

Music

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

FINAL REPORT

October 2013

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1. Summary of results

During 2013 Creative New Zealand has been reviewing its funding priorities, programmes and initiatives for supporting New Zealand music. The review considered a number of suggestions from the music sector on what Creative New Zealand and the organisations it funds could do for New Zealand music.

As a result of the review Creative New Zealand has made some changes to how it supports music. These are:

- a new funding priority to encourage multiple performances of high-quality New Zealand music to apply across all our grants and investment programmes
- a change to how we support applications for music recording through our Quick Response and Arts Grants
- a new key role in our **Toi Tōtara Haemata (Arts Leadership) Investment Programme** to help create more opportunities for high-quality New Zealand music to be played, performed and heard
- an additional requirement to existing Toi Tōtara Haemata key roles of “providing high-quality engagement programmes for diverse communities, including youth”.

These changes respond to the key themes that emerged from our review’s consultation:

- how can more opportunities be created to perform and access live and recorded New Zealand music (particularly beyond a work’s first performance)?
- how can more opportunities be created to experience live New Zealand music outside the main centres?
- how can more opportunities be created and supported for young people (i.e. up to 18 years of age) to participate in making music?
- how can a broader range of musical genres (in particular jazz) be supported?

- how can gaps between different musical traditions and genres be bridged to create more opportunities for New Zealand music and musicians to be heard by more New Zealanders?

A summary of the consultation’s results is provided in the Appendix to this report (pg. 12). Consultation was undertaken in April and May of this year through an online public consultation process and focus groups comprised of music sector representatives in four main centres. The **Discussion Paper** that formed the basis for the consultation is available on our website.

2. What this means for our funding programmes

The table on page eight sets out how Creative New Zealand will support New Zealand music through its funding programmes from 2013 to 2017 as a result of our music review.

Toi Tōtara Haemata (Arts Leadership) Investment Programme¹

A NEW TOI TŌTARA HAEMATA KEY ROLE WILL BE OFFERED IN FEBRUARY 2014

Infrastructure support for New Zealand music – assisting the creation, presentation and distribution of New Zealand music through the provision of specific infrastructure services

This new role will be offered to an organisation which will work across musical traditions and genres. The organisation will provide services and resources that:

- help performers, presenters and community-based music groups (across musical traditions and genres) source suitable New Zealand music for their musical activities
- help promote the presentation of New Zealand music by performers, presenters and community-based music groups (across musical traditions and genres)
- help create opportunities for New Zealand composers to work with performers and community-based musicians and music groups (across musical traditions and genres)

¹ Through our Toi Tōtara Haemata (Arts Leadership) Investment Programme we invest in well-run and financially sound arts organisations to play key infrastructure roles in creating, presenting, distributing and/or encouraging participation in high-quality arts experiences. Creative New Zealand funds these organisations for periods of two to five years with contract renewal options. There are no set request limits and investments currently range between \$205,000 and \$2.5 million per annum.

- help create opportunities for New Zealand composers and performers to interact with music publishers and other agencies involved in licensing copyright to organisations and enterprises that use New Zealand music (e.g. in the film and screen industry)
- enhance the promotion and distribution of New Zealand music through services that complement those offered by specialist agencies for example, by the New Zealand Music Commission and the Australasian Performing Rights Association (APRA).

An organisation seeking to fill the above role will need to demonstrate its ability to:

- bring New Zealand music to a wider audience beyond traditional 'live' environments through current and new digital distribution methods (taking into account broadcasting activities funded through New Zealand On Air and Te Māngai Pāho)
- increase awareness and knowledge of New Zealand music among performers, presenters, music publishers and community-based music groups
- increase the frequency of live performances of New Zealand works (beyond their first performance)
- encourage more collaborative projects involving musical groups of different genres (e.g. jazz) and musical traditions (e.g. Māori and Pacific musicians, Asian and migrant music communities)
- encourage a greater presence of New Zealand music in community-based music making (e.g. brass bands, choirs, youth groups)
- bring about deeper and sustained relationships between amateur and professional composers and performers, music publishers and other agencies.

This new role responds to a key theme from our consultation i.e. that many parts of the music sector operate in isolation from each other - composers, performers (across genres and musical traditions), music educators, music publishers, presenters, young people and community-based music groups.

To create more opportunities for New Zealand music and musicians to be heard by more New Zealanders, gaps between these groups could be bridged and more interaction could occur between them. For example, composers and local music groups (such as choirs, etc.) could work more with each other as do presenters and music groups working in different genres and musical traditions.

The existing key roles for music (excluding orchestras) have been reconfirmed and supplemented by an additional requirement to deliver to New Zealand's diverse communities and young people. These key roles are:

a) Chamber music:

- developing and presenting small-scale, professional-standard New Zealand chamber ensembles
- developing New Zealand chamber-music composers and players
- providing high-quality engagement programmes for diverse communities, including youth.

b) Choral music:

- developing and presenting small-scale, high-quality New Zealand choirs
- developing New Zealand singers and compositions for choirs
- providing high-quality engagement programmes for diverse communities, including youth.

Creative New Zealand also expects that the organisations which fill these three key infrastructure roles will include the following in their programmes of activity:

- presentation of New Zealand work beyond its first performance
- projects that integrate other art forms and/or different musical traditions and genres, particularly Māori and Pacific music and musicians
- activities that involve young people (i.e. up to 18 years).

In **February 2014** Creative New Zealand will advertise requests for proposals from organisations interested in filling all key roles.

Quick Response Grants, Arts Grants and Toi Uru Kahikatea (Arts Development) Investment Programme

FUNDING PRIORITIES

As of 1 January 2014 Creative New Zealand's priorities for funding music through Quick Response and Arts Grants as well as through its **Toi Uru Kahikatea (Arts Development) Investment Programme** will be:

- high-quality New Zealand work that will receive multiple live performances and engage new and/or diverse audiences
- projects or programmes of activity by, with or for young people
- projects or programmes of activity that involve the innovative and cost-effective use of digital technologies to create high-quality New Zealand work and/or engage and interact with audiences.

Funding support will continue to be available for music projects across genres and cultural traditions. For example, projects can include:

- creation of new New Zealand work
- jazz projects
- the presentation of New Zealand work beyond its first performance
- projects that integrate other art forms and / or different musical traditions and genres.

REVISION OF FUNDING GUIDELINES FOR RECORDINGS

As of 1 January 2014 recording grants will not necessarily be for full-length albums of sixty to seventy minutes (i.e. less than standard album length). Recording grants will usually be attached to touring projects or promotional activity. They can also support processes required to conserve individual sound art projects that can only be distributed and experienced in recorded form.

These renewed funding priorities and guidelines for recording grants will be published online in Creative New Zealand's **2014 Funding Guidelines** for music.

3. Other themes from the review

Communication

During the consultation, we became aware of a need to improve the music sector's understanding of Creative New Zealand, what we do and what we can and can't do. Through our Funding Guidelines, website and other information we will promote our programmes and what activities we support.

Touring

Throughout the consultation process there was strong demand for supporting live music and opportunities to experience live music (particularly outside the main centres). In this context regional touring featured as a particular focus of discussion. This is despite gig guides and online event calendars indicating there is already a plentiful supply of live music events throughout the country.

Any changes in Creative New Zealand's support for touring would need to be made in the context of all support for touring as well as local demand for live tours. Creative New Zealand's 2009 Distribution Strategy and the associated pilot consortia of venues (supported through the Presenters and Audience Development Fund) are being reviewed in 2013/2014. Any changes to existing infrastructure for touring live music will be considered as part of this review.

Music-making by, with and for young people

During the consultation it was also suggested that Creative New Zealand clarifies with the Ministry of Education and the Ministry for Culture and Heritage a rationale for supporting arts activities by, with and for young people.

A policy framework is under development in collaboration with the Ministry for Culture and Heritage and the Ministry of Education.

Musical activities and projects involving the active participation of young people are supported through Creative New Zealand's project funding, our Creative Communities Scheme, and via organisations supported through the Toi Tōtara Haemata and Toi Uru Kahikatea investment programmes.

Orchestras

Concurrently to our music review the Ministry for Culture and Heritage completed and published its review of New Zealand's professional orchestra sector: <http://www.mch.govt.nz/orchestrareviewfinalreport>. As a consequence of the Ministry's review of the professional orchestra sector, Creative New Zealand has adopted a set of additional roles specifically for orchestras and integrated these into both our Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahikatea (Arts Development) Investment Programmes. The new roles for orchestras will be tendered in 2014 and new funding agreements will take effect as of January 2015.

These new roles are included in the following table of Creative New Zealand support for New Zealand music.

4. Creative New Zealand's Support for Music 2013 to 2017

Creative Communities Scheme – administered by City and District Councils

Funding details	Description / who can apply / criteria
<ul style="list-style-type: none">Short-term projectsUp to four funding rounds a year	For communities to undertake local arts activities. Three funding criteria relating to broad community involvement, diversity and young people.

Quick Response Grants and Arts Grants

Funding details	Description / who can apply / criteria
Quick Response Grants <ul style="list-style-type: none">up to \$7,500 per grantthree funding rounds a year	For individuals, groups, practitioners and organisations to undertake projects (across genres and musical traditions) in less than a year, with priority given to: <ul style="list-style-type: none">high-quality New Zealand work that will receive multiple live performances and engage new and/or diverse audiences
Arts Grants <ul style="list-style-type: none">up to \$65,000 per granttwo funding rounds a year	<ul style="list-style-type: none">projects or programmes of activity by, with or for young peopleprojects or programmes of activity that involve the innovative and cost-effective use of digital technologies to create high-quality New Zealand work and/or engage and interact with audiences. <p>Recording grants will usually be attached to a touring project, promotional activity or a sound arts project.</p>

Scholarships / special opportunities

Funding details	Description / who can apply / criteria
<ul style="list-style-type: none">Jack McGill Music ScholarshipButland /Creative NZ Music ScholarshipEdwin Carr Foundation ScholarshipNew Zealand/ Aotearoa Scholarship	Funding support for young musicians and composers to further their training in New Zealand or overseas.

Toi Uru Kahikatea (Arts Development) Investment Programme

Funding details	Description / who can apply / criteria
<ul style="list-style-type: none"> ▪ No set request limits – investments range between \$45,000 and \$500,000 per annum ▪ Funding from one to three years ▪ Applications accepted once a year 	<p>For established artists, groups and arts organisations to:</p> <ul style="list-style-type: none"> ▪ develop the skills, resources and networks required to create, present, promote, distribute or participate in high quality arts or arts experiences ▪ research, create, present, distribute and/or tour programmes of high quality New Zealand work or art within New Zealand or overseas ▪ develop and/or maintain the infrastructure required to create, present, distribute or participate in high-quality New Zealand arts or arts experiences. <p>For established artists, groups and arts organisations applying for support through this programme, priority will be given to:</p> <ul style="list-style-type: none"> ▪ high-quality New Zealand work that will receive multiple live performances and engage new and/or diverse audiences ▪ projects or programmes of activity by, with or for young people ▪ projects or programmes of activity that involve the innovative and cost-effective use of digital technologies to create high-quality New Zealand work and/or engage and interact with audiences. <p>For city orchestras that deliver the following range of activities:</p> <ul style="list-style-type: none"> ▪ a regular programme of quality, live orchestral music available for audiences in the city where the orchestra is based ▪ provide career opportunities for New Zealand musicians, composers and conductors ▪ programme and commission works, undertake workshops and other activities that promote and develop talented New Zealand composers ▪ accompaniment services for opera, ballet and other live performances within the city of the orchestra, subject to demand ▪ to make a distinctive contribution to the cultural and economic vitality of the city ▪ encourage the development of New Zealanders knowledge and appreciation of orchestral music ▪ to provide engagement programmes for diverse local communities, particularly youth ▪ collaboration with other orchestras and support community orchestras.

Toi Tōtara Haemata (Arts Leadership) Investment Programme

Funding details	Description / who can apply / criteria
<ul style="list-style-type: none">Contracts to deliver identified activities for between two and five yearsContract renewal optionsNo set request limits	<p>For established organisations to deliver to the following key infrastructure roles in creating, presenting, distributing, or encouraging participation in high-quality musical experiences.</p> <p>Chamber music:</p> <ul style="list-style-type: none">developing and presenting small-scale, professional-standard New Zealand chamber ensemblesdeveloping New Zealand chamber-music composers and playersproviding high-quality engagement programmes for diverse communities, including youth. <p>Choral music:</p> <ul style="list-style-type: none">developing and presenting small-scale, high-quality New Zealand choirsdeveloping New Zealand singers and compositions for choirsproviding high-quality engagement programmes for diverse communities, including youth. <p>Infrastructure support for New Zealand music:</p> <ul style="list-style-type: none">assisting the creation, presentation and distribution of New Zealand music through the provision of specific infrastructure services (as described on page 4). <p>Organisations that fill these key infrastructure roles will include the following in their respective programmes of activity:</p> <ul style="list-style-type: none">presentation of New Zealand work beyond its first performanceprojects that integrate other art forms and / or different musical traditions and genres, particularly Māori and Pacific music and musiciansactivities that involve young people.

Toi Tōtara Haemata (Arts Leadership) Investment Programme – continued

Funding details	Description / who can apply / criteria
	<p>For the metropolitan orchestra in Auckland that delivers the following range of activities:</p> <ul style="list-style-type: none">▪ provide a continuous programme of high-quality, live orchestral music that is available for metropolitan centre audiences▪ provide career opportunities for New Zealand musicians, composers and conductors▪ contribute to specialist training and professional development of New Zealand musicians▪ programme and commission works, undertake workshops and other activities that promote and develop talented New Zealand composers▪ provide accompaniment services for opera, ballet and other live performances within the metropolitan area▪ make a major contribution to the cultural and economic infrastructure and vitality of the metropolitan area▪ encourage the development of New Zealanders knowledge and appreciation of orchestral music▪ provide high-quality engagement programmes for diverse local communities, particularly youth▪ collaborate with the national orchestra and support city orchestras▪ provide leadership to city and community orchestras for high quality community engagement programmes, particularly for youth.

Appendix

Summary of results

INTRODUCTION

In April 2013 Creative New Zealand published a **Music Discussion Paper** that formed the basis for a public consultation on the way it supports music and musicians in New Zealand.² The Music Discussion Paper summarises the activities and infrastructure which make up New Zealand's music sector and the different sources of support for it. It sets out Creative New Zealand's contribution to the sector and explains the principles that guide our support for the creation, presentation and distribution of New Zealand music.

The paper contained a series of six questions about music to which responses were sought from everyone with an interest in any part of New Zealand's music sector.

METHODOLOGY

The Music Discussion Paper was posted on Creative New Zealand's website and an accompanying online questionnaire was opened on 9 April 2013. A call for submissions was sent via e-mail to music organisations, support and advocacy bodies, presenters, educational institutes and organisations, Creative New Zealand grantees, music publishers, record labels and relevant trusts and foundations throughout the country. In addition, links to the Discussion Paper and online questionnaire were included in Creative New Zealand's May newsletter and also posted on Creative New Zealand's Facebook page. Submissions closed on 17 May 2013.

In April and May four focus groups were convened in Auckland, Wellington, Christchurch and Dunedin to discuss the questions raised in the discussion paper. A range of individuals from the following parts of the sector were invited to participate in the focus group meetings: musicians and

composers from diverse genres, Māori and Pacific musicians, presenters and performers, music educators, record labels and music publishers, advocacy bodies, broadcasters, trusts and foundations.

A total of sixty-two invitees participated in the focus group meetings and, as at 17 May 2013, sixty-four eligible written and online submissions had been received.³

SUMMARY OF RESPONSES

The following pages provide a summary of the responses received as part of Creative New Zealand's consultation on music. Participants in the consultation made a number of suggestions as to how Creative New Zealand and the organisations that it funds could improve the way New Zealand music and musicians are supported.

As described and depicted in the Music Discussion Paper (pages 7 to 11) the activities that comprise New Zealand's music sector can be shown as a continuum from music's creation and presentation through to its distribution (live or recorded). This model allows for a broad and comprehensive perspective that shows the way in which the music sector's various parts interconnect with each other. This interconnectedness was emphasised throughout the consultation process: responses to, and observations made in relation to one question were often reiterated in relation to another. As one respondent explained, it is important "not to over-isolate elements of touring, recording, education and community involvement". Each part of the music sector should inform and enrich the other.

In many submissions as well as in the focus group discussions it was apparent that, in some areas of activity, there was lack of clarity about what Creative New Zealand does and can do to support activity within the music sector. This was particularly evident with regard to funding support available

² The Music Discussion Paper is available on Creative New Zealand's website: <http://www.creativenz.govt.nz/music-discussion-paper>

³ Online submissions which did not respond to at least one of the Music Discussion Paper's six questions were deemed ineligible.

for specific kinds of projects and music genres (e.g. overseas commissions for new New Zealand work, jazz projects) as well as available resources (e.g. publications relating to audience development, Creative New Zealand's touring manual). Despite this, a number of approaches were suggested that Creative New Zealand (and the music organisations that Creative New Zealand supports) could adopt in contributing to the creation, presentation and distribution of music.

Creation of music

How can Creative New Zealand encourage the creation of new New Zealand music that is more widely performed for New Zealand and international audiences?

Music Discussion Paper, pages 13-14

Fifty-eight responses were received for this question. Main themes in the written submissions as well as in the focus groups' discussions were:

- how to get new New Zealand music performed (more than once)
- how to capture listeners' interest and encourage their engagement with new New Zealand music
- how to encourage composers to work with performers and music-making communities around the country and internationally.

These topics were explained and discussed from a variety of perspectives – composers, performers, music publishers, presenters and listeners.

From a listener's perspective the submissions reflected an uncertainty as to whether composers considered their audience when creating a new work. Some listeners had become indifferent or even disillusioned with regard to some kinds of new New Zealand music:

I personally find much of recently commissioned

“classical music” to be generic, and neither engaging or interesting, and I’m not inclined to listen to it again. Judging by the indifference of other audience members I suspect some others share this view. [...] I think CNZ in its role as public patron needs to be more discerning about the quality and funding of new music.

In this context there were further reflections on how to encourage the creation of original music that appeals to, and engages audiences while at the same time allowing for experiment, aesthetic risk and artistic satisfaction:

I assume this question does not mean “how can CNZ encourage the creation of more ‘accessible’ music?” Contemporary classical music is often challenging, risk-taking, innovative and ‘envelope-stretching’. Some is immediately appealing to a broad audience; some is stimulating and exciting for a more narrow audience familiar with modern idioms.

Trying to predict which projects are likely to lead to multiple performances may hinder a decision to fund a very worthwhile project, and should perhaps therefore not be a primary objective. [...] [This] would lead to a narrowing of creative output.

Ideas were suggested about how to prepare or educate the uninitiated listener in advance of encountering a new music work. Particular reference was made to Justin Paton's successful programme **How to look at a painting?** and whether or not something similar would be helpful for interpreting and appreciating new music.

Composer-in-residence programmes were endorsed as an effective means of building relationships between composers and performers as well as promoting new music:

The existing residencies offer a platform for a dialogue between composers and performers. This encourages a mutual and ongoing respect essential for the ongoing

growth of the performance of new New Zealand music. The quantity of these residencies should be increased to all of the major performing organisations to grow the repertoire of New Zealand music and the visibility of music makers from this country.

Music publishing and film music appear to be areas that have still not been adequately explored as means of getting New Zealand music out there and heard (one submitter expressed his particular disappointment that a New Zealand composer was not involved in **Lord of the Rings**). A prominent New Zealand music publisher made the following comment:

Music has a long life: once you have produced a piece it can be performed and broadcast in many different ways for many years. (...) We need to look outside the square when looking for opportunities to have these works performed. When we license music internationally on TV shows and movies it is not because it is from New Zealand but because the piece of music is good and is the right fit for the project. We have a lot of amazing composers and music writers in New Zealand: the main issue [...] is knowing they exist and knowing that too few people do.

In addition to strengthening links between composers and music publishers, a significant number of respondents also identified the particular need to establish and strengthen connections and relationships between composers and local community-based music groups. Supporting New Zealand composers to write for local, community-based groups was considered by some to be even more important and of greater benefit to music-making in the country than providing continued support for established composers with an international reputation. There was a perception in some submissions that Creative New Zealand prioritises the latter over the former:

A well-known composer with performances of a new work lined up in various overseas venues ticks all the right boxes and will in all probability be funded, the funding of a small group of composers writing for a local ensemble,

which scores lower, and costs not much more, may not be funded. Yet possibly the latter brings more value to a wider range of NZ composers, performers, repertoire and audiences than the former [...].

Similarly, there was a view that Creative New Zealand does not support co-commissions from multiple groups.

A particular concern was the ephemeral nature of many new works which are often performed only once. This can often be compounded by what was referred to in the focus groups as “**première madness**”, that is, the desire of groups and presenters to programme the very first public performance of a new composition. Festivals were emphasised as an important platform for addressing this problem and presenting new works beyond their first performances:

Festivals often have success in persuading punters to take a risk on challenging new repertoire. CNZ could actively (and more generously) support festivals to present New Zealand compositions [...]

In addition to festivals, live and repeated broadcast or online streaming of the première and/or subsequent performances can reach a wider audience:

Critically, the issue isn't just new NZ music, but repeat performances of existing repertoire. More targeted approaches need to be made to individual performing / presenting ensembles and festivals and more exposure via radio, television and the internet for absorption and acceptance by listeners in general.

Creative New Zealand could give consideration to the projected continued life of a proposed new work when making funding decisions in relation to the creation of new music:

Perhaps preference could be given to works that – ‘as a condition of funding’ – have a commitment from an established performer to be toured, broadcast or performed in an environment, such as a Festival, where they will reach broader audiences and perhaps be scouted for future exposure. [...] Perhaps CNZ could

encourage new works which are cross genre both in terms of material and performers. Perhaps CNZ could fund an incentive scheme to have existing New Zealand works performed again [...]

Concern was also expressed that Creative New Zealand does not appear to contribute to supporting overseas (non-NZ) performers and groups to commission New Zealand composers.

WHAT COULD CREATIVE NEW ZEALAND DO?

Suggestions for Creative New Zealand:

- funding or incentivising organisations and festivals to present performances of New Zealand work beyond its first performance
- requiring a minimum quota of New Zealand work to be presented by music organisations funded by Creative New Zealand
- simplifying the application process for commissions and considering the projected continued life of the project when making funding decisions
- requiring applicants to provide some form of documentation of the creative process through to the completed piece's first performance – this can be used as additional material for marketing and promoting the piece after its first performance (rather than for archival purposes).

Suggestions for music organisations supported by Creative New Zealand:

- brokering relationships between composers and community-based music groups and performers
- developing partnerships and communicating with music publishers and the film industry
- forming consortia or targeting groups of performers to commission new works (especially for a larger focus).

Presentation of music

a) PARTICIPATION IN MUSIC-MAKING

Are there other ways for Creative New Zealand to create or encourage opportunities (outside the school system) for young people to participate in music-making? If so, what are they?

Music Discussion Paper, pages 14–15

Fifty-seven responses were received to this question.

In a world of increasing choices, respondents and focus group participants accentuated the importance of making opportunities available for young people to continue to create and make music themselves rather than becoming only 'consumers' of recorded music:

It is important that youth has the enthusiasm and opportunity to participate as performers and composers, rather than be mere consumers of downloadable music through various media.

Music education was described in the Discussion Paper (pg. 9 – 11) as relating to all parts of the music sector. This was endorsed at all focus group meetings.

Respondents and focus group participants observed that, although a lot of music-making for, by and with young people already occurs in New Zealand, opportunities for young people to get involved were often "hit and miss". Access to opportunities to participate in music-making is inequitable across the country and it is very much the "luck of the draw" that determines a young person's involvement in, and exposure to music. The inconsistent delivery of music through the school curriculum – particularly at levels one to four – was cited as a particular challenge for improving youth participation and musical skill-building:

I find it disappointing that the Ministry of Education so frequently fails to carry more responsibility for ensuring that school-aged children have access to inspiring and well-resourced music training.

The quality and vibrancy of the musical culture within a given school community are often dependent on the skills, idealism and commitment of one individual teacher. The existing musical life at school and the pressures of other competing leisure time choices impact on a young person's interest in, and commitment to music:

Young people are busy people, and overall they are school-centric so that opportunities for their involvement in music will always be connected with school in some way.

There are a number of limitations to providing a great number of opportunities and greatest among these is demand on young people's time.

It was clear, particularly in the focus group meetings, that a number of worthy music initiatives and projects involving young people are seen to be "falling through the cracks" between the respective funding policies of Creative New Zealand and the Ministry of Education.

A more differentiated approach needs to be considered for distinguishing between activities that are delivered by teachers through the curriculum (and are therefore the Ministry of Education's responsibility) and other co-curricular³ or extra-curricular⁴ activities which are worthy of support (potentially from Creative New Zealand and others).

³ Co-curricular: activities arising from curriculum requirements that involve extension beyond the classroom, e.g. music students may be expected to take part in activities outside the classroom or normal school hours – such as school productions, choir, orchestra etc. – which may be used for key competency or assessment purposes.

⁴ Extra-curricular: optional activities that involve participation outside the classroom or normal school hours which are chosen for purposes not directly linked to coursework or assessment.

In this context there was a particular request for Creative New Zealand to advocate to the Ministry of Education to improve consistency in the delivery of music in the New Zealand Curriculum. According to a submission made by a leading advocacy body for music educators in New Zealand, the Discussion Paper's confident assertion that music is "anchored in the New Zealand school curriculum" contrasts with the "unanchored" feeling among some music educators who would like to see publicly funded music organisations take on "a more proactive stance on getting schools and community ensembles working closely together for the benefit of the community and talented individuals."

It was acknowledged that there is a role for professional music organisations to encourage and enable participation in music-making through their education and outreach programmes, workshops, competitions, mentoring, open rehearsals etc. They also have a responsibility to provide support and opportunities for particularly talented students.

Creative New Zealand and the music organisations that it funds could also show greater support towards other organisations and groups in New Zealand that successfully provide opportunities for young people, in particular choirs, brass bands and big bands (further cited examples include the Arohanui Strings project, the Tironui Music Trust, Strike Percussion's Batterie 100 and the Beat-Box project). There could be more support available to community groups focused on young people's participation in music as a step towards creating a 'culture' of music-making comparable to local sporting activity:

Children who are brought up in homes where music is played don't realise it's not 'normal' to play music! So how do we 'normalise' music in the home?

The importance of singing for an individual's early musical development was highlighted in the submissions and reference was made in this context specifically to the role that church choirs play in Pacific Island communities. More

support for community children's choirs and music learning initiatives were suggested as a way of offering children opportunities to make music:

We all have voices: choral groups must encourage the most participation by the largest number of people for the smallest outlay of dollars [...]

To be effective, any specific initiatives for increasing music-making by, with and for young people in the community would need to be structured:

Support projects through Arts Grants that engage children in music participation with a targeted approach – be clear about what you're looking for and why

To achieve these things, closer liaison was recommended between music organisations, Music Education New Zealand (MENZA) and the Institute of Registered Music Teachers New Zealand (IRMTNZ) to actively coordinate, promote and increase advocacy for programmes initiated and run by local music educators. Similarly, it was suggested that private and community music teachers are encouraged to engage with local composers in creative and collaborative projects with young people.

WHAT COULD CREATIVE NEW ZEALAND DO?

Suggestions for Creative New Zealand:

- clarify with the Ministry of Education the kinds of music projects and activities by, with and for young people that each agency supports
- consider re-establishing the composers-in-schools scheme⁵
- consider school-based artist residency programmes

⁵ This was initiative of the QEII Arts Council in the late 1980s bringing New Zealand composers into schools to work together with students in the creation and playing of original new music. The scheme was discontinued in the mid-1990s.

- provide support for youth venues (in Christchurch)
- support the development of music education strategies to ensure that funded music organisations provide access to music experiences as well as opportunities for young people to participate in music-making themselves.

Suggestions for music organisations funded by Creative New Zealand:

- liaise more closely with relevant regional branches of MENZA and IRMNZ
- coordinate, combine and promote youth music activities (e.g. big bands, brass bands, choirs, regional instrumental courses, awards etc.) and encouraging the performance of works by young New Zealand composers
- encourage more youth music activities in arts and music festivals.

b) MUSIC PERFORMANCE

How can New Zealand music organisations, presenters and performers increase and diversify their audiences for live music events? How should Creative New Zealand support them in achieving this? [Music Discussion Paper, pages 15-16](#)

This question served as a starting point for a broad discussion about the following:

- the lack of capability (and knowledge) in the sector about effective marketing for live music events
- the use of digital technologies and social media in promoting New Zealand music and musicians
- innovative programming
- the potential advantages of using unconventional or unfamiliar venues

- reducing barriers to attending live music, i.e. ticket prices, travel distances, parking etc.

The focus groups' discussions emphasised the significance of live music experience over 'recorded' music. This was also echoed in the submissions received in response to this question as well as other questions in the Discussion Paper. New technologies were considered primarily as a means of promoting, disseminating and improving awareness of live performances and also providing access to live performances:

Use of electronic media can address the physical barriers to some extent, though for some musical genres this is a poor second best to attending a live performance. Television is a medium that can relay musical events to a wider and more diverse audience, but since NZ television is driven almost entirely by commercial imperatives, this would require government support. If we can have Parliament TV, why can't we have CNZ Music TV?

Despite an emphasis on live performance, it is acknowledged that some forms of music exist only through recorded or documented media:

Since the advent of sound recording many famous musicians have specialised in recording, some to the total exclusion of live performance. [...] There are many composers who do not intend their music to be performed live: the definitive finished recording "is" the performance [...]

A factor that is often overlooked in live performances is the choice of venue. There is a variety of unconventional or alternative spaces in New Zealand that could be used for live music performances, e.g. community and war memorial halls, school halls and auditoriums, churches, theatres, heritage buildings, galleries, outdoor venues, malls, pop-up spaces etc. Such venues are generally less expensive to hire than the usual performance spaces (e.g. town halls) and can make potential audience members all the more curious to attend. The use of an unconventional venue can also serve to reduce the perceived formality of concert events.

Coupled with the idea of using alternative and unconventional performance spaces are the artistic results of collaborating with other art forms to create combined 'multi-disciplinary', 'multi-media' or 'cross art form' events. In this context, arts and music festivals were highlighted as a particularly effective means of attracting a wider audience for live music performances:

Collaboration across art forms can be used effectively by organisations to widen audiences; people who attend film festivals and contemporary art exhibitions can be persuaded to cross over to contemporary music concerts; new work that crosses art form boundaries can widen audiences as can shared marketing strategies and shared venues (e.g. concerts in galleries).

[Festivals] are leading edge and can take risks in programming and diversification which are simply impossible in one-off concerts or tours [...] Festivals are a key incentive to establishing new collaborations and developing new work, provide a marketing machine for presenters to promote new ideas and works and provide opportunities for distribution.

In addition to cross art form collaborations, music events that extend across musical genres and cultural traditions can also successfully attract a broader audience. Particular examples of this that were cited in the consultation were Xinghai Xian's "Yellow River Cantata", presented in 2009 by the Manukau Symphony Orchestra together with the Chinese Music Association of Auckland, and the Royal New Zealand Navy Band's recent collaboration with Strike Percussion's *Batterie 100* also in South Auckland.

Opportunities were welcomed for presenters and performers to consider, compare and exchange creative (and complementary) programming ideas. It was acknowledged that creative and innovative programming is a skill that needs to be learned.

A need was identified for improved planning, promoting and staging of live music events outside the main centres: the effectiveness of advertising and promotion across regions can be highly inconsistent and, in some cases, people can end up finding out about a concert quite by accident:

The concerts presented by [X] in [X] are completely inept in terms of advertising, promotion and presentation – hence attendance numbers are terrible. It is constantly said that we do not have an audience (for music) in the area, but this is untrue. WE ran a concert series in conjunction with our local museum for 3 ½ years and every concert sold out and was financially viable with our locally sourced sponsorship. The only fundamental difference between the concerts was that people KNEW about ours as we used the basic networks and systems in town that were available.

In addition to marketing and promotion, there is also a need for some presenters to improve their audience development strategies:

Encourage and support innovative marketing and audience development initiatives; fund liaison roles within organisations to connect with specific communities and develop audiences within those communities; provide funding support for projects that aim to specifically engage with community segments [...]

While it was acknowledged that digital technologies represent a cost-efficient and effective tool for marketing and promoting musicians as well as developing audiences, there is a clear need for guidance in enabling their targeted use:

In effect we could transmogrify the ‘time and place’ restriction of a live concert to provide access at any time, on time and from anywhere. BUT the www is a cosmic lolly scramble – where do you start? – and how do you control quality?

Other ideas included:

- the shared use of an online events planning calendar, or shared performance database to avoid clashes
- the use of innovative ticketing concepts – e.g. “grab-a-seat”, “pay-your-age” – and in-house ticketing software to maintain independence from major ticketing agencies such as Ticketek
- linking in to ‘holiday programmes’ for school age children and offering open rehearsals or performances as an activity option.

WHAT COULD CREATIVE NEW ZEALAND DO?

Suggestions for Creative New Zealand:

- make audience development resources (e.g. Culture Segments) and webinars more widely available
- encourage and fund projects that integrate other art forms and different musical traditions
- provide or enable the provision of capability-building or fora about devising innovative programmes (based on best practice and successful examples, e.g. the NZSO’s free and themed lunchtime concerts)
- encourage video documentation of live performances for further dissemination.

Suggestions for music organisations funded by Creative New Zealand:

- sharing audience databases
- unlock the potential of television and TV-based applications
- linking music events with lectures and workshops (to support deeper engagement with, and understanding of music).

Distribution of music

Over the past three years the total dollar amount of Creative New Zealand's Quick Response and Arts Grants awarded for recording projects (\$602,140 for 61 projects) is almost three times the amount awarded for live touring projects (\$201,336 for 23 projects).

Music Discussion Paper (pages 16–18)

Given changes in technology, are we striking the right balance in our support for recording projects and touring projects (25% for touring, 75% for recording)? Please give your reasons.

This question was criticised by some as implying that CNZ was considering 'quotas' or setting a fixed ratio between recording and touring projects. However, of the 50 responses received to this question the majority believed that this existing ratio should be re-balanced in favour of live performance:

I think it is a very good time to be asking this question. Recording is getting cheaper and cheaper - and it's getting harder and harder to make money off recordings with the ubiquity of downloading. Recordings are becoming a way to get known in order to play live concerts. But it's not getting cheaper to perform live, and with the ease of access to recorded music I think the entire business needs to shift its focus to live performance. CNZ can help with this transition by changing the balance of its support to touring. The one thing recorded music cannot replace is the live experience - and in order to give audiences the real benefit of listening to music this needs to be available from one end of the country to the other. Perhaps one of the questions

asked when supporting a recording project could be: How can we support this artist bringing this music to audiences live as well?

[...] A live musical performance should always be favoured over a recording - the latter is perhaps equivalent to a good quality print of an original painting or a video of a dance or theatre piece. This question suggests that the two are somehow equivalent and that there is merely a balance to be struck. A live performance has immediacy, a different acoustic quality, a theatrical aspect and a communication directly between performers and audience, none of which can be achieved by a recording. The popular music industry has, for commercial reasons, favoured recordings - however, this is not for artistic reasons, which should be the primary concern of CNZ.

I encourage a shift to focusing on touring. Apart from [in] the classical genre, everyone else will find a way to make a CD [...] my sense is that getting known by doing the mahi on the road can result in achieving more CNZ criteria - you are only a musician if you're performing

While there was a clear emphasis in favour of touring, responses also confirmed that touring and recording are interrelated as described in the Discussion Paper: musicians who sell recordings usually attract larger audiences at live concerts and a successful concert tour can also lead to an increase in sales of sound recordings (Discussion Paper, pg. 16–17). Creative New Zealand needs to be clearer in its guidelines about why it funds sound recordings:

This [the recording / touring statistic] probably reflects a supply and demand situation. CNZ is probably deluged with recording requests as the sector is getting the message that these are likely to be successful. CNZ needs to develop a clear strategy around what you're trying to achieve through funding recordings and this needs to be nuanced to different genres. For example you can create a really great low-cost indie rock recording for very little expense that will be viewed by hundreds of thousands via

Youtube. CNZ could however target musicians who have an established touring reputation either in NZ or NZ and overseas and who need a CD either as a marketing tool, or as something that live-audiences want to buy following the live-music experience. Some genres of music are still expensive to record and produce eg classical music. CNZ could think of ways to help by eg offering matched funding schemes (like the Creative Giving Scheme) whereby private donors funds would be matched by CNZ and private donors would be incentivised [...]

While a sound recording is like a musician's "business card" and the production of recordings has more to do with a musician's career development than with making music more accessible and available, recordings of live music events and their digital distribution can serve to increase exposure and expand audiences for New Zealand music and musicians:

The work that Radio NZ Concert does to record and broadcast NZ music events, and the work SOUNZ now does to film and distribute performances of new New Zealand music are extremely effective multipliers of live music events. [...] New ways of accessing recorded music also mean that concerts can be recorded and distributed digitally [...]

There were also a number of commentaries on the significance of sound recordings in the commercial entertainment industry and the "glut" of recorded music on the internet.

The bias toward recording projects in the question's statistic was attributed, among other things, to the perception that it seems much more straightforward to submit a funding application for a recording project than for a touring project. Touring projects are by comparison far more complex, contain more variables and are inherently risky. The variables associated with a touring project are often in themselves a deterrent to preparing a funding proposal. It was suggested that Creative New Zealand provide revised touring checklists and guidelines. This could take the form of an application template with fields specific to touring (e.g. venue hire, timelines, marketing, budget etc.)

Referring back to question three about increasing and diversifying audiences, a need was identified for touring to take place outside the main centres, making use, where possible, of suitable but often under-utilised venues (administered, for example, by local authorities or regional dioceses). Criticism was also expressed at touring operators and presenters who prefer to import and tour more expensive groups from overseas rather than supporting home-grown musicians and groups.

As a means of facilitating more tours, there was strong support in the focus groups for the idea of setting up a touring operator specifically for music – including Māori musicians as well as genres such as jazz, folk, world and vocal music. Such a touring operator, that would complement the activities of Chamber Music New Zealand, could be adapted from Creative New Zealand's current Arts On Tour model:

I believe that it would be good to have more support for artists to tour, it is quite a difficult process to organise touring well. There could be more schemes and organisations like Arts On Tour to support music tours that could take the onus off the artists having to organise the tour themselves [...] there are things that can be done to make touring a more viable option for New Zealand musicians. Creative New Zealand could consider combining the activities of such a specially established music touring operator with its consortia of regional venues.⁶

⁶ Creative New Zealand currently funds three regional consortia of venues to support and incentivise the regional touring of quality art works within New Zealand and to build audiences in selected regional centres. In 2010 pilot funding of \$133,000 per annum for three years was offered to the following three consortia of venues:

- Central North Island Consortium – a consortium of regional venues based in Hamilton, New Plymouth and Hastings
- The Top of the South Consortium – a consortium of regional venues based in Blenheim, Nelson and Ashburton
- Culture Heritage and Arts Resource Trust - CHART – a Northland based consortium that includes venues based in Whangarei, Kerikeri and the Kaipara District

WHAT COULD CREATIVE NEW ZEALAND DO?

Suggestions for Creative New Zealand:

- consider developing application templates specifically for touring and/or resources to assist with preparing touring applications
- prioritise regional touring projects that include performances outside the main centres
- consider adapting or expanding the existing consortia of venues and/or the Arts On Tour model to get more live music happening more frequently in New Zealand's provinces
- consider revising recording guidelines and conditions around the funding of albums to provide for more flexibility, e.g. recording grants do not need to be for full length albums of sixty to seventy minutes (i.e. less than standard album length). Recording grants could be attached to a touring project and, where appropriate, albums could be funded for promotional purposes only.

Key roles for New Zealand's music infrastructure

Excluding orchestras, are there other key infrastructure roles within the music sector which Creative New Zealand should support? If so, what are they?

Music Discussion Paper (pages 18-20)

Fifty-two written submissions were received to this question. A number of organisations used this question to promote themselves as potential leadership organisations for the Tōtara Programme.

There was criticism of the fact that the key infrastructure role for orchestras takes up over two thirds of the current budget for the Tōtara programme, ultimately limiting the amount of money left over and, as a result, possibly jeopardising the effective delivery of any further key infrastructure roles.

It was also queried whether the key role of “developing and presenting small-scale, professional-standard New Zealand chamber ensembles” is, in its current delivery, being compromised for the sake of importing and touring overseas chamber groups. Criticism was also voiced in the same context as to whether there was adequate commitment “to developing New Zealand chamber-music composers and players”.

Despite these reservations, however, there was broad support for the existing key roles, especially the unfilled ones that represent choirs:

The currently unfilled “developing and presenting small-scale, high quality New Zealand choirs” should be supported to give school leavers in particular more chances to develop [their] potential as singers and foster the choral tradition developing in New Zealand with Choirs Aotearoa.

The choirs and community orchestras infrastructure roles within the music sector should be fulfilled and supported.

Given the discussions in previous questions about promotion, live performance, dissemination and young people's participation, there was broad unanimity, particularly in the focus groups, about there being a need for two further infrastructure roles relating to **a)** the promotion, and **b)** the live touring of New Zealand music and musicians:

Promotion: in order for New Zealand music and New Zealand musicians (across all genres and musical traditions) to be heard more widely by more New Zealanders, various parts of the music sector that currently appear to work in isolation from each other need to be brought together. Relationships

need to be enabled and developed within the sector that lead to more New Zealand music being played, performed, broadcast and heard. To achieve this there is a clear infrastructure role for:

- assisting the creation, presentation and distribution of New Zealand music through the provision of specific infrastructure services.

These services could involve the following activities:

- matching and providing performers, presenters and community-based music groups with appropriately curated New Zealand music and resources that will encourage an increase in performances of New Zealand music across musical traditions and genres
- promoting New Zealand music and its performance
- matching and linking New Zealand composers with performers (across genres)
- matching and linking composers and performers with music publishers (and other agencies involved in licensing copyright to entities that use New Zealand music) as well as with community-based musicians and music groups (e.g. city choirs, community orchestras).

Live touring: in order to provide New Zealanders with more frequent opportunities to experience live performances of New Zealand music by New Zealand musicians an infrastructure role was suggested for:

- coordinating, organising and delivering live music tours throughout the regions.

There was a call for a touring operator that focuses specifically on music. As mentioned in relation to previous questions, this infrastructure role could be based on the Arts On Tour model in combination with Creative New Zealand's consortia of regional venues.

Supporting New Zealand music and musicians in these ways will enable relationships to develop between parts of the sector that, in many instances, have been operating in isolation from each other, i.e. composers and performers (across genres and musical traditions), music publishers, presenters and young people.

Further infrastructure roles were suggested such as:

- the need for a professional national big band / jazz band
- capability-building for Māori music managers.

Balance of activity

Does Creative New Zealand need to achieve a different balance of activities and genres across the entire music sector? Please give your reasons.

Music Discussion Paper (pages 20-23)

The forty-four responses to this question and the focus group discussions presented a range of perspectives about the following:

- balancing excellence, participation and access for the "benefit of all New Zealanders"
- commercial and non-commercial music and levels of support required for each
- inclusion of more genres, especially jazz to ensure that music learning pathways allow high-quality young jazz composers, arrangers and performers to excel at a professional level.

There were a number of respondents who recommended that Creative New Zealand concentrate its efforts primarily on artistic excellence which, as described on page five of the Discussion Paper, would not be possible without state support:

CNZ is responding to a very wide range of requests from across the music sector. As noted in the Discussion Paper, it is a diverse and multi-faceted sector and it may be better for CNZ to take a more highly targeted approach. At the moment music project support appears to be spread thinly and in some cases funds are delivered to projects where excellence and professionalism are not strongly apparent.

I believe CNZ could apply greater discrimination on the basis of excellence, and also should make a primary commitment to artists who are building long-term sustainable careers in music, who have invested in the long training required to be an excellent professional musician and who demonstrate consistently high artistic quality in their work. "Elite" should be seen as a positive term – CNZ should make a strong on-going commitment to NZ's elite artists – their excellence makes excellent work available to audiences.

The criterion of artistic excellence should be strengthened – a "democratic" and thin spreading of scarce resources will not achieve high quality results. "Funding fewer better" is a good approach.

While it was acknowledged that Creative New Zealand has a responsibility for supporting excellence in heritage genres of music (as explained in the Discussion Paper, pg. 5 and pg. 20), there was a discussion in the submissions and focus groups about supporting a broader range of musical genres of music. In the focus groups' discussions, this idea tended to lead in two different directions:

- on the one hand there were concerns about existing distinctions between 'commercial' and 'non-commercial' musical genres (i.e. music that primarily serves the interests of the entertainment industry and music that is primarily an artistic discipline and form of individual creative expression) and whether these distinctions are at all helpful in the 21st century

- on the other hand there was agreement that more **participation** by young people occurs across a broader variety of genres and musical traditions, mostly at community / school-community level (e.g. kapa haka, brass bands, ukulele orchestras) and that this participation is also worthy of CNZ support.

In both cases a special argument was made for jazz in New Zealand. There are high levels of youth participation in jazz (e.g. the strong big band movement in New Zealand's secondary schools and the increasing number of students who present in jazz for NCEA). Through the country's jazz schools and key jazz ensembles, New Zealand has some excellent jazz performers. It was recommended that Creative New Zealand should broaden its supported activities to include more jazz.

In addition to broadening genres, a need was seen for Creative New Zealand to improve access to live musical experiences by supporting, in addition to Chamber Music New Zealand, a touring operator for presenting more live music in the regions. This re-emphasises one of the main topics in the discussions around previous questions and key infrastructure roles:

I would like to see Arts On Tour NZ expanded to offer separate touring schedules for music and theatre, or a new tour presenter developed along the lines of Arts On Tour NZ that focuses only on music. The structure of Arts On Tour NZ works very well for small music ensembles as it provides a van (important for large instruments), it organises just one tour per month, and it focuses on local performers instead of trying to provide all the trappings for international performers. Also, like any good touring organisation, it manages the travel and accommodation as well as the concert bookings, so there is a strong incentive to create a financially viable tour. There is much competition for the Arts On Tour schedule and I think there is room for expansion in this organisation, as it is efficiently run and the people it deals with in the regional centres are generally innovative and open-minded.

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