- 10 people who emailed or posted comments directly to Creative New Zealand, most of whom used the online questionnaire format.

Some people provided feedback by multiple channels – for example, as participants in a fono and by completing the online questionnaire.

Of the 86 people who contributed feedback, 18 identified themselves as providing feedback on behalf of an organisation or group.

Participants: The following graph illustrates the ethnicity of questionnaire respondents

Are you of Pacific Island heritage?



- 85.4% of survey participants responded 'yes'
- 14.6% of survey participants responded 'no'

Fono participants reflected a higher percentage of people of Pacific Island heritage.

Developing the Pacific Arts Report: Summaries of feedback received during the review were discussed at the Pacific Arts Committee's 26 February 2013 meeting. March meetings of the Arts Board and Te Waka Toi also received summaries of the feedback received during the review process.

A draft report was then reviewed by the Pacific arts review external reference group and the Pacific arts report prepared for presentation to the Arts Council.

At its April 2013 meeting the Arts Council received the report and referred it to the Pacific Arts Committee for comment. The Pacific Arts Committee discussed the report at its May meeting and the Arts Council endorsed recommendations arising from the Report in July 2013.

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