

# Māori Arts Development

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

## Final Report

Creative New Zealand Māori arts sector consultation and review 2012

# Contents

<b>Executive Summary</b>	<b>3</b>
<b>1. Introduction</b>	<b>5</b>
<b>2. Endorsement of current approaches</b>	<b>6</b>
2.1 . . . and the world?	6
2.2 Mātauranga Māori	6
2.3 Customary and Contemporary	6
2.4 Dedicated funding and assessment	7
2.5 Support for customary arts	7
2.6 Delivery of services to regional areas and to Te Wai Pounamu	7
<b>3. Major Themes</b>	<b>8</b>
<b>4. Creative New Zealand responses</b>	<b>9</b>
4.1 Future Funding and Initiatives	9
Actions proposed in 2013-17 to address Review themes	11
4.2 Working with others	14
Engagement with Iwi	14
4.3 Strategic and Operational Issues	14
Simplifying systems	15
<b>5. Other Perspectives</b>	<b>15</b>
5.1 Wai 262	15
5.2 Population Based Funding	15
5.3 A Turangawaewae	15
5.4 Confusion around who does what?	15
5.5 Other areas of art practice	16
<b>6. Next Steps</b>	<b>16</b>
Appendix	18

# Executive Summary

During 2012 Creative New Zealand has been reviewing its policies and priorities for its support of Māori arts (Ngā Toi Māori). As part of the review process a consultation was undertaken with the Māori arts sector, including consulting with a range of government agencies about their interest in, and support for Māori arts and artists.

More than 100 people provided feedback to Creative New Zealand during the consultation process. Te Waka Toi and the Arts Board's August 2012 meetings discussed a draft of this Report and the approaches it proposes. Feedback on the draft report was also sought from Te Puni Kōkiri.

Creative New Zealand is grateful to all those who took the time to read the paper and provide us with their views. Of course there are issues and problems to be addressed, but the wairua of Ngā Toi Māori is strong and the future is bright.

Throughout the consultation process there was strong endorsement of Creative New Zealand's existing approach of having dedicated Māori arts (Ngā Toi Māori) funding budgets and assessment procedures.

Major themes identified during the consultation were that:

- Ngā Toi Māori's unique value needs to be recognised, protected and promoted.
- Māori artists and practitioners require assistance with career development, access to management and information services and mentoring.
- The infrastructure for Māori arts needs to be strengthened.
- Local Māori communities require opportunities to access and participate in Ngā Toi Māori.
- Ngā Toi Māori's international potential needs to be realised.

- Indigenous cultural exchanges need to be maintained and developed.
- Creative New Zealand needs to advocate and work with others, including iwi, to strengthen and resource Ngā Toi Māori.
- Creative New Zealand's systems and processes need to be more responsive to Māori arts, artists and communities.

Staff considered each major theme to identify whether a response might be best delivered through Creative New Zealand funding programmes and initiatives, through strategic planning and internal operations and/or by working with other agencies and iwi to achieve mutually desired outcomes.

A unique characteristic of Creative New Zealand is our ability to respond through our own programmes and initiatives, while also working with others to strengthen and develop Ngā Toi Māori in areas of identified need. Augmenting our funding and initiative programmes by working with others was seen as a useful role for Creative New Zealand. Creative New Zealand should seek to connect and focus the full range of available resources.

This Report outlines a series of actions Creative New Zealand may take in order to resource and strengthen Ngā Toi Māori over the next five years.

Among the proposals that relate directly to our own funding programmes and initiatives are that Creative New Zealand should:

- revise the Toi Tōtara Haemata key roles to be more explicit about the services Creative New Zealand expects to be provided for the Māori arts sector
- reserve a small number of Quick Response grants in each funding round to support artists to undertake projects at an early stage of their career
- reframe Te Waka Toi's Scholarship Awards from being focussed on contributing to tertiary study fees to being Ngā Karahipi for a Young Māori Artist recognising achievement by a young, emerging artist in any context

- 
- develop budget and programme parameters for Ngā Toi Māori internships to be considered as part of 2013-14 budget discussions

Among the proposals that relate to Creative New Zealand's ability to connect with, and influence, others are:

- developing iwi engagement plans that identify and resource an agreed set of iwi engagement targets for the period to 2017
- actively working with a range of central and local government agencies to ensure there is greater recognition of Ngā Toi Māori and a shared response to areas of identified need
- working with Creative Communities Scheme local providers to increase the Scheme's responsiveness to Māori communities at the local level.

Major strategic and operational approaches proposed are:

- recommending that the new Council consider retention of dedicated Ngā Toi Māori funding budgets and assessment procedures.
- piloting ways for Ngā Toi Māori Quick Response grant recipients to provide oral reports and simplifying Quick Response grant application requirements
- identifying the benefits, objectives and evaluation criteria to be applied to future international cultural exchange initiatives
- placing greater emphasis on growing the demand for Māori arts by giving priority to projects and activities that build appreciation and understanding of Ngā Toi Māori.

---

# 1. Introduction

On 1 May 2012 Creative New Zealand sent emails to over 400 people and organisations announcing the publication of a *Māori Arts Development Discussion Paper*.

The discussion paper had been peer reviewed by a rōpū comprising Māori artists, academics, senior practitioners and representatives of Te Waka Toi.

The paper looked at the recent history of Māori arts, outlined who was supporting Māori arts today, identified some key issues and challenges that may face Ngā Toi Māori in the next five to ten years and asked readers what Creative New Zealand's Māori arts funding and investment priorities should be over the next five years.

During May and June 2012 staff at Creative New Zealand received feedback from over 100 people about the paper and the issues it raised. Feedback was received by Creative New Zealand staff in the following ways:

- 30 online survey responses
- 64 people participating in focus group held around the motu
- 12 oral submissions heard on June 13 and 14
- 4 emails sent directly to a Creative New Zealand Arts Policy Advisor.

Eight focus groups were organised between 20 May and 10 July. These kōrero were held in Whangarei, Tamaki Makaurau (Auckland), Rotorua, Heretaunga (Hastings), the Manawatu (Palmerston North), Te Whanganui-ā-Tara (Wellington), Ōtautahi (Christchurch) and Ōtepoti (Dunedin). Focus group participants were Māori artists and practitioners from across a range of areas of arts practice.

A focus group was also held with a group of non-Māori arts practitioners drawn from across the wider arts sector.

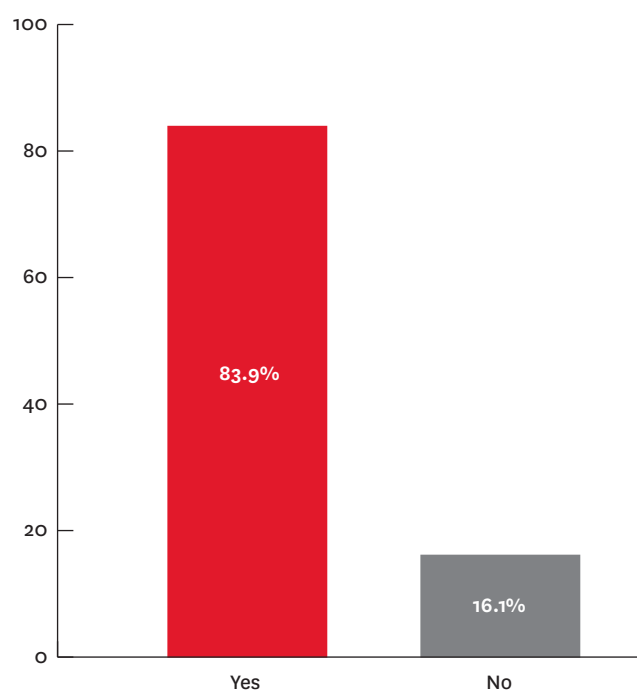
During the oral submissions, representatives of each of the National Committees of Toi Māori Aotearoa presented their analysis of the strengths, weaknesses, opportunities and threats faced by particular areas of Māori arts practice.

## 2. Endorsement of current approaches

The discussion paper described Creative New Zealand's ways of identifying whether a project or activity was eligible for Ngā Toi Māori funding and the online survey asked if people agreed with our use of the *by Māori, for Māori and the world* criteria and *mātauranga māori* when assessing applications for Māori arts.

Respondents to the online survey overwhelmingly endorsed the current Creative New Zealand approach with just under 84% agreeing and 16% disagreeing.

Do you agree with Creative New Zealand's use of the criteria "by Māori, for Māori and the world" and "mātauranga Māori" when assessing applications for support for Māori arts?  
(refer to pages 7-10 of the Discussion Paper)



### 2.1 . . . and the world?

Several respondents expressed reservations around the term 'and the world' as it was not seen to acknowledge a need for projects and activities to have benefits for non-māori New Zealanders. Alternatives suggested included

- *by Māori, for Aotearoa and the world – mai te whenua ki te ao*
- *by Māori, for Māori, for OUR world.*

### 2.2 Mātauranga Māori

A number of focus groups raised the possibility that Creative New Zealand require funding and investment applicants to be more explicit about how an activity or programme seeking Ngā Toi Māori support would **contribute to**, as well as be informed by, *mātauranga māori*. This view was echoed by some online survey respondents.

*In my opinion, Māori arts projects should contribute to the body of knowledge that is mātauranga māori and be informed by mātauranga māori.*

### 2.3 Customary and Contemporary

Throughout the consultation feedback was received about the terms Creative New Zealand used when discussing Māori arts.

The use of the term 'customary arts', rather than heritage arts, was generally endorsed. But the phrase 'toi rerekē' as proposed by a rōpū member (for contemporary Māori arts) received little support.

*There are no issues with 'customary'. There must be better Māori terms for other Māori art expressions than rerekē which is a term that means really different. It doesn't embrace Māori arts in any real meaningful way.*

Several terms were proposed to describe the range of mahi that are part of Ngā Toi Māori (Māori arts). These included

- Customary, toi taketake, ngā toi ā muri,
- Contemporary, toi hou, ngā toi o mua, non-customary

While there was debate about terms used, there was a strong consensus that customary and contemporary should never be seen as distinct or unrelated practices. Respondents understood why Creative New Zealand might use such terms as a way of tracking how Māori artists and the arts sector as a whole are working, but were clear Ngā Toi Māori was part of continuum. It should be expected that Ngā Toi Māori activities and programmes may well involve elements of both customary and contemporary practice.

It is proposed Creative New Zealand move to using the term Ngā Toi Māori, rather than Māori arts. This term is seen as a better reflection of a continuum of practice across all forms of arts practice.

## 2.4 Dedicated funding and assessment

At each of the eight focus groups there was korero about the need for Creative New Zealand to retain dedicated funding for Ngā Toi Māori.

Dedicated funding refers to the existence of specific Ngā Toi Māori budget allocations and funding within the Quick Response and Arts Grants programmes as well as the Toi Uru Kahikatea and Toi Tōtara Haemata investment programmes.

Existing Ngā Toi Māori dedicated funding is assessed by Māori and include among their funding criteria that:

- the activity or programme will be by Māori, for Māori and the world; and
- mātauranga Māori will be evident in the practice and the results of the work.

Dedicated funding for Ngā Toi Māori was seen as one of the most important ways in which Creative New Zealand fulfilled its legislative responsibility to *recognise in the arts the role of Māori as Tangata Whenua*<sup>1</sup>

<sup>1</sup> Clause 5 (b) of the Arts Council of New Zealand Toi Aotearoa Act 1994. This provision is maintained in the proposed new Bill.

## 2.5 Support for customary arts

Oral submissions received gave a sense of the strengths, weaknesses and opportunities faced by various aspects of Ngā Toi Māori. The submissions of Te Uhi A Mataora, the Ngā Waka Federation, Ngā Kaihanga Uku, Te Roopu Raranga Whatu O Aotearoa, and Te Rūnanga Whakairo showed how collective approaches can help preserve, develop and transmit Māori customary knowledge and artistry.

It is also noted that the Kahurangi NZ Māori Dance Trust has been supported through the Toi Uru Kahikatea investment programme to present a series of traditional Māori games workshops in 2012.

In recognition of the role that is being played by Te Uhi a Mataora and the Nga Waka Federation in particular, it is suggested that, for the next five years, the specific services to be delivered as part of the key roles for a Ngā Toi Māori Tōtara organisation will include support for people to learn Te Uhi a Mataora and tārai waka.

It is felt important for Creative New Zealand to signal our interest in growing the level of arts investment for these aspects of Ngā Toi Māori, rather than seeing these as purely one-off Arts Grants or Quick Response type activities.

## 2.6 Delivery of services to regional areas and to Te Wai Pounamu

Focus group participants in the South Island and in areas outside of Tamaki Makaurau and te Whanganui-ā-Tara found it difficult to access the level of arts services available to Māori artists and practitioners living in Auckland and Wellington.

The Canterbury earthquakes and impending Christchurch rebuild were also seen as an opportunity to build understanding and appreciation of Ngā Toi Māori.

*Rebuild of Christchurch: Economic and cultural void = economic and cultural opportunities. Right now I think the best support we all can get from CNZ or other partners involved with the rebuild, is funds to create time to wānanga the Rebuild and Arts.*

## 3. Major Themes

Online survey responses, the notes from each of the focus groups and the oral submissions received were collated and analysed by Creative New Zealand staff. This material was then used to develop an overview of the major themes identified by respondents.

The major themes identified inevitably focus on areas for improvement, but many respondents pointed to Ngā Toi Māori's continuing strength and vitality as evidenced by:

- the widespread participation of Māori in the national Kapa Haka competitions and Festival. The 21st Te Matatini Festival in Rotorua in 2013 will involve 41 teams competing for the title of National Champion.
- the number of Matariki Festivals occurring throughout New Zealand, each showcasing Māori arts and artists in local settings. The 2011 Matariki Festival in Tamaki Makaurau featured 77 events which attracted approximately 35,000 participants during the month long festival.
- the wide range of local events organised by iwi and hapū, many of which occur without funding or support from Creative New Zealand or other agencies of central or local government
- consistently growing levels of interest in Ngā Toi Māori among non-Māori audiences
- the international exposure and success of Māori artists – from the Venice Biennale to the Kiwa and Manawa exhibitions in Vancouver and appearances by Māori theatre and dance groups in Canada and the US.

Creative New Zealand needs to respond to, and build on, this strength and vitality. Major themes identified during the consultation give a clear indication of the ways Creative New Zealand might focus attention and resources over the coming five year period.

The major themes identified tended to be consistent regardless of the form of response, with high levels of consensus across online respondents, focus group participants and oral submissions. The major themes were:

- **Ngā Toi Māori's unique value** to be recognised, protected and promoted. Including building national and international knowledge and appreciation of Ngā Toi Māori.
- **Māori artists and practitioners** require assistance with career development, access to management and information services and mentoring programmes. Under this theme many made particular mention of a need to provide some form of dedicated support for artists at an early career stage.
- Strengthen and develop **the infrastructure for Māori arts**. Including:
  - being more specific about the services Creative New Zealand wishes Ngā Toi Māori Tōtara organisation to provide for Māori arts, artists, practitioners and audiences
  - strengthen the provision of services and support for Māori artists, groups and audiences by non-Māori arts organisations supported through the Toi Tōtara Haemata programme and
  - work with other agencies and iwi to better resource Ngā Toi Māori.
- **Opportunities for local Māori communities** to access and participate in Ngā Toi Māori. During several focus groups there was discussion of how the Creative Communities Scheme was seen as being unresponsive to Māori. Local access and participation can also be an area for on-going discussion with iwi.
- **Realising Ngā Toi Māori's international potential** – taking the very best of Ngā Toi Māori to the world. This would involve increasing the visibility of Māori work within Creative New Zealand's international programme.



- **Indigenous cultural exchanges** that affirm, refresh and celebrate indigenous arts and artists. While it was acknowledged that indigenous cultural exchanges may help develop markets for individual artists, market development is not seen as the primary purpose of these exchanges.
- **Creative New Zealand advocating and working with others** to strengthen and resource Ngā Toi Māori. This includes Creative New Zealand engaging and working with iwi as well as with other agencies of central and local government.
- **Creative New Zealand's systems and processes** being more responsive to, and accessible by, Māori arts, artists, practitioners and communities.

## 4. Creative New Zealand responses

Ways in which Creative New Zealand might respond to the major themes identified above were examined in order to identify if a response might be best delivered through:

- Creative New Zealand's future funding and initiatives and
- Creative New Zealand working with iwi and other agencies of government
- Creative New Zealand strategic planning and internal operations

It is possible a Creative New Zealand response to a given theme may involve some combination of adjusting our funding programmes, building capability and working with others. For example by revising key roles within the Tōtara programme, as well as working with iwi and other agencies of government.

### 4.1 Future Funding and Initiatives

Actions proposed in the following table would become Ngā Toi Māori focus areas for Creative New Zealand over the five years 2013-17. Among the actions proposed are:

- Reserving a small number of Quick Response grants in each funding round to support artists to undertake projects at an early stage of their career. Consultation participants pointed to the importance of support for artists to undertake projects at an early career stage. There was also a wide spread perception that emerging artists were disadvantaged when their funding applications were compared with those of more established artists. A search of recent grants made by Te Waka Toi through Arts Grants and Quick Response showed applicants under the age of 35 accounted for less than 10% of the number of grants awarded, and just under 6% of the dollar amount granted. Reserving a small number of grants through Quick Response would give emerging artists greater confidence to apply, as well as increase the number of artists able to undertake projects at this important point in their career.
- Introducing Ngā Toi Māori internships to support up to three Māori arts practitioners (producers, curators, managers, arts administrators) to undertake an internship over a six to eight month period. Each internship to involve working on specified projects within at least two organisations. This initiative would directly contribute to building the arts management and administrative skills of up to 15 Māori arts practitioners over the next five years. Longer term aims would include professionalising the level of services available to Māori artists and strengthening of the overall Māori arts infrastructure.
- Being more specific about the services required to assist the creation, presentation and distribution of Māori customary and contemporary arts by Māori, for Aotearoa. The current key role in the Toi Tōtara Haemata programme gives no indication of what Creative New Zealand expects these services to be. It is proposed Creative New Zealand specifically ask for services that will:

- 
- enable Māori artists, practitioners, groups and organisations to develop artistic skills, networks, share knowledge and wānanga
  - build knowledge and appreciation of Ngā Toi Māori
  - support people to learn te uhi a mataora (tā moko) and tārai waka
  - deliver to Māori artists and practitioners in Te Wai Pounamu (the South Island) and regional areas

An organisation wishing to deliver these services would need to be specific about the areas of practice and ways in which these services would be provided. It is not expected that the same level of services will be required in all areas of practice and a contracted Tōtara organisation would be expected to collaborate with other relevant arts providers to deliver cost-effective services. For example by collaborating with Te Papa National Services, Te Matatini, Te Waka Taki Korero – Māori Literature Trust, Playmarket, DANZ.

- Recognition of the role theatre for young people can have in strengthening the understanding and transmission of te reo. This to be delivered through a new key role in the Tōtara investment programme: *developing and nationally presenting high quality theatre in te reo for young audiences*
- Work with Creative Communities Scheme local providers to increase the Scheme's responsiveness to Māori communities at the local level. This would most likely be addressed as part of the re-contracting of CCS providers that is due to occur in mid-2013.

## Actions proposed in 2013-17 to address Review themes

The following table summarises the objectives and actions Creative New Zealand's (CNZ) own funding programmes and initiative would take in response to each identified theme. Criteria against which to measure the success of each proposed action is to be agreed by the Senior Leadership Team prior to 1 April 2013.

Theme	Objective	Actions - 2013-17
Ngā Toi Māori's unique value recognised, protected and promoted	<p>Build and promote national and international knowledge and appreciation of Ngā Toi Māori</p> <p>Develop and publicise toolkits that assist Māori artists, practitioners and organisations to maintain the cultural integrity of their work.</p> <p>CNZ to work with a range of iwi to establish a long-term, shared view on how to best mutually build and support Ngā Toi Māori</p>	<p>CNZ to develop and implement a Ngā Toi Māori focused communications plan by 1 July 2013.</p> <p>Maintain TWT Awards to :</p> <ul style="list-style-type: none"> <li>celebrate achievement</li> <li>recognise Ngā Toi Māori's unique value</li> <li>promote appreciation and understanding across the motu.</li> </ul> <p>Investigate ways to jointly celebrate and promote Ngā Toi Māori with Te Papa, Te Puni Kokiri, Te Matatini, iwi and other relevant agencies and institutions</p>
Assistance to Māori artists and practitioners	<p>CNZ's advice, resources and capability initiatives take account of these needs and deliver to Ngā Toi Māori needs.</p> <p>Capability initiatives take account of, and respond to, Māori artist and practitioner needs at all stages of an arts career.</p> <p><b>Benchmark Māori representation and opportunities</b> in the following key areas:</p> <ul style="list-style-type: none"> <li>arts administrators /managers</li> <li>curators</li> <li>producers</li> <li>editors</li> <li>critical writing about Ngā Toi Māori</li> <li>agents, dealers etc</li> </ul>	<p>Target career development &amp; management service areas through provision for the Sector Development Incentives Fund <b>to provide and increase opportunities for Māori arts practitioners</b></p> <p>Identify critical capability needs for Māori practitioners not met through external providers and take account of these needs in the design of CNZ capability initiatives</p> <p>Investigate with Te Papa , Te Puni Kokiri and relevant tertiary institutions, specific development opportunities that will provide <b>advice and facilitate the career development of Māori arts practitioners in the key areas identified</b></p> <p><b>Mentoring</b> - Highlight and promote:</p> <ul style="list-style-type: none"> <li>existing Tohunga /Tukuna programmes</li> <li>Arts Grants and Quick Response ability to provide fees for mentors working with individual artists.</li> </ul>
Assistance with :		
<ul style="list-style-type: none"> <li>career development</li> <li>access to management and information services</li> <li>mentoring</li> </ul>		

Theme	Objective	Actions - 2013-17
	<p>Encourage Arts Grants and Quick Response applications by artists and practitioners at an early career stage.</p> <p>Provide upskilling opportunities for Māori arts managers and administrators to develop their knowledge and understanding of the arts infrastructure of New Zealand.</p>	<p>Introduce <b>Emerging Artist Grants</b>: Up to three grants available in each Ngā Toi Māori Quick Response round for artists or practitioners seeking to undertake a project at an early stage of their career. This would involve a specific allocation of up to \$67,500 per annum in each of the next five years.</p> <p>Introduce <b>Ngā Toi Māori internships</b>. Support for intern fees and costs associated with a external mentor who would work with the intern during the internship. Estimated allocation of up to \$75,000 in each of the next five years. (\$25,000 per internship)</p>
<p>Strengthening and developing the <b>infrastructure for Māori arts</b></p>	<p>CNZ to be more specific about the identified services CNZ will fund a Ngā Toi Māori Tōtara organisations to undertake</p> <p>All organisations supported through the Tōtara programme expected to provide services to Māori artists and programmes for Māori audiences.</p> <p>Recognition of the need for young people's theatre that assists the understanding and transmission of te reo</p> <p>CNZ, iwi and other relevant agencies and organisations work together to provide opportunities that strengthen and develop the infrastructure of Ngā Toi Māori</p>	<p>Ngā Toi Māori key roles in the Tōtara programme to specify opportunities:</p> <ul style="list-style-type: none"> <li>• for Māori artists, practitioners, groups and organisations to develop artistic skills, networks, share knowledge and wānanga</li> <li>• to build knowledge and appreciation of Ngā Toi Māori</li> <li>• for Māori artists and practitioners in Te Wai Pounamu and regional areas</li> <li>• that support people to learn te uhi a mataora and tārai waka</li> </ul> <p>Specify as a key role the development and national presentations of high quality theatre in te reo for young audiences</p> <p>By 1 July 2013 Creative New Zealand will have developed an iwi engagement plan that resources an agreed set of iwi engagement targets for the period to 2017.</p>

Theme	Objective	Actions - 2013-17
<p>Local communities need opportunities to access and participate in Ngā Toi Māori</p>	<p>The full range of Ngā Toi Māori arts and artists is available to local Māori communities</p> <p>CNZ, iwi and other relevant agencies and organisations work together to provide opportunities to strengthen local communities' opportunities to access and participate in Ngā Toi Māori</p> <p>Māori more confident about accessing Creative Communities Scheme (CCS) opportunities</p> <p>Māori more involved in CCS assessments at the local level.</p>	<p>Highlight Toi Ake programme's ability to support local participation in customary Māori arts</p> <p>Highlight the Māori Arts Presenter fund's ability to support touring to local communities of contemporary Ngā Toi Māori work – including both performing and non-performing arts</p> <p>Development of CNZ – iwi engagement plans (see above)</p> <p>By July 2013: CCS local provider re-contracting to include ways to increase responsiveness to Māori communities.</p> <p>CNZ convenes annual meeting of CCS administrators within a region to share knowledge and be upskilled about CNZ's current CCS priorities and processes.</p>
<p>Ngā Toi Māori realising its international potential - taking the very best of Ngā Toi Māori to the world.</p>	<p>CNZ takes increasing account of the strength and unique qualities of Ngā Toi Māori when allocating funds and developing international initiatives</p> <p>Benchmark support of Māori arts and artists for international projects</p>	<ul style="list-style-type: none"> <li>• Highlight Quick Response and Arts Grants as a source of support for international projects involving the very best Māori arts and artists</li> <li>• Track and promote Māori participation across all CNZ international initiatives</li> <li>• Increase the visibility of Māori arts and artists within Creative New Zealand's international programmes</li> </ul>
<p>Indigenous cultural exchanges between tangata whenua and other indigenous nations have important benefits</p>	<p>The benefits, objectives and evaluation criteria for future international cultural exchange initiatives to be identified as part of the refinement of Creative New Zealand International programmes and offerings.</p>	<ul style="list-style-type: none"> <li>• Indigenous Culture Exchange initiatives programme to be developed by July 2013.</li> <li>• Clarify role and contributions of Toi Māori and its various national committees</li> <li>• Toi Sqwigwialtxw residency offered 2014 and 2016 and assist with reciprocal residencies in 2013 and 2015</li> <li>• Festival of Pacific Arts - Guam 2018</li> </ul>

## 4.2 Working with others

Some of the themes raised were seen to require Creative New Zealand to actively engage and work with other agencies and organisations.

### Engagement with iwi

A number of respondents pointed out that although some post-settlement iwi may be developing a stronger economic base, this would not reduce Creative New Zealand's responsibilities for Ngā Toi Māori.

*A stronger Māori economic base should not affect CNZ's obligation to fund Māori art in much the same way that a strong NZ economy should not change CNZ's obligation to fund art in general.*

Others saw Creative New Zealand's ongoing commitment to support Ngā Toi Māori as a Treaty commitment, regardless of the role of iwi.

*. . . iwi taking a greater role in supporting Māori arts . . . won't absolve Creative New Zealand, as an agent of the Crown, from fulfilling its Treaty obligations.*

Many felt that iwi would take some time to build their economic base and that any joint Creative New Zealand- iwi approach to supporting Ngā Toi Māori would be something that would occur over the longer term.

*Partnership . . . I see . . . happening sometime in the future as economic growth, employment opportunities, housing health and education will be prioritised as iwi governors struggle to meet the physical, mental and economic needs of their people.*

Respondent's feedback tended to emphasise that:

- many post-settlement iwi are coming off a low economic base and are under pressure to grow their economic base, rather than distribute funding
- where iwi support is available for individual artists it tends to be limited (less than \$5,000)

- iwi will tend to be focussed on customary, rather than contemporary, arts practice.

Despite these qualifications, many anticipated a growing level of engagement between Creative New Zealand and iwi

*CNZ should work hand in hand with iwi to co-develop the arts effectively as it does with local authorities, professional groups like the Publishers Association, etc.*

An increasing role for iwi in a post-settlement world was not seen as replacing Creative New Zealand's existing responsibilities, but rather as adding another layer of opportunity for Ngā Toi Māori.

The challenge for Creative New Zealand will be finding ways to work alongside and partner with iwi in areas of common interest, including finding ways to act together to support Māori artists and practitioners working at the local level.

It is recommended that by 1 July 2013 Creative New Zealand develop an iwi engagement plan that resources an agreed set of iwi engagement targets for the period to 2017.

## 4.3 Strategic and Operational Issues

Information collated as part of the Ngā Toi Māori consultation can be drawn on to develop a strategic issues briefing paper for a newly constituted Arts Council. Specifically the new Council can be asked to consider:

- retention of dedicated Ngā Toi Māori funding budgets and assessment procedures
- more actively working with a range of central and local government agencies to ensure there is greater recognition of Ngā Toi Māori and a shared response to areas of identified need. For example strengthening the infrastructure of Ngā Toi Māori and the quality of services offered by Māori arts managers and Māori arts curators
- the benefits, objectives and evaluation criteria to be applied to future international cultural exchange initiatives

- placing greater emphasis on growing the demand for Māori arts by giving priority to projects and activities that build appreciation and understanding of Ngā Toi Māori.

### Simplifying systems

Several respondents pointed out that Te Puni Kōkiri systems and processes were more responsive to Māori than Creative New Zealand systems and processes. A reason for this was the accessibility of Te Puni Kōkiri regional offices, but also cited were less complex application forms and processes.

While Creative New Zealand is unlikely to be able to recreate a regional office network as extensive as Te Puni Kōkiri, it should seek ways to make its programmes and internal operations more responsive to Māori.

It is suggested that during 2013 Creative New Zealand pilot ways for Ngā Toi Māori artists, practitioners and groups to augment Arts Grant applications with an oral presentation to staff and/or to provide oral reports about Arts Grants and Quick Response grants received. Staff should also re-consider the extent of the information required as part of a Quick Response grant application.

## 5. Other Perspectives

A number of points were raised by several respondents which, while not major themes of the consultation, none the less provide insights into perceived issues for Creative New Zealand and/or Ngā Toi Māori

### 5.1 Wai 262

It was noted that the Waitangi Tribunal Report on the Wai 262 claim identified a number of cultural issues. The Government is yet to respond to the Tribunal's Report. A question was raised as to whether Creative New Zealand would be open to

providing resources and support for iwi to research or pursue arts and cultural issues arising from WAI 262.

### 5.2 Population Based Funding

On several occasions within focus groups individuals suggested Creative New Zealand adopt some form of funding formulae for Ngā Toi Māori. Suggested formulae ranged from a simple population based funding model, to fifty percent of all funding being earmarked for Ngā Toi Māori, to growing the share of funding earmarked for Ngā Toi Māori in proportion to the Māori economies growing strength within the New Zealand economy.

### 5.3 A Turangawaewae

A number of theatre and dance practitioners argued strongly that the absence of a turangawaewae for Ngā Toi Māori performing arts was a significant disadvantage. A well-resourced, physical space where multiple Māori artists and Māori arts companies could access resources and share knowledge and services was seen as a critical component of the Māori arts infrastructure. Such a space was described as being:

*... the trampoline from which a Māori artist or company could bounce out into the country and into the world.*

### 5.4 Confusion around who does what?

The Māori arts development discussion paper described the wide range of agencies that had interests in aspects of Ngā Toi Māori. For example the New Zealand Lottery Marae Heritage and Facilities Fund, Te Taura Whiri I te Reo's *Mā Te Reo Fund*, Te Papa Tongarewa's *Helping Hand Grants*.

During the consultation it became apparent many artists, practitioners and communities were confused about what the various agencies of government were seeking to achieve. Creative New Zealand's policy of not duplicating the offerings

of other agencies of government added to the confusion. People found it difficult to understand why Creative New Zealand may not support an aspect of arts practice that was supposed to be being funded elsewhere; for example the training and development of music managers through the New Zealand Music Commission.

Creative New Zealand should consider including an explanation of the nature and purpose of the various forms of Ngā Toi Māori support that are available across government, as a section within the Ngā Toi Māori Funding Guide.

## 5.5 Other areas of arts practice

The focus of this consultation and review has been on Ngā Toi Māori. That is on those arts activities that are by Māori, for Māori (or potentially for Aotearoa) and the world; and which contribute to, and are informed by, mātauranga Māori.

It is obvious that Māori communities wish to access and participate in art works that are not informed by mātauranga Māori or which may not have been created by Māori. It is also acknowledged that there are artists who are Māori, but who may not see mātauranga Māori or whakapapa as the context for a work and who choose non-Māori assessment processes.

Creative New Zealand's rolling reviews of each area of arts practice will need to consider the needs and aspirations of Māori artists and audiences, and each area's responsiveness to Māori. However the needs of Māori across all the different areas of arts practice was beyond the focus of the Ngā Toi Māori review.

# 6. Next Steps

This Report was submitted to the Arts Council to consider at its November 2012 meeting. At that meeting the Arts Council agreed:

- To recommend to the incoming Council that Creative New Zealand retain dedicated Ngā Toi Māori funding budgets and assessment procedures.
- That from 1 January 2013 Creative New Zealand would
  - Replace the term *Māori arts* with the term *Ngā Toi Māori*.
  - Replace the current terminology of *by Māori, for Māori and the world* with *by Māori, for Aotearoa and the world*.
  - Reserve up to three Ngā Toi Māori Quick Response grants in each funding round to support artists to undertake projects at an early stage of their career.
  - Reframe the Te Waka Toi's Scholarship Awards to provide recognition for achievement by a Young Māori Artist at an early career stage.
  - Develop a budget and parameters for a Ngā Toi Māori internship initiative to be considered as part of 2013-14 budget discussions.
- That by 1 July 2013 Creative New Zealand will have developed a set of iwi engagement targets and identified the resources required to achieve those targets in the period to 2017.
- That from 1 January 2014 the Toi Tōtara Haemata investment programme's key roles for Ngā Toi Māori will make explicit reference to the provision of the following services for the Māori arts sector:
  - opportunities for Māori artists, practitioners, groups and organisations to develop artistic skills, networks, share knowledge and wānanga



- delivery of services to Māori artists and practitioners in Te Wai Pounamu (the South Island) and regional areas
- opportunities for people to learn Te uhi a Mataora (tā moko) and tārai waka
- building knowledge and appreciation of Ngā Toi Māori.
- From 1 January 2014 the Toi Tōtara Haemata investment programme's key roles for Ngā Toi Māori will provide for the development and presentation of high quality theatre in te reo for young audiences

A listing of current and future Ngā Toi Māori Tōtara programme key roles and other funding programme priorities can be found in the Appendix to this paper.

Council also noted the actions proposed on pages 11–13 of the Report. These proposals involve maintaining existing programmes, improving responsiveness to Māori and working with other agencies to celebrate, resource and develop Ngā Toi Māori.

Among the actions noted were that Creative New Zealand should:

- maintain the Te Waka Toi Awards as a means to celebrate achievement, recognise Ngā Toi Māori's unique value and promote appreciation and understanding across the motu
- continue to offer the Toi Sqwigwialtxw residency in 2014 and 2016 and assist with reciprocal residencies in 2013 and 2015
- highlight the Toi Ake programme's ability to support local participation in customary Māori arts
- highlight the Māori Arts Presenter fund's ability to support touring to local communities of contemporary Ngā Toi Māori work – including both performing and non-performing arts
- identify ways for Creative Communities Scheme (CCS)

local provider re-contracting to increase responsiveness to Māori communities

- convene annual meetings of CCS administrators within a region to share knowledge and be upskilled about Creative New Zealand's current CCS priorities and processes
- identify capability needs for Māori arts practitioners not met through external providers and take account of these needs in the design of Creative New Zealand capability initiatives
- collate data to benchmark Māori arts management and administration representation and opportunities
- develop and implement a Ngā Toi Māori focused communications plan by 1 July 2013.

## Appendix

### Existing Māori arts Tōtara Key Roles

#### By Māori, for Māori and the world

1. Creating, presenting, distributing and participating in contemporary Māori performing arts that complement the traditional Māori performing-arts focus of Te Matatini
2. Providing identified services to assist the creation, presentation and distribution of Māori heritage and contemporary arts by Māori, for Māori and the world. These are services that complement those offered or made available by other arts and cultural funding agencies and other organisations that receive multi-year investment from Creative New Zealand.

#### By all

3. Providing and delivering services to Māori arts, artists, audiences and participants across the organisations supported through the Toi Tōtara Haemata Investment programme.

### Ngā Toi Māori Tōtara investment programme key roles from 1 Jan. 2014

#### By Māori, for Aotearoa and the world

1. Creating, presenting, distributing and participating in contemporary Māori performing arts that complement the traditional Māori performing-arts focus of Te Matatini
2. Developing and nationally presenting high quality theatre in te reo for young audiences
3. Assisting the creation, presentation and distribution of Māori customary and contemporary arts by offering services that
  - enable Māori artists, practitioners, groups and organisations to develop artistic skills, networks, share knowledge and wānanga
  - enable people to learn te uhi a mataora and tārai waka
  - build knowledge and appreciation of Ngā Toi Māori and
  - deliver to Māori artists and practitioners in Te Wai Pounamu and regional areas

Provided services will complement those offered or made available by other arts and cultural funding agencies and other organisations that receive multi-year investment from Creative New Zealand. For example Te Papa National Services, Te Matatini, Te Waka Taki Kōrero – Māori Literature Trust, Playmarket, DANZ.

#### By all

4. Providing and delivering services to Māori arts, artists, audiences and participants across the organisations supported through the Toi Tōtara Haemata Investment programme

Note that the fourth 'by all' role will not be separately tendered, but considered as a part of any Tōtara programme key role tender process

### Existing Arts Grants, Quick Response and Toi Uru Kahikatea priority

- Activities that support people to learn tā moko, tārai waka (especially ocean voyaging and navigation) and traditional Māori games – for example, publications, learning wānanga and wānanga tohunga (experts' symposiums), and mentoring.

### Ngā Toi Māori Arts Grants, Quick Response and Toi Uru Kahikatea priorities from 1 Jan. 2013

- Activities that support people to learn te uhi a mataora, tārai waka (especially ocean voyaging and navigation) and traditional Māori games – for example, publications, learning wānanga and wānanga tohunga (experts' symposiums), and mentoring.

The following priorities were agreed by Council in June 2012

- For Arts Grants & Quick Response: projects and activities that involve the innovative and cost-effective use of digital technologies to create high-quality New Zealand work and/or to engage and interact with audiences.
- In 2013 for the Tōtara and Kahikatea investment programmes – projects and activities that include arts for, by and with young people. [In anticipation of a new strategic plan]



Supported by the New Zealand government through

