

Visual Arts Review

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Final Report

August 2014

Contents

Contents	2
1. Summary of approved recommendations.....	3
Recommendations approved by the Arts Council	3
Purpose of this review	5
The review process	5
Issues crossing over different artforms	6
Next steps	6
2. Analysis and recommendations	7
New approaches by Creative New Zealand	7
A time of change for New Zealand’s visual arts	7
Current challenges for Creative New Zealand	8
Ensuring our existing programmes can meet changing needs	8
Our support for visual arts infrastructure	15
Targeting special opportunities	19
Initiatives for building capability and engaging internationally	20
Our funding priorities	23
Advocacy and planning.....	23
Education and community engagement	24
3. Overview of the visual arts sector	25
What we mean by ‘visual arts’	25
Museums and galleries	25
Exhibitions and touring.....	26
Education.....	27
International activity and interaction.....	27
Prizes, awards, residencies and other support.....	27
Size of the sector	27
Audiences	28
Service organisations.....	28
Creative New Zealand’s support for the visual arts.....	29

1. Summary of approved recommendations

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

This final report from the visual arts 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 visual arts 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 visual artists 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 visual artists through the Arts Grants programme.
(*SO2, High-quality New Zealand art is developed*)
- Creative New Zealand will consider ways to build stronger links between New Zealand publishers and the visual arts sector in order to bolster the distribution and sales of art publications.
(*SO3, New Zealanders experience high-quality arts*)
- Creative New Zealand will work with the tertiary education sector to develop an agreed set of guidelines for our funding of research projects being undertaken by staff at tertiary institutions.
(*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 by 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 artists in galleries and museums
 - curatorial internships for New Zealand curators
 - opportunities for international artists and curators to undertake high-quality projects in New Zealand that have clear benefits for New Zealanders and for visual arts practice in this country
 - the writing and publication of high-quality publications associated with New Zealand visual arts
 - large-scale national forums, symposiums, publications and other opportunities for artform discourse focused on 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)

- Creative New Zealand will retain the Toi Tōtara Haemata (Tōtara) programme key role for the presentation of visual arts in non-commercial environments and will also stipulate that the role is to deliver an annual programme that:
 - regularly presents a range of experimental and excellent new New Zealand visual art in non-commercial venues and locations
 - increases public appreciation and audiences for experimental and excellent new New Zealand visual art
 - supports the creation of new work by New Zealand visual artists, including new work by Māori and Pasifika artists and artists from New Zealand’s diverse cultures
 - commissions and publishes critical writing (in print or digital platforms or both) about contemporary New Zealand visual arts practice
 - offers professional-development opportunities for New Zealand artists, curators and writers – for example residencies, internships and symposiums
 - offers high-quality projects in New Zealand by international artists and/or curators that have clear benefits for New Zealanders and for New Zealand visual arts practice.

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

- Creative New Zealand will continue to offer two visual arts special opportunities over a two-year period. *(SO2, High-quality New Zealand art is developed; SO4, New Zealand arts gain international success)*
- Creative New Zealand will offer the ISCP New York residency and the Berlin visual artist’s residency in 2016. *(SO2, High-quality New Zealand art is developed; SO4, New Zealand arts gain international success)*
- Prior to 2016 Creative New Zealand will consider a wider range of overseas visual arts residency host organisations able to offer special opportunity support for New Zealand visual artists. *(SO2, High-quality New Zealand art is developed; SO4, New Zealand arts gain international success)*
- Creative New Zealand will continue to support the International Art Fair initiative for the next five years under existing policies and conditions, but will raise the maximum dollar contribution level to booth fees from \$15,000 to \$20,000. *(SO4, New Zealand arts gain international success)*
- For the next five years, the visual arts priorities for the Arts Grants, Quick Response and Kahikatea programmes will be:
 - the creation and presentation of high-quality new work *(SO2, High-quality New Zealand art is developed)*
 - creative development, professional development and residencies for individual artists and curators. *(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 artists to undertake large-scale projects
- support national, metropolitan and regional art galleries and museums to develop and deliver residencies and internships for visual artists and curators
- recognise the contribution that independent, non-commercial exhibition spaces make to encouraging, promoting and supporting New Zealand visual arts domestically and internationally
- enable international visual artists and curators to undertake projects in New Zealand that have clear benefits for New Zealanders and for New Zealand visual arts practice
- support New Zealand's visual artists 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 visual arts, 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 visual arts development in the five years from 2015 to 2019
- the key visual arts 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 visual arts development over those five years.

The review process

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

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

Our research and analysis and the views of the focus group informed proposals presented in a *Review of Visual Arts Draft Report*, which was circulated to the visual arts sector in June 2014.

The Draft Report asked a number of questions and offered options for change. 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.

More than 200 people and/or organisations responded to the Visual Arts Draft Report, with 177 providing responses using the questionnaire format and 30 giving written responses.

Responses were received via an online survey, by email, and in the form of 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

visual arts review and the recommendations arising from the parallel review of craft/object art.

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

Issues crossing over different artforms

Both the visual arts and the craft/object 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 Paerangi
- strengthening distribution and sales of visual arts and craft/object art 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 visual arts 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 presentation key role for the visual arts under the Totara programme.

New funding agreements to fill the presentation key role 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 visual arts 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. Visual arts, however, present a more complex scene, with a range of institutions and organisations actively supporting, promoting and encouraging New Zealand visual arts and artists. These include Te Papa Tongarewa and the

network of a further 47 large and medium-size art galleries and museums spread throughout the country.¹

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.

The last review of visual arts infrastructure, *New Vision: A critical view of the visual arts infrastructure*, was commissioned by Creative New Zealand and the Chartwell Trust and published in 1998. Since then we have made changes to our priorities and guidelines for visual arts, and undertaken some significant initiatives, particularly internationally. These include international residencies, the International Art Fair pilot, and New Zealand participation in the Venice Biennale.

A time of change for New Zealand's visual arts

The creation, presentation, distribution and discussion of visual arts in New Zealand today are undergoing significant changes:

- Activities are taking place beyond traditional (gallery) spaces – the use of websites and the use of temporary spaces are now normal.
- New practices using digital technologies and platforms are normal.
- Digital platforms provide access for artists and audiences, and the geographic location of an individual is less relevant.

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

- Artists receive their feedback from around the world – they seek international reach simultaneously with local engagement.
- Distinctions between the roles of public and dealer galleries are becoming blurred.
- Curators work across both the public and private sectors.
- Dealer galleries play a greater role in discourse and discussion and offer professional-development support to individual artists.
- The market for New Zealand visual artworks has matured, with increased interest by auction houses and collectors (the secondary market) and with high-quality catalogues being produced for the secondary market.
- Regional galleries and museums have been forced to address the suitability, physical sustainability and safety of their buildings.

Current challenges for Creative New Zealand

The challenge for Creative New Zealand as a key arts funder in New Zealand is to respond to the changing visual arts environment by:

- ensuring that our existing funding programmes can meet the changing needs of individual artists and arts organisations
- targeting special opportunities and initiatives to identified needs
- supporting sustained international engagement for visual artists

- increasing New Zealanders' access to, and understanding of visual arts practices
- promoting opportunities to Māori and Pasifika visual artists 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 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, artists 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 established² visual artists that may take up to two years to complete.

The feedback we received

More than 80% of those responding to the Draft Report agreed or strongly agreed with this proposal:

"The proposed change seems like it is based on a sound assessment of how to support artists who have reached a

² 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.

point in their career where extended focus on a project is necessary to see it come to fruition. I see it as a positive development in CNZ's funding model.”³

“Many significant works and projects take well over a year to develop and I think this is a very important step in order to support the development of significant and enduring works and exhibitions”.

While there was strong support for this proposal, there were concerns that this might see less funding being available for emerging artists or those with less experience:

“My only concern would be the potential for this change to impact negatively on artists who are at the beginning of their career or in the midst of establishing one.”

“As well as having more support for the established artists ... it is also important to ensure that there is an identified continuum established so that emerging and mid-career artists have access to smaller but significant support to grow their practice.”

RECOMMENDATION 1

That established visual artists may apply for support for up to two years to complete an Arts Grants project.

A balance of support

The review recommended that Creative New Zealand should achieve a balance of support for emerging and established visual artists through the Arts Grants

programme. The aim of this recommendation is to ensure that emerging artists are not ‘crowded out’.

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

RECOMMENDATION 2

Creative New Zealand should achieve a balance of support for emerging and established visual artists 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.

Publications: Making the best use of distribution and promotion networks

The Draft Report noted that applications for funding to publish any work will need to take account of existing book and magazine distribution networks, as well as being open to using digital and online distribution and promotion methods, where appropriate.

The feedback we received

Visual arts publishing was an area of concern for some respondents – for example:

“There are real opportunities for publishing strong books for NZ and international audiences on visual arts in NZ but right now it's done badly. Galleries and artists create books with no audiences, no distribution and huge

³ All quotations from submissions are in italics. In many submissions Creative New Zealand is abbreviated to ‘CNZ’ and New Zealand to ‘NZ’.

amounts of funding thrown at them. Publishers create books not well aligned to exhibitions/gallery reach/funding.”

and

“... it would be helpful to give consideration to how deeper levels of collaboration could be established between the art sector and publishers.”

RECOMMENDATION 3

Creative New Zealand should consider ways to build stronger links between New Zealand publishers and the visual arts sector to bolster the distribution and sales of art publications.

Touring of visual arts exhibitions within New Zealand

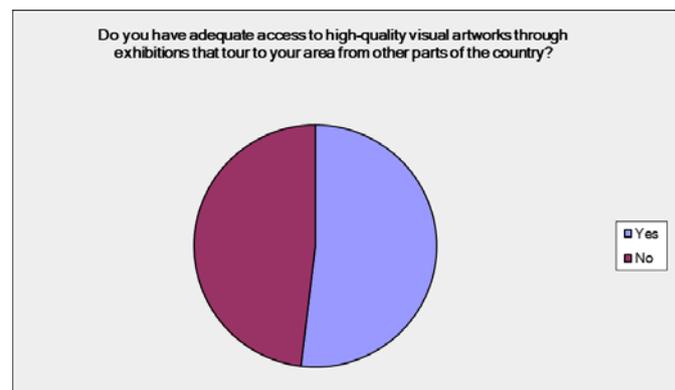
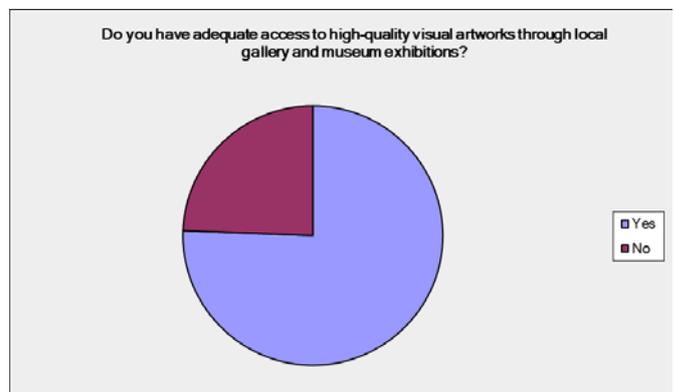
The review considered whether there was a need for a particular initiative to provide incentives for the touring of visual arts exhibitions in New Zealand and to increase opportunities for New Zealanders to experience high-quality visual arts.

Research into the 2012 and 2013 programmes of a selection of regional galleries and museums identified 73 visual arts and craft/object touring exhibitions, 56 of which (or 77%) were mainly focused on visual arts.

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 visual artworks 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 feedback we received was that the level of exhibitions was generally adequate, though the view was less clear cut when it came to the adequacy of touring exhibitions.



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. There is potential to support more exhibition touring projects if quality funding proposals are received.

Creative New Zealand will continue to support the costs of crating and freighting visual arts touring exhibitions,

but the review did not propose any particular initiative in this area.

Contributing to crating and freighting costs is, however, identified as one of the activities we should highlight with regional museums and galleries.

Promoting the funding opportunities and liaising with the Touring Exhibitions Network of New Zealand (TENNZ) are other ways in which Creative New Zealand may be able to increase the number of applications.

Policy on supporting employees of educational institutions

This review provided an opportunity to sound out the views of the visual arts sector on whether support for individuals should be more targeted.

It is difficult for many artists, writers and independent curators to sustain a professional career. Some are able to do this through paid positions in tertiary or public institutions, where, through their employment, they may have access to physical resources and research funds that can support artistic projects.

Our current policy is that employees of tertiary or other educational institutions may not seek support for an arts activity that is part of their job. We require all applicants from tertiary and other public institutions to submit a written statement from a Head of Department stating that the activity for which they are seeking funding is not part of their job.

External peer assessors used by Creative New Zealand have expressed concerns about the generality of some letters provided. It is difficult to assess the extent and nature of research funding available to individual applicants.

During the review we asked whether the visual arts sector thought Creative New Zealand's funding for

individuals should be more tightly targeted towards independent artists who do not have access to institutional resources.

The feedback we received

59% of respondents agreed, or strongly agreed, that Creative New Zealand funding should be more tightly targeted towards independent artists who do not have access to institutional resources:

"CNZ should channel funds to the visual arts in a way that directly supports artists and projects that are not easily funded by other channels."

"I strongly agree to this suggestion. Funds in this way would most usefully assist an independent artist."

"Yes, this is a good idea. Everyone is talking about the general scandal that institutionally-affiliated individuals are applying for CNZ monies."

However, the general consensus was that this was not an either/or situation and a range of factors may need to be taken into account – for example, part-time staff or those on short-term contracts will not necessarily have access to institutional resources, different institutions will have varying levels of access to research funding, and ambitious projects may require support from a variety of sources to be realised:

"I do agree that those working outside an institution should be the focus of CNZ's funding as they are the people who lack any immediate support for the work they are doing. However I do believe cases can be made for those inside institutions to be able to access funds. While these institutions have time, space and funds of their own, gaining access or allocation to them is frequently highly competitive and difficult."

“... this needs to be looked at case by case. Some institutions for example have very little research funding for staff, others a lot more.”

“This is a complex situation that needs to be carefully managed with transparent guidelines about what should and should not be funded. While it is appropriate that most CNZ funding go to independent artists, many artists of standing now work in tertiary education. To cut funding to these artists would endanger high-quality projects.”

In addition to the answers and commentary provided through respondents using the questionnaire, five specific submissions on this topic were received from staff at tertiary institutions.

What we concluded

Creative New Zealand’s existing policy is, in part, intended to avoid situations arising where government funding from multiple sources is contributing to the same project costs (commonly referred to as ‘double dipping’).

The current requirement of a written statement from a Head of Department has not been providing sufficient assurance and can potentially lead to inconsistent decision-making.

The review proposed that, rather than ruling out all research projects by staff of tertiary institutions as ineligible for funding, Creative New Zealand needs to be more specific about the types of research-related costs we may contribute towards, and the circumstances in which we may make a contribution.

This review also noted that this policy has implications for other areas of arts practice – for example, composers, choreographers and writers.

RECOMMENDATION 4

Creative New Zealand should work with the tertiary education sector to develop an agreed set of guidelines for our funding of research projects being undertaken by staff at tertiary institutions.

These Creative New Zealand guidelines are to be in place by 1 July 2015.

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.

The 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 there to be formal collaboration and shared funding of particular activities.

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 constitutes the ‘core business’ of a regional art gallery or museum.

The Draft Report proposed that individual regional⁴ galleries and museums should be able to apply for support for the following activities through Arts Grants or the Toi Uru Kahikatea investment programme:

- residencies for New Zealand artists in galleries and museums
- curatorial internships for New Zealand visual arts practitioners
- opportunities for international artists and curators to undertake high-quality projects in New Zealand that have clear benefits for New Zealanders and for visual arts practice in this country
- high-quality publications produced and distributed by New Zealand publishers and institutions on New Zealand art and/or by New Zealand writers and curators
- large-scale national forums, symposiums, publications and other opportunities for artform discourse focused on New Zealand practice
- the crating and freighting of high-quality New Zealand works for touring exhibitions within New Zealand or overseas.

Creative New Zealand would contribute to the direct costs of the listed activities.

The feedback we received

70% of responses agreed or strongly agreed with this proposal, with widespread recognition of the benefits that could arise from Creative New Zealand working with the existing infrastructure. However, concerns were also raised, including:

- that support for regional galleries and museums could reduce the amount of Creative New Zealand funding available for individual artists
- that these activities could be better delivered by independent, artist-run spaces such as Artspace, The Physics Room, Enjoy and Blue Oyster
- whether applications would in fact extend beyond 'business as usual' for a given gallery or museum.

A respondent stated:

"We want CNZ to leverage, not be leveraged and to do this it needs to stay focused on its own distinctive agenda, connections and expertise."

What we concluded

The review recognised that for Creative New Zealand to achieve the outcomes it is seeking we need to work with, and contribute to, projects organised by regional galleries and museums.

4 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).

RECOMMENDATION 5

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 artists in galleries and museums
- curatorial internships for New Zealand curators
- opportunities for international artists and curators to undertake high-quality projects in New Zealand that have clear benefits for New Zealanders and for visual arts practice in this country
- the writing and publication of high-quality publications associated with New Zealand visual arts
- large-scale national forums, symposiums, publications and other opportunities for artform discourse focused on 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 visual arts.

Support for these identified activities in regional galleries and museums should not reduce the levels of support available for individual artists and for independent, artist-run spaces.

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

Supporting greater collaboration between institutions

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

We would do this by contributing to managed, national programmes that delivered the activities identified in Recommendation 5.

The feedback we received

With 70% of responses either agreeing or strongly agreeing with this proposal, support for this proposal mirrored the levels of support for Creative New Zealand seeking to leverage the existing visual arts infrastructure.

Again concerns were expressed about limited funding resources being redirected away from individual artists, and the potential for large national projects to be managed by existing organisations:

“In broad terms collaboration can be desirable to enhance touring, the territorial reach of residencies and some other activities. However it is not obvious that a

‘managed national programme’ would improve on the efficiency or quality of activities listed, all of which are currently undertaken by existing institutions such as Artspace.”

What we concluded

The review recognised that there is potential for managed national programmes to deliver greater benefits for New Zealand’s visual arts and for New Zealanders.

However, the review did not make a specific recommendation on this area, as Recommendation 5 (see 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 visual arts infrastructure

Toi Tōtara Haemata programme – Key roles

The current key role for visual arts under the Toi Tōtara Haemata programme is:

- To create and present experimental and excellent work by New Zealand artists in independent, non-commercial exhibition spaces that feed innovative practice.

Creative New Zealand currently supports one organisation in the North Island (Artspace) and one in the South Island (The Physics Room) through this programme. The roles and the contracts expire at the end of 2015, and the review provided an opportunity to develop, change or discontinue the role from 2016.

Multi-year funding support for the Blue Oyster Gallery in Dunedin and the Enjoy Gallery in Wellington is also currently provided through the Toi Uru Kahikatea (Arts Development) investment programme.

The Draft Report canvassed views around whether Creative New Zealand would be better to support innovative arts practices by not offering specific visual arts key roles under the Tōtara programme and instead leveraging the existing visual arts infrastructure provided by national and regional galleries and museums and tertiary institutions. This would have represented a radical change from existing programme settings.

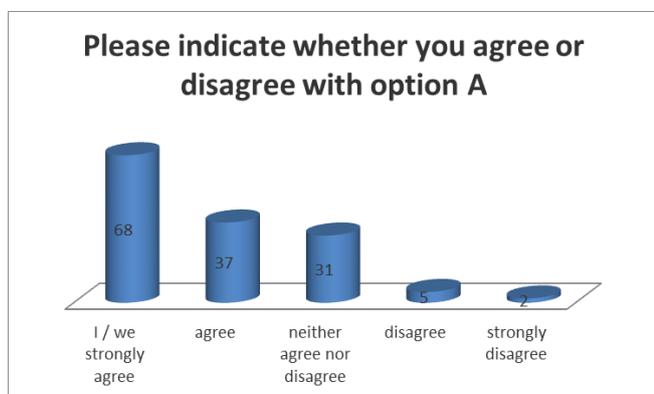
Options canvassed in the Draft Report

The three options that we sought feedback on through the Draft Report were:

- **Option A:** To retain the existing Toi Tōtara Haemata key role with some modification
- **Option B:** To introduce a new visual arts services role in the Toi Tōtara Haemata investment programme
- **Option C:** To focus our support for visual arts infrastructure on delivery through the Kahikatea programme by regional galleries and museums and artist-run spaces.

Option A: Retain the existing key role with some modification

The feedback we received



There was clear support for Option A, with many responses pointing to the unique role that independent, non-commercial spaces play in the visual arts ecology:

"The existing key role is the most effective way to support emergent, experimental, independent and non-commercial arts practices and practitioners. Other types of organisations support innovative projects, but to ensure that there is support for alternative voices to the mainstream academic, public and dealer institutions is critical to maintain our thriving arts ecology."

"I would support concentrating funding in specific spaces as opposed to distributing funding across different institutions and projects. Although the space itself is not always integral to many contemporary practices, I believe that having a focus on a specific gallery is important to maintaining critical engagement."

"There should be support for existing infrastructure, with some modification, to enable innovative New Zealand art in a national and international context."

The view was also expressed that:

"Artspace creates real and transparent leverage, as evidenced through its ability to draw in new funding for innovative projects. I am doubtful of the ability of organisations subject to the whims or naiveties of politicians to deliver sector development outcomes for the visual arts."

Feedback from the sector also argued that engagement and dialogue with international artists and curators is an essential part of contemporary New Zealand visual arts practice. This is also true for other artforms.

What we concluded

This review recognised the unique contribution to be made by independent, non-commercial visual arts spaces.

Other agencies of central and local government provide support for national, metropolitan and regional galleries and museums, and for visual arts within tertiary institutions. Private dealer galleries also play an important role for the visual arts infrastructure. However, each of these types of institutions and organisations are supported for particular purposes and experimentation and innovation is not central to their purpose.

Creative New Zealand is the only agency currently supporting non-commercial spaces to create and present experimental and innovative work by New Zealand visual artists. This role remains an essential part of the visual arts infrastructure and is a role that Creative New Zealand is uniquely able to support.

RECOMMENDATION 6

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

- regularly presents a range of experimental and excellent new New Zealand visual artworks in non-commercial venues and locations
- increases public appreciation and audiences for experimental and excellent new New Zealand visual art
- supports the creation of new work by New Zealand visual artists, including new work by Māori and Pasifika artists and artists from New Zealand's diverse cultures
- commissions and publishes critical writing (in print or digital platforms or both) about contemporary New Zealand visual arts practice
- offers professional-development opportunities for New Zealand curators and writers – for example, residencies, internships and symposiums
- offers high-quality projects in New Zealand by international artists and/or curators that have clear benefits for New Zealanders and for New Zealand visual arts practice.

We will continue to specify that there will be provision through the Tōtara programme to support one non-commercial visual arts presenting organisation in the North Island and one in the South Island.

Funding guideline

A number of submissions suggested that the ability of an organisation to deliver to the visual arts presentation key role may be hampered by inadequate levels of funding from Creative New Zealand. Other submitters referred to the ability of Artspace to leverage funds from sources other than Creative New Zealand.

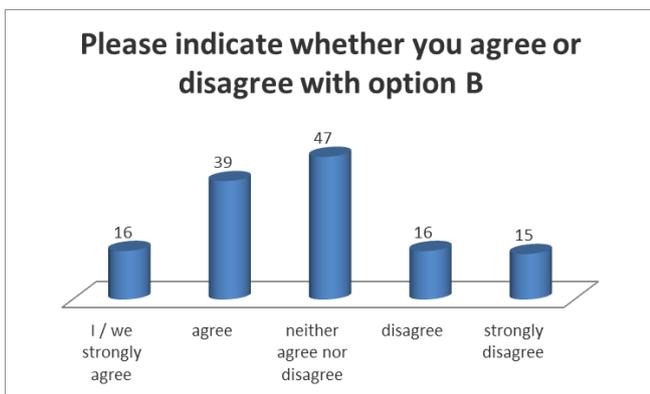
It is a condition of the Toi Tōtara Haemata investment programme that an organisation must attract funding from sources other than Creative New Zealand. The programme also has funding formulae guidelines that Creative New Zealand uses when considering the level of investment we will make for particular roles.

Under the existing funding guideline for the visual arts 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 experimental, 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.

Option B: A new visual arts services role

The feedback we received



There was interest in this role, rather than overwhelming support. The views expressed included that option B:

- would be a useful way to identify and fund key activities such as residency programmes and international exchange
- would reduce the leverage and concentration of resources that Artspace currently achieves because of a significant loss of both visibility and focus
- could be delivered by Artspace, if it was funded appropriately
- could be delivered by existing regional galleries and museums without creating another organisation devoted to these tasks.

What we concluded

The review did not recommend a new visual arts services key role for the Tōtara programme. Instead, Creative New Zealand will, for the next five years, seek to work with the existing visual arts infrastructure to:

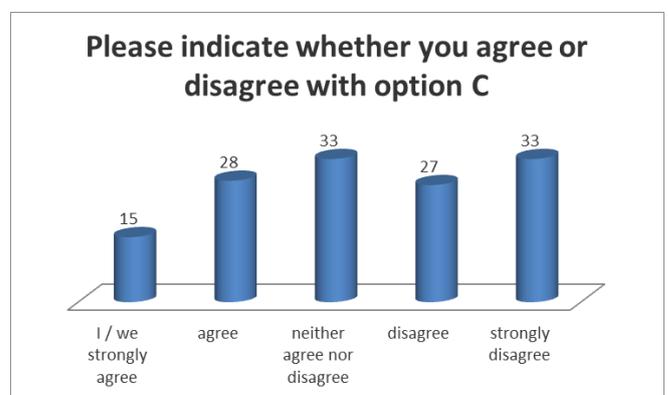
- develop curatorial practice

- enhance the New Zealand public's awareness and appreciation of New Zealand visual arts
- facilitate sustained, reciprocal international engagements of New Zealanders internationally and of overseas artists and curators in New Zealand.

The successful delivery of these activities will be underpinned by support delivered through the Toi Uru Kahikatea investment programme.

Option C: Focus our support for visual arts infrastructure on delivery through the Kahikatea programme by regional galleries and museums and artist-run spaces

The feedback we received



31% of respondents agreed or strongly agreed with this option, whereas 44% disagreed or strongly disagreed.

Many of those opposing this option saw it as threatening the existence of current Tōtara organisations Artspace and The Physics Room.

What we concluded

This review recommended the continuation of the visual arts presentation key role within the Tōtara programme and also recommended that Creative New Zealand seek

to leverage the existing visual arts infrastructure by being open to funding identified activities within regional galleries and museums.

As with our conclusions in relation to option B, Creative New Zealand should, over the next five years, seek to work with the existing visual arts infrastructure to develop and deliver projects and programmes that will achieve outcomes Creative New Zealand is seeking.

Targeting special opportunities

Current special opportunities for visual artists

In 2012/13 Creative New Zealand provided the following special opportunities for visual artists:

- **International Studio and Curatorial Program (ISCP), New York** – a four-month residency opportunity that is offered biennially (every two years). It is valued at \$44,000.
- **Berlin Visual Artist’s Residency at the Künstlerhaus Bethanien** – a 12-month biennial residency in Berlin that includes a \$40,000 stipend plus an apartment.

The Draft Report asked for feedback on:

- whether we should ring-fence funds to support identified special opportunities in the visual arts
- whether the current special opportunities in New York and Berlin were the most appropriate places to locate our visual arts special opportunities
- whether other residency programmes in other cities, or in the same cities, would offer better opportunities for a wider range of New Zealand visual artists.

The feedback we received

More than 80% of responses agreed or strongly agreed with Creative New Zealand ring-fencing funds to support identified special opportunities for visual artists.

56% of responses agreed or strongly agreed that Berlin and New York were the most appropriate places to locate these opportunities:

“[Berlin and New York] remain key sites and presumably their relevance and usefulness is regularly assessed (in ways other than this questionnaire). Part of the appeal of these sites is the role they play as centres for excellence when it comes to international contemporary practice. Residency options are abundant (especially in Asia) and New Zealand artists have reasonably good access to them through agencies like Asia New Zealand Foundation. Such access may not be as readily available in Berlin and New York if these opportunities were removed.”

A large number of potential alternative cities/locations were identified by respondents. Asia, or locations in Asia, was most frequently cited as offering better opportunities for New Zealand visual artists. South America and Australia were also cited, though less frequently than Asia.

What we concluded

The review noted that international projects of individual visual arts are regularly supported through existing funding programmes and that New Zealand artists are choosing to pursue residency opportunities in a variety of international locations.

The review acknowledged the benefits of ring-fencing funds to establish two guaranteed international residency opportunities for New Zealand visual artists.

We acknowledge that agreements are in place for the Berlin and New York residencies and it will take time to identify and consider if alternative host organisations may now be more suitable locations for Creative New Zealand special opportunities.

The review concluded that consideration should be given to alternative residency host organisations in 2018 and 2020. These alternative residency hosts should be able to offer support for a New Zealand visual artist and offer different experiences from the existing New York and Berlin opportunities.

RECOMMENDATION 7

Creative New Zealand should continue to offer two visual arts special opportunities over a two-year period.

RECOMMENDATION 8

Creative New Zealand should offer the ISCP New York residency and the Berlin visual artist's residency in 2016.

RECOMMENDATION 9

Prior to 2016 Creative New Zealand should consider the range of overseas visual arts residency host organisations able to offer special opportunity support for New Zealand visual artists.

Special opportunities in 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.

We will continue to work in partnership with the Asia New Zealand Foundation to support three emerging or mid-career curators to immerse themselves in the contemporary art of a host country. From 2014 we will also contribute to the Foundation's reciprocal programme for artist residencies in Korea, Taiwan and Indonesia.

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

Focus on Asia will include arts development and presentation at major international events, cultural exchange, 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.

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 visual arts organisations. Our capability-building initiatives are described on page 34.

International initiatives

Creative New Zealand supports a range of international visual arts initiatives. These include:

- taking a lead on the Venice Biennale
- Te Manu Ka Tau (Flying Friends)
- the International Presentation Fund.

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

In addition to these international initiatives, individual artists 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 visual artists and craft/object makers.

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 craft/object makers.

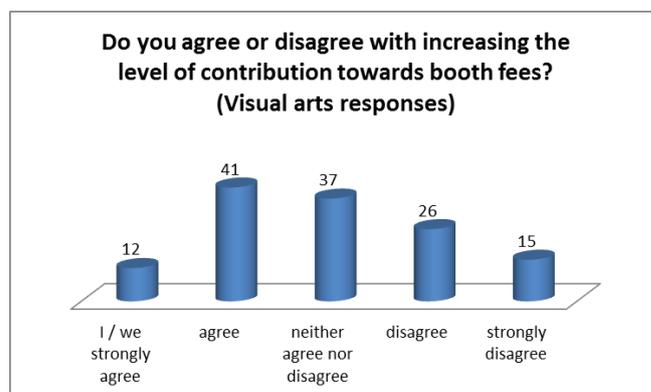
Creative New Zealand staff recently reviewed the International Art Fair pilot.

The Draft Report for the visual arts 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 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

Responses to the questions about our support for dealer galleries to attend art fairs were mixed.



A number of responses believed that Creative New Zealand should not be providing support for what was a private commercial enterprise. For example:

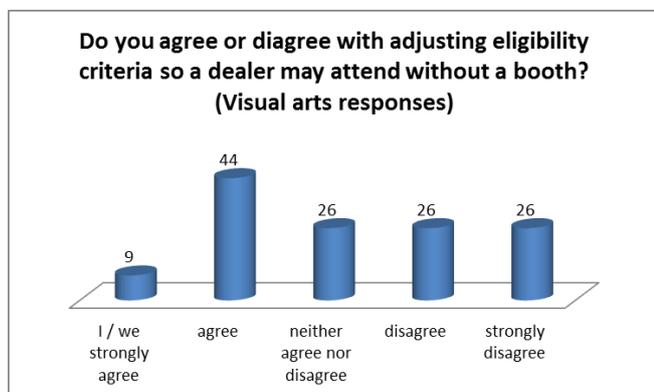
“I do not think government money should be given to commercial dealer galleries, but artists and not for profit organizations only.”

Others saw this initiative as essential if New Zealand artists were to gain traction in a highly competitive international market:

“International art fairs place New Zealand on a level playing field with much of the world while working to raise the profile of particular artists and curators. It is integral to the ongoing viability of the NZ art market that support be given to those dealer gallery that choose to partake in international art fairs as each one aids in the development of a strong international reputation for New Zealanders.”

“Art fairs are expensive. It takes time to build sustainable markets. It's taking time for international audiences to 'trust' NZ galleries and art ... why drop this investment when you are starting to make progress?”

The strongest levels of disagreement were with Creative New Zealand contributing to a dealer gallery attending an art fair to maintain networks or test the feasibility of participating in the future:



“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 recommended that Creative New Zealand should continue to support the International Art Fair initiative and to raise the maximum dollar level of contribution to booth fees, but did not recommend adjusting eligibility criteria so that Creative New Zealand supports dealers to attend an art fair without a booth.

RECOMMENDATION 10

Creative New Zealand should continue to support the International Art Fair initiative for the next five years under existing policies and conditions, but raise the maximum dollar contribution level to booth fees from \$15,000 to \$20,000.

An international bureau

One respondent suggested Creative New Zealand should establish an international bureau dedicated to the promotion of New Zealand visual arts internationally. Such a bureau would take a leadership role for the visual arts in all of Creative New Zealand’s international activities. This suggestion was also raised at the focus group.

The review noted that some other Arts Councils have such a bureau. To be effective such a bureau would require dedicated staff as well as a generous operating budget. Those funds would likely need to be redirected from other areas of support for the visual arts – for example from our Arts Grants or Kahikatea programmes.

Creative New Zealand does not, at this time, have the resources to dedicate an international bureau solely for the visual arts. Nor do we believe that redirecting resources from support for individual artists or from visual arts organisations within New Zealand would be appropriate at this time.

Our funding priorities

Creative New Zealand's current funding priorities for visual arts are:

- the creation and presentation of high-quality new work
- creative development, professional development and residencies for individual artists and practitioners.

The feedback we received

Some responses asked if Creative New Zealand could give more support to registrars, conservators, designers, art handlers and specialist photographers.

Creative New Zealand acknowledges that these practitioners are all essential to the success of the visual arts in this country. However, we see responsibility for the professional development of these practitioners as resting with their employers and/or with the national services offered through National Services Te Paerangi.

The review recommends that the visual arts priority should specifically refer to individual artists and curators, rather than using the more general term 'practitioners'.

RECOMMENDATION 11

For the next five years, the visual arts priorities for the Arts Grants, Quick Response and the Kahikatea programmes should be:

- the creation and presentation of high-quality new work
- creative development, professional development and residencies for individual artists and curators.

The following two priorities 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 visual arts sector over the next five years. Most support will continue to be provided through funding to artists (a balance of established and emerging artists) but we will also invest effectively in organisations that contribute strategically to the 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 up to the age of 18, we are developing new settings for engaging with the arts education sector in the future.

3. Overview of the visual arts sector

In this section we provide an overview of the 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 ‘visual arts’

New Zealand has a highly diverse visual arts sector operating across many disciplines and media.

Creative New Zealand sees visual arts as including, but not limited to, drawing, experimental sound/audio and moving-image arts projects, installation, kōwhaiwhai, painting, performance within a visual arts context, photography, printmaking, sculpture, tā moko, and typography. Visual arts include customary 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.

We recognise that the boundaries between visual arts and craft/object art are not precise. Artists and makers usually define for themselves how their practice, or different aspects of their practice, relates 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.

Museums and galleries

Museums and collection-based galleries are operated or supported by local authorities throughout the country. Local government has long been the major public-sector supporter of the visual arts infrastructure – it plays a significant role in supporting the maintenance and programming of local and regional art galleries and the

commissioning, placement and maintenance of public art. Central government also provides direct funding for major infrastructure of national significance.

Te Papa Tongarewa, the Museum of New Zealand in Wellington, has statutory national requirements, including delivering national services for museums and public-sector galleries.

Museums Aotearoa’s *2012 Sector Survey Report*, published in April 2013⁵, identifies four categories of museum (the numbers for each category are included in brackets below):

- micro museums, with no paid full-time employees (294)
- small museums, with between one and five paid full-time employees (127)
- medium museums, with between six and 20 paid full-time employees (34)
- large museums, with more than 20 paid full-time employees (14).

The survey’s definition of ‘museum’ is broad and includes traditional museums, art galleries, historic houses, open air museums, science centres, cultural centres and marae-based whare taonga.

The 2012 survey reports that there are 48 institutions in the large and medium categories. It also identified that:⁶

- Large museums were likely to have higher visitation rates, with 43% achieving visitation of 100,001 –

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

6 *Museums Aotearoa 2012 Sector Survey Report*, p 10.

200,000 and a further 29% achieving more than 500,000 visits

- Local visitors – that is, from the region in which the museum was located – made up 47% of overall visitation; visitors from elsewhere in New Zealand made up 30%; and international visitors made up 23%
- Large museums had average operating expenditure of \$16,141,166; medium museums had average operating expenditure of \$1,220,673
- The largest source of revenue was local government (44%), followed by central government (27%)
- Museums raised approximately 20% of their revenue through commercial activities, membership programmes, sponsorship, donations and admission charges.

Care needs to be taken when considering these figures as many museums have responsibilities that extend well beyond the visual arts and craft/object art. Many large and medium-size museums will also have responsibilities for the collection, conservation and presentation of material relating to the natural and social sciences, heritage and technology.

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 visual and craft/object art exhibition programmes of 15 medium and large galleries and museums indicated that at least 586 exhibitions had been presented by these organisations over the last two calendar years.

Of these exhibitions, 489 (or 83%) were identified as being visual arts exhibitions. Some care needs to be taken when considering these numbers as some exhibitions may have had elements of craft, object and visual arts. The types of exhibitions presented included:

- survey shows and retrospectives
- solo exhibitions by established and senior artists
- group shows
- work by international artists
- cultural focus exhibitions supporting traditional Māori arts and Pacific arts
- collection shows (including long-term loans) that showcase both historical collections and recent acquisitions
- exhibitions generated from artist residencies and curatorial internships
- touring exhibitions of visual and craft/object artists, both historical and contemporary, including national or other multi-venue tours
- public installations
- digital arts exhibitions
- exhibitions showcasing student and new graduate work
- exhibitions programmed to coincide with local or national events
- fundraiser exhibitions
- alternative gallery space shows.

Several organisations approached were closed for refurbishment and/or earthquake strengthening.

Of the 73 touring exhibitions identified in the 2012 and 2013 programmes of the selected galleries and museums, 56 (or 77%) were identified as being primarily focussed on visual arts.

Visual arts genres represented by touring shows included painting/drawing (14), photography (11), documentary/film/moving image and new media (4), sound art (1), illustration (6), mixed media (10), installation (1), sculpture (3) and printmaking (6).

Education

The teaching of visual arts has long been part of the education curriculum. 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 (<http://artsonline.tki.org.nz>).

The tertiary sector in New Zealand is well-developed, with high levels of academic and professional training for artists at the tertiary level.

International activity and interaction

International visual arts activity operates successfully at a sophisticated level. A number of New Zealand visual artists regularly exhibit internationally and many have works in significant international collections. It is no longer unusual for a New Zealand artist to feature in international visual arts biennales.

There is a healthy level of exchange and interaction with international contemporary visual arts. International curators and visual artists visit and present their work in New Zealand, while a number of New Zealand artists

have gained significant international support and opportunities to develop and exhibit new work offshore.

Prizes, awards, residencies and other support

A variety of awards and prizes are available to visual artists – for example, the National Contemporary Art Award (\$15,000), the Wallace Art Awards (multiple awards and residencies with an estimated total value of \$160,000), the biennial Walters Prize (\$50,000), the Olivia Spencer Bower Award, and Otago University's Frances Hodgkins Fellowship.

In addition there are a number of artists residencies offered within New Zealand – for example, the McCahon House Residency, Wanganui's Tylee Cottage Residency, and Southland's William Hodges Fellowship.

Private-sector dealer galleries provide mentoring services in arts market development and professional development, for leading and emerging artists in their stable. A growing number of New Zealand-based dealer galleries are committed to participating in international art fairs.

Size of the sector

There is limited data on the size of the visual arts sector and what data there is tends to combine visual art 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

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

‘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 totaled 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 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 both domestic sales through multiple channels, export sales and overseas rights sales.

Creative New Zealand’s 1998 survey of professional practicing artists (*Portrait of the Artist*¹⁰) found that visual artists (including fine artists and craft artists)

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

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

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

participating in the survey earned 66% of their overall income from arts-related work. That survey also found that 56% of the fine artists surveyed had a formal arts qualification, with 36% of the craft artists participating in the survey 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 organisations

Service organisations in the visual arts sector include the following:

- **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 museums and galleries sector and inform decision-making and planning for the sector. Museums Aotearoa has a regional forums programme and has organised the Clark Collection Scholarship, the Mina McKenzie Scholarship, and the New Zealand Museum Awards.
- **TENNZ – 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 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.
- **Artists Alliance** provides information, resources, career advice, networks and advocacy for the visual artists of Aotearoa/New Zealand.

Creative New Zealand's support for the visual arts

Creative New Zealand is established under the Arts Council of New Zealand Toi Aotearoa Act 2014. Our funding comes from the Government through Vote Arts, Culture and Heritage and the New Zealand Lottery

Grants Board. Creative New Zealand's purpose is 'to encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders.'

Creative New Zealand's support for the visual arts is focused on activities or services that complement the activities and services covered by museums, galleries, tertiary institutions and dealer galleries.

Activities we currently support

Creative New Zealand is able to support a wide range of visual arts-related projects and activities. These can include, but are not limited to:

- community arts projects
- the creation of high-quality new work by New Zealand artists
- opportunities for creative and professional development for individual artists and curators (for example, domestic and overseas residencies)
- increasing the wider New Zealand public's understanding and appreciation of high-quality visual artworks
- independent non-commercial artists' exhibitions that feed innovative practice
- contributing to forums, symposiums, publications and artform discourse focused on contemporary New Zealand practice
- mentoring and internship opportunities for artists and curators
- the writing and publishing of high-quality work about New Zealand visual arts
- the writing and publishing of high-quality publications associated with a New Zealand visual arts exhibition

- the 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)
- the costs of crating and freighting high-quality New Zealand works for touring exhibitions within New Zealand or overseas
- international market-development events that promote high-quality New Zealand visual arts
- support for artists/curators to undertake postgraduate study overseas, when there are no equivalent courses available in New Zealand
- taking a lead on New Zealand participation in the Venice Biennale.

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 in the past and is the subject of further discussion in this visual arts review.

Funding is available for international touring and exhibitions of distinctive, high-quality, international-ready work by New Zealand artists and curators. This funding is focussed 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

Creative New Zealand distributed \$4,194,636 in direct support of visual arts organisations, projects and activities in the financial year to 30 June 2013. This includes support delivered through our funding

programmes as well as support delivered through special opportunities and through international and capability-building initiatives. The breakdown is as follows:

	<i>\$ value of Creative NZ's 2012/13 visual arts support</i>	<i>% of Creative NZ's overall 2012/13 visual arts support</i>
<i>Creative Communities</i>	612,287	15
<i>Quick Response</i>	271,989	6
<i>Arts Grants</i>	872,236	21
<i>Kahikatea Investments</i>	619,991	15
<i>Tōtara Investments</i>	843,000	20
<i>Sector Development Incentives</i>	108,000	3
<i>Venice</i>	526,007	13
<i>Special Opportunities</i>	183,626	4
<i>International and Capability Building</i>	157,500	3

The Tōtara Investments figures include support for Artspace, The Physics Room and the Tautai Contemporary Pacific Arts Trust.

Note that these figures reflect only those projects and activities that were directly related to visual arts. They do not include activity that may have benefited multiple artforms.

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 visual artists and groups to create and present work, as well as share knowledge and skills, access resources and encourage participation in the visual arts at the local level.

In 2012/13 CCS provided grants totalling \$612,287 in support of projects identified by local administrators as being visual arts projects. This funding supported 389 visual arts projects occurring in local communities, throughout the country. The value of grants provided ranged between \$133 and \$10,000.

Arts Grants and Quick Response grants

These funding programmes are offered for individuals, groups and organisations to undertake projects that will take less than a year to complete.¹¹

During the 2012/13 financial year Creative New Zealand funding bodies offered 91 Arts Grants and Quick Response grants for the visual arts, totalling \$1,144,225.

Activities supported included:

- the creation of work by individual artists

- participation in international exhibitions and presentations
- publications documenting contemporary New Zealand practice
- other forms of artform publications and support for discourse and criticism
- artform documentary projects
- artist-in-residence opportunities for artists
- professional-development opportunities for New Zealand artists and practitioners
- support for the presentation of New Zealand artists' projects
- community arts participation projects.

The majority of these grants were offered by the Arts Board, which offered 58 grants totalling \$718,955.

Support for professional infrastructure for visual arts

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.

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

Toi Uru Kahikatea investment programme

The purpose of the Toi Uru Kahikatea (Arts Development) 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.

The visual arts organisations currently supported through the Kahikatea programme are:

- the Blue Oyster Arts Trust
- Enjoy Public Art Gallery
- Circuit Artist Film and Video Aotearoa New Zealand
- the Art & Industry Biennial Trust (SCAPE)
- the Dunedin Public Art Gallery
- the McCahon House Trust.

Activities supported under Toi Uru Kahikatea include:

- artist/curator residencies
- research and the development of new work by New Zealand artists
- support for an international keynote speaker
- independent, non-commercial exhibitions in public spaces

- support for writers and the production of artform publications
- professional-development workshops for artists/curators
- support for salaries and wages for specific infrastructural and administrative roles
- support for market research and digital engagement research.

The Intercreate Trust and the Aotearoa Digital Arts Network Trust have also been supported through the Kahikatea programme. Both these organisations were previously identified as fitting a media arts category, which was disestablished in 2012. For classification purposes they are, in future, likely to be identified as being predominately visual arts organisations.

Toi Tōtara Haemata investment programme

Through the Toi Tōtara Haemata (Arts Leadership) programme, we invest in well-run and financially sound arts organisations to enable them to play key infrastructure roles in creating, presenting, distributing or encouraging participation in high-quality arts experiences.

We require all organisations funded through Toi Tōtara Haemata to attract additional support from other sources, such as city and district councils and the private sector. Funding is available for periods from two to five years.

The current key role for visual arts under Toi Tōtara Haemata is:

- To create and present experimental and excellent work by New Zealand artists in independent, non-commercial exhibition spaces that feed innovative practice.

Support is available for at least one independent, non-commercial artist exhibition space in the South Island and at least one in the North Island.

Since 2012 these roles have been held by Artspace in Auckland and The Physics Room in Christchurch.

Other organisations funded under Toi Tōtara Haemata also support visual arts practice:

- **Tautai Contemporary Pacific Arts Trust** supports the creation, presentation and distribution of, and participation in, consistently high-quality Pasifika visual arts and delivers professional-development services for Pasifika visual artists.
- **Toi Maori's Te Atinga** plays a leading role in professional development and participation in Māori visual arts and also organises the Māori Market.
- The **Auckland Festival Trust** and the **New Zealand Festival** exhibit high-quality New Zealand visual artworks as part of their biennial festival programmes.
- **Arts Access Aotearoa** programmes such as Creative Spaces offer services and access to visual arts and artists.

Sector Development Incentives

Funding through Sector Development Incentives (SDI) is offered twice a year to organisations and companies supported through the Kahikatea or Tōtara investment programmes. The activities supported are those that contribute to sector development through collaborations with other arts organisations.

Under the Sector Development Incentives fund we offered \$108,000 in 2012 to Artspace Aotearoa and Tautai Contemporary Pacific Arts Trust towards a Pacific-focused education internships programme.

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 visual arts through another funding programme, such as Arts Grants or one of the investment programmes.

Creative New Zealand visual arts dedicated special opportunities are:

- the **International Studio and Curatorial Program (ISCP)**, New York
- the **Berlin Visual Artist's Residency** at the Künstlerhaus Bethanien.

Other special opportunities that have recently supported visual arts have been:

- **Te Tai Tokerau Waka project**, under the direction of Hector Busby
- **the Hamilton City and Te Matara o Te Haerenga Māori arts exhibition**
- **Pacific heritage arts initiatives** – for example, the introduction of Moana and Kava grants and provision for research into knowledge-holders and for fono to transmit Pasifika heritage arts.

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 visual artists and visual arts organisations.

Capability-building

Capability-building is targeted at the priority needs of arts organisations. These currently include strategic planning and audience development. Online webinars and access to research resources are also available.

Our capability-building initiatives also include:

- **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. For example, SCAPE, Christchurch Art Gallery, Auckland Art Gallery and City Gallery Wellington have all participated in selected capability-building initiatives.

International initiatives

Creative New Zealand's international initiatives include:

- a lead role on the **Venice Biennale** (see below)
- 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 visual artists.

- **New Zealand curators tours and residencies in Asia** – Creative New Zealand's partnership with the Asia New Zealand Foundation offers three emerging or mid-career curators the opportunity to immerse themselves in the contemporary art of the host countries (Creative New Zealand contributes \$32,000 per year). From 2014 we will also contribute \$24,000 per year to the Foundation's reciprocal programme for artists to undertake month-long residencies in Korea, Taiwan and Indonesia.
- **Te Manu Ka Tau (Flying Friends)** supports invitations, itineraries and travel for selected international curators to engage with New Zealand galleries and artists.
- The **International Presentation Fund** supports touring, international engagements and invitations for New Zealand artists that are a direct result of our initiatives to develop an international market – for example, as a result of Te Manu Ka Tau.

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.

Venice Biennale

The Venice Biennale is the only major international visual arts event at which New Zealand can guarantee a sustained presence and for which we can select our own artists. Creative New Zealand has managed New Zealand representation at the Venice Biennale since 2001.

The Arts Council reviewed Creative New Zealand's continuing support for New Zealand participation in the

Venice Biennale at its February 2014 meeting. At that meeting the Council agreed to continue to support New Zealand's presentation for the 2017 Venice Biennale, with budgets to be confirmed in 2015.

Exclusions: What we don't fund

Creative New Zealand funding is not available for:

- buying capital equipment, such as buildings and machinery
- 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 – such as staff wages, research, exhibition costs, venue maintenance and security.

Supported by the New Zealand government through

