


# Advocacy Strategy

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

2016-2021



# About this Strategy

This advocacy strategy sets the high-level direction that Creative New Zealand will take – working together with the arts sector – to make the case for the arts.

Creative New Zealand is Aotearoa’s national arts development agency. We encourage, promote, and support the arts in New Zealand for the benefit of all New Zealanders. As a Crown entity, we work with the Ministry for Culture & Heritage, and the Minister for Arts, Culture and Heritage, to achieve the government’s ambitions for the arts.

The Advocacy Strategy 2016–2021 outlines:

- what we hope to achieve with our advocacy – **Our Aims**
- those who can be called on to help us – **Our Allies**
- the people and groups we want to influence – **Our Audiences**
- the key points we want to make about why the arts matter – **Our Messages**

- how we will measure our work – **Our Successes**.

It links closely with other areas of our business, including our capability building work and initiatives like the Arts Philanthropy and Partnerships Programme.

## Why is advocacy important to us?

We love the arts and we know they make a meaningful difference in the lives of thousands of New Zealanders every day. As such, advocacy is at the heart of what we do.

We have five strategic goals for the next five years and advocacy is one of these. As described in our [Statement of Intent 2016–2021](#) and below, over the next five years we’re striving to be a powerful advocate for the arts. Successful advocacy will also help advance our other strategic goals, particularly those around refining our investment over time and developing the arts sector’s capacity to succeed.

The compelling case for the value of the arts, developed in collaboration with the arts sector, will be the core of our messaging. Empowered by our legislation, we also have a

### We are a powerful advocate for the arts (external focus)

#### Why this goal?

As the national arts development agency, we are uniquely placed to proactively advance the case for the arts, as well as providing others with the means to do so. Achieving this successfully will promote stronger investment by others into the arts sector and stimulate New Zealanders’ appetite for high-quality, dynamic arts experiences.

#### Objectives for this goal

1. We’ll create, in partnership with the arts sector, a compelling case for the value of the arts to New Zealanders. → See **Our Allies** on page 10
2. We’ll systematically strengthen our relationships with iwi, local authorities and other co-investors and funders, and provide and communicate a suite of unique research, analysis and reports. → See **Our Audiences** on page 5 and **Our Messages** on page 8
3. We’ll proactively measure and report on our success in advocating for the arts, and how this contributes to strengthening the arts sector and improving public engagement. → See **Our Successes** on page 12

Source: Creative New Zealand Statement of Intent 2016–2021

vital role to play in advocating for the value of ngā toi Māori (Māori arts), the arts of Pasifika peoples and the arts of the diverse cultures of New Zealand. These arts have a special, treasured place in Aotearoa and make a huge contribution to life in New Zealand today. Successfully advocating for them helps assure their vibrancy and sustainability into the future.

Strong messaging about the value of the arts will help strengthen our relationships with other groups, including iwi, Pasifika groups, local authorities, community trusts and other funders. Yearly planning and reporting on our progress will allow us to report our successes in advocating for the arts.

Working to these three objectives will help meet our advocacy goal and together they chart the general direction of our activity. Our efforts towards the different parts of each objective will change over the course of the five years (eg, local government is a priority for 2016/17 and 2017/18 in the lead-up to councils revising their long-term plans; successful advocacy here will be greatly assisted by having strong analysis of councils' arts spending).

## What do we mean by advocacy?

At a basic level, advocacy is the process of supporting or promoting a cause to elicit action or support on the part of an audience.

The outcomes we're looking to achieve are outlined in this strategy as our aims (page 5). Over the course of this strategy, we'll continue to develop the way we advocate to our audiences. This will help ensure we're on track to achieve our stated aims.

## What's our role?

We recognise the unique position we're in as New Zealand's national arts development agency, and we're specifically empowered in our legislation to advocate for the arts. Our statutory purpose is to 'encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders'. In doing this we must, amongst other things, 'recognise and uphold the principle of ... advocacy, by promoting New Zealand's arts and artists locally, nationally, and internationally'.

We know we can't do this vital work alone, so we have an enabling role too. To make the case for the arts in an effective way, we'll need to work with our allies in government (including the Ministry for Culture and Heritage and the Minister for Arts, Culture and Heritage), the arts sector and elsewhere to develop and then spread the message about the value of the arts.

We have limited resources to undertake advocacy work, with nearly all our funding going directly to artists, arts practitioners and arts organisations, or to support capability building in the arts sector. Even with greater resources, messages around the value of the arts are most powerful when they also come from arts communities, audiences and participants.

## What do others think?

In late 2015 and early 2016, in the process of refining our strategic direction, we heard from over 150 members of the arts sector, the wider arts community, arts funders and other stakeholders. We talked to them about our proposed strategic goals and objectives and they provided valuable feedback on what we'd prepared.

On the topic of advocacy, they indicated that:

- advocacy is important and Creative New Zealand should look to show stronger leadership in this area
- no visible commitment to the arts reduces confidence in the arts, and so advocacy should build 'cultural confidence'
- it's not always clear what Creative New Zealand is doing to advocate for the arts, with much work seeming to happen 'behind the scenes'
- measuring the success of our work over time will be important
- although there is some relevant data and research on the value of the arts, there is no tangible strategy to help drive arts advocacy.

These views have helped shape the development of this advocacy strategy.

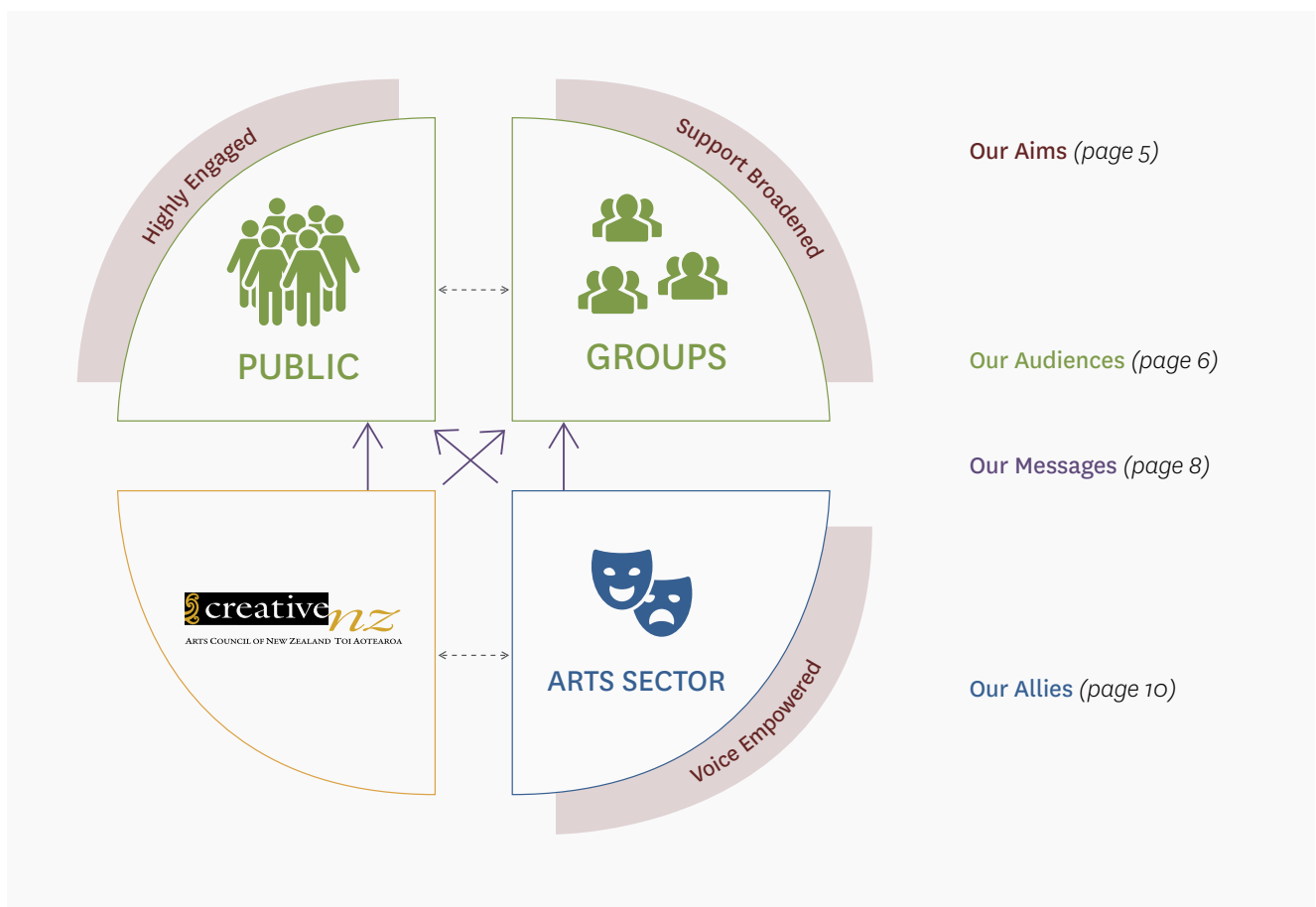
## What's our strategy?

We'll work with the arts sector and other interested parties to both source the compelling stories which support the value of the arts, and to work with us to amplify the value of our arts messages. To ensure the best use of the combined resources, we'll provide the arts sector with our yearly activity plan so it's aware of the focus of Creative New Zealand's work and how the sector can contribute to it.

The diagram below sets out in broad terms how we'll carry out our advocacy work. As mentioned above, this model will likely evolve over time, to ensure our advocacy work is helping to deliver our aims. With our allies, we'll deliver the message of the value of the arts to our identified audiences. These messages seek to positively influence our audiences' actions and in turn help meet the aims we set out in this strategy.

Relationships already exist between each of the four groups (the public, groups, the arts sector and Creative New Zealand). It will be valuable to track and consider these relationships over the course of our advocacy work (eg, how the arts sector influences groups, or how the public's response influences Creative New Zealand's advocacy).

While our allies and audiences are represented in this model independently, we know that many will play complementary roles. For example, we already have allies within the public sphere who share our belief in the value of the arts, and many groups already invest strongly in the arts sector because they understand the benefits the arts bring to their communities.



# Our Aims

As set out in our [strategic direction](#), Creative New Zealand’s vision for:

**Dynamic and resilient** New Zealand arts, **valued** in Aotearoa and internationally

The three advocacy aims below seek to advance this vision.

Achieving these three aims will help us realise our vision, but will also help increase understanding of the arts’ role as

a key contributor to higher living standards in New Zealand. Higher living standards are more than just economic growth and increased Gross Domestic Product (GDP). They comprise a broad range of material and non-material factors which have an impact on wellbeing – across cultural, social and economic domains – including people having opportunities and skills to live the life they want to live. The Treasury’s Living Standards Framework assesses policies for their impact and contribution to building economic, natural, human and social capital. Cultural capital is a component of all these.

Aims	Comment
<p><b>AIM 1:</b> New Zealanders are highly engaged with the arts</p>	<ul style="list-style-type: none"> <li>■ New Zealand arts are <b>VALUED</b> when New Zealanders engage with them.</li> <li>■ At present, we measure how engaged New Zealanders are through our three-yearly <i>New Zealanders and the arts</i> and <i>Audience Atlas research</i>, and the attendance and participation figures reported by the major New Zealand arts organisations we fund and by grants recipients.</li> <li>■ Our advocacy will tackle arts engagement directly and will seek to ultimately improve the frequency of New Zealanders’ attendance, participation and personal investment in the arts. It will also look to raise public awareness of the wider benefits of the arts, across a range of dimensions.</li> </ul>
<p><b>AIM 2:</b> Support for the arts is broadened</p>	<ul style="list-style-type: none"> <li>■ Looking ahead, <b>RESILIENT</b> New Zealand arts will require broader support from a range of individuals, groups and organisations.</li> <li>■ The arts in New Zealand will be more resilient if they can draw on the widest range of available funding and support. An arts sector that relies solely or heavily on funding from Creative New Zealand can’t truly be said to be a resilient one.</li> <li>■ Our advocacy will continue promoting and developing a broader support base for the arts, whether that’s financial, through volunteering or by other means of support. This will complement our capability building work, which provides arts organisations with the practical tools they need to boost their resilience and grow support for their organisations (eg, the Arts Philanthropy and Partnerships Programme).</li> </ul>
<p><b>AIM 3:</b> The arts sector’s voice is further empowered</p>	<ul style="list-style-type: none"> <li>■ <b>DYNAMIC</b> New Zealand arts will require an empowered arts sector that’s confident in telling its story.</li> <li>■ A dynamic arts sector is one that’s comfortable and confident in its own identity and value, and is empowered to convey these to New Zealanders.</li> <li>■ Our advocacy will keep enabling the arts sector to advocate on its own behalf. As such, we’ll continue aspects of our previous advocacy strategy, which emphasised giving the sector the necessary tools to connect with its advocacy audiences.</li> </ul>

# Our Audiences

Our audiences are the people and organisations we want to influence to take action. Some of these audiences can be reached directly by Creative New Zealand and our allies (eg, central government). Others need to be influenced indirectly due to the difficulty or cost of targeting them individually (eg, reaching the public by positively engaging with the media or other influencers).

Each audience has a different existing relationship with the arts. Understanding these myriad relationships will help us hone our advocacy messages to best effect. Our audiences can additionally (or alternatively) be targeted by demographic. We will continue our deep commitment to ngā toi Māori, Pacific arts and to the arts of the diverse cultures of New Zealand, as prescribed by our Act, as well as targeting other demographics such as youth and regional New Zealand.

Audiences	Relationship with the arts
<b>PUBLIC</b>	
Arts participants	<ul style="list-style-type: none"> <li>Those who participate in the arts are motivated to do so through: a desire for entertainment, fun, relaxation or excitement; to express themselves or ‘make sense’; to define who they are/ strengthen their identity; as a framework for social interaction; to experience something unusual or uplifting or surprising; and for the opportunity to learn something new.</li> </ul>
Arts audiences and supporters	<ul style="list-style-type: none"> <li>Even if people don’t participate in arts or cultural activities, many want them to be available for their families and others in society.</li> <li>Most people know very little about the day-to-day activities of artists and arts organisations and, as such, have no understanding of the cost and work that goes into each arts experience.</li> </ul>
Wider public	<ul style="list-style-type: none"> <li>A minority of people are actively ‘anti-arts’ in that they consider their lack of engagement with the arts to be part of their identity.</li> </ul>
Media	<ul style="list-style-type: none"> <li>The way the media represents the arts has a large effect on the perception of the arts by the public at large.</li> <li>The media is both an audience and a conduit to other audiences.</li> </ul>
<b>GROUPS</b>	
Community funders, leaders, influencers	<ul style="list-style-type: none"> <li>Often see – to some extent – the social remit for the arts. They look to spread their funding widely, but not always to the arts in proportion to the benefits that can be achieved. They look to tangible social outcomes that benefit not just those who take part in the funded activity, but the wider community too.</li> </ul>
Local government: mayors, councillors and staff (a priority for 2016/17 and 2017/18)	<ul style="list-style-type: none"> <li>Constrained by limited funding and therefore have to make judgements about how best to distribute the funds they do have; these do not always favour the arts. They are prone to criticism for their decisions.</li> </ul>

Hapu, iwi, Māori	<ul style="list-style-type: none"> <li>Ngā toi Māori are woven into everyday Māori life. Māori don't perceive the arts to be a separate activity, but rather one which is integral to their culture and identity.</li> <li>There is a large variation between hapu and iwi in their institutional support for the arts, particularly between pre- and post-settlement groups.</li> </ul>
Pasifika groups	<ul style="list-style-type: none"> <li>Art and creativity is intrinsic in the lives of Pasifika peoples. Pasifika communities comprise a rich diversity of moana cultures.</li> </ul>
Private arts funders	<ul style="list-style-type: none"> <li>Private funders are motivated by a philanthropic desire to make a difference. They will contribute to an activity that is most aligned to their own values.</li> </ul>
Patrons and philanthropists	
Business community and employers	<ul style="list-style-type: none"> <li>Corporate sponsors are looking for a return on their investment, by way of visible association with the activity in question; sometimes through sponsorship, sometimes to pass on benefits that are unique to staff or customers/clients.</li> <li>Employers in general may not be aware of the range of benefits that an arts education, skills or training can bring to the modern workplace, such as empathy, creativity, problem-solving and teamwork.</li> </ul>
Central government: Ministers, departments, agencies	<ul style="list-style-type: none"> <li>As elected representatives, Ministers will drive policy priorities in line with those of the government of the day. The arts have a contribution to make across a range of portfolios (eg, education, health, tourism, Māori and Pasifika development and so on). In those other portfolios, individual Ministers' understanding of the value of the arts to achieving their portfolio outcomes, and their commitment to embracing the arts, will naturally vary from minister to minister.</li> <li>Department and agency staff are responsible for supporting Ministers and developing and implementing government policy. Again, understanding of how the arts can help to achieve those organisations' policy outcomes varies for each department/agency and the individual staff concerned.</li> </ul>
Members of Parliament	<ul style="list-style-type: none"> <li>Members of Parliament are frequently interested in the arts and cultural activities by, with and for the communities they represent. They can be powerful advocates for the things that are valued by their constituents.</li> </ul>

# Our Messages

There is an inherent tension in developing an effective set of arts advocacy messages. The value of the arts cannot be expressed in purely economic terms; yet, we are required to advocate for the arts with many audiences in the language of economic benefit and cost-benefit analysis.

The solution to this is to advocate in the language of economic benefit when it is viable, and to also make the argument that the arts have both ‘intrinsic value’ (ie, the inherent value that the arts have in and of themselves) **and** ‘instrumental value’ (ie, the value of the arts not as ends-in-themselves but as means to achieving something else). The Treasury makes this point in its own [Higher Living Standards](#) work; that a nation’s wellbeing is derived from far more than just economic growth.

It’s important that our advocacy messages are easy to understand, while containing enough detail to make a compelling case for the value of the arts. They need to be robust and should be equally accessible by the artist on social media, through to the arts organisation making a detailed proposal to their local council.

We also know that collectively the available data, evidence and research – and the personal stories, successes and case studies we gather – create the story of the value of the arts. We’ll begin co-creating this story with the arts sector as an annual priority in 2016/17 and the results will assist us greatly in our advocacy work. We’ll continue to contribute to and communicate about government-level work to demonstrate the public value of arts and culture.

We’ll also be proactive in generating research or data where there are identified gaps. For example, some data on local government’s spend on culture is centrally collected by Statistics New Zealand (principally on museums, galleries and libraries) but the whole picture is missing when it comes to the arts. Councils report their spending in different ways and there is little joined up reporting on operating and capital spends. Forming a coherent, consistent framework for analysing council arts spending would help us hone our approach and allow useful comparisons with like councils to be drawn.

For this advocacy strategy, we have **five** key messages.

## *The arts matter for happy and healthy people*

Involvement in the arts improves personal health and well-being, including helping people to understand and adapt to the world around them, and inspiring, stimulating and raising life aspirations. They also build individual skills and talents, and instil a sense of self-worth, confidence and personal achievement.

## *The arts matter for talented and creative people*

Arts learning fosters critical thinking, using language and symbols, managing self, relating to others, and participating and contributing. It helps build the skills modern societies need to thrive, including empathy, creativity, problem-solving and teamwork.

## *The arts matter for strong and prosperous communities*

The arts allow communities to come together and express shared values and beliefs. They help build social cohesion, community resilience and the rejuvenation of communities suffering from long-term economic deprivation, population decline and following natural disasters. The arts work for our businesses and economy by creating jobs, promoting spending and attracting people to our communities. They also help to make our communities more inclusive and explore our connection to the natural environment.

## *The arts matter for our identities*

The arts are an important way for people and communities to explore and express their identities, individually and collectively, which also helps build more cohesive communities. The arts help us understand our own humanity and reinforce shared human connections. Participation in the arts produces a more engaged citizenry and promotes civic participation, and the arts provide an accessible forum for discussing society’s challenges and opportunities.



## *The arts matter to New Zealanders every day*

New Zealanders overwhelmingly demonstrate that they care about the arts and value the role of the arts in our society. An increasing number of New Zealanders believe that the arts are good for you (now 88 percent in the 2014 *New Zealanders and the arts* survey) and that the arts help improve New Zealand society (82 percent).

# Our Allies

Our allies are the people and groups who are already involved or invested in the arts. Our allies don't need to be convinced of the benefits of the arts. They are already passionate supporters and are best placed to help us spread the message. Our allies promote the value of the arts for their benefit, for that of the wider arts sector and for all New Zealanders.

Our allies will be crucial in helping us co-create compelling messages around the value of the arts, one of the first actions that will come from this strategy.

Ally	Relationship with the arts
Artists and arts practitioners	<ul style="list-style-type: none"> <li>▪ They describe a powerful motivation to express themselves creatively and to generate meaning through that expression.</li> <li>▪ Many have little awareness of, or only a distant relationship with, the larger institutions that operate within and support the arts ecology.</li> </ul>
Arts organisations	<ul style="list-style-type: none"> <li>▪ Arts organisations, such as performing arts companies and service organisations, are motivated by a personal and collective passion for the arts, and a desire to enable great artistic experiences to happen.</li> <li>▪ They look in many directions at once – to audiences, to artists and to funders.</li> <li>▪ They tend to have high expectations of other institutions and they look to other arts organisations, and to funders in particular, to support them in collaborative ways.</li> <li>▪ With limited resources, they are focused mostly on the success of their own organisation and, unless they feel 'at risk', are sometimes reluctant to engage in time-consuming advocacy for the wider sector.</li> </ul>
Arts advocacy groups	<ul style="list-style-type: none"> <li>▪ These groups take a number of forms, including short-term issues-focused groups, broad networks of arts-connected workers, and regional arts development bodies.</li> <li>▪ They are motivated by a personal passion for the arts and a desire to enable great art experiences to happen in their area.</li> <li>▪ They want to see their entire local/regional arts sector succeed and understand the value this has beyond their own organisational needs.</li> </ul>
Arts learning practitioners and the formal education sector	<ul style="list-style-type: none"> <li>▪ Teachers and arts practitioners who work in the arts by, with and for young people occupy a position similar to other organisations in the arts sector, in that they have a strong interest in the arts being valued in New Zealand.</li> <li>▪ They are more likely to affect the perceptions of artists and arts practitioners early in their careers.</li> </ul>
Existing and potential partners	<ul style="list-style-type: none"> <li>▪ These are individuals and organisations who already work with us to advance our respective aims (eg. Local Government New Zealand, Lotto NZ, Foundation North, the Ministry for Culture &amp; Heritage and other cultural sector agencies), and who are willing to extend their support and partnership to advocacy.</li> <li>▪ Other organisations in the wider cultural and creative sectors are likely to share similar goals to Creative New Zealand, and may prove useful allies in achieving our aims.</li> </ul>

# Targeting Messages to Audiences

We believe all five of our key messages are important and together make a compelling case for the arts. However, we understand that different audiences will engage with our key messages to varying degrees.

The matrix below demonstrates one possible way in which our key messages could be targeted to our audiences. Darker shading indicates an audience may be more likely to respond to that particular message.

		The arts matter ...	for happy and healthy people	for talented and creative people	for strong and prosperous communities	for our identities	to New Zealanders every day	
Our Audiences	Public	Arts participants						<b>AIM 1:</b> New Zealanders are highly engaged with the arts
		Arts audiences and supporters						
		Wider public						
		Media						
	Groups	Community funders, leaders, etc						<b>AIM 2:</b> Support for the arts is broadened
		Local government: mayors, etc						
		Hapu, iwi, Māori						
		Pasifika groups						
		Private arts funders						
		Patrons and philanthropists						
		Business community and employers						
		Central government: Ministers, etc						
	Members of Parliament							
Our Allies	Arts Sector	Artists and arts practitioners	<i>Our allies can use all of our messaging in their own advocacy work</i>					<b>AIM 3:</b> The arts sector's voice is further empowered
		Arts organisations						
		Arts advocacy groups						
		Arts learning practitioners, etc						
		Existing and potential partners						

# Our Successes

It's important we benchmark our work against the outcomes we hope to see, to ensure we're achieving our advocacy aims. Just as we'll develop action items supporting this strategy through annual advocacy action plans, each year we'll also develop measurable milestones and targets and report against these.

This framework is likely to change over time as we refine our own research and others do the same (eg, better cultural indicators, The Treasury further develops its Living Standards Framework, the Ministry for Culture & Heritage develops its 'cultural sector narrative', and so forth).

Our aims	Our audiences	Outcomes sought	Example milestone [M] or target [T]
<b>AIM 1:</b> New Zealanders are highly engaged with the arts	Arts participants	An increasing number of New Zealanders participate in the arts.	<ul style="list-style-type: none"> <li>The percentage of New Zealanders participating in the arts increases by 2020. [T]</li> </ul>
	Arts audiences and supporters	New Zealanders attend the arts more frequently.	<ul style="list-style-type: none"> <li>More New Zealanders who attend the arts in a given year have either medium or high attendance over time. [T]</li> <li>Investment clients (ie, those in Creative New Zealand's Tōtara and Kahikatea Investment programmes) grow their level of earned revenue over time. [T]</li> </ul>
	Wider public	The wider public support the role of central and local government in funding the arts.	<ul style="list-style-type: none"> <li>More New Zealanders believe 'The arts should receive public funding' and 'My local council should give money to support the arts' over time. [T]</li> </ul>
	Media	Media take up increased opportunities for them to engage with artists/ organisations and art projects.	<ul style="list-style-type: none"> <li>Invite media to experience first-hand major arts events managed by Creative New Zealand (eg, Venice Biennale). [M]</li> </ul>
<b>AIM 2:</b> Support for the arts is broadened	Community funders, leaders, influencers	Communities grow their support for the arts.	<ul style="list-style-type: none"> <li>Investment clients grow their level of non-Creative New Zealand/ non-earned revenue funding. [T]</li> <li>Community trusts increase percentage/amount of funding going to arts and culture. [T]</li> </ul>
	Local government: mayors, councillors and staff	Key territorial authorities strengthen their support for the arts.	<ul style="list-style-type: none"> <li>Each year, more territorial authorities implement or update their arts strategies, policies or plans. [T]</li> <li>We focus our submissions on territorial authorities' Annual and Long-Term Plans on authorities where they will likely have the greatest impact. [M]</li> <li>Local government funding for Investment clients increases. [T]</li> </ul>
	Hapu, iwi, Māori	Hapu and iwi, and Māori groups, strengthen the role of the arts in their communities.	<ul style="list-style-type: none"> <li>Reassess our Māori arts advocacy work and develop actions. [M]</li> </ul>

Our aims	Our audiences	Outcomes sought	Example milestone [M] or target [T]
<b>AIM 2:</b> Support for the arts is broadened	Pasifika groups	Pasifika groups develop the arts in their communities.	<ul style="list-style-type: none"> <li>Develop advocacy actions following the completion of the internal Pacific Arts responsiveness plan. [M]</li> </ul>
	Private arts funders	The private sector becomes more involved in arts funding.  The business community and employers increase their sponsorship and support of the arts.	<ul style="list-style-type: none"> <li>More money is leveraged from private sector funding alongside Creative New Zealand funding. [T]</li> <li>Creative New Zealand partners with the private sector on key projects. [M]</li> </ul>
	Patrons and philanthropists		
	Business community and employers		
	Central government: Ministers, departments, agencies	Central government broadens its support for the arts.	<ul style="list-style-type: none"> <li>Central government has a better understanding of the range of impacts the arts have on society. [T]</li> <li>Creative New Zealand works together with other departments and agencies to highlight the depth of arts support. [M]</li> </ul>
	Members of Parliament	Members of Parliament support artists and arts organisations, particularly in their electorates.	<ul style="list-style-type: none"> <li>Facilitate connections between the arts sector and Members of Parliament. [M]</li> </ul>
<b>AIM 3:</b> The arts sector's voice is further empowered	Arts advocacy groups	We supply the sector with advocacy tools.  We engage the arts sector when issues arise that affect it.  Our advocacy is more visible.	<ul style="list-style-type: none"> <li>Creative New Zealand's Advocacy Toolkit is updated frequently. [M]</li> <li>Advocacy features in The Big Conversation (Creative New Zealand's annual audience development hui). [M]</li> <li>We consult with the arts sector on submissions to government agencies that are likely to affect the sector. [M]</li> <li>We proactively inform the sector of issues that may affect them, and encourage them to make submissions. [M]</li> </ul>
	Arts organisations		
	Artists and arts practitioners	Cultural confidence is developed among artists and arts practitioners.	<ul style="list-style-type: none"> <li>Using our advocacy toolkit, more artists and arts practitioners are empowered to advocate on their own behalf. [M]</li> </ul>
	Arts learning practitioners	A strong, evidence-based contribution is made by arts learning practitioners to understanding the value of the arts.  Young people's participation and learning in the arts contributes to: <ul style="list-style-type: none"> <li>developing citizens with a strong sense of place, identity and understanding of culture and society</li> <li>building a prosperous and sustainable knowledge economy</li> <li>providing equity of outcomes for all New Zealanders</li> <li>creative thinking and innovation leading to positive outcomes for New Zealanders in local, national and international contexts.</li> </ul>	<ul style="list-style-type: none"> <li>Arts educators, including tertiary education institutions, work with Creative New Zealand to boost the evidence base for the value of the arts. [M]</li> <li>Further milestones and targets to be developed, informed by emerging data (eg, the cultural and democratic participation module in Statistics New Zealand's General Social Survey – preliminary results are due in May 2017). [M]/[T]</li> </ul>

# Initial priorities and work

## Priorities for 2016/17

Creative New Zealand's advocacy priorities for the 2016/17 year, as outlined in our [Statement of Performance Expectations](#), are as follows.

- **Case for the value of the arts** – A compelling case for the value of the arts to New Zealanders will be created, alongside the arts sector, as part of a refreshed advocacy strategy.
- **Working with local government** – Enhancing our relationship with local government, as important co-funders of the arts in New Zealand.

In addition, our ongoing engagement with iwi and Pasifika groups is acknowledged as important work for 2016/17. We're assessing how we can direct our advocacy work around the value of ngā toi Māori and Pacific arts to best effect. Potential focus areas around ngā toi Māori include:

- working to position Māori culture within the Higher Living Standards framework, so that it is visible and more valued across central government
- develop and advance a shared agenda (including a shared research agenda) for Māori culture and mātauranga Māori, beginning with government cultural and Māori entities
- celebrate Māori cultural achievement as a gateway (waharoa) for advancing Māori identity and success, so that the centrality of cultural identity is amplified and visible.

We'll also begin work on other key elements of our objectives for the advocacy goal, including systematically strengthening our relationships with other co-investors and funders, and providing and communicating a suite of unique research, analysis and reports.

More detail the above is set out in the 2016/17 Advocacy Action Plan, available on [Creative New Zealand's website](#). Future years' priorities will appear in subsequent Statements of Performance Expectations and related annual advocacy action plans.

## Annual Advocacy Action Plans

This strategy outlines the 'big picture' direction that our advocacy work will take over the next five years. In addition, we'll also produce an advocacy action plan each year that will outline:

- the work we'll undertake that year
- the audiences we'll prioritise
- the milestones and targets we aim to achieve
- the success we've had against the previous year's milestones and targets, and any challenges we've experienced
- anything else considered relevant to the year's advocacy work.

Advocacy action plans will be developed simultaneously with our Statements of Performance Expectations, to ensure our advocacy work is well-aligned with Creative New Zealand's broader endeavours.