

Review of investment categories

Toi Tōtara Haemata and
Toi Uru Kahikatea investment
programmes

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA



Discussion Paper
May 2018

Contents

ABOUT THIS REVIEW	1
Purpose of this discussion paper	1
Investment Strategy Te Ara Whakamua 2018–2023	1
New Zealand’s arts infrastructure and Creative New Zealand’s role and responsibilities	1
INVESTMENT PROGRAMMES: TŌTARA AND KAHIKATEA	2
TOI TŌTARA HAEMATA (ARTS LEADERSHIP)	
INVESTMENT PROGRAMME	2
Purpose of the programme	2
Key roles	3
Development of the key roles	3
Your views	4
TOI URU KAHIKATEA (ARTS DEVELOPMENT)	
INVESTMENT PROGRAMME	4
Purpose of the programme	4
Funding limits	4
Kahikatea issues	5
Your views	5
TE PUAWAITANGA	6
CO-FUNDING PRINCIPLE AND FUNDING FORMULAE REQUIREMENT: WHAT IS AND ISN’T UNDER REVIEW	6
Your views	6
GETTING YOUR FEED BACK TO US	7
REVIEW PROCESS AND TIMETABLE	7
APPENDIX 1: 2018 TŌTARA AND KAHIKATEA ORGANISATIONS	8
APPENDIX 2: CREATIVE NEW ZEALAND FUNDING FORMULAE GUIDELINES – APPROVED APRIL 2017	13

About this review

Creative New Zealand is undertaking this review to help determine the direction it will take in its Toi Tōtara Haemata and Toi Uru Kahikatea investment programmes.

The review stems from our development and adoption of the [Investment Strategy Te Ara Whakamua 2018–2023](#), which will guide future funding through all of our investment categories.

We are inviting organisations supported by the investment programmes, other funders, individual artists and practitioners, as well as others with an interest in the New Zealand arts infrastructure, to provide us with comment and feedback.

We have prepared an online survey for feedback and a link to the survey is provided at the end of the discussion paper on page 7. The closing time for survey responses is 5.00 pm on Friday, 29 June 2018.

Purpose of this discussion paper

We regularly consult with the arts sector to make sure our programmes and practices remain current in the ever-changing arts environment. This discussion paper has the following aims:

- To engage with the arts sector and other funders about the future direction of Creative New Zealand’s investment programmes: Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahikatea (Arts Development)
- To clarify aspects of these investment programmes that we will maintain
- To facilitate discussion and seek sector and co-funder views and ideas on aspects of the programmes that may be changed or developed as a result of our adopting the [Investment Strategy Te Ara Whakamua 2018–2023](#). We would like to hear your views and ideas about particular aspects of the investment programmes as outlined in this paper.

If any changes are made to either programme following this consultation, they will be announced in November 2018 after further consultation (see page 7).

Investment Strategy Te Ara Whakamua 2018–2023

We have developed the Investment Strategy to provide a clear direction for our investment in the arts over the next five years to 2023.

The strategy has seven investment principles that we will apply across all our investment categories. The investment statements in the strategy for the Tōtara and Kahikatea programmes (pages 11–14 of the Strategy document) state the principles we will maintain and the principles we plan to develop over the next five years.

The strategy identifies three investment features: Diversity and reach; Dynamic arts; and a Resilient arts sector. We specify in the strategy how we want investments to better align with the three features over time.

New Zealand’s arts infrastructure and Creative New Zealand’s role and responsibilities

Principle 6 of the Investment Strategy confirms our ongoing general approach to decision-making about which aspects of the arts infrastructure we’ll maintain and support.

Principle 6: Our investment maintains and develops key infrastructure, complementing that supported by local and central government as well as the private sector.

The elements of the Investment Strategy’s features that we plan to maintain and/or develop through the investment programmes are listed below.

Diversity and reach

	Tōtara	Kahikatea
Investment in a range of arts practices reflecting New Zealand’s growing diversity	Develop	Develop
Investment that ensures communities across New Zealand can participate in and experience the arts, and investment that engages with under-represented communities	Develop	Develop

Investment that engages with new audiences in New Zealand and internationally	Develop	
Investment in the delivery of art through digital channels, in order to increase arts participation and audience size	Develop	

Dynamic Arts

	Tōtara	Kahikatea
Investment that supports innovation in New Zealand arts practice	Develop	Maintain
Investment in the development of New Zealand arts in New Zealand and internationally	Maintain	Maintain

Resilient arts sector

	Tōtara	Kahikatea
Investment that demonstrates relevance to current and changing communities	Develop	
Investment that supports capability and capacity building in organisations and the arts sector for long-term benefit, including new ways of working and new models of value creation that drive resilience	Maintain	Develop

Investment programmes: Tōtara and Kahikatea

Both the Tōtara and Kahikatea investment programmes will continue. They have a strong fit with the Investment Strategy's principles and features. The two investment programmes are complementary and deliver contestable medium- to long-term funding to arts organisations, in line with our legislative mandate and strategic outcomes.

Current funding agreements with Tōtara and Kahikatea organisations are timed to expire in December 2019. This review gives the opportunity for us all to:

- examine the whole portfolio at one time
- examine how the spread of Creative New Zealand's support has evolved
- consider the balance of Creative New Zealand's investment of public funding.

We will also consider the current engagement with the sector around a new Māori Arts Strategy and a new Pacific Arts Strategy.

Investment clients will need to reapply for funding in 2019, and the results of applications will be known by September of that year. We'll get contracts in place as soon as possible after that for the start of 2020. (See the timetable on page 7)

Toi Tōtara Haemata (Arts Leadership) Investment Programme

Purpose of the programme

The purpose of the Tōtara programme is to provide multi-year funding (for periods between two and five years) to established arts organisations, to sustain a high-performing, professional arts infrastructure.

The programme supports organisations that:

- provide leadership within the arts sector and collaborate with other organisations
- deliver specified key roles in the arts infrastructure through their annual programmes of activity and service delivery
- leverage financial and in-kind support from sources other than Creative New Zealand
- clearly identify, measure and report on the outcomes they achieve.

Leadership expectations

Creative New Zealand has clarified its leadership expectations for Tōtara organisations. These expectations are incorporated

into new funding agreements and, where appropriate and relevant to each key role, are reflected in reporting.

Tōtara organisations are expected to:

- demonstrate high-quality achievement and/or impact across all creative work, governance, services and in the operation of the organisation
- in the interests of artform, audience and work force development, to encourage and engage in an open, generous and collaborative approach to sharing resources and expertise
- create and support opportunities to build and develop infrastructure¹ and professional skills in, or across, artforms
- proactively and effectively engage with audiences over a sustained period
- demonstrate commitment to diversity in the arts through inclusive practices in governance, programming and delivery to New Zealand's diverse communities
- recognise the role in the arts of Māori as tangata whenua
- recognise and support the arts of the Pacific Island peoples of New Zealand
- actively contribute to and participate in advocacy for the arts in New Zealand.

The Tōtara programme's purpose and leadership expectations will continue and are not subject to review.

We are, however, reviewing the key roles and our funding formulae guidelines that we apply to investment programme funding.

Key roles

The key role structure in the Tōtara programme will continue. These roles are a way of identifying Creative New Zealand's responsibilities in supporting arts infrastructure.

We are an important, but by no means the only, investor in this area. There are many other funders of arts infrastructure in central and local government and in the private sector.

We take account of the funding responsibilities of other

funders in deciding how to target our investment. We aim to complement, and not duplicate, the resources and services provided by other agencies.

Some aspects of arts infrastructure are directly supported by central government, for example: the New Zealand Symphony Orchestra to tour orchestral music nationally; the Royal New Zealand Ballet to create and tour ballet nationally; the New Zealand Music Commission to grow the music industry in New Zealand and internationally; and Te Matatini to foster, develop and protect traditional Māori performing arts.

Arts curriculum delivery in primary and secondary schools and tertiary training in the arts are funded through Vote: Education.

Local government funds library services and city and regional art galleries and museums. We are currently updating our knowledge about any recent changes in these sectors that may affect the key roles.

Development and review of the key roles

The key role concept was introduced in 2012, and changes and development have occurred since then. For example, following individual artform reviews and consultations conducted from 2012 to 2015, a few roles have been added or the design of others has changed. These processes explain the differences between key roles for particular artforms. Some key roles have not been filled to date.

We are now reviewing the key roles to take into account changes in the arts environment and to give effect to the principles and features of the Investment Strategy. See Appendix 1 for a list of the key roles.

Some organisations deliver international activities and these can be funded by Creative New Zealand or through other sources. It is not appropriate or affordable for all investment organisations to undertake overseas activities. Increased clarity is needed about future expectations regarding international reach in the context of the Tōtara programme.

Also, some organisations have programmes in support of the arts by, with and/or for young people and youth. Increased clarity is also needed on whether or not a particular

¹ Creative New Zealand interprets arts infrastructure as all the elements necessary for groups and individuals to create, present, distribute and participate in the arts.

organisation is supported by Creative New Zealand via key roles to deliver these activities.

Your views

Taking account of the new Investment Strategy – the features we'll maintain and those to be developed – and your knowledge of the programmes and mandates of other funders, we would like your views on the following.

Questions

Q1 Should any of the Tōtara key roles be changed?

- a. How can key roles strengthen delivery to the Diversity and reach, Dynamic arts and Resilient arts sector features of the 2018–2023 Investment Strategy?
- b. Is the spread and balance of key roles about right?
- c. Should the key roles be more or less specific?
- d. Should we continue to limit the number of organisations that fill certain key roles?

Q2 Should there be more or fewer Tōtara organisations?

- a. Should new key roles be added? If so, what role(s) and why?
- b. Should any key roles be dropped? If so, which one(s) and why?
- c. Are there any Tōtara key roles that could share services and/or coordinate their administrative or organisational functions? If so, which roles?

Q3 Should there be activities in certain focus areas specified for key roles?

- a. Should international activities be specified for specific key roles? If so, what role(s) and why?
- b. Should activities by, with and/or for young people and youth be specified for specific key roles? If so, what role(s) and why?
- c. Are there any other focus areas that should be specified for specific key roles? If so, what role(s) and why?

Toi Uru Kahikatea (Arts Development) Investment Programme

We are reviewing the purposes of, and developing clearer entry criteria for, the Kahikatea programme so they are better aligned with the Investment Strategy 2018–2023.

Purpose of the programme

The programme provides annual or multi-year funding (up to three years) to established New Zealand artists, arts practitioners and arts groups and organisations, to support regular or continuous programmes of activity. It is available for one or all of the following purposes:

- develop 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
- maintain and/or develop the infrastructure required to create, present, distribute or participate in high-quality New Zealand arts or arts experiences.

Entry criteria

To be eligible for funding through the Kahikatea programme, you must be:

- New Zealand based and offering a regular or continuous programme of activity that directly benefits New Zealand arts, artists or practitioners
- an established artist, arts practitioner, group or organisation
- have a successful track record with Creative New Zealand.

We do not fund the core activities of anyone funded by a government agency, tertiary education organisation or local authority.

Funding limits

Requirements and guidelines have been developed over time to give applicants and decision-makers advice on

the general level of funding we'll provide for particular activities in both the Kahikatea and Art Grants programmes (Arts Grants are not covered here but are being reviewed separately).² For example:

- publishing subsidies, including for literature in te reo Māori or a Pacific language
- multi-disciplinary festivals
- public artworks
- competitions
- documentary and archival projects
- international presentations
- international professional development projects
- mentoring
- music recording
- websites.

Kahikatea issues

The Kahikatea programme was designed to allow various models of infrastructure to evolve. The demand for funding is always strong through this programme, and many aspire to join it. Even though the programme's original purpose allowed for the entry for individuals, rather than organisations, over time, the practice has been to fund organisations only.

The permissive approach to entry has led to an uneven spread of artforms across the programme. Entry has occurred because organisations have demonstrated their capacity to deliver in their area of practice. Over the past six years, we have not identified or prioritised entry for artforms or communities that may be underserved.

This review presents an opportunity to consider what the composition of the Kahikatea programme should be and to reconsider the models for infrastructure we can support.

The key roles offered in the Tōtara programme take into account the established arts infrastructure. We believe it is time to ensure the activities we fund through the Kahikatea programme appropriately reflect the various artforms practised in New Zealand, are able to serve our increasingly

diverse communities, and are complementing the infrastructure supported by central and local government and the private sector.

Appendix 1 provides a list of organisations and activities currently funded through the investment programmes.

Your views

In considering the discussion above, we would like your feedback on the following.

Questions

Q4 Should the purpose of the Kahikatea programme be changed?

- a. How can the Kahikatea programme strengthen delivery to the Diversity and reach, Dynamic arts and Resilient arts sector features of the 2018–2023 Investment Strategy?
- b. Is the spread and balance of support about right? That is, across arts practice, geographic locations, cultural practice, coverage of creation, presentation, distribution and participation? If not, what would you change?

Q5 Should the entry criteria of the Kahikatea programme be changed to strengthen delivery to the features of the 2018–2023 Investment Strategy? If so, how should they be changed and why?

Q6 Where are the gaps in arts infrastructure that are not supported by central and local government, the private sector and Creative New Zealand?

Q7 Does the current Kahikatea portfolio as whole deliver to maintain and develop principles and features of the Investment Strategy 2018–2023?

- a. If not, how can we improve delivery?

Q8 Do you think the Kahikatea programme should have standardised funding limits and guidelines for particular kinds of activities?

- a. If yes, why?

Q9 Are there areas of the arts infrastructure that would be better served through longer term funding being offered to operational models other than traditional organisational business models or trusts (for example to individuals, collectives and non-traditional organisations)?

² Information on the current [funding requirements and guidelines for specific activities](#) funded through the Kahikatea and Arts Grants programmes is available on our website.

Te Puawaitanga

This new programme was introduced in 2017 to help applicants establish their eligibility to apply before making an application to the Tōtara or Kahikatea programmes. Te Puawaitanga is not under review, but we have supplied the information here to provide context on our current funding programmes.

For applicants not already in the programmes, a two-stage check must be passed. Applicants are first checked against their strategic alignment to the programme, and then, if applicable, organisations are assessed to ensure they have a clear strategic purpose and demonstrate competence in governance and financial management.

Well-established organisations, tertiary education organisations and their subsidiaries, council-controlled organisations, and regional galleries and museums are exempt from this second check. While we have not received submissions of interest from individual artists or arts practitioners to Te Puawaitanga, this process could be adapted to accommodate an appropriate eligibility check, should an individual wish to apply.

Applicants can choose whether they are assessed as Māori arts, Pacific arts or General arts. Māori practitioners will be involved in assessing Māori arts applications and Pacific practitioners in the assessment of Pacific arts applications.

Co-funding principle and funding formulae requirement: what is and isn't under review

All Tōtara organisations are funded within a certain range. This means Creative New Zealand funding should fall within certain limits, calculated as a percentage of the previous three years of revenue. The ranges differ for each key role and sometimes for each location of a particular key role.

As part of this, all Tōtara programmes are required to leverage financial and in-kind support from sources other than Creative New Zealand.

The use of a funding formula, and the requirement to leverage support from other sources, are not under review. Principle 7 of the Investment Strategy restates this:

Principle 7: Our investment is grown through partnerships and co-investment with other arts and community funders in New Zealand and internationally.

The details of the funding formulae and how we calculate them are, however, under review.

Funding formulae percentages and ranges were developed by Creative New Zealand, based on an investigation of:

- the scale of an organisation's operations
- the location of the organisation and relative size of the community or communities it serves (population, ratepayer and audience base)
- the organisation's breadth and reach, especially activities it delivers outside of its immediate location (eg, regionally, nationally or internationally)
- the types of activities undertaken by an organisation and costs involved in undertaking that activity (eg, touring)
- the revenue-earning potential of an arts organisation and levels of (financial) risk involved in undertaking the required activity
- the public subsidy ratios of organisations undertaking similar activities in other countries where the mixed funding model is similar (eg, Australia and England).

The formulae are provided in Appendix 2.

Co-investment is important to Creative New Zealand and to the sustainability of arts organisations. Income earned and appropriate investment from other sources represent a spread of interest and support that contribute to the long-term resilience of organisations.

Your views

We would like to hear from current and potential co-funders, as well as arts organisations, about the current funding formulae guidelines.

Questions

Q10 Do you agree with the general principles we applied in developing the funding formulae? If not, why not?

Q11 Are there are other principles we should apply?

Q12 Do you agree with the range of potential co-funding sources we suggest in the funding formulae? If not, why not?

Q13 Are there specific formulae we should reconsider?

Getting your feedback to us

We invite feedback on the discussion paper – and the questions we’ve raised – from organisations supported by the investment programmes, other funders, individual artists and practitioners, as well as others with an interest in the New Zealand arts infrastructure.

Your feedback needs to reach us by **5.00 pm on Friday, 29 June 2018**.

You can provide your feedback by:

- answering the questions posed by completing the online survey at: www.surveymonkey.com/r/CreativeNZ
- emailing your responses to the questions asked and any other feedback to: totaraandkahikateareview@creativenz.govt.nz
- sending us a letter with your views – please address your written response to:

Tōtara and Kahikatea Review Discussion Paper

Creative New Zealand

PO Box 3806

Wellington 6140

No individual or organisation will be identified in any documents that analyse the responses. However, anonymised responses could be disclosed to others under the Official Information Act 1982, should they be requested.

Review process and timetable

The review involves a two-stage consultation process.

We would first like to hear from the arts sector and co-funders before we identify and propose changes. Once we have considered your views, we'll bring any proposed changes back to the sector and co-funders for consideration and comment before any change is adopted.

Consultation paper and survey distributed	14 May
Responses due	29 June
Any proposed changes to investment programmes announced for consultation	September
Responses to any proposed changes due	1 October
Any changes to investment programmes announced	5 November
Registration deadline for Te Puawaitanga	1 December
Decisions on Te Puawaitanga expressions of interest	March 2019
Application guidelines for revised investment programmes available	March 2019
Applications close for Tōtara and Kahikatea funding from January 2020	May 2019
Results of applications	September 2019
Contracting of successful applicants	September to December 2019

Appendix 1: 2018 Tōtara and Kahikatea organisations

This appendix lists the key roles under review and the organisations and activities currently funded through the Tōtara and Kahikatea investment programmes.

Currently funded Tōtara organisations and key roles under review

Tōtara key roles, artform or cultural practice, description, limits	Current holder
Māori Arts Services: Multi-disciplinary Assist creation, presentation and distribution of Māori customary and contemporary arts One – National delivery (MA)	Toi Māori Aotearoa
Theatre in Te Reo: Theatre Māori Arts Develop and present theatre in te reo for young audiences One – National delivery (MA)	Taki Rua Productions
Māori Theatre: Theatre Creation, presentation, distribution and participation One – National delivery (MA)	Taki Rua Productions
Contemporary Māori Performing Arts: Creation, presentation, distribution and participation (complementing Māori performing arts focus of Te Matatini)	No current contract
Pacific Arts Services: Multi-disciplinary Pacific Arts Professional development services and initiatives for Pacific arts practitioners One – National delivery (PA)	Tautai Contemporary Pacific Arts Trust

Note: MA = Māori Arts; PA= Pacific Arts; all others General Arts.

Pacific Arts Company: Creation, presentation, distributing and participating quality Pacific art works, dance, literature, music, theatre, visual arts, craft/object arts (PA)	The Black Grace Trust
Pacific Heritage Arts: Multi-disciplinary Pacific Arts (PA)	No current contract
Craft/Object Art Presentation: Craft Presentation of craft/object art in non-commercial environments	Objectspace
Craft/Object Art Services: Craft <ul style="list-style-type: none"> ▪ national promotion of craft/object art ▪ creative and professional development for makers and curators ▪ national forums, symposiums, publications and for artform discourse ▪ commission and publish critical writing One – National delivery	Objectspace
Dance Company: Dance Creation, presentation, distribution and participation	The Black Grace Trust
Dance Services: Dance <ul style="list-style-type: none"> ▪ professional development ▪ information and resources ▪ advisory One – National delivery	Dance Aotearoa New Zealand (DANZ)
National Chamber Music Ensemble: Music Creation and presentation	NZ String Quartet
Chamber Music: Chamber music promotion, development and touring	Chamber Music New Zealand
Choral Music: Music Development and presentation of small-scale choirs	No current contract
Choral Music: Music Development of singers and composition for choirs	No current contract
Metropolitan Orchestra: Music One – Auckland delivery	Auckland Philharmonia

<p>Infrastructure Support for New Zealand Music: Music</p> <p>Promotion and distribution of New Zealand music complementing New Zealand Music Commission and the Australasian Performing Rights Association (APRA) etc</p> <p>One – National delivery</p>	<p>Centre for NZ Music (SOUNZ)</p>	<p>Multi-disciplinary Arts Festivals: Multi-disciplinary</p> <p>Three – one in the South Island and two in the North Island</p>	<p>Auckland Festival</p> <p>NZ Festival</p> <p>Christchurch Arts Festival</p>
<p>Opera Company: Music</p> <p>One – National delivery in Auckland, Wellington and Christchurch</p>	<p>New Zealand Opera</p>	<p>Main Centre Theatre</p> <p>Three-city limit to create and present high-quality New Zealand theatre – one each in Auckland, Christchurch and Wellington</p>	<p>Auckland Theatre Company</p> <p>Circa Theatre</p> <p>Court Theatre</p>
<p>Literature Services: Literature</p> <ul style="list-style-type: none"> ▪ Increase and diversify readership and sales of New Zealand Literature ▪ Provide up-to-date online information about the resources and opportunities available to New Zealand writers at all stages of their careers <p>One – National delivery</p>	<p>NZ Book Council</p>	<p>Theatre for Young People</p> <p>One – National delivery</p>	<p>National Theatre for Children</p>
<p>Multi-disciplinary – Access to the Arts Services</p> <ul style="list-style-type: none"> ▪ Capability-building and professional development for arts practitioners and arts organisations working with excluded communities ▪ Providing specialist advice and expertise to relevant non-arts organisations on access to the arts ▪ Training opportunities for members of excluded communities on how to advocate for the arts and improve access to the arts ▪ Career guidance to artists of excluded communities with exceptional talent <p>One – National delivery</p>	<p>Arts Access Aotearoa</p>	<p>Theatre Development</p> <p>Creation and presentation of new, innovative work including by emerging theatre practitioners</p> <p>Creative Development Theatre Services</p> <ul style="list-style-type: none"> ▪ Script advisory services of all forms of contemporary theatre ▪ Developing and distributing creative development resources ▪ Promotion, distribution and agency services for playwrights and other theatre makers ▪ Facilitation and support for critical discussion and debate ▪ Publishing and distributing theatre work <p>One – National delivery</p>	<p>Massive Company</p> <p>BATS Theatre</p> <p>The Basement Theatre</p> <p>Playmarket</p>
		<p>Visual Arts Presentation:</p> <p>Presentation of visual arts in non-commercial environments (complementing programmes of city and regional galleries and Te Papa)</p> <p>Two organisations – one in the North Island and one in the South Island</p>	<p>Artspace Aotearoa (Auckland)</p> <p>The Physics Room (Christchurch)</p>

Note: MA = Māori Arts; PA= Pacific Arts; all others General Arts.

Currently funded Kahikatea organisations: artforms and activities

Kahikatea, art form or area of cultural practice or funding source	Activities
Atamira Dance – Māori Arts – Dance (MA)	Annual programme of contemporary Māori dance work
Kahurangi NZ Māori Dance - Māori Arts – Dance (MA)	Annual programme of Māori performing arts activities
Te Waka Taki Kōrero – Māori Arts – Literature (MA)	Writer workshops for Māori writers of both English and te reo Māori
Tawata Productions – Māori Arts – Theatre (MA) Pacific Arts – Theatre (PA)	Creation and development of Māori and Pasifika theatre, an annual touring programme, and an annual development festival
Te Pou Theatre – Māori Arts – Theatre (MA)	Annual programme of practitioner development and new work development programmes
The Conch Theatre – Pacific Arts – Theatre (PA)	Pacific theatre programme for youth, community development, productions and touring
Pacific Islands Dance Fono – Pacific Arts – Dance (PA)	Annual Pacific dance festival, Pacific choreographic lab, and Pacific dance residency
Makers 101 – Craft/ Object Art	Programme of mentoring, professional development, and national and international exhibitions for New Zealand contemporary jewellers
Footnote Dance – Dance	Annual programme of contemporary dance work

New Zealand Dance Company – Dance	Annual programme of contemporary dance work
New Zealand Dance Festival (TEMPO) – Dance	Annual dance festival
Touch Compass – Dance	Annual programme of inclusive contemporary dance and performing arts using new technologies
Audio Foundation – Interarts	ALMusic, gallery exhibitions, a performance programme, and international touring of New Zealand sound artists
Michael King Writers Centre – Literature	Writers residencies, and writing development for young people
NZ Society of Authors (PEN) – Literature	Professional development programme, supporting and representing writers, regional branch initiatives, and a national writers' forum
Storylines – Literature	Storylines Festival, Story Tours, and organisational development
Auckland Writers and Readers – Literature	Writers/readers festival
Christchurch Book Festival – Literature	Writers/readers festival and literary events
International Institute of Modern Letters – Literature	Writers residencies, online publication of the Best New Zealand Poems anthology, and national schools poetry awards
Randell Cottage Writers Trust – Literature	Writers residencies
University of Otago – Literature	Annual children's writer residency
University of Waikato – Literature	Annual writers residency
Auckland University Press – Literature	Publishing books by New Zealand writers

Note: MA = Māori Arts; PA= Pacific Arts; all others General Arts.

Bridget Williams Books – Literature	Publishing books by New Zealand writers, and author events
Gecko Press – Literature	Publishing books by New Zealand writers, author events, and developing promotional videos and web resources
Otago University Press – Literature	Publishing books by New Zealand writers, and the Landfall Review Online book review website
Penguin Random House – Literature	Publishing books by New Zealand writers
Victoria University Press – Literature	Publishing books by New Zealand writers
Pantograph Punch – Multi-disciplinary	Online arts publications, regional workshops, and business development support
The Big Idea – Multi-disciplinary	Digital distribution of New Zealand arts content through The Big Idea website, commissioning of arts writing, and new strategic validation initiative
Arts On Tour – Multi-disciplinary	Presenting high-quality music, theatre, dance and literature to provincial audiences
Festival of Colour – Multi-disciplinary	Programming of New Zealand work in Festival of Colour, and off-year Aspiring Conversations programme
Arts Festival Dunedin – Multi-disciplinary	Programming of New Zealand work in festival, an off-year programme, and audience and market development activity
Arts Festival Taranaki – Multi-disciplinary	Programming of New Zealand work in festival
Tauranga Arts Festival – Multi-disciplinary	Programming of New Zealand work in Tauranga Arts Festival, and off-year Escape programme

Capital E – Multi-disciplinary	Commission and present work at a biennial arts festival for children
Christchurch Symphony Orchestra – Music	Programme of concerts, commissions, community engagement activities and education outreach activities
Dunedin Symphony Orchestra – Music	Programme of concerts, community engagement activities and education outreach activities
Orchestra Wellington – Music	Programme of concerts, community engagement activities and education outreach activities
NZTrio – Music	Domestic touring, festival and collaborative performances, and youth and composer development initiatives
NZ Choral Federation – Music	Comprehensive membership services and professional development opportunities for the New Zealand choral sector
NZ Secondary Schools Choir – Music	Programme of rehearsals and concerts, and international touring support
Choirs Aotearoa – Music	Regular presentation of high quality choral music
Rockquest – Music	National secondary school contemporary music events
NZ Opera School – Music	Annual residential summer school for young opera singers
NZ School of Music – Music	Annual composer residency
Barbarian Productions – Theatre	Annual programme of development, presentation and touring
Fortune Theatre – Theatre	Annual mainbill theatre programme, annual touring to Otago and Southland, a playwrights’ commission and an emerging playwrights’ initiative (to April 2018)

Note: MA = Māori Arts; PA= Pacific Arts; all others General Arts.

Indian Ink – Theatre	Development of new works, domestic and international touring, and international collaboration
Centrepoint Theatre – Theatre	Annual mainbill programme, professional development programme, and community engagement activities
Silo Theatre – Theatre	Annual programme of development, presentation and touring activities
Red Leap Theatre – Theatre	Development and presentation of new work
Young and Hungry – Theatre	Delivery of three programmes annually: The Festival of New Theatre, The Ambassador’s Programme, and EnsembleImpact
Shakespeare Globe Centre – Theatre	Annual Shakespeare Festival, NSSP and international professional development opportunities
Art and Industry Biennial Trust (SCAPE) – Visual Arts	Development and presentation of New Zealand artwork
Blue Oyster – Visual Arts	Annual programme of exhibitions, workshops, publications, a summer residency, and a critical writing programme in collaboration with Enjoy
Enjoy/Public Art Gallery – Visual Arts	Annual programme of exhibitions, public programmes, publications, artist residencies, and a critical writing programme in collaboration with Blue Oyster
Circuit Film and Video – Visual Arts	Collection development, editorial and curatorial activities and annual symposiums

Dunedin Public Art Gallery – Visual Arts	Visiting artists and curatorial internship programmes
Govett Brewster Art Gallery – Visual Arts	Annual programme of New Zealand and international artist residencies, a publication and a curatorial internship
McCahon House – Visual Arts	Annual programme of New Zealand artist residencies
Sarjeant Gallery – Visual Arts	Annual programme of New Zealand artists/makers residencies and publications

Note: MA = Māori Arts role; PA= Pacific Arts role; all others General Arts roles.

Appendix 2: Creative New Zealand Funding Formulae Guidelines – approved April 2017

Funding formulae guidelines indicate the contribution that Creative New Zealand expects to provide for a given Toi Tōtara Haemata investment programme key role.

This contribution is expressed as a percentage of an organisation's total revenue or a dollar range. For the purposes of these guidelines, an arts organisation's total revenue is the average revenue recorded in its last three sets of audited annual accounts.

Toi Uru Kahikatea investment programme

City Orchestras and Multi-disciplinary arts festivals supported through the Kahikatea investment programme also have funding formulae guidelines. These guidelines are included below.

General principles

Given the range of factors to be considered, no single generic funding formula can be usefully or unilaterally applied to the variety of arts organisations and activities supported through the Tōtara programme.

Percentages and ranges were developed by Creative New Zealand based on investigation of:

- the scale of an organisation's operations
- the location where an organisation is based and the relative size of the community/communities that it serves (population, ratepayer and audience base)
- the organisation's breadth and reach – especially activities that it delivers outside of its immediate location (eg, activities that may be delivered regionally, nationally or internationally)
- the types of activities undertaken by an organisation and costs involved in undertaking that activity (eg touring)
- the revenue earning potential of an arts organisation and levels of (financial) risk involved in undertaking required activity

- the public subsidy ratios of organisations undertaking similar activities in other countries where the mixed funding model is similar (eg, Australia and England).

Other funding sources

In addition to Creative New Zealand investment, all Tōtara organisations are expected to generate their own revenue, as well as receive financial and in-kind support from a range of other funding sources. These other funding sources may include:

- territorial authorities that benefit from the organisation's programme
- central government agencies with interests in particular areas of arts practice
- other public entities, such as a university
- grants from philanthropic trusts and returns on investments from foundations
- subsidies
- sponsorship or corporate partnerships
- donations, fundraising, gifts or patron income
- accurately valued in-kind support.

Guidelines

METROPOLITAN ORCHESTRA

Creative New Zealand would usually contribute between 22% and 28% of the total revenue of an orchestra receiving support to fill the Auckland metropolitan orchestra key role.

Creative New Zealand anticipates that other public agencies will also need to contribute between 22% and 28% of funding to sustain the orchestra.

This range of contributions is required to sustain:

- a full time orchestra to develop and present work to a consistently high standard
- an on-going programme of activity.

Creative New Zealand funding at the higher end of the range might be required if the metropolitan orchestra was delivering high quality community engagement and youth engagement programmes and providing other New Zealand orchestras with best practice guidelines for these areas.

Funds allocated by government specifically to deliver the Sistema Aotearoa programme will not be considered as part of the orchestra's revenue, nor included in funding formulae calculations.

CITY ORCHESTRA (KAHIKATEA INVESTMENT PROGRAMME)

Creative New Zealand will usually contribute between 25% and 35% of the revenue of a city orchestra.

- The focus of Creative New Zealand investment is the professional services required for a city orchestra to offer a regular programme of quality performances of symphonic music. Examples of professional services would be management and administrative services.
- Creative New Zealand would expect other public agencies such as local government and/or other publicly funded organisations to also contribute 20% to 30% of a city orchestra's revenue.
- Evidence of support (demand) from community and buy-in from the local authorities will be important indicators for Creative New Zealand of the extent of a community's preparedness to pay for their orchestra.
- Funding by Creative New Zealand at the higher end of the range (30–35%) might be required to support a city orchestra based in a city with a population of less than 150,000.

CHORAL MUSIC

Creative New Zealand's usual range of contribution would be between 30% and 35% of total revenue. A higher level of contribution of up to 40% of total revenue may be available if a chamber choir became more professionalised, that is practitioners were able to earn a living from their work (probably part-time).

There would be an expectation of support from sources other than Creative New Zealand - for example philanthropic trusts, sponsors, fund raising. This may not include territorial authorities if the organisation is a national organisation.

Creative New Zealand will specify the outcomes it is seeking - for example a distinctive New Zealand repertoire, development of high quality New Zealand singers and access for New Zealanders via a touring network.

NATIONAL CHAMBER MUSIC ENSEMBLE

Creative New Zealand's usual range of contribution would be between 25% and 30% of total revenue.

A higher level of contribution of up to 35% of total revenue may be available if the ensemble was delivering a regular touring programme, including domestic and international touring.

There is an expectation of support from sources other than Creative New Zealand - for example philanthropic trusts, universities, sponsors, fundraising. This may include a territorial authority if the ensemble is based in a particular location.

The level takes account of the lower cost structures, portability and accessibility of chamber ensembles as well as the portfolio career paths of many of the musicians (not full-time players for the ensemble).

Creative New Zealand will specify outcomes it is seeking, for example a distinctive New Zealand repertoire, development and delivery of high quality New Zealand chamber ensemble music.

CHAMBER MUSIC PROMOTION, DEVELOPMENT AND TOURING

Creative New Zealand's usual range of contribution would be between 30% and 35% of total revenue, and will not exceed 40% of total revenue.

There is an expectation that additional revenue may be provided through fundraising and support from other funders such as trusts.

OPERA COMPANY

The funding formula for an opera organisation funded through the Toi Tōtara Haemata programme is for public funding to be between 45% and 55% of total revenue. Creative New Zealand expects to contribute no more than 75% of the public funding with the remainder contributed by other funders.

This level of support is required to sustain an:

- opera company to develop and present work to a consistently high standard as well as to develop a New Zealand repertoire and New Zealand singers
- limited touring within New Zealand

- as a guide 50% will be the usual level of public funding required for a model which delivered to more than 2 centres.

CONTEMPORARY DANCE COMPANY

Creative New Zealand's usual range of contribution would be between 55% and 65% of total revenue. A higher level of contribution may be available if a dance company was expected to deliver a regular and extensive touring programme – either nationally or internationally.

Creative New Zealand anticipates that other funders (for example territorial or central government agencies) may need to contribute 10% to 15% of the company's total revenue, especially where a company offers benefits to the area in which it is based.

This level of support is required to sustain a dance company to develop and deliver high standard contemporary dance works, including Māori and Pasifika dance.

The high contribution rate is in recognition that these companies will tour high-standard New Zealand dance and that audiences may not be able or prepared to pay high prices for contemporary dance.

MAIN CENTRE THEATRES

- Metropolitan Centre (population greater than 1 million)

For a theatre in a large population centre of more than 1 million, Creative New Zealand may contribute between 15% and 20% of the company's total revenue.

Creative New Zealand anticipates that other public agencies will also need to contribute between 15% and 20% of funding to sustain the organisation.

- Medium Centre (population between 420,000 and 1 million)

For a theatre in a medium-size population centre, Creative New Zealand may contribute between 17% and 23% of the company's total revenue.

Creative New Zealand anticipates that other public agencies will also need to contribute between 17% and 23% of the company's total revenue.

MĀORI THEATRE

For a company producing theatre by Māori, for Aotearoa and the world, Creative New Zealand anticipates it may contribute between 48% and 56% of the company's total revenue.

Creative New Zealand anticipates that other agencies of government will need to contribute between 10% to 15% of the total revenue of the company. These other agencies may include territorial and/or other publicly funded organisations such as a university, or an agency with a focus on Māori cultural/community development.

This key role has an emphasis on the distribution of work. The consequent touring component is part of the reason for a higher level of public funding than for other theatre activities as well as the nature of the venues and ability of the audience to pay (families, school children, rural/regional areas).

THEATRE IN TE REO

For a company producing theatre in te reo, Creative New Zealand anticipates it may contribute between 48% and 56% of the company's total revenue.

Creative New Zealand expects that other agencies of government will need to contribute between 10% to 15% of the total revenue of the company. These other agencies may include territorial and/or other publicly funded organisations such as a university, or an agency with a focus on Māori cultural/community development.

This key role has an emphasis on the distribution of work. The consequent touring component is part of the reason for a higher level of public funding than for other theatre activities as well as the nature of the venues and ability of the audience to pay (families, school children, rural/regional areas).

THEATRE FOR YOUNG PEOPLE

Creative New Zealand may contribute between 30% and 35% of the company's total revenue.

Creative New Zealand expects that other funders, including territorial authorities, will also need to contribute between 30% to 35% of the total revenue of the company.

This key role has an emphasis on the distribution of work. The consequent touring component is part of the reason for a higher level of public funding than for other theatre activities

as well as the nature of the venues and ability of the audience to pay (families, school children, rural/regional areas).

THEATRE DEVELOPMENT (PREVIOUSLY YOUNG AND EMERGING THEATRE PRACTITIONERS)

Creative New Zealand may contribute between 36% and 44% of the company's total revenue.

Creative New Zealand would expect other funders such as territorial authorities, philanthropic trusts and fundraising to contribute up to 10% to 15% of the total revenue of the company.

CRAFT/OBJECT ART AND VISUAL ARTS PRESENTATION IN NON-COMMERCIAL ENVIRONMENTS

Creative New Zealand's usual contribution is between 65% and 75% of the organisation's total revenue. This level of contribution takes into account the non-commercial and independent nature of the key role.

MULTI-DISCIPLINARY ARTS FESTIVAL (TŌTARA AND KAHIKATEA INVESTMENT PROGRAMMES)

Creative New Zealand may offer funding from 5% to 12% of the festival's total revenue, depending on the funded activity.

At the lower end of this range, activities will include:

- community arts projects and events
- presenting (new or remounted) excellent and innovative New Zealand art and/or New Zealand work, including contemporary Māori arts and Pacific arts
- the presentation and transmission of Māori heritage arts and Pacific heritage arts.

At the higher end of the range, activities will include:

- developing and presenting large-scale innovative community arts projects and events
- presenting excellent and innovative New Zealand art and/or New Zealand work (including contemporary Māori arts and Pacific arts) in two or more centres within the region of the festival.

SERVICE ORGANISATIONS

Creative New Zealand expects to contribute between \$300,000 and \$400,000 per annum towards service organisations' operational costs and the costs of providing specified services.

The dollar amount of Creative New Zealand's contribution will usually be between 50 percent and 65 percent of the total revenue of the organisation.

Creative New Zealand expects that a service organisation will receive financial and in-kind support from a range of supporters other than Creative New Zealand. As a guide, we expect a service organisation to raise at least 10 percent of their revenue from funding sources other than Creative New Zealand. These supporters may include community trusts, philanthropic contributions and fundraising revenue.

We also expect that the organisation will earn revenue through providing relevant services. This earned revenue would usually be between 25% and 40% of the organisation's total income.

Caveats

Creative New Zealand's actual level of investment is based on:

- the credible level of public funding required
- which Creative New Zealand key role(s) the organisation is fulfilling
- which of the organisation's activities Creative New Zealand has determined it wishes to buy/support/invest in
- the nature, level, cost and scope of the activities being delivered, and
- the ability of the organisation to raise revenue from other sources.

If an organisation consistently requires public funding at a higher or lower level of the range – or beyond the range – then Creative New Zealand may need to consider:

- if the organisation is capable of delivering key roles to the required standard within the agreed range
- if investment in the organisation represents value for money
- the appropriateness of the range.

Supported by the New Zealand government through

