

# Pacific Arts

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Discussion Paper

November 2012

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# Introduction

## A focus on Pacific Arts

In December 2011 the Arts Council (Creative New Zealand's governing body) decided on a process and timeline for consulting about Pacific arts in 2012-13. The discussion paper you are reading now is a step in this consultation process.

The paper is a part of a new Creative New Zealand consultation process. Over a five year period we plan to consult with different parts of the arts sector to make sure our funding priorities and development programmes meet the needs of New Zealand's various arts communities and audiences.

In 2012 we consulted about Ngā Toi Māori (Māori arts) and in 2013 we will be consulting with the Music sector. The focus of this paper and consultation is on Pacific arts, being the arts of the Pacific Islands peoples of New Zealand.

## The Pacific Islands' peoples of New Zealand

Support for Pacific Arts is one of the principles in Creative New Zealand's legislation. All persons acting under the Act are required to "*recognise the arts of the Pacific Islands' peoples of New Zealand.*"<sup>1</sup> Other parts of the Act stipulate that a function of Creative New Zealand is to "*encourage, promote and support the arts of the Pacific Islands' peoples of New Zealand and the arts of diverse communities.*"<sup>2</sup>

Through this consultation we are seeking feedback and advice on how, over the next five years, Creative New Zealand can best recognise and support the arts of the Pacific Islands' peoples of New Zealand. Responses to this paper will also

feed into Creative New Zealand strategic planning<sup>3</sup> as well as help us set our future priorities and policies for Pacific arts.

## This paper

We believe the success of Pacific arts and the engagement of Pacific audiences, are vitally important for the success of New Zealand arts generally.

Part A of the paper begins with an overview of the Pacific arts in New Zealand today. Part B discusses how Creative New Zealand understands Pacific arts and the ways in which Creative New Zealand's current funding programmes and initiatives support Pacific arts. Part B concludes by identifying some of the government agencies and institutions with an interest in Pacific arts.

In Part C we look at some opportunities and challenges that are faced by New Zealand's Pacific arts, artists and audiences.

Throughout the paper we pose questions. Your answers to those questions and the feedback you provide will help us to identify:

- Creative New Zealand's roles and responsibilities in Pacific arts;
- Creative New Zealand's future arts development priorities for Pacific arts;
- Those aspects of the infrastructure for Pacific arts that Creative New Zealand will fund arts organisations to maintain, develop or deliver over the next five years;
- How Creative New Zealand's various funding programmes and initiatives will support Pacific arts development over the next five years; and
- Evaluation and performance measures to be applied when monitoring future Pacific arts development.

<sup>1</sup> Arts Council of New Zealand Toi Aotearoa Act, Section 5(c).  
<sup>2</sup> Arts Council of New Zealand Toi Aotearoa Act, Section 7(1)d.

<sup>3</sup> Creative New Zealand's 2010-13 Strategic Plan is to be revised for the period from 2013. Feedback and information supplied as part of this Pacific arts consultation will also inform any strategic planning for the period from 2013.

PART D has a summary of questions raised in the paper and gives details of how to provide feedback. You can give feedback online, through written submissions, and also have the option of asking to give your feedback in person.<sup>4</sup> Other steps in this consultation process will include fono with stakeholders and representatives from the Pacific arts sector.

## Publication of feedback and submissions

All feedback and submissions may be posted on Creative New Zealand's website and are subject to disclosure under the Official Information Act 1982. If your feedback or submission includes commercially or otherwise sensitive information that you wish Creative New Zealand to withhold under the Official Information Act, you should clearly identify the relevant information and the applicable grounds under which Creative New Zealand could seek to withhold the information.

Contact and personal details of respondents will not be made public. They will be recorded and may be used for future consultation unless requested otherwise.

## Who are “the Pacific Islands’ peoples of New Zealand”

The “Pacific Islands’ peoples of New Zealand” referred to in Creative New Zealand's establishing legislation, is itself a changing demographic.

The mass migrations of Pacific peoples to New Zealand in the 1960s and 70s for labour purposes, quickly established the Pacific populations in New Zealand. From 1945 to 1976, Pacific peoples in New Zealand grew from 2,200 to 65,700 and comprising 2.1% of the population.

By the 2006 census Pacific peoples accounted for 7.2% of New Zealand's total population. By 2026 it is expected that

Pacific peoples will have grown to become 9.6% of the New Zealand population.

Most of this migration came from the seven Pacific Island nations of Samoa, Tonga, Cook Islands, Niue, Tokelau, Tuvalu and Fiji. Samoans, or people with a Samoan heritage, account for nearly half of the Pacific peoples of New Zealand.

New Zealand also has special constitutional arrangements with some Pacific nations. For example the ‘Realm of New Zealand’ comprises New Zealand, Tokelau, the Ross Dependency and the self-governing states of the Cook Islands and Niue.

Over time, a number of other Pacific populations have also established a presence in New Zealand, with particular growth seen among Tahitian and I-Kiribati peoples. While migration continues, the Pacific population is now largely comprised of New Zealand-born people.

Clearly, the “Pacific Islands’ people of New Zealand” today, is different from when the phrase was first legislated in 1994. The ‘Pacific Islands’ peoples of New Zealand’ now includes Polynesian, Melanesian and Micronesian peoples, as distinct populations within New Zealand. These peoples are predominantly New Zealand born and are statistically younger than the general population.

### Questions for feedback

**How should Creative New Zealand cater to the arts of the different Island groups who now live in New Zealand?**

(Please limit your answer to no more than 250 words)

<sup>4</sup> See page PART D: How to provide your feedback.

# PART A

## Pacific Arts – a major feature of New Zealand arts and culture

### A rich tradition informing and shaping contemporary practice

Pacific arts practice in New Zealand today covers a wide range of contemporary and heritage art forms, including the practice of a range of uniquely Pacific artistic traditions such as, but not limited to, tatau, tivaevae and tapa-making.

New Zealand Pacific artists are also involved across the full range of contemporary arts practices. Creative New Zealand regularly receives requests for support from Pacific artists and groups pursuing projects and activities within theatre, music, dance, literature, visual arts and craft/object arts.

*Home AKL* is a dynamic exhibition at the Auckland Art Gallery presenting works by three generations of Pacific artists.

*Home AKL* reveals the increasingly significant role Pacific art plays in New Zealand's identity and cultural landscape, and includes work by more than 20 artists whose heritage derives from the Cook Islands, Fiji, Kiribati, Niue, Samoa, Tonga and Tuvalu. Most of the exhibited artists live in Auckland.

'New Zealand's contemporary Pacific art reflects many distinctive voices, stories and perspectives - it's urban, biographical and affected by its grass-roots community,' said Ron Brownson, the Gallery's Senior Curator, New Zealand and Pacific Art.

Image courtesy of Auckland Art Gallery Toi O Tāmaki



## Diverse

The Pacific peoples of New Zealand are increasingly diverse.

New Zealand's Pacific community has traditionally been drawn from seven Pacific nations – Tuvalu, Tokelau, Fiji, Niue, Tonga, Cook Islands and Samoa. More recently a growing presence of Melanesian and Micronesian populations has added both numbers and variety to New Zealand's Pacific peoples and cultural traditions.

Changing demographics have also seen a rise in the proportion of Pacific people who identify with more than one Pacific ethnicity. In 2006, 47% of Pacific children aged under 5 years had more than one ethnicity, whereas the majority (93%) of Pacific people 65 years and over identified with a single Pacific ethnicity.

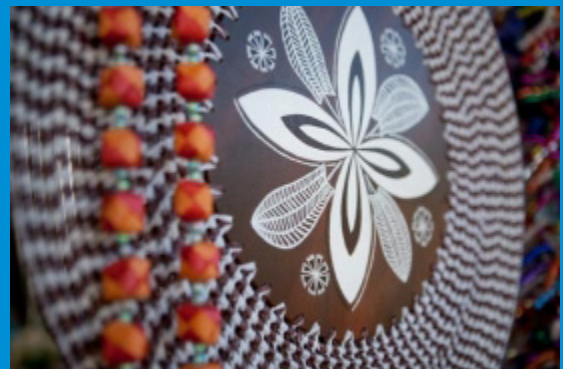
## Growing in importance and appeal

The Pacific population group is the second fastest growing New Zealand population grouping and is projected to rise to just under 10% of the population by 2026.

Auckland is now home to one of the largest Pacific populations anywhere in the world and is increasingly embracing its Pacific influences. This can be seen in the growing attendances and scale of events such as the annual Pasifika Festival and Polyfest.

## Pasifika Festival

Over the last twenty-one years the Pasifika Festival has grown to become one of Auckland's leading events. Held over two days in March, the Festival attracts tens of thousands to Western Springs Park. In the Park village settings are created, each showcasing a distinct Pacific Island community through their art, performances and food. In 2013 the Festival will comprise villages for each of the following 10 Pacific nations – Cook Islands, Fiji, Kiribati, Niue, Samoa, Tahiti, Tonga, Tokelau, Tuvalu and Aotearoa.



In 2012 the Pasifika Festival was attended by over 200,000 people and involved more than 1,000 performers.



Pacific arts and artists also have a growing appeal to audiences throughout New Zealand and across the world. In the 2012 *New Zealanders and the Arts* research, it was identified that:

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

Creative New Zealand support for international projects by Pacific Arts organisations and artists also demonstrates there is significant international interest in the work of New Zealand’s Pacific artists and that Pacific Island artists want to engage internationally.

## Community-focussed

Local events and community-based activities are a significant – and sometimes unacknowledged – feature of the Pacific arts environment. These events often reflect that *In the Pacific Island homelands there is no separation between arts, culture and life.*<sup>5</sup>

Examples would be the bi-annual Tivaevae Exhibition held in Tokoroa and organised St Lukes Vainetini Tuitui – Tipani Ara-iti, an image of which can be seen below.



5 Fulimalo Pereira quoted in *Looking Backwards Into Our Future: Reframing 'Contemporary' Pacific Arts* by Kolokesa Māhina-Tu'ai. Home AKL Catalogue p31. Pub. Auckland Arts Gallery Toi o Tāmaki (2012)

Another example is the Falepipi he Mafola Niuean Handicraft Group which was awarded the Pacific Heritage Art Award in 2009 recognising its active community engagement with promotion of Niuean heritage arts. The group was formed 19 years ago to develop, maintain and promote the Niuean handcraft skills in weaving, plaiting, netting, carving and most importantly language.

These types of events and activities are essential to the thriving Pacific arts and cultural environment, and many occur without any funding or support from Creative New Zealand or any other central or local government agency.

### **Globally connected**

Pacific artists and communities are often trans-national and globally connected. Many families maintain links to Pacific Island communities across the Pacific, as well as to the sizeable Pacific islands communities in metropolitan centres such as Los Angeles.

### **Young**

The Pacific population is statistically 'young' with 38% of Pacific people aged under 15 in 2006, compared with 22% of the total New Zealand population. Whereas the median age for Pacific people in New Zealand was 21 years, for the total population this was 36 years.

With such a youthful profile, it can be expected that an increasing number of emerging Pacific artists will come to the fore over the next decade. Artists such as playwright Suli Moa and poet Courtney Meredith are examples of the way emerging Pacific artists are now a significant feature of New Zealand's contemporary arts landscape.

### **High-achieving**

Over recent decades a growing cohort of Pacific artists have enjoyed local and international recognition for producing high quality and popular art works. Pacific artists are making significant contributions to the New Zealand arts community and Pacific arts and culture are a major feature of New Zealand's arts landscape.

Pacific artists' successes cover a range of art-forms: from the weaving of Louisa Humphry and Kaetaeta Watson, to the *mea taulima* of Lakiloko Keakea, the *tufuga lima* of Foufli Halagigie and carving of Ioane Ioane; from the popular music of Fat Freddy's Drop, to writers such as Albert Wendt and playwrights Toa Fraser and Victor Rodger; from the success achieved by the flagship Pacific contemporary dance companies Black Grace and Mau Dance, to visual artists such as John Pule, Fatu Fe'u, Greg Semu, Ani O'Neil and Shigeyuki Kihara – the first New Zealand artist to exhibit at New York's Metropolitan Museum of Art.

# PART B

## Supporting a dynamic Pacific Arts ecology

### Creative New Zealand

#### Strategic purpose

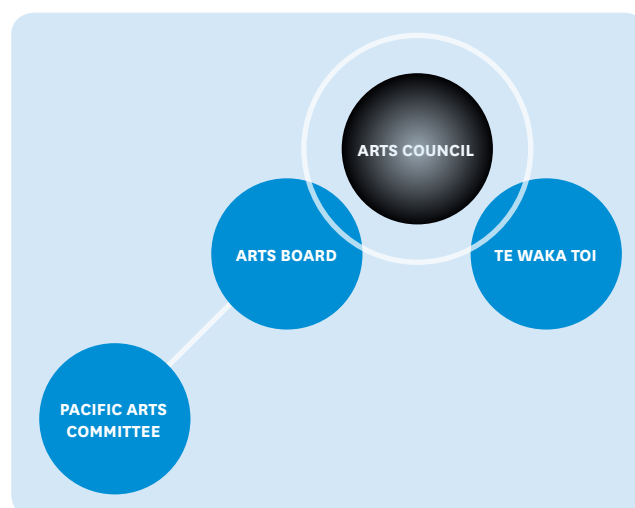
Creative New Zealand, a Crown entity, is the national arts development agency that develops, invests in and advocates for the arts.

Creative New Zealand support for the arts is delivered through three key operational services, or “output classes”.<sup>6</sup>

- **Funding** – investing in the best artists, arts practitioners and arts organisations to help them develop their art. Providing funding support to deliver New Zealand arts to audiences and communities throughout New Zealand and overseas.
- **Capability-building** – support for the organisations and people that are funded, to help them deliver their art in the best possible ways, by building skills and capabilities
- **Advocacy** – undertaking research on the arts and advocating on behalf of the arts to central and local government and other interested bodies.

#### Creative New Zealand’s structural context

Creative New Zealand currently has three funding bodies that sit beneath the Arts Council; the Arts Board, Te Waka Toi (the Māori Arts Board) and the Pacific Arts Committee, a standing committee of the Arts Board.



A Bill currently before Parliament, and expected to pass into legislation in early 2013, will change this governance structure by disestablishing the funding bodies and consolidating all functions within a single unitary board, the Arts Council.

While this change will mean some change to our governance structure, there will be no watering down of the responsibility that Creative New Zealand has for Pacific Arts. All persons acting under the Act will continue to be required to recognise the arts of Pacific Islands’ peoples of New Zealand and Creative New Zealand will continue to encourage, promote and support the arts of New Zealand’s Pacific Islands’ peoples. At least two members of the Arts Council are to be appointed on the basis of their knowledge of the arts, traditions and cultures, of the Pacific Islands’ peoples of New Zealand. In deciding who to appoint, the Minister is to consult with the Minister of Pacific Island Affairs.

Creative New Zealand believes these changes at the governance level and this consultation will provide an

6 Creative New Zealand’s three main output classes.

important opportunity for the whole organisation to consider Pacific Arts and examine whether the most efficient and effective support is being provided. Governance changes provide opportunities for Creative New Zealand to respond promptly to the opportunities and challenges for the Pacific arts which are identified during this consultation.

## Defining Pacific Arts – the issues

Creative New Zealand recognises Pacific Arts as a distinct form of arts practice that encompasses two broad categories; heritage and contemporary arts.

### Pacific Heritage Arts

Creative New Zealand uses the term Pacific ‘heritage arts’ to describe those arts projects and activities that reflect a cultural tradition or customary practices of a Pacific Island group, including:

- Artistic traditions such as tatau, tivaevae, tapa-making;
- Preservation and transmission of Pacific languages and culture through art-form practice;
- Sharing, exhibition and development of Pacific arts and culture through workshops and festivals.

### Contemporary Pacific Arts

Pacific arts also include Pacific artists working across forms of arts practice such as theatre, music, dance, literature, visual arts, and craft/object arts.

Creative New Zealand finds this way of classifying Pacific arts can be a useful means of tracking how Pacific artists and the Pacific arts sector as a whole are working. However, we recognise that the two categories are not separate or unconnected or part of a hierarchy, and that they operate on a continuum of arts practice. Creative New Zealand expects there will be Pacific arts activities and programmes that involve both heritage and contemporary practice.

During the recent Māori arts consultation there was

discussion of the relevance of terms such as ‘heritage’ and ‘contemporary’ arts. The phrase heritage arts, in particular, was seen by some as referring to arts practices that reflected past practice and were not open to new ways of working or new materials. Māori suggested replacing that term ‘heritage’ with ‘customary’ as a better reflection of the nature and type of the arts practice.

The Pacific Arts Committee has also suggested that the term ‘heritage arts’ could create barriers and should be abandoned.

#### Questions for feedback

**Should Creative New Zealand replace the terms Pacific heritage arts and Pacific contemporary arts?**

**If so what, terms would you suggest:**

- **Instead of heritage arts**
- **Instead of contemporary arts**

### Pacific Identity

Pacific artists and groups, like all New Zealand artists and arts groups, can apply to any Creative New Zealand programme. Pacific artists and groups however have a choice of whether they choose to make use of dedicated Pacific arts funding and assessment processes.

This approach recognises there are artists with a Pacific Islands’ heritage, but who may not see Pacific arts as the context for their work and who may choose the general assessment processes operated by the Arts Board.

### Dedicated Funding

Dedicated funding refers to Creative New Zealand having ‘Pacific arts’ budget allocations and funding through our

granting and investment programmes. This has meant that, where an applicant chooses to identify their work as being “Pacific arts”, we apply a Pacific arts assessment processes. This involves three elements:

- Pacific Islands peoples involved in the decision making process
- Assessment by people with Pacific arts knowledge and expertise
- Assessment of the extent to which Kaupapa Pasifika will be apparent in the practice and results of the project

Since the Arts Council of New Zealand: Toi Aotearoa Act was passed in 1994, the Pacific Arts Committee has played the leading role in assessing and advising Creative New Zealand about Pacific arts. The Pacific Arts Committee has had a dedicated funding budget and developed and applied the concept of Kaupapa Pasifika when considering Pacific arts funding applications.

The Committee’s membership has been traditionally made up of representatives of New Zealand’s seven main Pacific Island communities: Samoa, Tonga, Cook Islands, Niue, Tokelau, Tuvalu and Fiji.

The new Bill includes provision that Pacific Island people are included in any assessment process relevant to the arts of the Pacific Island peoples of New Zealand<sup>7</sup>.

### **Kaupapa Pasifika**

The concept of Kaupapa Pasifika, as developed by Creative New Zealand, is based on:

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

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

#### **Questions for feedback**

**Should Creative New Zealand continue to have dedicated Pacific arts funding and assessment processes? Why?**

**What is important when assessing Pacific arts applications?**

## **The infrastructure of Pacific Arts**

### **Creative New Zealand’s arts infrastructure support – recent changes**

Creative New Zealand defines “arts infrastructure” as made up of all the elements that are necessary for groups and individuals to create, present, distribute and participate in the arts.

Creative New Zealand’s Pacific arts infrastructure support is focused on supporting the creation, presentation and distribution of Pacific arts and supporting opportunities to participate in Pacific arts. We do not seek to replicate the infrastructure, programmes or opportunities that are supported by, or are the responsibility of, other government agencies. For example Pacific radio broadcasting, television production, film making or the core exhibition and public programmes of publicly funded art galleries and museums.

<sup>7</sup> Clause 7 (3) (b) of the proposed Bill

Our 2010 review of Creative New Zealand's recurrently funded organisations:

- recommended that our arts infrastructure funding take a Sector Development approach and introduce two new investment programmes
- highlighted the comparative under-development of infrastructure for Pacific Arts and recommended Creative New Zealand find ways to better co-ordinate and provide capability-building for Pacific artists and encourage arts organisations to be more responsive to Pacific artists and audiences.

### **A Sector Development approach**

A Sector Development approach promotes greater collaboration and communication within the arts sector to develop the arts of the future for New Zealanders. This approach encourages arts organisations to adopt a collaborative, sector-wide view of the development of the arts and for providing high-quality arts experiences for New Zealanders. For example the Auckland Theatre Company working with South Auckland based theatre company Kila Kokonut Krew and with the Pacific Institute for Performing Arts

To achieve this Creative New Zealand resolved to invest in a range of arts organisations that would:

- play leadership roles
- broaden opportunities for creative and professional development
- develop audiences for the arts
- connect with a range of communities, and
- provide opportunities for young and emerging artists to access career pathways.

From January 2012, Creative New Zealand introduced two complementary investment programmes that offer multi-year investments in arts organisations. Together these two new investment programmes – the Toi Tōtara Haemata and Toi Uru

Kahikatea programmes - aim to achieve both stability and flexibility for arts infrastructure for the benefit of all New Zealanders.

### **Toi Tōtara Haemata Investment programme**

Toi Tōtara Haemata organisations are contracted for between two and five years, to deliver specified roles in the arts infrastructure, as well as being expected to:

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

For the Pacific arts, Creative New Zealand provides multi-year investment support through the Tōtara programme for organisations to deliver the following arts infrastructure roles:

- Creating, presenting, distributing and participating in consistently high-quality Pacific dance, literature, music, theatre, visual arts and craft/object arts.
- Delivering professional-development services and initiatives for Pacific practitioners.
- Providing and delivering services to Pacific arts, artists, audiences and participants across the organisations supported through the Arts Leadership Investment programme.

From 2012 Creative New Zealand committed Tōtara investment support to two Pacific Arts organisations - *Tautai Contemporary Pacific Arts Trust*<sup>8</sup> and *Black Grace Dance Company*<sup>9</sup>. These organisations are contracted to perform the following key arts infrastructure roles:

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8 [www.tautai.org](http://www.tautai.org)

9 [www.blackgrace.co.nz](http://www.blackgrace.co.nz)

- The creation, presentation, distribution and participation in consistently high-quality Pacific visual and craft/object arts (Tautai);
- The delivery of professional development services and initiatives for Pacific practitioners (Tautai);
- Providing and delivering services to Pacific arts, artists, audiences and participants (Tautai)
- The creation, presentation, distribution and participation in consistently high-quality Pacific contemporary dance (Black Grace)
- Delivering professional development services and initiatives for Pacific artists and practitioners (Black Grace).

All the arts organisations supported through the Tōtara investment programme are also expected to support Pacific Arts through a requirement that they “respond to the demography of New Zealand”. This requirement has led Creative New Zealand to identify a number of organisations, supported through the Tōtara investment programme, which, though not identified as having a Pacific arts focus, do offer opportunities or services to Pacific arts, artists, audiences and/or participants<sup>10</sup>.

#### Questions for feedback

Are the key roles we have identified under the Tōtara programme for Pacific arts infrastructure appropriate for the needs of Pacific arts development in the upcoming five-year period (2014–18)?

#### Toi Uru Kahikatea Investment programme

The Toi Uru Kahikatea programme supports established New Zealand artists, arts practitioners, groups and arts organisations for periods of one to three years, to do one or more of the following:

- Develop creative and professional skills, resources and networks;
- Develop, present, tour and/or distribute New Zealand arts to a wide range of audiences within New Zealand, or overseas; and
- Strengthen the organisational development of New Zealand artists, arts practitioners, groups and arts organisations.

In the first investments funding round, one Pacific arts-focussed organisation was offered funding through the Toi Uru Kahikatea programme. This was Pacific Dance New Zealand – an Auckland based group that fosters and encourages the development of the Pacific dance sector of New Zealand. Pacific Dance is involved in running dance workshops, conferences, community and professional events promoting Pacific dance in New Zealand<sup>11</sup>.

Also funded through the inaugural Kahikatea round were a number of organisations that deliver services or opportunities for a range of New Zealand artists and practitioners, including Pacific artists. For example Tawata Productions<sup>12</sup>, The Big Idea<sup>13</sup> and the NZ Society of Authors<sup>14</sup>.

<sup>10</sup> For example DANZ, Playmarket, the NZ International Festival of the Arts, the Auckland Arts Festival Trust, NBR NZ Opera, and the Auckland Philharmonia.

<sup>11</sup> [www.pacificdance.co.nz](http://www.pacificdance.co.nz)

<sup>12</sup> [www.tawata.wordpress.com](http://www.tawata.wordpress.com)

<sup>13</sup> [www.thebigidea.co.nz](http://www.thebigidea.co.nz)

<sup>14</sup> [www.authors.org.nz](http://www.authors.org.nz)

## Sector Development Incentives

Alongside the introduction of the two new investment programmes we also allocated resources to a Sector Development Incentive Fund for organisations funded through the Tōtara and Kahikatea programmes. This Fund has been established to:

- commission and present, or to present again, New Zealand work in addition to their core programmes
- work in collaboration with other arts organisations
- provide opportunities for young and emergent arts practitioners, or
- address other strategic initiatives

In the first round of the Sector Development Fund \$100,000 was allocated to support a Pilot Business Hub for the Pacific arts sector to be developed by the Tautai Contemporary Pacific Arts Trust.

## Strengthening the Pacific arts infrastructure

The inaugural rounds of the Tōtara and Kahikatea investment programmes illustrated the under-developed nature of the infrastructure for Pacific arts, with few Pacific focused arts organisations able to meet the eligibility requirements for either programme.

Creative New Zealand has identified among the challenges to be addressed for developing arts infrastructure for Pacific arts:

- support to build a Pacific arts infrastructure that serves, and is validated by, the Pacific arts sector and New Zealand's Pacific Islands' peoples;
- support for greater engagement between Pacific artists, practitioners and groups and the wider arts sector

## The Pacific arts sector

Some potential ways forward for the development of Pacific arts sector have been proposed. Some commentators have advised us that Creative New Zealand needs to support organic sector growth and development, rather than create structures and bureaucracies to manage Pacific Arts Development. We have been discussing the following approaches:

'Soft networks'	A 'soft network' is one in which entities are linked, often through membership, and attend casual networking gatherings, for mutual facilitation and learning. Soft networks aim to promote efficiency and specialisation in a sector, as well as best practice and an awareness of emerging opportunities.
'Hard networks'	Soft networks can often result in 'hard networks' in which more serious collaborations occur, with tangible results-driven outcomes expected. Hard networks can include the concepts of 'clusters', 'hubs' and 'joint ventures' and signal that the participating entities are seeking to integrate aspects of their business or cooperate to create better opportunities for growth and development. Hard networks will often involve geographically linked entities
Umbrella organisation	The umbrella organisation could potentially 'run the business' of the organisation and the 'subsidiary' organisations can become delivery arms of the umbrella organisation.



The Pacific Arts sector has a history of forming soft networks and growing these into hard networks for greater benefit to the artists. Tautai is an example of this. It began in the 1980s as an informal network led by Samoan artist Fatu Feu'u who, together with a small group of then-emerging artists, developed Tautai. The Tautai Trust now supports the development of contemporary Pacific art, formally fostering and maintaining links between contemporary Pacific visual artists to enable the creation of high quality art. Another example would be the network built up by Christchurch based Pacific Underground.

Many Pacific artists recognise the ease of collaboration with other Pacific artists. There is a natural connection and shared commitment to the art and a communal ethic that seems to bind these professional relationships. Pacific artists and arts organisations have a history of supporting each other and delivering significant art success across artforms, with relatively low levels of investment.

Given the relatively low levels of investment, there is potential for even greater success with higher levels of investment. It will be important that the Pacific arts sector is strengthened so that it is more capable of sustaining successes achieved (for example through the development and support of a range of skilled Pacific arts managers).

There seems to be potential within these informal and developing networks, and real opportunities for the Pacific arts infrastructure to be strengthened by working with this approach.

#### Question for Feedback

**How can Creative New Zealand work with Pacific arts networks to increase the range of resources available to Pacific artists, groups and organisations?**

### The wider arts sector

All organisations within the New Zealand arts infrastructure should have some capacity to engage with Pacific artists, arts and audiences. Additionally, in recognition of New Zealand's changing demographics, it is in the interests of these organisations to appeal to Pacific peoples to broaden their audience base.

It is imperative the mainstream arts sector works with Pacific artists and work to grow their Pacific audiences, in the same way that Pacific artists need to get their work into the mainstream. Major barriers include:

- a lack of resources within mainstream arts organisations that leads them to focus on delivering their own programmes and activities
- little contact between mainstream and Pacific arts organisations, leading to a lack of awareness of the opportunities that may exist

While there is a growing acknowledgement of the importance of Pacific art to the New Zealand arts sector, there is still much scope for improvement and further engagement.

### Creative New Zealand's part

Creative New Zealand has taken some steps to help ensure the Pacific arts sector is aware of, and can access, the range of available resources - as well as to encourage the wider arts sector to offer opportunities to Pacific arts practitioners. For example

- Collating and communicating to Pacific artists, practitioners, groups and arts organisations information about resources that are available for Pacific artists. The recently collated *Support for Pacific Arts* Guide includes information on funding, services and other that may be of use to Pacific artists and practitioners<sup>15</sup>.

<sup>15</sup> For more information visit the Pacific arts page of our website at: [www.creativenz.govt.nz/pacificsupport](http://www.creativenz.govt.nz/pacificsupport)

- Allocating funding in 2013-15 to support arts organisations to offer internship opportunities for Pacific arts practitioners<sup>16</sup>.
- Establishing the Sector Development Incentive Fund as a new means to encourage natural infrastructure development. This Fund should present opportunities for collaboration between Pacific Arts and mainstream arts disciplines.

In the coming five years it should be expected that Pacific arts organisations will form an increasing cohort within the investment programmes and that the wider arts sector will offer increasing opportunities and services for Pacific artists, practitioners, groups and audiences.

#### Questions for feedback

Can you suggest two other ways to encourage Creative New Zealand funded arts organisations to work with, and help resource, Pacific artists and arts groups?

## What has Creative New Zealand's support looked like in recent years?

### Funding

In addition to the Tōtara and Kahikatea investment programmes, Creative New Zealand funding also supports:

- two 'project based' funding programmes - the Arts Grants and Quick Response programmes. Quick Response Grants and Arts Grants are for projects that will be completed within one year after Creative New Zealand offers funding for the project. Quick Response grants can be up to \$7,500 and are offered three times a year. Arts Grants can be up to \$65,000 and are offered twice a year.
- Special Opportunities including awards, bursaries, fellowships, residencies and scholarships. Some of these opportunities may be managed by Creative New Zealand, and some may be managed by another institution or agency.
- the Creative Communities Scheme - a small-grants scheme that supports community-based arts projects. The scheme is administered on Creative New Zealand's behalf by New Zealand's territorial authorities (city and district councils).

In the 2011-2012 financial year Creative New Zealand invested **\$1,778,079** in projects and activities that were identified as having a Pacific arts focus<sup>17</sup>. This represents 4.6% of the Creative New Zealand 2011-12 budget for funding, capability building and advocacy.

<sup>16</sup> The term *practitioner* covers a wider group than the term 'artists'. It includes those people who may not necessarily classify themselves as artists, but who are necessary to creating, presenting or distributing an artwork - for example, producers, stage managers, technicians, publishers, editors, translators, curators, agents and dealers. The term also includes community-based practitioners.

<sup>17</sup> Includes all Pacific Arts Committee grants, CCS and Arts Board grants identified as having a Pacific cultural focus or component, as well as international and special initiatives with a Pacific arts focus. This figure does not include funding allocated to a mainstream arts organisation which may have supported or presented Pacific arts work, Pacific artists who did not specifically identify their project as having a Pacific component or focus, nor the Art Council's investment of \$539,418 in the 2012 Festival of Pacific Arts.

## Funding by funding programme

The breakdown of funding allocated, by funding programme, is as follows:

**Pacific arts funding, by programme, for the period 1 July 2011 to 30 June 2012**

**Percentages refer to the percentage of Pacific arts funding**

Arts Grants and Quick Response Grants	\$459,005 – 26%
Toi Tōtara Haemata/RFO Investments	\$827,000 – 46%
Toi Uru Kahikatea/Arts Investments	\$175,000 – 10%
Creative Communities Scheme	\$93,861 – 6%
Special Initiatives*	\$223,213 – 13%

\* Includes special opportunities, sector development incentive grants and international initiatives funding.

Looking at the distribution of funding across Creative New Zealand's various funding mechanisms, the Toi Tōtara Haemata investment programme accounts for 46% of Pacific arts funding, with the shorter-term Quick Response and Arts Grants accounting for 26% of all Pacific arts funding. Given that the Pacific Arts infrastructure is comparatively under-developed, we might expect funding through the Toi Uru Kahikatea to increase significantly over the next five years.

## Funding by Funding Bodies

### Pacific Arts Committee

The Pacific Arts Committee's main area of focus has tended to be on the Arts Grants and Quick Response programmes, the Toi Uru Kahikatea investment programme and special opportunities.

During 2011-2012, the Committee funded four special opportunities which included the annual Arts Pasifika Awards and the 2011 Samoan Residency for Pacific performing artists. Collectively the Committee's funded special opportunities funding amounted to \$48,250.

A listing of the grants allocated by the Pacific Arts Committee over the period is provided at **Appendix 1**.

### Arts Board

The Arts Board's main area of focus has tended to be on the funding of infrastructure through the Toi Tōtara Haemata Investment Programme. The greater part of the Arts Board's contribution to Pacific Arts consisted of core funding for the Tautai Contemporary Pacific Arts Trust and the Black Grace Dance Company. In 2011/2012 the Tautai Trust also received additional funding to support the development of a Pilot Business Hub for the Pacific arts sector.

A listing of the Pacific arts focused grants allocated by the Arts Board over the period is also provided at **Appendix 1**.

### Creative Communities Scheme

The funding formula for the Creative Communities Scheme (CCS) is currently comprised of a \$5,000 base grant for each territorial authority (with the exception of Auckland Council which receives a base grant of \$20,000) plus \$0.67 per capita of local population within each territorial authority's district. The total allocation for the scheme in 2011/2012 amounted to \$3,171,433 which supported 1,854 projects throughout New Zealand.

In 2011-12 CCS provided grants totalling \$93,861 in support of projects identified by local administrators as having a Pacific cultural focus. Although the Creative Communities Scheme welcomes applications that relate to "diverse arts and cultural traditions", projects identified as having a Pacific cultural focus comprised less than 3% of funded projects in 2011-2012.

All projects supported by the Scheme are expected to meet at least one of the following three funding criteria:

- **Broad community involvement** – the project will create opportunities for local communities to engage with and participate in arts activities.
- **Diversity** – the project will support the diverse arts and cultural traditions of local communities, enriching and promoting their uniqueness and cultural diversity. For example Pacific heritage arts projects.

- **Young people** – the project will enable and encourage young people (under 18 years) to engage with and actively participate in the arts.

Creative New Zealand believes the Creative Communities Scheme is well placed to support smaller scale arts projects of New Zealand’s Pacific Island communities, however it is apparent community based Pacific arts groups are not accessing the opportunities presented by CCS.

**Question for feedback:**

**How might the Creative Communities Scheme be strengthened to enable better outcomes for community based Pacific arts groups?**

**Geographical Spread**

For the two year period from 1 July 2010 to 30 June 2012, 35% of the Pacific arts projects and activities supported through the Arts Grants, Quick Response, Toi Totara Haemata and Toi Uru Kahikatea programmes occurred in the Auckland region, 14% in the Wellington region and 37% overseas (be it in the greater Pacific region, Australia, Asia, America or Europe). The remaining 14% of projects occurred in other town centres throughout New Zealand.

When discounting the funding for projects based overseas, this geographical distribution of funding aligns with what we would expect given that 97% of the Pacific population is urbanised and 66% live in the Auckland urban area alone.

**Special Opportunities**

Creative New Zealand offers a range of special opportunities for New Zealand artists, including residencies, international cultural exchanges and arts awards, all of which are available to Pacific artists. Some of these special opportunities are specifically targeted at Pacific artists:

<p><b>Creative New Zealand/Macmillan Brown Pacific Artist in Residence</b></p>	<p>Offered on an annual basis since 1996. This programme supports the recipient to spend three months at the Macmillan Brown Centre for Pacific Studies at the University of Canterbury to develop their artistic practice in an academic environment.</p> <p>Recipients of the residency are Fatu Feu’u (1996), Michel Tuffery (1997), John Pule (1998), Andy Leleisi’uao (1999), Lonnie Hutchinson (2000), Filipe Tohi (2001), Emma Kesha (2002), Lurlene Christiansen (2002), Siaoisi Mulipola (2003), Erolia Ifopo (2003), Dave Fane (2004), Tusiata Avia (2005), Sheyne Tuffery (2006), Johnny Penisula (2007), John Ioane (2008), Kulimoe’anga (Stone) Maka (2009) Tanya Muagututi’a (2010), Fatu Feu’u (2011) and Victor Rodger (2012).</p>
<p><b>Fullbright-Creative New Zealand Pacific Writers Residency</b></p>	<p>Valued at \$30,000 this opportunity provides for a New Zealand writer of Pacific heritage to carry out work on a creative writing project exploring Pacific identity, culture or history at the University of Hawai’i for three months.</p>
<p><b>Creative New Zealand/National University of Samoa</b></p>	<p>Open to all established artists of Pacific Island heritage resident in New Zealand, this opportunity offers an artist residency in Apia, Samoa.</p>
<p><b>Arts Pasifika Awards</b></p>	<p>Creative New Zealand has offered the Arts Pasifika Awards annually since 1996 to encourage and celebrate excellence in Pacific Arts in New Zealand. These awards recognise Pasifika artists across a range of art-forms and stages in an artist’s career. The awards are available to both contemporary and heritage artists.</p>

Arts Pasifika Awards ... continued	A full list of recipients of Creative New Zealand's Pacific Arts Awards are included in Appendix 2.
Festival of Pacific Arts	Creative New Zealand organised the 120 member Aotearoa delegation to the 11th Festival of Pacific Arts in Solomon Islands (July 2012). The Aotearoa delegation comprised Pacific and Māori artists and practitioners working in a range of heritage and contemporary art forms. The Festival is held once every four years and is widely recognised as one of the foremost opportunities for artists from across the Pacific to showcase work and exchange knowledge. The Arts Council allocated \$539,418 to support the Aotearoa delegation to the 2012 Festival.
Celebrations for the 50th Anniversary of Samoan Independence	In 2012 Creative New Zealand worked with the Ministry of Foreign Affairs and Trade, the Museum of New Zealand Te Papa Tongarewa, Auckland Museum and Mangere Arts Centre - Ngā Tohu o Uenuku to mark the fiftieth anniversary of Samoan independence. As part of this initiative Creative New Zealand allocated \$35,000 to support seven Samoan heritage artists to participate in a week of activities in Auckland and Wellington.

## Discussion

Creative New Zealand's various funding programmes and special opportunities provide the following range of opportunities for New Zealand artists and communities:

Programme	Focus	Funding
<p>Creative Communities:</p> <p>Administered by local authorities.</p>	<p>For communities to undertake local arts activities</p>	<p>Short term projects, value of grant is usually less than \$2,000</p> <p>Usually four funding rounds a year</p>
<p>Quick Response:</p> <p>Applicants need to have made at least one successful public presentation of their work.</p>	<p>For individuals, groups, practitioners and organisations to undertake projects in less than a year</p>	<p>Up to \$7,500 per grant</p> <p>Three funding rounds a year</p>
<p>Arts Grants:</p> <p>Applicants need to have made at least one successful public presentation of their work.</p>	<p>For individuals, groups, practitioners and organisations to undertake projects in less than a year.</p>	<p>Up to \$65,000 per grant.</p> <p>Two funding rounds a year</p>
<p>Toi Uru Kahikatea:</p> <p>Applicants will have successfully made at least three public presentations of their work.</p>	<p>For established artists, groups and arts organisations to:</p> <ul style="list-style-type: none"> <li>develop skills, resources and networks;</li> <li>develop, present, tour and/or distribute New Zealand arts within New Zealand, or overseas;</li> <li>strengthen organisational development</li> </ul>	<p>From one to three years. No set request limits, investments range between \$20,000 and \$500,000 per annum.</p> <p>Applications accepted once a year</p>
<p>To Tōtara Haemata</p>	<p>For established organisations to deliver key roles in the New Zealand arts infrastructure. Support for an ongoing programme and/or to deliver services to artists, practitioners, arts participants and audiences.</p>	<p>Contracts to deliver identified activities for between one and three years. Contract renewal options.</p> <p>No set request limits, Investments range between \$205,000 and \$2.4 million per annum.</p>
<p>Special Opportunities:</p> <p>May be delivered by Creative New Zealand or a third party.</p>	<p>Achievement and recognition awards as well as opportunities for individual artists to undertake residencies and professional development – within New Zealand or overseas.</p>	<p>Short to medium term</p>

### Questions for feedback

Looking across the range of funding programmes offered by Creative New Zealand, what programme improvements would you suggest to improve support for:

- Pacific heritage arts projects
- senior Pacific artists
- established Pacific artists, practitioners or groups
- emerging Pacific artists, practitioners or groups
- Pacific communities wishing to undertake arts projects.

*Established means an artist who has successfully made at least three public presentations of their work.*

*Emerging means an artist who has made at least one successful public presentation of their work.*

## Capability-Building

### Targeting capability

Capability-building programmes and services offer support for artists and arts organisations to deliver their art in the best possible ways, by building their skills and capabilities.

The focus of past Creative New Zealand capability-building programmes has been on strengthening audience and market development as well as the governance, leadership and management of arts organisations.

Over recent years our capability-building programmes have also offered support to deliver work internationally and to develop international markets for New Zealand arts.

Our previous capability-building programmes were not targeted at particular art-forms or identified needs within any particular area of arts practice. Creative New Zealand has undertaken a review of its capability-building activities to find out how to best meet the capability needs of the arts in New Zealand. In the future our capability-building programmes will address Pacific arts sector needs identified through this Pacific arts consultation process.

### Pacific Arts Audience Development – domestically

Creative New Zealand carries out regular research into arts participation, and the audiences for, and attitudes to, the arts.

As noted in Part A, our 2012 *New Zealanders and the Arts* research identified high levels of interest for Pacific arts by non-Pacific audiences. Our international programme also indicates there is significant international interest in the work of New Zealand's Pacific artists (see below).

The challenge across the arts continues to be finding ways to grow audiences, to extend participation to all segments of society. Addressing this challenge should present opportunities for greater collaboration between 'mainstream' arts organisations and Pacific Arts organisations, and enable the arts to engage with the growing Pacific community in New Zealand.

## Pacific Arts Audience Development – internationally

Creative New Zealand’s international market development programme supports New Zealand artists, arts groups and organisations to attend key international overseas markets and arts fairs<sup>18</sup>. The programme can also contribute some financial assistance to the selected artists and groups to tour their work internationally, when the invitation to tour has been the result of their attendance of the international arts fair or market.

Of the 222 grants allocated through the Creative New Zealand international programme between 1 July 2010 and 30 June 2012, at least 33 were in support of Pacific artists, groups and organisations. This amounts to just under 15% of all international team grants offered in this period.

Some examples of the types of artists and groups supported include:

- Michel Tuffery to exhibit at the Sydney Festival;
- Black Grace to attend the Busan International Dance Festival in South Korea;
- Pacific Curls (via the Pasifika Artists Network) to attend the Western Arts Alliance performing arts market in Seattle, USA.

The support for Pacific artists and groups offered through these targeted programmes reflects the high levels of interest in Pacific arts and artists among international arts fair and performing arts markets and the number of invitations Pacific artists are receiving to appear internationally.

### Questions for your feedback

The following are some of the Pacific arts capability building activities that Creative New Zealand’s capability building programmes might focus on for the next five years.

Please rank these activities from 1 (most important) to 6 (least important):

- Developing skilled Pacific arts managers
- Developing audiences for Pacific arts within New Zealand
- Developing markets for Pacific arts internationally
- Developing organisational structure for Pacific arts
- Increasing Creative New Zealand’s level of service to Pacific heritage and contemporary arts and artists
- Other (please specify)

<sup>18</sup> Support for international market development of contemporary popular music is undertaken by the NZ Music Commission.



## Advocacy

### Creative New Zealand's responsibility to advocate for Pacific Arts

Creative New Zealand advocacy involves us in undertaking research on the arts and advocating on behalf of the arts to central and local government and other interested bodies.

Examples of recent research undertaken by creative New Zealand have been reports on the *Health of Pacific Heritage Arts* (2009), the *Health of Māori Heritage Arts* (2009), *Asian Aucklanders and the Arts* (2006) and *New Zealanders and the Arts* (2012).

This research informs our advocacy across central and local government.

### Who else supports Pacific Arts?

In addition to Creative New Zealand, a range of government entities and institutions also provide support aimed at strengthening Pacific arts and culture. These entities and institutions include:

**Ministry of Pacific Island Affairs** – The Ministry is the government's primary developer of Pacific Island-related policy, engaging with Pacific communities, carrying out research, analysis and strategic projects. This work can often relate to the role of the government in relation to being responsive to Pacific Island interests. The Ministry also promotes the retention and use of Pacific Island languages in New Zealand and provides links to Pacific Island language publications and resources<sup>19</sup>.

**Ministry for Culture and Heritage (New Zealand Oral History Award)** – Provides funding for projects that record Pacific history, however this is not aimed exclusively at Pacific artists and the fund distributed a total of \$120,102 in 2011, which included both Pacific and New Zealand history projects.

**Department of Internal Affairs (DIA)** – The Local Government and Community Branch administers and provides

information and advice on nine community grants or funding schemes to support local initiatives, community services and community-based youth development. Amongst the funds administered are the Community Organisation Grants Scheme (COGS). COGS provides support for community-based social services through the Community Organisation Grants Scheme (COGS). This can include support for arts organisations or projects that can demonstrate the following:

- encourage participation in communities;
- promote community leadership; and
- promote social, economic and cultural equity.

Priorities for this funding are identified at a local level and therefore differ from region to region. There are a number of regions where support for Pacific community organisations is seen as a priority. While 'arts' is not often explicitly recorded as a regional priority, the wellbeing of minority communities is a recurring theme.

The Department also supports Community Net Aotearoa, an information sharing resource for community and voluntary groups. On the community net website are a range of guides, news and tools for and by clubs, groups, charities, trusts, hapū and iwi<sup>20</sup>.

The Office of Ethnic Affairs and DIA - Charities also operate within the department.

### New Zealand Film Commission

The New Zealand Film Commission provides film industry support through production funding, industry infrastructure support, Festival and Awards, Producer International Travel Assistance, Professional Development Awards, the Trainee Feature Director Scheme and a series of focused professional development initiatives. Among the feature films the NZFC has supported have been *Sione's Wedding* and *The Orator (O Le Tulafale)*.

19 See [www.mpia.govt.nz/for-pacific-peoples](http://www.mpia.govt.nz/for-pacific-peoples)

20 See [www.community.net.nz](http://www.community.net.nz)

## Supporting Pacific broadcasting

NZ On Air is responsible for funding broadcasting content in New Zealand and is required to provide funding that will facilitate programming for “minorities in the community, including ethnic minorities<sup>21</sup>.”

NZ On Air funds Niu FM for radio services in Auckland and nationally, 531pi in Auckland and Samoa Capital Radio in Wellington. Radio New Zealand also operates radio services to the South Pacific through its Radio New Zealand International division. Radio broadcasting of Pacific language or Pacific-related content has grown over the last 15 years with changes in technology, efficiencies in the sector and increased content on Radio New Zealand’s National programme.

A Pacific programme funding strategy for NZ on Air is currently in preparation.

### Auckland Council

The new ‘super city’ has a range of interest group panels that provide advice to Auckland Council and its subsidiary entities. These include the Pacific Peoples Advisory Panel (PPAP) which is established to identify and communicate the interests and preferences of Pacific peoples in Auckland to the Council, in relation to:

- The content of the strategies, policies, plans and bylaws of the Council;
- Any matter that the panel considers to be of particular interest or concern to Pacific peoples of Auckland; and
- Advising the Mayor, Governing Body and local boards, of ways to engage with Pacific peoples and communities in Auckland.

Additionally, in specific reference to the arts, Auckland Council states that ‘the preservation and celebration of Auckland’s diversity, history and culture is important in building a vibrant city’. To deliver this, the Council:

- supports arts centres, theatres and galleries across the city for example the Mangere Arts Centre;
- maintains art collections on behalf of the city;
- provides arts programmes and events (including event permitting). For example the South Auckland Pacific Summit and Pasifika;
- works in partnership with other arts service providers including government and community agencies; and
- distributes funding for local arts projects<sup>22</sup>.

The Council plans to integrate arts and cultural activities into Council initiatives for example the Southern Initiative.

### Other Institutions with a Pacific focus

A range of public institutions have a Pacific arts focus including the Mangere Arts Centre, the Fresh Gallery in Auckland and Pataka in Porirua. Other examples would include:

#### MacMillan Brown Centre for Pacific Studies

The MacMillan Brown Centre for Pacific Studies at Canterbury University was established in 1988 following the death of Professor Macmillan Brown. The Centre’s purpose is to facilitate the “investigation and research of the history, traditions, customs, laws, and ideas of the peoples of the Pacific generally”.

The MacMillan Brown Centre encourages and supports Pacific researchers and holds weekly public seminars on Pacific-focused topics, recent research, issues and opportunities. The Centre also maintains a catalogue of lectures regarding the Pacific (the *MacMillan Brown Lectures*) dating from 1947 and given by New Zealand-based scholars from around New Zealand. Lectures from recent years have been made available to the public via Radio New Zealand<sup>23</sup>.

21 Broadcasting Act 1989, Section 36(c).

22 The funds Auckland Council administers includes; Creative Communities Scheme, Arts Alive Funding; Auckland Regional Services Trust Fund and Southside Arts Festival funding (formerly known as the Manukau Festival of Arts).

23 [www.radionz.co.nz/national/lecturesandforums/themacmillanbrownlectures](http://www.radionz.co.nz/national/lecturesandforums/themacmillanbrownlectures)

### **Auckland Art Gallery Toi o Tāmaki**

As a major public art gallery, the Auckland Art Gallery has the potential to play an important role in the support of Pacific artists and Pacific Arts. As would be expected, this gallery affirms in its collection goals:

- A commitment to developing the collection of works of art by major modern and contemporary Māori and Pacific artists; and
- To maintain and develop significant resources on Pacific art.

The *AKL Home* exhibition is an example of how the Auckland Art Gallery can also support the presentation and promotion of works by Pacific artists.

### **Pacific Business Trust**

The Pacific Business Trust provides business resources, mentoring and professional development courses tailored to assist Pacific businesses throughout New Zealand. These businesses could include Pacific Arts organisations seeking to develop their business potential or realise a specific commercial objective.

### **Accessing available resources**

It is apparent there are a range of central and local government entities, institutions and some private sector organisations, that can support Pacific arts and culture. There is however very little *dedicated* funding regularly *targeting* Pacific arts and culture. While a number of funding opportunities exist for arts and cultural communities generally, and Pacific arts and artists are eligible for this support, it is unclear how often this is actually occurring.

In the context of Creative New Zealand's 'advocacy' output class, one role Creative New Zealand might play for the next five years might be to act as a connector, identifying and putting Pacific arts and artists in touch with the full range of resources available to promote and strengthen Pacific arts.

Examples of this approach would include the development of the *Support for Pacific Arts* Guide referred to earlier<sup>24</sup>, as well as the Pacific Arts – Creative New Zealand facebook page<sup>25</sup>.

#### **Questions for your feedback**

**Can you suggest two ways in which Creative New Zealand might more effectively advocate for the Pacific arts sector and Pacific artists?**

24 See the Creative New Zealand website at: [www.creativenz.govt.nz/pacificsupport](http://www.creativenz.govt.nz/pacificsupport)

25 [www.facebook.com/pacific.arts.CNZ](https://www.facebook.com/pacific.arts.CNZ)

## PART C:

# Pacific Arts – challenges and opportunities?

This paper has explored the current environment for Pacific Arts and we have asked some questions for you to consider. Below we outline two specific areas of challenge and opportunity.

### Pacific Heritage Arts

In 2010 Creative New Zealand commissioned research into the health of Pacific heritage arts. This research identified the following four themes for Creative New Zealand to consider when distributing support for Pacific Heritage Arts:

- *Retention* of traditional Pasifika skills, knowledge and resources that ensure the artforms' continuity;
- *Access* to recognised elders, tufuga, master craftspeople and cultural leaders with appropriate skills and knowledge;
- *Intergenerational learning* through opportunities for active teaching and the intergenerational transmission of culture and knowledge; and
- *Agency Support* – greater effort by central and local government agencies to help break down the barriers that Pacific artists and practitioners might face when attempting to access funding and other support.

The report noted that 22% of the \$2.68 million of funding allocated by the Pacific Arts Committee between 2000 and 2007 was provided for heritage arts activities, equating to \$589,600 over the seven year period, or an average of \$84,228 per annum. It was determined that this was not sufficient and that Pacific heritage arts required specific attention.

Since 2010 Creative New Zealand has reframed its strategic plan to include support for Pacific heritage arts as one of the 12 strategic outcomes Creative New Zealand is seeking. For 2011-12 we also introduced two additional Special Opportunities for Pacific Heritage Arts:

- **'Kava New Leaders'** Heritage Arts apprenticeship/ scholarship mentoring opportunity – supports heritage arts experts to work with potential new leaders in their artform, either in New Zealand or the Pacific Islands.
- **'Moana Festival Heritage'** initiative – targets Pacific communities outside of New Zealand's main cities, to run festivals at which heritage arts practices and Pacific languages can be shared.

Looking across projects and activities identified as delivering to Creative New Zealand's strategic impact of Pacific Heritage arts since 2010 it is apparent that:

- Specific initiatives have been taken to support for the Intergenerational learning and access to Pacific heritage arts for example the Kava new leaders special opportunity; and
- The level of funding in the 2009 benchmark study has been marginally improved upon.

These changes have only taken effect over the last 12 – 18 months. It is probably too early for these changes to have had a demonstrable effect on the overall health of the Pacific heritage arts. However it should be expected that within the next five years there will be growing levels of Creative New Zealand support for Pacific communities to preserve, develop and transmit their customary artistic practices.

### Question for Feedback

Can you suggest two ways in which Creative New Zealand might more effectively help to build the strength and vitality of Pacific heritage arts over the next five years?

## **Pacific peoples: a growing and younger subset of New Zealand's population**

The Pacific Islands' peoples of New Zealand are a comparatively youthful and fast growing segment of the population.

Changing demographics have also seen a rise in the proportion of Pacific people who identify with more than one Pacific ethnicity. In 2006, 47% of Pacific children aged under 5 years had more than one ethnicity, whereas the majority (93%) of Pacific people 65 years and over identified with a single Pacific ethnicity.

Another aspect of these demographic changes has been that the rates of Pacific students in diploma level and above are increasing faster than any other ethnic group currently. This creates an expectation that tertiary institutions and art schools are able to respond to the specific needs of Pacific students.

Every year St Paul St Gallery hosts Tautai Trust in a contemporary Pacific arts exhibition. The event enables Tautai to provide an aspiring curator with the opportunity to develop an exhibition of Pacific artists graduating from art school in the Auckland area.

This capability-building opportunity provides professional experience for aspiring and emerging Pacific artists. Mentoring and role-modeling opportunities are also promoted through this event which includes a 4-5 hour critique session with senior art practitioners.

Opportunities for arts graduates to obtain professional experience can be limited and difficult to obtain. Exposure to the 'business' aspect of the arts is necessary for any artist's understanding of how to navigate the sector in which they aspire to find success. Through professional

development opportunities such as curatorial experience, an internship with a theatre production company, or providing administrative help to an arts organisation, an artist can build their own networks as well as have a growing appreciation of the industry that supports, produces and distributes the arts.

For a Pacific artist this need is often greater due to the social context of many Pacific Islanders in New Zealand; as a minority sub-set of society, often over-represented in poor socio-economic conditions and confronted by some of the prejudices experienced by 'migrant' communities. This is a social context that some New Zealand Pacific artists may have grown up with and which can have an impact on both their professional prospects and personal wellbeing.

### **Question for Feedback**

**What problems did (or do) you have accessing public funding and other resources as an emerging Pacific artist?**

**What has helped (or did help) you to access funding and other resources as an emerging artist?**

# PART D

## How to provide your feedback

We invite feedback from artists, practitioners, arts groups, arts organisations and others with an interest in Pacific arts.

You will need to provide your feedback and answers to the questions asked **by 5.00 pm on Friday 8 February 2013**.

**You can provide your feedback and answers to the questions in this discussion paper by:**

- **answering the questions posed above by completing the online survey at:**

<https://www.surveymonkey.com/s/pacific-arts-review>

- **completing the feedback form at the end of this Discussion Paper and posting it to us at:**

Pacific arts consultation  
Creative New Zealand  
PO Box 3806  
Wellington  
New Zealand

- **completing the feedback form at the end of this Discussion Paper and delivering it to our Northern (Auckland) or Central (Wellington) offices at:**

Northern Office  
Third Floor, Southern Cross Building  
59 – 67 High Street  
Auckland 1010

Central Office  
Old Public Trust Building  
131 -135 Lambton Quay  
Wellington 6011

## Feedback Form:

You may complete this survey online at:  
<https://www.surveymonkey.com/s/pacific-arts-review>

Please provide the following background information.

**Name:**

**Organisation (if relevant):**

**Email address:**

**Ethnicity:**

Pacific Island heritage (*please indicate for example Samoa, Tonga, Cook Islands, Tuvalu, Fiji, Niue, Tokaelau, Kiribas, Papua New Guinea, Solomons, etc*)

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Māori

Palangi/Pakeha/New Zealand European

Asian New Zealander

Other (please specify):

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## Questions

### The Pacific Islands peoples of New Zealand

1. How should Creative New Zealand cater to the arts of the different Island groups who now live in New Zealand?

*(Please limit your answer to no more than 250 words)*

### Defining Pacific Arts

2. Should Creative New Zealand replace the categories Pacific heritage arts and Pacific contemporary arts? If so what, terms would you suggest

- Instead of heritage arts
- Instead of contemporary arts



**3. Should Creative New Zealand continue to have dedicated Pacific arts funding and assessment processes?**

Why?

**4. What is important when assessing Pacific arts applications?**

## The infrastructure for Pacific Arts

5. Are the key roles we have identified under the Tōtara programme for Pacific arts infrastructure appropriate for the needs of Pacific arts development in the coming five year period?

6. How can Creative New Zealand work with Pacific arts networks to increase the range of resources available to Pacific artists and arts organisations?

## Funding

7. Can you suggest two ways to encourage Creative New Zealand funded arts organisations to work with, and help resource, Pacific artists and groups?

8. How might the Creative Communities Scheme be strengthened to enable better outcomes for community based Pacific arts groups?

9. Looking across the range of funding programmes offered by Creative New Zealand, what programme improvements would you suggest to improve support for:

- Pacific heritage arts projects
- senior Pacific artists
- established Pacific artists, practitioners and groups
- emerging Pacific artists, practitioners or groups
- Pacific communities wishing to undertake arts projects.

*(Established means an artist who has successfully made at least three public presentations of their work. Emerging means an artist who has made at least one successful public presentation of their work.)*

## Capability-Building

10. The following are some of the Pacific arts capability building activities that Creative New Zealand's capability building programmes might focus on for the next five years.

Please rank these activities from 1 (most important) to 6 (least important):

- Developing skilled Pacific arts managers
- Developing audiences for Pacific arts within New Zealand
- Developing markets for Pacific arts internationally
- Developing organisational structure for Pacific arts
- Increasing Creative New Zealand's level of service to Pacific heritage and contemporary arts and artists
- Other (please specify)

## Advocacy

11. Can you suggest two ways in which Creative New Zealand might more effectively advocate for the Pacific arts sector and Pacific artists?

## Pacific arts – challenges and opportunities

12. Can you suggest two ways in which Creative New Zealand might more effectively help build the strength and vitality of Pacific heritage arts over the next five years?

13. What problems did (or do) you have accessing funding and other resources as an emerging Pacific artist?

**14.** What has helped (or did help) you to access funding and other resources as an emerging artist?

*You may also provide feedback on any other issues you believe need to be considered by Creative New Zealand in regard to Pacific arts development.*

## Oral submissions

As well as providing written feedback to the questions we've asked, you may have an opportunity to present an oral submission to Creative New Zealand on **Thursday 7 February and Friday 8 February, 2013**.

Your oral submission will need to address questions raised in this paper.

Oral submissions can be made in one of the following three ways:

- in person, in Auckland or Wellington
- by video-conference link, or
- by phone.

If you would like to make an oral submission you will need to let us know the following information **by Friday 18 January 2013**.

**Name:**

**Organisation (if relevant):**

**Ethnicity:**

Pacific Island heritage (*please indicate for example Samoa, Tonga, Cook Islands, Tuvalu, Fiji, Niue, Tokaelau, Kiribas, Papua New Guinea, Solomons, etc*)

Māori

Palangi/Pakeha/New Zealand European

Asian New Zealander

Other (please specify):

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**Address:**

**Email address:**

**Daytime phone number:**

**Please indicate the language in which you plan to make your submission:**

English

Other (please specify).

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**Please list the questions (by their number in the feedback form) that you wish to discuss.**

Please send the above information to us  
**by Friday 18 January** either by:

- emailing it to: [pacificarts@creativenz.govt.nz](mailto:pacificarts@creativenz.govt.nz)

OR

- posting it to:

Oral Submissions  
Creative New Zealand  
PO Box 3806  
Wellington

We will try to hear from all those who wish to make an oral submission, but this may not always be possible. If we are able to hear your submission we will contact you to let you know the date and time your submission is to take place.

### **Publication of feedback and submissions**

All feedback and submissions may be posted on Creative New Zealand's website and are subject to disclosure under the Official Information Act 1982. If your feedback or submission includes commercially or otherwise sensitive information that you wish Creative New Zealand to withhold under the Official Information Act, you should clearly identify the relevant information and the applicable grounds under which Creative New Zealand could seek to withhold the information.

Contact and personal details of respondents will not be made public. They will be recorded and may be used for future consultation unless requested otherwise.

## Appendix 1. Examples of Pacific arts-focused grants and initiatives offered by Creative New Zealand – July 2011 to June 2012

Funding Body	Funding programme	Client	Project description	Grant amount
PAC	QR 11/12/1	Shigeyuki Kihara	towards travel and accommodation for research and launch of a publication	\$ 7,500
PAC	QR 11/12/1	Malcolm Smith	towards developing the Pacific dance component of 'Fire of the Pacific'	\$ 7,500
PAC	QR 11/12/1	Loisi Williamson	towards a four month stipend to complete a children's picture book with stories from the Tongan culture	\$ 3,000
PAC	QR 11/12/1	Daren Kamali	to present work at the Fiji Literary Festival and present at a book launch in Suva	\$ 2,106
PAC	QR 11/12/1	Paul Wolfram	towards production of a CD/DVD of fatele songs by Ihaia Puka	\$ 7,086
PAC	QR 11/12/1	Graham Fletcher	towards artist's fees while undertaking the Vermont Studio Residency in the United States	\$ 3,750
PAC	QR 11/12/1	Motone Productions	towards airfares and artists fees for staging a 'Divas in Paradise' concert in Rarotonga	\$ 6,773
PAC	QR 11/12/1	Lima Productions	towards an interactive performance of 'Frangipani the Fairy's Great Southside Adventure'	\$ 7,000
PAC	QR 11/12/1	Leaaesola Vuna	towards a Tongan cultural event night	\$ 500
PAC	QR 11/12/2	Fatu Feu'u	to produce and exhibit ten paintings to commemorate Samoa's independence	\$ 6,960
PAC	QR 11/12/2	World of Wearable Art Ltd	towards Aivale Cole's performance at the Hong Kong Arts Festival 2012	\$ 2,034
PAC	QR 11/12/2	Kila Kokonut Krew Entertainment Ltd	towards further developing the storyline and characters for 'The Factory'	\$ 6,000
PAC	QR 11/12/2	Dianna Fuemana	to remount 'Birds' for performances at the Pasifika Festival Day	\$ 5,000
PAC	QR 11/12/2	Unitec Institute of Technology	towards showcasing works in new public art spaces	\$ 5,000
PAC	QR 11/12/2	Poulima Salima	towards composing music for a new form of storytelling through western orchestral ensemble	\$ 5,000
PAC	QR 11/12/2	Dagmar Dyck	towards participating in seminars and group exhibitions in the United States 2012	\$ 3,806
PAC	QR 11/12/2	Pasifika Fusion	towards Pasifika Fusion 2012	\$ 5,000
PAC	QR 11/12/3	Shigeyuki Kihara	towards travel and accommodation in NZ to develop the Urban Pacific Festival in Hamburg	\$ 3,750

Funding Body	Funding programme	Client	Project description	Grant amount
PAC	QR 11/12/3	South Auckland Poets Collective	towards representing New Zealand at spoken word poetry international festivals and conferences in the United States	\$ 7,461
PAC	QR 11/12/3	Titus Books	towards publishing of a book and DVD on the works of the late Tongan poet Futa Helu	\$ 4,885
PAC	QR 11/12/3	Fiona Collins	towards rehearsals, workshops and performances of 'Let me Hear your Whisper' and other NZ theatre works in Samoa 2012	\$ 6,040
PAC	QR 11/12/3	Rhys Richards	towards production and publication costs of the book 'The Australs Islands: history, art and art history'	\$ 4,000
PAC	QR 11/12/3	Martin Leung-Wai	towards workshops, an exhibition and a forum on traditional lashing & weaving in Pacific 'architectural spaces' for the South Auckland community	\$ 2,830
PAC	QR 11/12/3	Tepaeru-Ariki French	towards the production and presentation of 'Pacific Muse' dance work for the South Auckland Pacific Arts Summit 2012	\$ 5,000
PAC	AG 11/12/1	Tanu Gago	towards exhibiting a photographic series 'Jerry the Fa'āfafine' at the University of La Verne in California in 2012	\$ 3,000
PAC	AG 11/12/1	Karoline Tamati	towards recording a third Ladi6 album	\$ 15,000
PAC	AG 11/12/1	NZ Secondary Students Choir	towards supporting ten Maori and Pacific members to perform at the International Society of Education World Conference in Greece	\$ 7,500
PAC	AG 11/12/1	St Lukes Vainetini Tuitui - Tipani Ara-Iti	towards five workshops and the bi-annual Trivavae Exhibition 2011 in Tokoroa	\$ 12,000
PAC	AG 11/12/1	Lima Productions	to workshop, develop and produce four new works	\$ 12,012
PAC	AG 11/12/1	Auckland Tourism, Events and Economic Development Ltd	towards Village arts projects and performance fees for Pasifika Festival, 2012	\$ 45,000
PAC	AG 11/12/1	MacMillan Brown Centre for Pacific Studies	towards a three-month Pacific Artist in residence programme 2012	\$ 18,000
PAC	AG 11/12/1	Auckland Art Gallery Toi o Tamaki	towards a group exhibition of Pacific art in July - Sept 2012	\$ 30,000
PAC	AG 11/12/2	Casula Powerhouse Arts Centre	towards New Zealand artists participating in an exhibition, music and theatre programme for 'Pacific Power' 2012 in Sydney	\$ 8,063
PAC	AG 11/12/2	Jeff Smith	towards travel, research and filming in Kiribati for a new collaborative sculpture exhibition	\$ 23,755
PAC	AG 11/12/2	Leroy Lakamu	towards a script and performance development workshop of a solo work for theatre	\$ 1,200
PAC	AG 11/12/2	Andy Leleisi'uao	towards an exhibition of original paintings accompanied by a 64 page graphic comic novel	\$ 23,481

Funding Body	Funding programme	Client	Project description	Grant amount
PAC	AG 11/12/2	Lindah Lepou	towards a new multimedia work 'Aitu' (Spirit/Ghost) Homage	\$ 15,000
PAC	AG 11/12/2	Lima Productions	towards rehearsal and performance costs of two Tongan contemporary dance works in South Auckland	\$ 12,000
PAC	AG 11/12/2	Suli Moa	towards the theatre production of 'A Hearts Path' for the Tongan Matala Festival in South Auckland	\$ 15,000
PAC	AG 11/12/2	Youth Performance Trust	towards the costs of mentoring, guest talent and judges at the Smokefree Pacifica Beats 2012	\$ 15,000
PAC	AG 11/12/2	Ian George	towards participation of established New Zealand artists in a public art symposium in Rarotonga during the Pacific Forum and annual Constitution Festival	\$ 8,750
PAC	AG 11/12/2	Kila Kokonut Krew Entertainment Ltd	towards rehearsals and production of 'The Taro King' at Mangere Arts Centre in 2012	\$ 24,842
PAC	AG 11/12/2	Tau Fuata Niue Dance Group	towards performing in two festivals, Bolswald and Brunsumm, in The Netherlands	\$ 20,000
Arts Board	AG 11/12/2	Niu Navigations	towards Rising Voices 2012	\$ 16,761
Arts Board	AG 11/12/1	Vaimaila Urale	towards creating three digital media works	\$ 14,660
PAC	KA 2011/2012	Pacific Dance New Zealand	towards a choreographic lab, artist in residence and dance fono symposium in 2012	\$ 20,000
PAC	KA 2011/2012	Tawata Productions	towards the presentation of 'Sunset Road' in Wellington and Rotorua	\$ 75,000
PAC	KA 2011/2012	Pacific Dance New Zealand	towards a director, dance development officer and a marketing and communications officer	\$ 80,000
Arts Board	initiatives11/12	Pacific Writers' Residency, Hawaii	towards the 2011 Pacific Writers Residency, Hawai'i	\$ 20,000
PAC	initiatives11/12	Komiti Reo	towards developing a Cook Islands language phrasebook	\$ 2,500
PAC	initiatives11/12	Onehunga Niue Weaving Group	towards pandanus fibre for weaving	\$ 1,250
PAC	initiatives11/12	Samoan Residency	towards the 2011 Samoan Residency	\$ 16,500
PAC	initiatives11/12	Arts Pasifika Awards	towards the 2011 Arts Pasifika Awards	\$ 28,000
Arts Board	SDI 11/12/1	Tautai Contemporary Pacific Arts Trust	towards a Pilot Business Hub for the Pacific arts sector	\$ 100,000
Arts Board	Tōtara	Tautai Contemporary Pacific Arts Trust	to fulfil specified key roles	\$ 287,000
Arts Board	Tōtara	Black Grace Dance	to fulfil specified key roles	\$ 540,000

## Appendix 2: Pacific Arts Award and Arts Pasifika Award recipients 1996 – 2011

### 1996 – Senior Pacific Artist Award

- John Pule (Visual arts)
- Fatu Feu'u (Visual arts)
- Iosefa Enari (Opera)

### 1997 – Senior Pacific Artist Award

- Bill Sevesi (music)

### 1998 – Senior Pacific Artist Award

- Alistair Te Ariki Campbell (literature)

### 1999 – Senior Pacific Artist Award

- Matafetu Smith (weaving)

### 2000 – No Awards given

### 2001 Arts Pasifika Awards - Revised awards from 1 senior award to 4 awards

#### 2002 Arts Pasifika Awards

- Senior Pacific Artist Award – Johnny Penisula (Sculpture)
- Pacific Innovation and Excellence – Richard Shortland-Cooper
- Emerging Pacific Artist – Peter Panoa
- Iosefa Enari Memorial Award – Ben Makisi

#### 2003 Arts Pasifika Awards

- Senior Pacific Artist Award – Albert Wendt (Literature)
- Pacific Innovation and Excellence – Filipe Tohi
- Emerging Pacific Artist – Shigeyuki Kihara
- Iosefa Enari Memorial Award – Daphne Collins

#### 2004 Arts Pasifika Awards (one additional Award added)

- Senior Pacific Artist Award – Nathaniel Lees (Theatre/Film)
- Pacific Innovation and Excellence – Lemi Ponifasio (MAU Dance)
- Emerging Pacific Artist – Lonnie Hutchinson
- Iosefa Enari Memorial Award – Bonaventure Allan-Moetaua
- Pacific Heritage Art Award - Kepueli Vaomotou

#### 2005 Arts Pasifika Awards (one additional award added)

- Senior Pacific Artist Award - Opetia Foa'ai (Te Vaka)
- Pacific Innovation and Excellence – John Ioane
- Emerging Pacific Artist – Miria George
- Iosefa Enari Memorial Award – Ramonda Taleni
- Pacific Heritage Art Award – Mafi Malanga XIII (Mr 'Ilati Taungākava)
- Salamander Gallery Emerging Visual Artist Award – Maui Ofamo'oni

#### 2006 Arts Pasifika Awards

- Senior Pacific Artist Award – Jim Vivieaere
- Pacific Innovation and Excellence – Sima Urale
- Emerging Pacific Artist – Tusiata Avia
- Iosefa Enari Memorial Award – Aivale Cole
- Pacific Heritage Art Award – Tau Fuata Niue
- Salamander Gallery Emerging Visual Artist Award – Loretta Young

#### 2007 Arts Pasifika Awards

- Senior Pacific Artist Award – Justine Simei-Barton
- Pacific Innovation and Excellence – Nina Nawalowalo

- Emerging Pacific Artist – WakaUra Dance Group
- Iosefa Enari Memorial Award – Sani Muliaumaseali'i
- Pacific Heritage Art Award – Dr. Okusitino Mahina
- Salamander Gallery Emerging Visual Artist Award – Sale Pepe

#### **2008 Arts Pasifika Awards**

- Senior Pacific Artist Award – Igelese Ete
- Pacific Innovation and Excellence – Diana Fuemana
- Emerging Pacific Artist – Linda Tuafale Tanoa'i
- Iosefa Enari Memorial Award – James Ioelu
- Pacific Heritage Art Award – Enuamanu Maruarua Atiu Society
- Salamander Gallery Emerging Visual Artist Award – Leilani Kake

#### **2009 Arts Pasifika Awards**

- Senior Pacific Artist Award – Sopolimalama Filipi Tohi
- Pacific contemporary artist award – Shigeyuki Kihara
- Emerging Pacific Artist – Poulima Salima
- Iosefa Enari Memorial Award – Elisha Fa'i
- Pacific Heritage Art Award – Falepipi he Mafola Niuean Handcraft Group

#### **2010 Arts Pasifika Awards**

- Senior Pacific Artist Award – Misa Emma Kesha
- Pacific contemporary artist award – Michel Tuffery
- Emerging Pacific Artist – Visasio Siasau
- Iosefa Enari Memorial Award – Darren Pene Pati
- Pacific Heritage Art Award – OMATA Dance Group

#### **2011 Arts Pasifika Awards**

- Senior Pacific Artist Award – Annie Crummer
- Pacific contemporary artist award – Janet Lilo
- Emerging Pacific Artist – Kulimoe'anga Stone Maka
- Iosefa Enari Memorial Award – Marlana Devoe
- Pacific Heritage Art Award – Kalameli Ihaia-Alefosio

#### **2012 Arts Pasifika Awards**

- Senior Pacific Artist Award – Lemi Ponifasio
- Pacific Heritage Arts Award – Mary Ama and the Mamas
- Pacific Contemporary Arts Award – Ema Tavola
- Iosefa Enari Memorial Award – Isabella Moore
- Emerging Pacific Artist Award – Justin Haiu



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