

Review
of
theatre

**ARTS COUNCIL OF NEW ZEALAND AOTEAROA**

Discussion Paper

**June 2015**

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# 1. About the review and this paper

Creative New Zealand regularly consults with the arts sector to make sure we keep up with new arts practices and an ever-changing arts environment.

Over the last five years we’ve reviewed our support for media arts, ngā toi Māori (Māori arts), Pacific arts, music, dance, visual arts, craft/object art, literature, multidisciplinary arts and opera.

Some of the new initiatives and priorities that have come out of those past reviews have included:

* a new ngā toi Māori key role in our Toi Tōtara Haemata (Arts Leadership) investment programme: *Developing and nationally presenting high-quality theatre in te reo for young audiences*
* reserving 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
* targeted support for Pacific heritage arts and artists
* giving funding priority to projects and activities that will increase and diversify the readership and sales for New Zealand literature
* giving funding priority in the Toi Uru Kahikatea (Arts Development) investment programme to high-quality work that engages new and diverse audiences for New Zealand dance.

## Purpose of this theatre review

Creative New Zealand is currently reviewing how we can best support and develop New Zealand theatre over the next five years. The review is considering:

* Creative New Zealand’s responsibilities for theatre
* the key roles in theatre infrastructure that we fund
* what our priorities should be in supporting the creation, production, presentation and distribution of high-quality New Zealand theatre
* the ways in which we encourage New Zealanders to access and participate in high-quality New Zealand theatre
* our support for high-quality New Zealand theatre to gain international success.

The review takes into account the current funding responsibilities of other central and local government agencies, as well as support provided by the private and not-for-profit sectors.

## The review process so far

For this review we’ve gathered information about our recent support for New Zealand theatre, across all our programmes and initiatives. This background information is summarised later in this report, in Appendix 1 (‘Overview of the theatre sector’, at page 33) and Appendix 2 (‘Creative New Zealand’s support for theatre’, at page 39).

### Theatre focus group

A focus group comprising 28 theatre artists and practitioners drawn from across the country met on 17 April 2015. We asked the focus group:

* to identify current key issues for New Zealand theatre, and
* to tell us their views on how Creative New Zealand can best support the creation, production, presentation and distribution of high-quality New Zealand theatre over the next five years (2016 – 2020).

A summary of the focus group’s discussions is provided in Appendix 3 (see page 48).

### This discussion paper

On the basis of the feedback from the focus group and our own research and analysis, we’ve now produced this discussion paper, which includes a number of questions. We’re circulating this paper to the wider theatre community to get your views. Your responses to the questions, and your views on how Creative New Zealand can best support New Zealand theatre, are critical to the success of this review.

Our questions, and information on how you can respond to them, are set out from page 28 of this paper.

## Next steps

When we’ve received your responses to this discussion paper, we’ll produce a summary of our preliminary analysis of your feedback and present that to the Arts Council in August 2015.

After the Council’s discussion, we’ll produce a draft report, which will include any recommendations arising from the review. The Arts Council will discuss the draft report when it meets in October and decide whether to approve the recommendations.

We intend to publish a final report on this theatre review, incorporating the decisions of the Arts Council, by December 2015. The review recommendations approved by the Council will be implemented from January 2016.

Early in 2016 Creative New Zealand will advertise a request for proposals from organisations interested in filling any of the key infrastructure roles agreed by the Council for theatre under the Toi Tōtara Haemata investment programme. Any new funding agreements for Tōtara key roles will be offered from January 2017.

# 2. The context for the review

## What we mean by ‘theatre’

Creative New Zealand uses the term ‘theatre’ to include both classical and contemporary theatre, and including all genres such as comedy, drama, physical theatre, street theatre, musical theatre, circus, puppetry, mask and theatre for children.

Writing for theatre (playwriting) is also assessed as part of our support for theatre. During our recent review of our support for literature, we also clarified that playwrights can be considered for support from the different literature special opportunities, residencies and awards that we administer.

## The New Zealand theatre environment today

Over the last 20 years New Zealand’s demography has changed significantly. Auckland now has a population of more than 1.25 million and there is a wide range of ethnic and cultural communities across the country. More than a quarter of New Zealanders identify as having Māori, Pasifika and/or Asian ethnic affiliations.

During the same period a wider range of ways of creating and presenting theatre has evolved, with the regional company model becoming less common. The theatre being presented across the country today includes a diverse range of groups and forms.

Since the 1980s theatre works created by artists and practitioners from New Zealand’s Māori and Pacific Islands communities have grown in artistic strength and audience appeal. There has also been significant growth in the number of productions of works by New Zealand playwrights.

Since the 1990s, regional multidisciplinary festivals have grown in number and they often present high-quality New Zealand and overseas theatre works as part of their programmes. New Zealand theatre practitioners are also touring both within New Zealand and internationally.

Since the introduction of our Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahikatea (Arts Development) investment programmes, the number of theatre organisations receiving multi-year funding has increased from nine to 18.

Over the last decade large-circulation print newspapers and magazines have reduced their coverage of theatre events and are publishing fewer theatre reviews. Over the same period the number of online reviews and theatre commentary websites has been increasing.

Practitioners report that it’s increasingly difficult to sustain a professional theatre career and that the range of employment options for theatre practitioners in centres outside Auckland has been decreasing.

Most recently venues have come under pressure to meet the earthquake strengthening requirements of local councils. This can make it difficult for practitioners to find suitable places to rehearse and present work.

## About Creative New Zealand and our goals

Creative New Zealand is established under the Arts Council of New Zealand Toi Aotearoa Act 2014. Our funding comes from the Government through Vote Arts, Culture and Heritage and the New Zealand Lottery Grants Board.

### Our purpose and vision

The Arts Council of New Zealand Toi Aotearoa Act requires us *‘to encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders’*. The purpose and vision we’ve identified for our organisation reflect that statutory role.

The purpose statement in our 2013 Strategic Plan says that *‘Creative New Zealand is the national arts development agency developing, investing in and advocating for the arts’*.

By ‘arts development’ we mean not just the funding of artists and arts organisations, but also support for their professional and artistic development, as well as contributing to the ongoing capability, resilience and vitality of the arts sector.

Our vision is: *‘Dynamic and resilient arts valued in Aotearoa and internationally.’*

We achieve our purpose through supporting:

* the creation and presentation of high-quality and innovative art
* the careers and work of individual artists and arts practitioners
* the growth and strengthening of New Zealand’s arts infrastructure, arts communities and audiences.

We currently support artists, projects, groups and organisations across nga toi Māori (Māori arts), Pacific arts, literature, visual arts, craft/object art, theatre, dance, music, multidisciplinary arts, interarts, opera and community arts.

### The long-term outcomes we want to achieve

Creative New Zealand has specified four ‘strategic outcomes’ that describe the long-term effects on New Zealand arts that we aim to contribute to:

Outcome 1: New Zealanders participate in the arts − By ‘participate’, we mean the direct involvement of individuals, groups and/or communities in making or presenting art. This includes opportunities to:

* celebrate, practise and transmit their diverse artistic traditions and cultural heritage
* develop links between communities that improve cross-cultural understanding.

Outcome 2: High-quality New Zealand art is developed − Creative New Zealand seeks to ensure that artists, arts practitioners and arts organisations have the opportunity to fulfil their potential by:

* continually developing their artforms, the quality of their work, and their artistic skills and capabilities, and
* having opportunities to experiment, be innovative, and take risks.

Outcome 3: New Zealanders experience high-quality arts − Audiences are vital to a vibrant arts sector. Creative New Zealand aims to broaden the opportunities for all New Zealanders to experience the arts, providing them with access to a diverse range of artistic experiences.

Outcome 4: New Zealand arts gain international success − International interventions connect high-quality artists with global markets and audiences through presentation, touring, relationship-building and collaborative projects, including cultural and artistic exchange.

### Creative New Zealand’s programmes and initiatives

Creative New Zealand is the major funder of the creation, presentation and touring of non-commercial theatre in New Zealand.

In 2010 we reviewed our approach to supporting arts infrastructure. At that time we were supporting 34 arts organisations within a portfolio of ‘Recurrently Funded Organisations’*.* In 2012 we adopted a new approach, where we identified the roles (including activities and services) that we would support for each area of arts practice.

We identified the infrastructure roles that we would fund on the premise that each role will complement the responsibilities and activities of other central and local government agencies, the education sector and the private sector.

We have introduced the Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahikatea (Arts Development) investment programmes. These two investment programmes now provide multi-year funding support to more than 75 arts organisations.

The Tōtara and Kahikatea programmes support development in the arts sector, as well as providing for stability and flexibility within New Zealand’s theatre infrastructure.

Other forms of support we’ve developed in recent years include:

* Quick Response grants, which provide grants of up to $7,500 across all artforms, in three funding rounds each year
* capability-building and international initiatives that offer targeted support to develop the skills and abilities of the arts sector and strengthen international markets for New Zealand arts
* targeted support for the touring of New Zealand theatre domestically and internationally through the Touring Australia initiative, through contracting for a New Zealand Touring Agency, and through our support for national and international touring
* a range of Earthquake Emergency and Recovery Grants following the Canterbury earthquakes.

### Our funding resources

Over the last 15 years Creative New Zealand’s funding resources have grown significantly.

In the 2000/01 financial year we distributed $21,329,000 in funding grants and initiatives across all artforms. By contrast, in the 2013/14 year we distributed $41,411,000 in funding grants, initiatives and capability support.

Approximately $9 million of that 2013/14 figure was allocated to theatre (see page 12 for further details).

On page 39 we give a snapshot of trends in Creative New Zealand’s funding for theatre between 2009 and 2014.

This review of theatre takes place at a time when funding is expected to be tighter. A downturn in Lottery profits has meant that Creative New Zealand will receive less income in 2015 and potentially in future years. More than ever, new initiatives requiring funding will need to be prioritised alongside existing programmes and initiatives.

## Challenges for New Zealand theatre

### Challenges for the theatre sector

Some challenges facing the theatre sector are:

* to expand the audiences for New Zealand theatre work, both domestically and internationally
* to develop and present work that reflects the diverse communities that make up contemporary New Zealand
* to develop a professional infrastructure as a way of ensuring that practitioners receive reasonable levels of remuneration for their work.

### Challenges for Creative New Zealand

The challenge for Creative New Zealand is to:

* support projects that have a clear ability to increase the audiences for high-quality New Zealand theatre
* support and develop theatre practitioners from New Zealand’s diverse communities
* ensure our funding programmes and initiatives respond to the changing needs of theatre practitioners, groups and audiences.

# 3. Supporting New Zealand theatre:Analysis and questions

In this main section of the discussion paper we discuss some of the ways in which Creative New Zealand might direct its support for the creation, presentation and distribution of high-quality New Zealand theatre over the next five years.

We also ask questions throughout this section to get your feedback. Those questions are repeated in the next section of this paper (‘Questionnaire’, from page 28).

### What this section covers

In this section:

* we first give an overview of our various funding programmes and initiatives
* we discuss our support for theatre infrastructure through our two investment programmes, Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahikatea (Arts Development), including:
* the current key roles for theatre under the Tōtara programme
* how we currently deliver support for theatre through the Kahikatea programme
* we outline the ways in which our funding programmes and policies operate in relation to Māori arts, Pacific arts and New Zealand’s diverse population
* we outline our international market-development activities.

The next part of this section then considers a number of topics raised by the focus group:

* audiences for high-quality New Zealand theatre
* theatre by, with and for young people
* organisational structures for contemporary theatre making
* sustainable careers
* advocacy for theatre
* communication within the theatre sector
* special opportunities for theatre
* theatre sector services.

In the next section (from page 28) we provide a questionnaire listing all the questions raised in this section. We invite you to use the questionnaire to send us your feedback; you can do this either through the online survey, or by sending us your responses to the questions by post or email.

## Creative New Zealand support for theatre: Overview

### Our programmes and initiatives

Creative New Zealand’s support for theatre is delivered through all our funding programmes and initiatives:

#### Creative Communities Scheme

Established in 1995, the Creative Communities grants scheme (CCS) is administered by every city and district council on our behalf to support local, community-based arts activities.

The scheme provides support for locally based theatre groups to create and present work, as well as share knowledge and skills, access resources, and encourage theatre participation at the local level.

In the 2013/14 financial year, 223 CCS grants were identified by local administrators as being for theatre-related projects. These grants amounted to 13% of CCS grants offered in that year. CCS theatre grant amounts ranged from $240 to $10,000, with more than half of the grants being under $2,000.

#### Quick Response and Arts Grants

Quick Response grants and Arts Grants are for individuals, groups, practitioners and organisations to undertake projects in a period of less than a year:

* A Quick Response grant can be for up to $7,500. These grants are offered three times a year and our funding decisions are made within five weeks after the application due date.
* Arts Grants can be up to $65,000. They’re offered twice a year, and our funding decisions are made within 11 weeks after the application due date.

In exceptional cases an individual or group can receive support through the Arts Grant programme for projects that may take more than a year and/or will require a grant of more than $65,000.

#### Toi Uru Kahikatea (Arts Development) investment programme

This investment programme offers grants from one to three years for established artists, groups and arts organisations to:

* 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[[1]](#footnote-1) 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.

Applications can be made once a year and there is no limit to the amount that may be asked for. Current Kahikatea theatre grants range between $50,000 and $500,000 per year.

#### Toi Tōtara Haemata (Arts Leadership) investment programme

This investment programme can offer up to five years of funding support for an organisation to fill a key role that has been identified by Creative New Zealand.

Organisations filling a key role must:

* be well-run and financially sound
* deliver specified benefits to the arts and to audiences or participants
* achieve the highest possible standards with careful use of resources
* receive income from sources other than Creative New Zealand (for example from a local authority)
* provide leadership within the arts sector and collaborate with other arts organisations in ways that:
* enable New Zealand’s diverse communities, including Māori and Pasifika communities, to participate in high-quality arts experiences
* provide opportunities and/or services that strengthen and develop the practice of an artform in New Zealand
* contribute to the broader development of the arts sector and arts infrastructure in New Zealand.

After each of our artform reviews, Creative New Zealand has published a request for proposals for key roles that have been agreed by the Arts Council at the end of the review.

Our investments in key role theatre organisations currently range between $205,000 and $990,000 per year.

Creative New Zealand has developed a set of funding formula guidelines to clearly indicate the levels of funding support that Tōtara clients can expect from us. These guidelines are set out on page 42.

#### Capability-building Initiatives

Our capability-building initiatives are currently targeted to priority needs of arts organisations, such as strategic planning and audience development.

#### International initiatives

These initiatives invest in key overseas markets, art fairs and other opportunities to help New Zealand artists gain international success. Our international initiatives focus on:

* developing international audiences and markets
* skill-building for international presentation
* cultural exchange programmes
* significant international events
* international presentation.

#### Other Creative New Zealand initiatives

In 2013/14 our initiatives included:

* a Creative Giving – Matched Funding pilot, to provide incentives for private giving to the arts, and
* grants to subsidise the venue hire costs of Hannah Playhouse following the closing of Downstage.

Both of these initiatives were for a limited period and will not continue in 2015/16.

### How we allocate our funding

For the 2013/14 financial year Creative New Zealand distributed $8,955,981 in direct support of theatre. This amount reflects projects and activities directly related to theatre, and doesn’t include activity that may have benefitted more than one artform – for example, funds offered in support of performing arts presentations, including theatre, at a regional multidisciplinary festival.

The pie chart on the next page provides a breakdown of Creative New Zealand’s 2013/14 support for theatre, by funding programmes and initiatives.

\* International and capability initiatives in the pie chart do not include support delivered through the International Presentation Fund to attend the Australian Performing Arts Market and to participate in NZ @ Edinburgh 2014.

### Our funding support as an integrated whole

Together, Creative New Zealand’s funding programmes and initiatives can offer support for:

* theatre works that are made by and for local communities
* projects by individual theatre-makers and groups that take less than a year to complete
* established artists, groups and organisations to plan and undertake longer-term projects, of up to three years
* theatre organisations that deliver specified benefits to New Zealand theatre and the arts and to theatre audiences or participants
* the capability-building needs of theatre organisations
* New Zealand theatre to achieve international success.

We take a sector-development approach to supporting New Zealand arts. Our approach is based on the belief that collaboration and communication is needed within the arts sector in order to develop the arts of the future for New Zealanders.

Questions: New Zealand theatre todaY

**1A** What works well for the creation, presentation and distribution of New Zealand theatre today?

**1B** What doesn’t work so well?

## Key infrastructure roles for theatre under the Tōtara programme

As the pie chart on page 12 shows, half (51%) of Creative New Zealand’s funding support for theatre in 2013/14 was delivered through our Toi Tōtara Haemata (Arts Leadership) investment programme (with a further 25% being delivered through the Toi Uru Kahikatea (Arts Development) investment programme).

The Tōtara programme, like the Kahikatea programme, provides multi-year funding and contributes to ongoing infrastructure costs.

### Current theatre key roles under the Tōtara programme

The Tōtara programme currently supports nine[[2]](#footnote-2) theatre-focused arts organisations to deliver the following five theatre roles (or aspects of those roles):

* **The creation, presentation and distribution of high-quality New Zealand theatre, including Māori and Pasifika theatre.** Support for this role is available for one company based in each of Auckland, Wellington and Christchurch.
* Three organisations are supported in this ‘Main centre’ role
* **The creation, presentation and distribution of high-quality New Zealand theatre by Māori, for Aotearoa and the world**
* One organisation is supported in this ‘Māori theatre’ role
* **The development and national presentation of high-quality theatre in te reo for young audiences**
* One organisation is supported in this ‘Te reo theatre for young audiences’ role
* **The creation and presentation of experimental and excellent work by young and emerging New Zealand theatre practitioners**
* Three organisations are supported in this ‘Experimental work by young/emerging artists’ role
* **The creation and distribution of high-quality New Zealand theatre for New Zealand children**
* One organisation is supported in this ‘Theatre for children’ role.

Playmarket is also funded through the Tōtara programme to support the creation and distribution of New Zealand theatre.

Questions: Other key theatre roles

**2** Do you believe that there’s a pressing need for any other theatre key role under the Tōtara programme? If ‘Yes’, please describe any new role or roles you think are needed.

### How many organisations for each key role?

Many theatre companies and groups around the country are capable of contributing to the delivery of a Tōtara key role for theatre. For example:

* Theatre groups such as the Fortune Theatre in Dunedin and the Silo Theatre in Auckland create, present and distribute high-quality theatre.
* The Basement offers an environment in which young and emerging practitioners create and present experimental and excellent work.
* Tawata Productions creates and presents work that is by Māori, for Aotearoa and the world.

However, Creative New Zealand’s resources are limited. As part of looking at how we allocate our support for theatre for this review, we’re considering whether or not there should be a limit on the number of organisations able to be supported for a given key role through the

Tōtara programme. We’ll also consider whether any of the key roles should be removed from the Tōtara programme, and whether infrastructure support for that type of activity should instead be delivered through Kahikatea and our other funding programmes.

### ‘Main centre’ key role

In 2010 Creative New Zealand offered support for three companies to fill a Tōtara programme key role for the creation, presentation and distribution of consistently high-quality New Zealand theatre, including Māori and Pasifika theatre.

This key role is for a theatre company based in a medium-sized population centre (that is, with a regional population above 420,000 – or in other words, more than 10% of New Zealand’s total population). Without substantial funding from central and local government, it is increasingly difficult to maintain a professional theatre company in a region with a population of less than 420,000.

Support for this role is available for one company based in each of Auckland, Wellington and Christchurch.

#### How to define the ‘Main centre’ key role

The original Tōtara programme key roles provided a general description of each key role. Since 2012, however, the reviews of specific artforms that we’ve carried out have usually resulted in us specifying the range of activities we expect from an organisation filling a key role.

In our 2013 Request for Proposals for the Wellington and Christchurch roles, we stipulated a range of activities to be delivered by an organisation filling a ‘Main centre’ role.

#### The current ‘Main centre’ organisations

Currently three theatres fill this key role: the Auckland Theatre Company (based in Auckland), Circa/TACT (based in Wellington), and The Court Theatre (based in Christchurch). Together these three organisations provide an infrastructure that benefits the whole theatre sector and its audiences.

Based on reports provided to Creative New Zealand, in 2014 the three theatres together presented 1,291 performances of 50 productions, selling a total of more than 220,000 tickets. At least three works involved a tour to one or more centres outside the organisation’s home city.

In addition the three theatres provided a number of outreach activities such as forums, drama classes, workshops, open days and play readings. These activities attracted more than 6,000 participants in 2014.

Questions: The ‘Main centre’ key role

**3A** Should Creative New Zealand continue to offer the ‘Main centre’ theatre key role as part of the Tōtara programme?

**3B** Should there be a limit to the number of centres in which the ‘Main centre’ theatre key role is available? If ‘Yes’, what should the limit be, and why?

**3C** Please rank the following seven activities for the ‘Main centre’ key role in order of importance:

 ■ a regular programme of consistently high-quality theatre productions in the organisation’s home city

 ■ collaborating with Māori and Pasifika theatre artists, practitioners and groups to develop and present high-quality Māori and Pasifika theatre

 ■ outreach programmes that connect with a range of diverse communities and audiences

 ■ maintaining and developing the people and resources needed to realise consistently high production values (for example, through ready access to people skilled in stage management, lighting, sound, costumes, prop-making, set design and construction)

 ■ developing and regularly presenting New Zealand theatre works

 ■ creative-development and professional-development opportunities for emerging and established New Zealand theatre artists

 ■ other (please specify).

### ‘Māori theatre’ key role

Theatre works created by Māori artists and practitioners are unique to New Zealand. They have attracted presenters and audiences both locally and internationally.

Creative New Zealand has a dedicated Tōtara programme key role for the creation, presentation and distribution of high-quality theatre that is by Māori, for Aotearoa and the world. This role is available for a single organisation to deliver nationally.

An organisation filling the Māori theatre key role must meet the following expectations:

* Mātauranga Māori should be evident in their practice and in the results of their work.
* They should be governed and managed by Māori.
* They should regularly engage with and be supported by Māori elders.

We currently have a funding agreement with Taki Rua Productions for it to fill the Māori theatre role until December 2016.

Questions: The ‘Māori theatre’ key role

**4A** Should Creative New Zealand continue to offer a ‘Māori theatre’ key role as part of the Tōtara programme?

**4B** Should there be a limit on the number of organisations supported to fill the ‘Māori theatre’ key role? If ‘Yes’, what should the limit be, and why?

### ‘Te reo theatre for young audiences’ key role

In addition to the Māori theatre key role (above), there is also a role for the development and national presentation of high-quality theatre in te reo for young audiences. This role is currently filled by Taki Rua Productions.

This ‘Te reo theatre for young audiences’ role was established following the 2012 ngā toi Māori (Māori arts) review, and a funding agreement for this role was entered into in 2014. This key role is outside the scope of this review of theatre.

### ‘Experimental work by young/emerging artists’ key role

Through the Tōtara programme we currently support BATS, Massive Theatre Company and Centrepoint Theatre to deliver the key role of creating and presenting experimental and excellent work by young and emerging New Zealand theatre practitioners.

The role can support the making of innovative theatre, while also developing the potential of the practitioners and of the theatre artform generally. The work presented is often of particular interest to young audiences.

Questions: ‘Experimental work by young/
emerging artists’ key role

**5A** Should Creative New Zealand continue to offer an ‘Experimental work by young/emerging artists’ key role as part of the Tōtara programme?

**5B** Should there be a limit to the number of organisations supported to fill the ‘Experimental work by young/emerging artists’ key role? If ‘Yes’, what should the limit be, and why?

### ‘Theatre for children’ key role

The role for the creation and distribution of high-quality New Zealand theatre for New Zealand children is currently filled by the National Theatre for Children.[[3]](#footnote-3)

The National Theatre for Children is Wellington-based, with support available for the creation of new work and the touring of work outside Wellington.

As well as this key role Creative New Zealand has also established a funding priority for projects and activities that are by, with and for young people (up to the age of 18). This priority applies to the Quick Response and Arts Grant programmes and to the Toi Uru Kahikatea (Arts Development) investment programme.

Questions: ‘Theatre for children’ key role

**6A** Should Creative New Zealand continue to offer a ‘Theatre for children’ key role as part of the Tōtara programme?

**6B** Should there be a limit to the number of organisations supported to fill the ‘Theatre for children’ key role? If ‘Yes’, what should the limit be, and why?

## Other Tōtara programme issues

### Multidisciplinary arts festivals

Creative New Zealand currently supports the Auckland Festival Trust and the New Zealand Festival through the Tōtara programme for them to create and present high-quality New Zealand theatre, including Māori and Pasifika theatre.

Our recently completed review of multidisciplinary arts recognised that there is a key role for multidisciplinary arts festivals as part of the Tōtara programme. Festivals filling this role will be expected to:

* commission and develop excellent and innovative new New Zealand work across a range of artforms
* present a diverse programme of excellent and innovative New Zealand art and New Zealand work across arts disciplines and cultural traditions, including Māori arts and Pacific arts
* develop and present community arts projects and events
* undertake collaborative partnerships with other arts organisations and arts festivals, nationally and/or internationally.

In future, our support for these festivals will come under our support for multidisciplinary arts.

### Playmarket and its services

Playmarket offers a range of services for New Zealand playwrights and is currently funded through the Tōtara programme to support the creation and distribution of New Zealand theatre. These services relate to:

* creating and promoting high-quality New Zealand playscripts
* the domestic and international distribution of New Zealand playscripts
* licensing productions of New Zealand playscripts
* collecting and distributing royalties from licensed playscripts
* publishing and distributing New Zealand playscripts.

Questions: Support for Playmarket

**7A** How strongly do you agree or disagree that Playmarket services are an essential component of the New Zealand theatre infrastructure?

**7B** How strongly do you agree or disagree that support for Playmarket services should be provided through the Tōtara programme?

## Current Kahikatea programme support for theatre

### The current Kahikatea theatre organisations

The nine theatre-focused organisations currently supported through the Toi Uru Kahikatea (Arts Development) investment programme are:

* Fortune Theatre
* The Silo Theatre Trust
* Red Leap Theatre
* Indian Ink
* Tawata
* The Conch
* The Basement
* Young & Hungry
* Shakespeare Globe Centre New Zealand.

### What the current Kahikatea theatre organisations do

The existing Kahikatea theatre organisations include:

* two presenting companies (Fortune, Silo)
* two companies that develop and present work using a diverse range of genres and story-telling techniques – including physical theatre/dance, mask, imagery/puppetry, storytelling and song (Indian Ink, Red Leap)
* two companies that provide opportunities for Māori and Pasifika theatre artists, practitioners and audiences (Tawata, The Conch)
* three organisations that are focused on work by young and emerging practitioners and/or on work that is by, or with, young people up to the age of 18 (The Basement, Young & Hungry, Shakespeare Globe Centre New Zealand).

Four of the Kahikatea companies have toured work nationally and internationally (Indian Ink, Red Leap, Tawata, The Conch).

Based on reports provided to Creative New Zealand for their latest 12-month reporting period, eight[[4]](#footnote-4) of these companies presented a total of 865 performances, for which 70,731 tickets were sold.

Most of that work was done by four organisations: Fortune, Silo, Indian Ink and The Basement. Together those four presented 772 performances, selling 63,120 tickets.

In addition, a number of outreach and other activities were offered, such as forums, drama classes, workshops, open days and play readings. Across all the Kahikatea theatre organisations, these activities attracted over 200 attendees or participants.

Some comparative data on the output of theatre organisations supported through the investment programmes is provided on page 43.

Questions: Assessing our investment programmes overall

**8A** Where do you think our support for theatre organisations across the Tōtara and Kahikatea investment programmes is working well?

**8B** Where do you think it’s not working so well?

## Māori arts funding

Our legislation requires us to recognise in the arts the role of Māori as tangata whenua, to allocate funding for Māori arts, and to include Māori in any assessment process relevant to Māori arts.

Creative New Zealand provides funding for Māori artists and practitioners to develop and present their own work. Proposals dedicated to Māori arts are assessed by Māori. We ask people applying for this funding to demonstrate in their proposal how Mātauranga Māori will be evident in the practice and the results of the work.

‘Mātauranga Māori’ generally refers to Māori knowledge, systems and values. It broadly includes traditions, values, concepts, philosophies and understandings derived from uniquely Māori cultural points of view. It takes account of customary and contemporary systems of knowledge. In everyday situations, Mātauranga Māori is an umbrella term that draws on knowledge systems such as whakapapa (genealogy), tikanga Māori (Māori protocol), manaakitanga (hospitality and consideration), and taonga tuku iho Māori (treasured arts and heritage).

In addition, applicants seeking Māori arts funding must also meet these requirements:

* They must be of Māori descent, or the proposed activity must be governed or directed by Māori.
* Organisations (such as a company or incorporated society) must be owned and managed by people of Māori descent.

Māori arts and artists can also be supported by non-Māori organisations and through our general arts funding.

## Pasifika arts funding

Our legislation requires us to recognise the arts of the Pacific Island peoples of New Zealand, to allocate funding for the arts of New Zealand’s Pacific Island peoples, and to include Pacific Island people in any assessment process relevant to the arts of Pacific Island peoples.

#### Our support for Pacific arts generally

Creative New Zealand provides funding for Pasifika artists and practitioners to develop and present their own work. Funding proposals for work that is dedicated to Pacific arts are assessed by Pasifika peoples.

We use the term ‘Pacific arts’ to include the arts of all Pasifika peoples in New Zealand. A Pacific Islands heritage will usually involve an ancestral link to one of seven Pacific Island nations (Fiji, Samoa, Tuvalu, Tokelau, Tonga, the Cook Islands or Niue), but it may involve ancestral links to other Pacific Island nations (for example I-Kiribati, the Solomon Islands, Tahiti or Papua New Guinea).

Proposals need to demonstrate how kaupapa Pasifika will be evident in the practice and the results of the work (see below).

Pacific arts and Pasifika artists can also be supported by non-Pacific organisations and through our general arts funding.

#### What is ‘kaupapa Pasifika’?

By ‘kaupapa Pasifika’ Creative New Zealand means an awareness of the unique cultural perspectives and beliefs embodied in the values, customs, rituals, dance, song, language and cultural expressions of an individual Pacific nation.

When Creative New Zealand assesses a heritage arts application that is specific to a particular Pacific Island group, we replace the concept of kaupapa Pasifika with the concept appropriate to that specific island group, such as Fa’a Samoa or Vaka Viti (‘the Samoan way’ or ‘the Fijian way’). This approach aims to understand and frame Pacific arts proposals within an appropriate cultural context, recognising the mana, cultural integrity and importance of the proposed work.

For kaupapa Pasifika to be a significant feature of the activities proposed, the following elements would also need to be present:

* The key creative personnel must be New Zealand citizens or residents with a Pacific Island heritage.
* The proposed activities must be governed and managed by New Zealand citizens or residents with a Pacific Island heritage.

## The arts of New Zealand’s diverse communities

Creative New Zealand’s legislation requires us to allocate funding for the arts of the diverse cultures of New Zealand and to recognise the cultural diversity of the people of New Zealand.

The 2013 census confirmed that more than 25% of New Zealanders were born in another country. The Auckland figure was 40% – or more than 500,000 people. One-quarter of Aucklanders identify with an Asian ethnicity.

In 2014 we launched the Auckland Diversity Project to encourage and support Auckland arts organisations to collaborate on projects that increase their engagement with Asian, Māori and Pasifika audiences and artists.

When we assess Tōtara organisations, we take into account their plans for responding to New Zealand’s increasingly diverse demographic make-up, including their responsiveness to Māori and Pasifika arts, artists, audiences and communities.

## International market development

In recent years Creative New Zealand has introduced a number of initiatives aimed at developing international markets for New Zealand arts and artists.

Our international initiatives for theatre include the following:

* Touring Australia aims to increase the demand for high-quality New Zealand theatre, dance and multidisciplinary work in Australia. Creative New Zealand has contracted Arts Projects Australia, an Australian-based producing and events management company, for a four year period (2012-2016) to co-ordinate and deliver tours of New Zealand work within Australia.
* The International Presentation Fund provides support for New Zealand artists who have been invited to present work overseas as a result of a Creative New Zealand international initiative.
* Te Manu Ka Tau (Flying Friends) is Creative New Zealand’s international visitors’ programme. It brings international festival directors and presenters to New Zealand so they can experience a variety of New Zealand performances, meet with local artists, and get a greater insight into New Zealand’s cultural and artistic landscape. The objective is to help New Zealand artists develop international relationships and audiences.
* NZ @ Edinburgh 2014 – We supported 200 New Zealand artists to present work at a series of festivals and events in Edinburgh in 2014. Theatre companies that presented at Edinburgh included Royale Productions *(Generation of Z)*, Auckland Theatre Company *(On the Upside Down of the World)*, Kila Kokonut Krew *(The Factory)*, Multinesia Productions *(Black Faggott)* and Cuba Creative (*Strange Resting Places*).
* MOMENTUM New Zealand is an international delegates’ programme co-hosted with Edinburgh’s 12 major festivals, Creative Scotland and British Council Scotland.
* New Zealand theatre works to be promoted at international markets – such as the Performing Arts Market Seoul (PAMS) and the Australian Performing Arts Market (APAM).
* The Banff indigenous writers’ residency – where a Māori writer can undertake two weeks of writing time at the Banff Centre in Canada and 10 weeks working online from home or work space with a mentor (editor).
* Scottish Playwriting exchange – Managed by Playmarket in association with Creative New Zealand and the Playwrights’ Studio Scotland, this offers New Zealand playwrights the opportunity to apply for a playwriting residency in Scotland.
* Focus on Asia provides New Zealand artists with opportunities to present new work in Asia, exchange artistic and cultural practices, and develop audiences, markets and networks for New Zealand arts in targeted Asian countries.

Artists and practitioners can also apply for support for international activities through the Quick Response and Arts Grant programmes and through the Tōtara and Kahikatea investment programmes.

Questions: International market development

**9A** How effective do you think the current mix of Creative New Zealand international initiatives is for contemporary New Zealand theatre?

**9B** Are there any other initiatives Creative New Zealand could introduce that would strongly support New Zealand theatre to achieve international success? If so, please describe your suggested initiative or initiatives.

## Other theatre-sector issues raised by the focus group

### Audiences for high-quality New Zealand theatre

#### The focus group’s concerns

Audiences are the life-blood of theatre – without an audience, there is no theatre.

Research reports such as *Audience Atlas New Zealand: 2014 Report* [[5]](#footnote-5) indicate that there is a large audience for theatre in this country. However, for many project-based companies and some Kahikatea and Tōtara organisations, audience numbers are low.

Many small theatre companies and groups are focused on developing work, and they lack skills in audience development and marketing. The ability to build audiences can also be affected by how often a company mounts productions: mounting them less frequently makes it difficult to build an audience.

#### How Creative New Zealand supports audience development

Creative New Zealand’s current theatre funding priority is for: *High-quality work that engages new and diverse audiences.*

Audience development has been a focus of our capability-building programmes. For some years we have offered support for arts-related organisations to access webinars and workshops on online marketing and on the Cultural Segments audience-development system.[[6]](#footnote-6)

The newly formed Touring Agency will also offer audience-development and marketing expertise to its clients. However, the agency is still in an establishment phase.

While our capability-building programmes do offer some audience-development resources, the onus remains on organisations and groups within the theatre sector to develop projects that build audiences for New Zealand theatre. Creative New Zealand support for those projects is available under all of our existing programmes, priorities and initiatives.

Across the Quick Response, Arts Grant and Kahikatea programmes in the 2013/14 financial year, less than 2% of theatre funding was identified as being for audience-development and marketing projects.

### Theatre by, with and for young people

#### The focus group’s concerns

The focus group identified that working with the next generation is one of the challenges facing New Zealand theatre. This includes support for work created and presented by young people, as well as support for professional practitioners working in an educational setting, at primary, intermediate and secondary levels.

#### How Creative New Zealand supports theatre by, with and for young people

Creative New Zealand has two funding priorities that apply to all areas of arts practice. These priorities are for projects or programmes of activity that:

* are by, with or for young people (up to the age of 18)
* involve the innovative and cost-effective use of digital technologies to create high-quality New Zealand work and/or to engage or interact with audiences.

Creative New Zealand recognises the changing environment for arts in schools. While the formal education sector is outside the scope of our work, we’re currently working to develop policy settings for arts and education.

Theatre groups are developing and delivering projects that are by, with and for young people. Our support for this work includes:

* support provided under the Tōtara key roles, ‘Theatre for children’ and ‘Te reo theatre for young audiences’
* support for outreach programmes run by main centre theatres
* the University of Otago Sheilah Winn Shakespeare Festival organised by the Shakespeare Globe Centre New Zealand, and the Young and Hungry Festivals supported through the Kahikatea programme
* Arts Grant projects by companies such as Te Rēhia Theatre Company, Theatre Beating Ltd, Little Dog Barking, the Operating Theatre Trust, Calico Young People's Theatre, Northland Youth Theatre, and Barbarian Productions.

### Organisational structures for contemporary theatre-making

#### Background: Diverse forms and structures for contemporary theatre-making

There are a variety of ways of making contemporary theatre, involving a range of different sites, genres and organisational structures:

* Sites where work is presented – these can include traditional theatre venues, non-traditional venues such as car parks and art galleries, and the use of digital platforms and technologies to present work
* Genres of work and ways of developing work – these can include devised work, text-based work, and the use of digital platforms and technologies to create work
* Organisational structures used by theatre makers – these can include: collectives; groups that focus on one-off projects; established companies; emerging companies; and branded venues[[7]](#footnote-7) that offer a risk-share opportunity to a range of visiting theatre groups and companies.

#### The focus group’s concerns

The theatre sector has sometimes expressed concern that the existing eligibility requirements of the Kahikatea and Tōtara investment programmes favour theatre organisations that establish a traditional structure involving a trust board and separate management, and where the organisation takes all the financial risks (and rewards) associated with a production.

Collectives sometimes feel it can be difficult to meet the organisational requirements of the investment programmes. Relying on project-based funding can lead to a stop-start approach to activity, which prevents a company from developing momentum.

Traditional structures are also sometimes seen as not being conducive to providing manaakitanga and other kawa (protocols) associated with Mātauranga Māori and kaupapa Pasifika.

Developing necessary business and entrepreneurial skills was identified as an area of need by the focus group.

#### Creative New Zealand’s accountability requirements for organisations

Creative New Zealand requirements around being a well-run organisation include that the organisation:

* has skilled management with a proven ability to develop and deliver high-quality programmes
* regularly monitors and evaluates its own organisational performance and seeks to continually improve
* has a structure (or has plans in place to develop a structure) that ensures that the distribution of funds is transparent and that there are safeguards against self-interested decision-making.

These requirements exist so that we can be assured that grant recipients will deal with public funds in a fair and transparent manner. This is mandatory when grants are more than $100,000 per year.

We ask organisations that receive these larger grants to self-assess their management and capability needs, and we tailor programmes to help the organisation address areas of identified need.

Our requirements around being a well-run organisation can require discussion with Creative New Zealand about the ways in which a theatre group can retain cultural, artistic and/or organisational integrity, while meeting the requirements for organisations that receive significant levels of public funding.

Collective ways of working have been able to be accommodated within the Tōtara programme (for example Circa/TACT) and other organisational models are also supported by Creative New Zealand – for example: branded venues such as BATS and The Basement; limited liability companies with an advisory board such as Indian Ink Theatre Company; and incorporated societies such as Playmarket.

### Sustainable careers

#### The focus group’s concerns

Members of the focus group pointed to the continuing difficulty of sustaining a professional career as a theatre artist or practitioner, particularly outside Auckland.

Many performers, technicians, directors and writers pursue portfolio careers whereby they may also work in television, film and theatre. Few can make a living by working only in theatre.

The relatively low wages paid by some companies and the limited financial returns from risk-share ventures mean that working on a theatre production can become less and less viable as an individual’s financial and family responsibilities increase.

Focus group participants felt that burnout and financial stress were particularly acute for mid-career and established theatre artists and practitioners.

#### Extending Arts Grants?

One way of assisting mid-career artists is to give priority to supporting them to undertake a long-term project, of up to two years. This could be done through extending the period of support for established artists through the Arts Grant programme from the current one-year maximum, to a maximum of two years. This would lift the maximum level for an Arts Grant from $65,000 to $130,000.

If funding is directed to some larger grants, this will limit – and possibly reduce – the overall number of theatre Arts Grants we can provide. However, it may provide opportunities for established practitioners to work on larger-scale or longer-term projects.

### Advocacy for theatre

#### The focus group’s concerns

Members of the Focus Group suggested that a framework be developed that allows Creative New Zealand and the theatre sector to lobby collectively on behalf of the sector. They sought ways to explore arguments for the importance of the arts.

#### How Creative New Zealand supports advocacy work

Creative New Zealand has recently committed new resources to advocacy work. This focuses on building the evidence base for the benefits of the arts and on developing an online toolkit to support the arts sector in its advocacy work.[[8]](#footnote-8)

### Communication across the theatre sector

#### The focus group’s concerns

Related to the theme of successful advocacy is the need for greater levels of communication across the theatre sector. It’s important for theatre artists and practitioners to connect at a regional and national level in order to:

* develop advocacy arguments that illustrate the benefits of theatre
* maintain awareness of events and activities in different parts of the country
* exchange experiences of the different ways of making theatre
* highlight the ways in which artists and practitioners are developing high-quality work
* discuss and critique each other’s practice.

Activities mentioned at the focus group for increasing communication within the sector include artform seminars, mentoring, professional development, webinars and discussion forums.

#### Our support for activities that increase communication within the sector

Those activities referred to by the focus group can all be supported through Creative New Zealand’s existing Quick Response, Arts Grant and Kahikatea funding programmes. Those programmes are all permissive – that is, support is available unless the particular activity comes within one of the specific exclusions for that programme.

### Special opportunities for theatre

#### About Creative New Zealand’s special opportunities

A ‘special opportunity’ is where Creative New Zealand provides dedicated funds to support:

* awards that recognise individual achievement and promote high-quality New Zealand arts, or
* an individual to undertake an activity (such as a residency) within a specific area of arts practice for a set period of time.

The dedicated funds are managed by Creative New Zealand and ring-fenced (that is, they can’t be spent on anything else).

Creative New Zealand offers special opportunities for visual arts (the Berlin residency), literature (Berlin Residency, the biennial Michael King Fellowship), craft/object art (a biennial Craft/Object Fellowship), dance (a biennial Choreographic Fellowship), Pacific arts (Fulbright New Zealand residency, Arts Pasifika Awards), nga toi Māori (Toi Ake, Tohunga Tukanga, Māori arts awards) and music (the Jack McGill, Butland and Edwin Carr fellowships).

Some of these special opportunities are offered in conjunction with third parties (such as the Edwin Carr Trust or Fulbright New Zealand), while others are supported solely by Creative New Zealand.

#### Focus group ideas for theatre special opportunities

The focus group raised a number of ideas for possible special opportunities for theatre, including:

* residencies in schools – a theatre artist or group would be resident within a primary, intermediate or secondary school to work for a set time (such as a term) with the students to develop and present work
* a fellowship – a theatre artist would be supported for up to two years to undertake a project of scale
* a residency – a theatre artist would be supported to develop their work and practice at an identified organisation in New Zealand or overseas for an extended period of time (the organisation might be a festival, a theatre company or an artists’ residency host)
* internships – support would be provided for experienced practitioners (a designer or a producer for example) to offer internships to develop the skills and abilities of emerging practitioners.

Questions: Special opportunities for theatre

**10** Please rank the following five suggested special opportunities in order, according to how much benefit they would provide for the development of New Zealand theatre:

 ■ residencies in schools

 ■ a fellowship

 ■ a residency (open location)

 ■ internships

 ■ other (please specify)*.*

#### Theatre service organisations

As well as Playmarket, there are a range of service organisations operating across the theatre sector. Some of these are described on pages 35 and 36.

The theatre sector currently has no identified role under the Tōtara programme for the delivery of specified services to the theatre sector.

In other artform areas, the Tōtara programme offers support for organisations to provide specified services for the relevant arts sector – for example, DANZ for the dance sector, Objectspace for the craft/object art sector, and SOUNZ for the music sector. These roles have been refined during reviews of the relevant artforms. For example, for craft/object art:

* national promotion of high-quality New Zealand craft/object art to increase New Zealanders’ understanding and appreciation of New Zealand craft/object art practice
* commissioning and publishing (in print or digital platforms or both) critical writing about contemporary craft/object art practice in New Zealand.

#### Focus group ideas for additional theatre services

The focus group discussed a number of additional services they thought would develop and strengthen the theatre sector. For example:

* audience-development and marketing services tailored to the needs of the theatre sector
* webinars to share practice and discuss creative questions and provocations
* advocacy for theatre and the arts, including exploring arguments for the importance of the arts and how to have greater advocacy for the arts at all levels
* sourcing and promoting the resources available to grow and sustain a professional career or business and gain business and entrepreneurial skills
* greater communication within the theatre sector, through large-scale national forums, symposiums, publications and other opportunities for discourse focused on contemporary New Zealand theatre practice.

Questions: A theatre services organisation

**11** Of the eight services below, please select **five only** and rank those five services in order, according to how important they would be to the theatre sector over the next five to 10 years :

 ■ audience-development and marketing services tailored to the needs of the theatre sector

 ■ webinars to share practice and discuss key creative questions and provocations

 ■ advocacy for theatre and the arts, including exploring arguments for the importance of the arts and how to have greater advocacy for the arts at all levels

 ■ sourcing and promoting the resources available to grow and sustain a professional career or business and gain business and entrepreneurial skills

 ■ greater communication within the theatre sector, through large-scale national forums, symposiums, publications and other opportunities for discourse focused on contemporary New Zealand theatre practice

 ■ national promotion of high-quality New Zealand theatre to increase New Zealanders’ understanding and appreciation of New Zealand theatre

 ■ the commissioning and publishing (in print or digital platforms or both) of critical writing about contemporary theatre practice in New Zealand

 ■ other services (please specify)*.*

### Ranking the focus group’s different suggestions

The focus group identified a number of areas where Creative New Zealand might introduce an initiative, or prioritise funding for particular needs or issues, or offer a special opportunity. In the next question, we ask you to rank those specific initiatives or actions in order of importance.

Questions: Ranking the suggested initiatives and actions

**12** Please rank the following five suggestions for Creative New Zealand initiatives or actions in order, according to how important and valuable they would be to the theatre sector over the next five to 10 years:

 ■ keep audience development as Creative New Zealand’s funding priority for theatre

 ■ extend, from one to two years, the maximum period for which an Arts Grant can support projects by established theatre practitioners

 ■ ring-fence funds to offer a special opportunity for theatre

 ■ establish a key role for theatre sector services as part of the Tōtara programme

 ■ other (please specify)*.*

# 4. Questionnaire

Thank you for taking the time to participate in Creative New Zealand’s review of our support for theatre.

In this section we ask a number of questions, which refer back directly to earlier sections of this discussion paper.

For how you can respond with your answers, and the deadline for responding, please go to the end of this questionnaire section, at page 32.

No individual or organisation will be identified in our final report or in any documents that analyse the responses. However, responses could be disclosed to others under the Official Information Act 1982.

We ask that when answering the questions you take into account that Creative New Zealand’s funding resources are limited. This review of theatre takes place at a time when funding is expected to be tighter. A downturn in Lottery profits has meant that Creative New Zealand will receive less income in 2015 and potentially in future years. More than ever, new initiatives requiring funding will need to be prioritised alongside existing programmes and initiatives.

### Additional comments

You can provide additional comments on any question on a separate page. *(Maximum of 250 words per question)*

## Our questions

### New Zealand theatre today

**1A** What works well for the creation, presentation and distribution of New Zealand theatre today?

**1B** What doesn’t work so well?

[*Maximum 500 words*]

### Key infrastructure roles for theatre under the Tōtara programme

**2** Do you believe that there’s a pressing need for any other theatre key role under the Tōtara programme?

*Yes / No*

If ‘Yes’, please describe any new role or roles you think are needed.

*(Maximum of 250 words)*

#### ‘Main centre’ key role

**3A** Should Creative New Zealand continue to offer the ‘Main centre’ theatre key role as part of the Tōtara programme?

 *Yes / No*

Why do you say this?

**3B** Should there be a limit to the number of centres in which the ‘Main centre’ theatre key role is available?

 *Yes / No*

 If ‘Yes’, what should the limit be, and why?

*(Maximum of 250 words)*

**3C** Please rank the following seven activities for the ‘Main centre’ key role in order of importance *(with* ***1*** *being the* ***most*** *important activity and* ***7*** *being the* ***least*** *important)*:

* a regular programme of consistently high-quality theatre productions in the organisation’s home city
* collaborating with Māori and Pasifika theatre artists, practitioners and groups to develop and present high-quality Māori and Pasifika theatre
* outreach programmes that connect with a range of diverse communities and audiences
* maintaining and developing the people and resources needed to realise consistently high production values (for example, through ready access to people skilled in stage management, lighting, sound, costumes, prop-making, set design and construction)
* developing and regularly presenting New Zealand theatre works
* creative-development and professional-development opportunities for emerging and established New Zealand theatre artists
* other (please specify).

#### ‘Māori theatre’ key role

**4A** Should Creative New Zealand continue to offer a ‘Māori theatre’ key role as part of the Tōtara programme?

 *Yes / No*

Why do you say this?

**4B** Should there be a limit on the number of organisations supported to fill the ‘Māori theatre’ key role?

 *Yes / No*

 If ‘Yes’, what should the limit be, and why?

*(Maximum of 250 words)*

#### ‘Experimental work by young/emerging artists’ key role

**5A** Should Creative New Zealand continue to offer an ‘Experimental work by young/emerging artists’ key role as part of the Tōtara programme?

 *Yes / No*

 Why do you say this?

**5B** Should there be a limit to the number of organisations supported to fill the ‘Experimental work by young/emerging artists’ key role?

 *Yes / No*

 If ‘Yes’, what should the limit be, and why?

*(Maximum of 250 words)*

#### ‘Theatre for children’ key role

**6A** Should Creative New Zealand continue to offer a ‘Theatre for children’ key role as part of the Tōtara programme?

*Yes / No*

 Why do you say this?

**6B** Should there be a limit to the number of organisations supported to fill the ‘Theatre for children’ key role?

 *Yes / No*

 If ‘Yes’, what should the limit be, and why?

*(Maximum of 250 words)*

### Other Tōtara programme issues

#### Playmarket services

**7A** How strongly do you agree or disagree that Playmarket services are an essential component of the New Zealand theatre infrastructure?

Scale

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

**7B** How strongly do you agree or disagree that support for Playmarket services should be provided through the Tōtara programme?

Scale

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

### Assessing our investment programmes overall

**8A** Where do you think our support for theatre organisations across the Tōtara and Kahikatea investment programmes is working well?

8B Where do you think it’s not working so well?

*(Maximum of 250 words)*

### International market development

**9A** How effective do you think the current mix of Creative New Zealand international initiatives is for contemporary New Zealand theatre?

Scale

Highly effective

Effective

Neither effective nor ineffective

Ineffective

Highly ineffective

**9B** Are there any other initiatives Creative New Zealand could introduce that would strongly support New Zealand theatre to achieve international success? If so, please describe your suggested initiative or initiatives.
*(Maximum of 250 words)*

### Special opportunities for theatre

**10** Please rank the following five suggested special opportunities in order, according to how much benefit they would provide for the development of New Zealand theatre *(with* ***1****meaning the* ***greatest*** *benefit and* ***5*** *the* ***least*** *benefit):*

* residencies in schools
* a fellowship
* a residency (open location)
* internships
* other (please specify)*.*

### Theatre services

**11** Of the eight services below, please select **five only** and rank those five services in order, according to how important they would be to the theatre sector over the next five to 10 years *(with* ***1*** *being the* ***most*** *important, and* ***5*** *being the* ***least*** *important):*

* audience-development and marketing services tailored to the needs of the theatre sector
* webinars to share practice and discuss key creative questions and provocations
* advocacy for theatre and the arts, including exploring arguments for the importance of the arts and how to have greater advocacy for the arts at all levels
* sourcing and promoting the resources available to grow and sustain a professional career or business and gain business and entrepreneurial skills
* greater communication within the theatre sector through large-scale national forums, symposiums, publications and other opportunities for discourse focused on contemporary New Zealand theatre practice
* national promotion of high-quality New Zealand theatre to increase New Zealanders’ understanding and appreciation of New Zealand theatre
* the commissioning and publishing (in print or digital platforms or both) of critical writing about contemporary theatre practice in New Zealand
* other services (please specify).

### Ranking the focus group’s suggested initiatives and actions

**12** Please rank the following five suggestions for Creative New Zealand initiatives or actions in order, according to how important and valuable they would be to the theatre sector over the next five to 10 years *(with* ***1*** *being the* ***most*** *important and valuable opportunity, and* ***5*** *being the* ***least*** *important and valuable)*:

* keep audience development as Creative New Zealand’s funding priority for theatre
* extend, from one to two years, the maximum period for which an Arts Grant can support projects by established theatre practitioners
* ring-fence funds to offer a special opportunity for theatre
* establish a key role for theatre sector services as part of the Tōtara programme
* other (please specify).

### Other issues?

**13** Are there any other aspects of Creative New Zealand’s support for theatre that you would like to comment on?

If so, you can provide comments on a separate page, or alternatively you could email us or send us a letter using the contact details below.

*(Maximum of 750 words)*

## How to respond

You can respond to these questions in one of several ways:

* by responding online at: <https://www.surveymonkey.com/r/reviewoftheatre>
* by sending an email to: theatre@creativenz.govt.nz
* by writing a letter to:

Review of Theatre
Creative New Zealand
PO Box 3806
Wellington

Please include:

* your name
* the name of your organisation (if applicable)
* your address
* your email address.

## Deadline for your response

Whether you respond online or by email or letter, we need to receive your response by:

**5 pm on Friday 10 July 2015**

# Appendix 1 Overview of the theatre sector

The New Zealand theatre sector encompasses a wide range of people and organisations that contribute to the creation, production, presentation and distribution of New Zealand theatre.

Within the theatre sector there is a range of support offered by the public and private sector. Local government, the tertiary education sector and community trusts all play a role in maintaining the infrastructure that supports New Zealand theatre.

## Support for ‘hard’ theatre infrastructure (venues and premises)

### Local government support for venues

The most significant funders of the bricks and mortar – or ‘hard infrastructure’ – of New Zealand theatre are local government and community trusts.

Most city and district councils provide support for the maintenance and operation of performing arts venues. These venues can be sites for the presentation of international and New Zealand performing arts works. Performing arts works can include commercial, non-commercial and community-based theatre, dance, opera and music productions.

The city councils of Auckland, Wellington, Christchurch, Dunedin and Palmerston North contribute to the revenues of some locally based theatre companies that offer regular programmes.

Few council-controlled performing arts venues receive funding from their local council for producing and presenting work. By contrast, councils usually provide some funding for the operation of local libraries as well as of art galleries and museums that are owned by the council.

### Community support for venues

Some regional performing arts or theatre venues are maintained through trusts set up for the maintenance of a heritage theatre – for example the Theatre Royal in Christchurch, the St James in Wellington, Nelson’s Theatre Royal, and the Oamaru Opera House.

A number of theatre venues have been developed and maintained as a result of efforts over many years by dedicated individuals and groups – for example, Fortune, Centrepoint, The Court Theatre, Circa Theatre, the Hannah Playhouse, BATS theatre, and the Q Theatre.

Community trusts, such as the NZ Lottery Grants Board (through the Lotteries Community Facilities Committee) and Foundation North can provide support for the building or refurbishment of community facilities, including performing arts venues.

### Creative New Zealand support for venues

Creative New Zealand has recently provided some support for two buildings: the new Auckland Theatre Company (ATC) Waterfront Theatre in Auckland and The Court Theatre in Christchurch. These were in response to particular issues at a time when the Government had extremely limited ability to support hard infrastructure. The re-emergence of the Significant Projects Fund, now administered by the Department of Internal Affairs, means that Creative New Zealand won’t be supporting capital projects in the future.

## Education and theatre

Drama has been taught in schools as part of the arts curriculum for over a decade now, and this has stimulated growth in innovative theatre produced by young emerging practitioners. New tenders for delivery of the Ministry of Education’s Learning Experiences Outside the Classroom (LEOTC) programme are being called for in 2015.

The Ministry of Education supports the Drama section of the Arts Online website at <http://artsonline.tki.org.nz/>

There are high levels of academic and professional training for theatre artists and practitioners at the tertiary level. Significant institutions include Toi Whakaari: The New Zealand Drama School, theatre departments at Otago, Auckland and Victoria universities and Unitec, and other providers such as the Pacific Institute of Performing Arts (PIPA), the Actor’s Programme (TAP), and the National Academy of Singing and Dramatic Arts (NASDA).

## Commercial theatre productions

A few commercial operators present and tour in New Zealand from time to time – for example, the forthcoming Civic Theatre season of *Let It Be* promoted by Stetson Productions, and productions such as *Annie, The Jersey Boys* and *Singing in the Rain* presented by Positively Wellington Venues. These commercial productions usually, but not always, feature overseas performers.

International theatre productions, using international casts, can also feature on the programme of multidisciplinary arts festivals.

Small-scale commercial touring productions using New Zealand performers are also mounted from time to time by local entrepreneurs – for example, Laughing Samoans, *Grumpy Old Women* and *Pirates of Penzance.*

## Portfolio careers

Television and film productions are important to the New Zealand theatre sector, especially for actors, directors, technicians and writers, who often pursue portfolio careers across theatre, film and television.

## Domestic touring

Touring of theatre works within New Zealand can make projects of merit available to communities or sections of the population that wouldn’t otherwise have access to them.

Multidisciplinary arts festivals can programme New Zealand theatre works and provide a basis from which to develop a tour to multiple centres. Arts On Tour New Zealand focuses on touring New Zealand performing art works, including theatre, to rural and more remote centres.

Creative New Zealand’s funding and investment programmes regularly support the touring of theatre work throughout the country. Creative New Zealand initiatives such as the Māori Arts Presenter Fund and our support for the New Zealand Touring Agency and the Touring Fund also provide direct support for the touring of theatre works within New Zealand.

## Changing models for presenting theatre

Over the last 20 years the regional company model for professional theatre supported by Creative New Zealand has evolved into a mixed model that includes the following:

* companies with their own production capacity (for example, The Court Theatre)
* companies that contract in the required artistic and production capacity, beyond a core staff (for example ATC, Silo)
* presenter / collectives (for example Circa)
* self-presenters (for example Indian Ink, Red Leap, Tawata Productions, Barbarian Productions, Massive, Kila Kokonut Krew, Playground Collective)
* independent producers (for example Armstrong Creative, Jumpboard Productions, Show Pony)
* the presenter taking the box office risk (for example New Zealand Festival, Auckland Arts Festival)
* the presenter at times taking or sharing the risk and at other times working as a venue for hire (for example Auckland Live, Q Theatre, Mangere Arts Centre)
* branded venues that share the risk with a company or collective (for example BATS, The Basement)
* touring companies (for example Taki Rua, National Theatre for Children)
* touring initiatives (for example Fortune, Court, ATC).

Over the course of a year a given presenting house or theatre company may use more than one of the above models.

Multidisciplinary festivals can also be vehicles for innovative and/or large-scale theatre productions (for example *The Factory* and *Hikoi*), as well as the touring of smaller-scale productions throughout the country.

The New Zealand International Comedy Festival and Fringe Festivals in Wellington, Dunedin and Auckland also offer opportunities for New Zealand theatre practitioners to present and tour work.

## Service organisations

While there is no national service organisation for New Zealand theatre, there are a number of groups with a national mandate:

* Playmarket was established to provide script development, publication and agency services for New Zealand playwrights. It undertakes promotion and publication services nationally and internationally for New Zealand playwrights. Some of its services are targeted at developing Māori, Pasifika and Asian writers.
* EVANZ (Entertainment Venues Association of New Zealand) meets six-monthly and brings together a wide range of performing arts and sports venues. Its theatre section meets regularly.
* **ETNZ (Entertainment Technology New Zealand**) recognises and supports the technicians, craft persons and designers working in the entertainment industry in New Zealand. It acts as a central point to lodge or obtain up to date details on entertainment technology, health and safety issues, service providers and personnel. (see: <http://www.etnz.org/>
* PANNZ (Performing Arts Network of New Zealand) delivers New Zealand’s annual Performing Arts Market and associated activity. The market has evolved into a focal point and networking opportunity for dance and theatre producers and companies, multidisciplinary festivals and performing arts venues.
* The New Zealand Touring Agency – Creative New Zealand has recently contracted PromPT to establish an agency to focus on managing and supporting medium- to large-scale regional and national tours of New Zealand.
* Arts On Tour NZ is a community-focused touring agency for rural and more remote centres of New Zealand. It provides access for audiences in communities throughout New Zealand (including Stewart Island) through delivering an annual menu of high-quality professional performing arts opportunities.
* Te Ope O Rehua is a national committee of Toi Māori Aotearoa that aims to position theatre, dance and drama as central to contemporary Māori art. This kaupapa involves advocacy, information-gathering and networking aimed at bringing practitioners together to devise and deliver projects – for example Te Rea, a wānanga for innovation in theatre work.
* Theatre New Zealand (formerly the ‘New Zealand Theatre Federation’) represents non-professional/community theatre societies throughout New Zealand. Among its activities, it organises an annual National Festival of Community Theatre (TheatreFest), and an annual playwriting competition.
* Musical Theatre New Zealand (MTNZ) is the national organisation for musical and community theatre, often involving amateur productions. MTNZ organises regional and national forums and workshops. It also provides data and information to non-members, businesses, other arts and non-profit organisations, the media, and government agencies.
* ASSITEJ Aotearoa New Zealand (International Association of Theatre for Children and Young People) is a network for performing artists and arts companies dedicated to working for children and young people in New Zealand. The network, although not yet formally established, is affiliated to ASSITEJ International.
* Drama New Zealand is the national body that represents and advocates on behalf of drama teachers, academics, applied theatre workers and theatre-in-education practitioners at national and international forums and in education policy-making.

## Awards

* A number of theatre awards presented around the country provide recognition for production achievements in specific cities – for example, the Chapman Tripp Theatre Awards, the Auckland Theatre Awards, the Dunedin Theatre Awards, and Fringe Festival awards.
* Theatre New Zealand hosts an annual Festival of Theatre (informally known as the ‘One-Act Play Festival’) at the local, regional and national level. Festival participants include school and community-based theatre groups, with various awards including awards for achievement in Directing, Acting and Technical/Design. The festival also acknowledges and awards Emerging Talent.
* The Shakespeare Globe Centre New Zealand organises an annual University of Otago Sheilah Winn Shakespeare Festival. During this festival high school students perform scenes, from five to 15 minutes long, from Shakespeare’s plays, set in any time, place or dress. Regional festivals are scheduled between late March and the end of April, with the National Festival being held in June.
* There are also awards and competitions for playwrights such as the Bruce Mason Playwriting Award and the Adam New Zealand Play Award. The Bruce Mason award is managed by Playmarket, with a $10,000 prize presented in recognition of early success in the career of the winning playwright; in 2014 the award was presented to Ralph McCubbin Howell.
* Theatre artists can also receive recognition and support through the Arts Foundation. Oscar Kightley, Jacob Rajan, George Henare, Eli Kent, Rachel House, Jo Randerson and Colin McColl are among the theatre artists who’ve received an award from the Foundation. Awards presented include Icon, Laureate and New Generation Awards.

## Reviewing and criticism

Over the last decade reviewing of New Zealand theatre works has moved from being mainly within the printed media (daily newspapers and weekly magazines) to now being mainly online. For example:

* [www.theatreview.org.nz/](http://www.theatreview.org.nz/)
* [www.theatrescenes.co.nz/](http://www.theatrescenes.co.nz/)
* [lumiere.net.nz/index.php/reader/](http://lumiere.net.nz/index.php/reader/)

## Attendance

The *Audience Atlas New Zealand: 2014 Report* documents the findings from a detailed survey of cultural audiences in New Zealand.[[9]](#footnote-9) The survey’s findings included the following:

* 98% of the population are in the market for arts, culture and heritage.
* After film, theatre is the next most attended artform, with nearly two-thirds of the culture market attending a theatrical performance of some kind in the past 12 months.
* The most commonly attended theatre genres are plays or dramas, with 60% of the culture market attending in the past three years, followed by musical theatre and comedy (52% and 49% respectively).
* The least commonly attended genres were pantomime and cabaret or burlesque (with 15% of the culture market attending either type of performance in the past three years).

These findings show that there is a sizeable audience for theatre in New Zealand and opportunities to significantly increase the audiences for works that Creative New Zealand funds.

## Participation

Both the 2011 and the 2014 *New Zealanders and the Arts* surveys noted that 5% of those surveyed had been actively involved in the production of a theatre work within the last 12 months.

Amateur theatre remains strong throughout the country. The Theatre New Zealand website notes that close to 100 groups are members of the New Zealand Theatre Federation Inc, with groups spread across the length and breadth of New Zealand.

According to the licensing agency Playmarket, it issued the following licenses, across schools, community groups and professionals, for the production of work by New Zealand playwrights during the year July 2013 to June 2014:

* 100 licenses to present professional seasons
* 121 licenses to community groups
* 135 licenses to schools and tertiary institutions
* 16 licenses for international arts organisations and groups.

In Playmarket’s first year of operation in 1973 there were less than a dozen production licenses issued for works by New Zealand playwrights . The licensing of 372 productions in 2013/14 illustrates the significant growth in the audiences for New Zealand theatre that tells New Zealand stories.

# Appendix 2Creative New Zealand’s support for theatre

## Funding trends 2009–2014

The combined bar chart and graph above shows the extent of Creative New Zealand’s direct support for theatre in each of the last five financial years.

***Explanatory note:*** *The bar chart/graph above includes two sets of information: the fluctuating black line showing ‘Total Theatre funding’ should be read against the ‘Total $’ scale at right, while the portions of each vertical bar that relate to the different funding programmes should be read against the ‘Programme %’ scale at left to show each programme’s percentage of our total theatre funding.*

The amounts are for projects and activities that are directly related to theatre. They don’t include projects and activities that may have benefited more than one artform – for example, performing arts presentations (including theatre) at a regional multidisciplinary festival, or theatre productions presented as part of NZ @ Edinburgh 2014.

Note also that:

* Creative New Zealand’s direct support for theatre increased from $6.7 million in 2009/10 to $8.9 million in 2013/14
* In 2011/12 the decrease in support through grants and special opportunities reflects the end of the former Arts Investment and Sector Investment programmes and the introduction of the Kahikatea investment programme
* A financial year runs for 12 months from 1 July to 30 June. For example, the 2009/10 year was from 1 July 2009 to 30 June 2010.

## Creative New Zealand’s funding priorities for theatre

Our theatre funding priority is:

* High-quality work that engages new and diverse audiences.

We also have two over-arching priorities that apply to all areas of arts practice. These are for projects or programmes of activity that:

* are by, with or for young people (up to the age of 18)
* involve the innovative and cost-effective use of digital technologies to create high-quality New Zealand work and/or to engage or interact with audiences.

## Creative Communities Scheme (CCS)

Community-based theatre projects will often feature in the list of grants offered by local CCS committees. Examples of the 223 CCS theatre grants made in 2013/14 are:

* $10,000 from Auckland Regional CCS to the Migrant Heritage Charitable Trust towards the production of *Shortcut*, a theatrical suspense thriller
* $3,250 from Selwyn District CCS to the Kirwee Players towards a production of *The Best Little Whorehouse in Texas*
* $2,500 from the Hamilton City CCS to the Tablo Theatre Company towards presenting a contemporary puppetry show, *In Absentia*, in the Hamilton Fringe Festival
* $1,000 from the Invercargill City CCS to the Bluff Drama Club to assist with holding an annual theatre performance.

## Arts Grants and Quick Response grants

During the 2013/14 financial year Creative New Zealand offered 59 Arts Grants and Quick Response grants. Most of these grants (43) were categorised as ‘general arts funding’, with 13 categorised as ‘Māori arts funding’ and three as ‘Pacific arts funding’.

Among the successful applicants were:

* theatre groups seeking to create, present and/or tour work such as Theatre Beating, Little Dog Barking, Calico Young People’s Theatre, and Te Rēhia Theatre Company
* the creative development of new work by groups such as Royale Productions and the Oryza Foundation for Asian Performing Arts, as well as grants to individuals to research and write new work
* professional-development opportunities for individual artists
* support for websites such as Theatreview.

In 2013/14 Arts Grants and Quick Response funding offered support for the touring of seven theatre works. Areas to be toured included Kerikeri, Whangarei, Rotorua, Gisborne, Taupo, New Plymouth, Hastings, Whanganui, Palmerston North, Dunedin, Gore, Balclutha and Invercargill, and also Edinburgh and Glasgow.

## Toi Uru Kahikatea (Arts Development) investment programme

Activities currently supported through the Kahikatea investment programme include:

* the annual programmes of The Basement, Fortune Theatre and the Silo Theatre Trust
* audience-development programmes of The Conch, The Basement and Fortune Theatre
* the development of new work by Indian Ink Theatre Company and Red Leap Theatre
* the creation and presentation of specific works by Tawata Productions, Indian Ink, The Conch, Red Leap and the Fortune Theatre
* professional-development opportunities offered by Tawata Productions, The Conch, Fortune Theatre and the Young and Hungry Arts Trust
* the annual University of Otago Sheilah Winn Shakespeare Globe Festival.

In 2013/14 Kahikatea funding was also offered to support the touring of seven theatre works. Areas to be toured included Kerikeri, Whangarei, New Plymouth, Napier, Nelson, Otago and Southland, and also North America and the Cook Islands.

Some multidisciplinary organisations supported through the Kahikatea programme may also have programmes of activity that include New Zealand theatre work – for example, Arts On Tour New Zealand and regional arts festivals such as the Christchurch and Taranaki Arts Festivals.

## Toi Tōtara Haemata (Arts Leadership) investment programme

### Current theatre key roles

The current theatre key roles in the Totara investment programme are:

* The creation, presentation and distribution of consistently high-quality New Zealand theatre, including Māori and Pasifika theatre
* The creation and distribution of high-quality New Zealand theatre for New Zealand children
* The creation, presentation and distribution of high-quality New Zealand theatre by Māori, for Aotearoa and the world
* The creation and presentation of experimental and excellent work by young and emerging New Zealand theatre practitioners
* The development and national presentation of high-quality theatre in te reo for young audiences (a ngā toi Māori / Māori arts key role).

### Other support under the Tōtara programme

The following organisations are also supported through the Tōtara programme:

* Playmarket – for the creation and distribution of New Zealand theatre
* The Auckland Festival Trust and the New Zealand Festival – for the creation and presentation of high-quality New Zealand theatre, including Māori and Pasifika theatre.

### Funding formula guidelines for Tōtara

Organisations supported through the Tōtara investment programme are expected to receive financial and in-kind support from sources other than Creative New Zealand, such as city and district councils and the private sector.

The 2010 Review of Recurrently Funded Organisations suggested that funding guidelines should be developed to identify the proportion of an organisation’s total revenue that might reasonably be expected to be met by local authorities, and the level that might come from Creative New Zealand.

We developed a set of funding formula guidelines to clearly indicate the levels of funding support that Tōtara clients can expect from us. These guidelines vary according to the particular role being filled.

The guidelines for the current Tōtara key roles for theatre are as follows:

|  |  |
| --- | --- |
| **Type of theatre or activity** | **Creative NZ’s contribution as percentage of company’s total revenue** |
| Theatre in a large population centre of more than 1 million | 15% to 20% |
| Theatre in a medium population centre (between 420,000 and 1 million – that is, at least 10% of New Zealand’s population) | 17% to 23% |
| Theatre in a small population centre (less than 420,000) | 26% to 33% |
| Specialist theatres (theatre for children) | 30% to 35% |
| Specialist theatres (theatre by Māori, for Aotearoa and the world) | 48% to 52% |
| Creation and presentation of experimental and excellent work by young and emerging New Zealand theatre practitioners | 36% to 44% |

### Tōtara organisations: Activities and sales

Based on reports provided to Creative New Zealand for the 2014 calendar year, the eight theatre companies currently supported through the Tōtara programme presented 2,100 performances of 142 works, selling a total of 286,000 tickets.

In addition, the eight Tōtara organisations offered a number of outreach and other activities, such as forums, drama classes, workshops, open days and play readings. These activities attracted more than 7,000 attendees or participants in 2014.

In the 2014 calendar year the Auckland Theatre Company, Circa/TACT and The Court Theatre were the Tōtara organisations filling the key role of *The creation, presentation and distribution of consistently high-quality New Zealand theatre, including Māori and Pasifika theatre*. Together these three companies presented 50 productions, which had more than 220,000 paid attendances (referred to as tickets sold in the bullet points below). Of these 50 productions:

* 27 can be identified as works by New Zealand writers or New Zealand-based groups, and these together sold 88,883 tickets; two of these works were by a Māori playwright and one was by a Pasifika playwright
* 14 can be identified as being by a writer/composer from the United Kingdom, and together these 14 works sold 101,915 tickets
* five works were by a writer from the United States, and together these works sold 14,600 tickets
* the remaining four works[[10]](#footnote-10) sold 15,469 tickets
* at least three works involved a tour to a centre (or centres) outside the company’s home base
* the two highest-selling works were both musicals: *Jesus Christ Superstar* and *Blood Brothers*
* the two highest-selling New Zealand works were Roger Hall’s *You Can Always Give Them Back* and the work of Christchurch-based *Scared Scriptless.*

## Comparative data on investment organisations’ activities and output

In this section we have collated data on four categories of investment organisations to show what they achieved over a 12-month reporting period.

The four categories are:

* Main centres – Auckland Theatre Company, The Court Theatre, and Circa/TACT
* Other Tōtara – BATS, Centrepoint, Massive Theatre Company, National Theatre for Children and Taki Rua
* Four Kahikatea – Fortune, Silo, Indian Ink, and The Basement
* Other Kahikatea – Red Leap, Tawata, The Conch, and Young & Hungry.

The data is based on reports these organisations provided to Creative New Zealand. Individual organisations may operate on a calendar or financial year, so the data reflects a mix of calendar and financial year reports. However, all the data is based on the latest 12-month period for which we have full reports.

### Numbers of productions, tickets and participants

The table below shows the following collated data for each of the four categories of investment organisations:

* the number of productions/works presented
* the number of tickets sold (‘paid attendances’)
* the total annual revenues generated by this category
* Creative New Zealand’s level of investment in the category
* the average per-seat subsidy for the category
*(per-seat subsidies are explained after the table)*
* the number of participants in outreach activities.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Category** | **A. Number of productions** | **B. Paid attendances** | **C. Total revenue** | **D. CNZ investment** | **E. Per-seat subsidy** *(D divided by B)* | **F. Outreach participants** |
| **Main centres** | 50 | 220,000 | $13,094,977 | $2,550,000 | $11.59 | 6,017 |
| **Other Tōtara** | 92 | 66,000 | $4,855,495 | $1,863,950 | $28.24 | 939 |
| **Four Kahikatea** | 84 | 62,746 | $4,282,484 | $1,265,912 | $20.18 | 72 |
| **Other Kahikatea** | 12 | 7,611 | $1,252,827 | $885,892 | $116.40 | 160 |

### Per-seat subsidies

A per-seat subsidy is calculated by dividing the amount of Creative New Zealand funding by the number of tickets an organisation sells.

This helps illustrate the contribution we’re making to the different categories of theatre organisation on the basis of their audience numbers.

### Revenue, and Creative New Zealand’s investment

The bar chart on the next page shows the total revenue being generated by each category and the level of Creative New Zealand’s investment in each category.

Taken together the three main centre theatres are generating total annual revenues of around $13 million. These high levels of revenue enable these theatres to offer regular programmes with a significant scale and scope, so that they’re able to offer opportunities to a wide range of theatre practitioners and audiences.

## Capability-building initiatives

Our capability-building initiatives are targeted to the priority needs of arts organisations, which currently include strategic planning and audience development. Our Strategic Planning and Strategic Change workshops have been accessed by a number of theatre companies. We also provide support for arts-related organisations

to access webinars and workshops on online marketing and on the Cultural Segments audience-development system.

## International initiatives

Our international initiatives focus on:

* developing international audiences and markets
* skill-building for international presentations
* cultural exchange programmes
* significant international events
* international presentation.

## Special opportunities

### Sector Development Incentives Fund

This fund provides incentives for the supported organisations to address sector-development needs through:

* structured professional-development and/or creative-development opportunities for artists, arts practitioners or arts organisations
* collaborations to create and present or re-present New Zealand works that extend the programmes, services and reach of arts organisations and individuals
* collaborations that will result in the production and presentation of high-quality ngā toi Māori work.

Activities supported need to be beyond the usual range of activities that an applicant would be expected to undertake in the normal course of developing and delivering an annual programme.

During the 2013/14financial yearthe Sector Development Incentives Fund offered support to:

* The Basement, towards a Producer’s Development Initiative ($53,000)
* The Conch, towards internships, a Pacific Assistant Director Internship and a Pacific Assistant Producer Internship ($42,470)
* Tawata Productions, towards development of the Māori theatre and dance industry ($10,000).

### Māori and Pacific arts internships

Following the ngā toi Māori and Pacific arts reviews, funds were allocated to support internships for Māori and Pacific artists and practitioners. The ngā toi internships are currently managed by Toi Māori Aotearoa, and the Pacific arts internships are managed by the Tautai Contemporary Pacific Arts Trust.

### Touring initiative

Followingthe 2013 music and dance reviews,ourstaff tested the feasibility of establishing a national performing arts touring agency. As a result of this work the Arts Council agreed at its May 2014 meeting that Creative New Zealand will:

* reallocate touring support funding to revised national performing arts touring initiatives
* request proposals to provide national performing arts touring services
* establish a national Performing Arts Touring Fund
* continue the Māori Arts Presentation Fund as an ongoing initiative from 2014/15
* conclude the Producer Pilot Programme and the Regional Touring Consortia pilot initiative in 2014.

In December 2014 PromPT was contracted to establish a Touring Agency and operate the Touring Fund.

The Council has allocated $1.9 million over three years (2015–2018) in support of these initiatives. This is in addition to theatre touring that may be supported through the investment programmes and Arts Grants.

### First World War Centenary (WW100) Co-commissioning Fund

This limited-life fund of $1.5 million supports national and international organisations to commission new, large-scale, collaborative work with New Zealand artists as part of the wider government programme to mark the First World War centenary ([WW100](http://ww100.govt.nz/)). Works are to be presented nationally and internationally during WW100 commemorations over 2014 to 2018.

Support through the fund has been offered to Dunedin’s Ake Ake Theatre Company for a collaborative international theatre piece with Serbian actress and director Sanja Krsmanovic Tasic; and to Long Cloud Theatre Company to collaborate with an Australian based company on the play *Dead Men's Wars* about the legacy World War 1 has left for young people in the contemporary world.

### Earthquake Recovery Grants

Since the Canterbury earthquakes Creative New Zealand has provided for emergency assistance and recovery grants for affected artists and arts organisations. To date, 148 grants have been made, totalling $3,353,513 over five financial years. Grant amounts have ranged from $700 to $500,000. This support will be available until 2016.

### Other special opportunities

Other Creative New Zealand special opportunities that can support New Zealand theatre are also available:

* New Zealand playwrights are eligible to be considered for literature special opportunities and residencies.
* Pasifika and Māori theatre artists have received Māori arts and Pasifika arts special opportunities and awards.
* Playmarket has previously received Creative New Zealand support for an award for senior playwrights (Gary Henderson was the 2013 recipient).

# Appendix 3 Summary of focus group discussions

The focus group for the review of theatre met at the Wharewaka on the Wellington waterfront on Friday 17 April 2015.

## The participants

The focus group included 28 theatre artists and practitioners from across the country. It included a range of voices, including Māori, Pasifika and Asian theatre artists, and also both younger and more established theatre practitioners. The group covered a range of theatre practices, including playwrights, directors, producers, performers, designers, academics, venue operators, and staff of major theatre companies, independent companies and festivals.

The members of the focus group were: Julie Barnes, Lynda Chanwai Earle, Hannah Clarke, Craig Cooper, Ben Crowder, Dianna Fuemana, Ross Gumbley, Hilary Halba, Gary Henderson, Rachel House, Kali Kopae, Hone Kouka, Nathaniel Lees, Justin Lewis, Murray Lynch, Lester McGrath, Shelagh Magadza, Nina Nawalowalo, David O’Donnell, George Parker, Jo Randerson, Sophie Roberts, Lyndee Jane Rutherford, Sam Snedden, John Verryt, Jennifer Ward Lealand, Karin Williams, and Yee Yang Lee.

## What the group was asked to do

The theatre focus group was asked to:

* identify current key issues for New Zealand theatre, and
* tell us their views on how Creative New Zealand can best support the creation, production, presentation and distribution of high-quality New Zealand theatre over the next five years (2016–2020).

## The topics discussed

The meeting followed an ‘open café’ approach where participants were free to identify and discuss the challenges and opportunities facing New Zealand theatre. During the morning participants chose which topics should be discussed and each member decided which topics to participate in. Each discussion was written up and made available for everyone in the group to read.

### Initial topics

During the morning a wide range of topics were discussed. For this discussion paper we’ve grouped the topics under a number of broader headings:

#### [Governance and infrastructure]

* Governance in the arts
* Over-stretched Tōtara theatre organisations

#### [Developing high-quality work]

* Pathways and challenges for independent voices to advance and sustain high-quality work
* Innovation and creativity – how to make better work?
* Frameworks for developing collaborative work

#### [New Zealand’s cultural diversity]

* New Zealand’s changing demographics
* Are Tōtara organisations empowering Māori and Pasifika theatre?
* The distribution of Māori and Pasifika theatre funding
* New initiatives to strengthen Māori and Pasifika theatre
* Asian theatre artists and practitioners

####  [Maintaining and developing professional careers]

* Sustaining professional careers
* Internships for graduates – especially in Design

#### [International connections]

* International touring
* International development – New Zealand theatre practitioners to Asian regions

#### [Advocacy and development]

* Advocacy – winning the argument about the importance of the arts
* How to grow audiences
* The next generation – education and theatre.

### Narrowing the discussion topics and generating proposals

After lunch the person who had initiated each discussion topic gave the whole group a verbal summary of that discussion. All members of the focus group were then asked to identify the topics that they thought should be the focus of the rest of the day.

The group selected six topics. During the afternoon people were asked to discuss those topics, and each discussion group was also asked to identify three key actions that would address issues raised by that topic.

These are the six topics and the proposed actions:

* Support for Māori and Pasifika theatre – how to empower Māori and Pasifika theatre practitioners to create and present work nationally and internationally.

*Actions proposed:*

* A national hui of Māori and Pasifika theatre practitioners
* Forming a national Māori/Pasifika theatre collective
* A review of Creative New Zealand’s distribution of Tōtara funding for Māori and Pasifika theatre projects and companies.
* Innovation and creativity in the making of high-quality New Zealand theatre – how to get the arts community to share ideas about their practice in order to drive innovation and research and development.

*Actions proposed:*

* A (national) theatre conference, sharing practice, and with national and international speakers
* Small group meet-ups, at a regional level
* Webinars: to share practice and key creative questions and provocations (it’s all about the art).
* How to grow the audiences for high-quality New Zealand theatre – specifically, how to: identify skill gaps in the theatre sector for audience and market development; share resources to address the identified gaps; and monitor and measure the results of audience-development activities.

*Actions proposed:*

* Allocate funds to invest in long-term audience development that will serve a number of artists and a number of audiences
* Identify the organisations that are best-placed to make an impact, and resource them
* Take a long-term view (5 years plus).
* How to sustain a professional theatre career in 21st century New Zealand – exploring how individual practitioners and companies outside the Tōtara programme can grow and sustain a professional career or business and gain the necessary business and entrepreneurial skills.

*Actions proposed:*

* A living wage for artists
* Paid professional-development internships and residencies
* New and meaningful ways to engage with, report to, and make proposals to funding bodies, including revising Creative New Zealand funding deadlines.
* The next generation – discussing the importance of work created and presented by young people (under 18), as well as ways to support professional practitioners working in an educational setting, at primary, intermediate and secondary levels.

*Actions proposed:*

* Pilot projects that will put artists into schools and communities across the country (including supporting teachers with theatre in education)
* Scholarships for theatre practitioners to work in a school and education context – with a curriculum focus
* Clarifying the relationship between Creative New Zealand and the Ministry of Education; conversations between the theatre industry, schools and the Ministry.
* Advocacy for theatre and the arts – exploring arguments for the importance of the arts and how to have better advocacy for the arts at all levels.

*Key action proposed:*

* Building an advocacy framework that allows Creative New Zealand and the theatre sector to collectively lobby on the sector’s behalf.

## Emerging themes

Participants often made the same points under a number of discussion topics. The following are key points that were often repeated:

### Theatre practice in a time of change

The members of the focus group frequently cited the changing nature of theatre practice and the diverse ways in which theatre in 21st century Aotearoa was being created, presented and distributed. This diversity included:

* culturally diverse work, such as the work of Māori, Pacific Islands and Asian New Zealanders
* diverse genres of work, such as devised work, theatre-in-education productions, and community-based theatre
* diverse technologies for creating, producing and distributing theatre works, including the practice of live theatre in a digital world, and theatre that is being made by and with young people.

Focus group members felt that the processes used to create a devised work or a culturally specific work may require different timeframes and different funding support compared with more traditional script-based productions. These ways of working can also require different contractual arrangements and infrastructure.

### Tōtara theatre organisations

The group discussed the theatres currently funded under the Tōtara investment programme, and the role they play in the sector. Some Tōtara organisations felt there were unrealistic expectations placed on them, both from Creative New Zealand and from the wider theatre sector. Others felt that some Tōtara organisations weren’t fulfilling existing requirements, particularly in relation to the creation and presentation of Māori and Pacific Island theatre.

Some Tōtara organisations are engaging regularly with schools and young people’s theatre, and their experience and knowledge of these areas were seen as a resource for the wider theatre sector.

### Communication across the theatre sector

In several discussions participants noted the importance of maintaining and building communication across the theatre sector. This was seen as a way for theatre artists and practitioners to:

* discuss and critique each other’s practice
* exchange experiences of the different ways of making theatre
* maintain awareness of events and activities in different parts of the country
* highlight the ways in which artists and practitioners are developing high-quality work
* develop advocacy arguments that illustrate the benefits of theatre.

Suggestions for ways to connect with other theatre artists and practitioners involved both the regional and national levels. Regional and national theatre meetings were seen as important for building innovation and creativity in the theatre sector and for the quality of the work being made.

Webinars that explore contemporary theatre practice were also suggested as one way of building connectivity.

A national hui for Māori and Pacific Island theatre artists and practitioners was seen as an important step towards forming a new national Māori and Pasifika theatre collective. This kind of collective was seen as a way of empowering Māori and Pasifika practitioners to develop, create and present work nationally and internationally.

### Special opportunities for theatre

Discussions on two of the topics noted the limited number of Creative New Zealand special opportunities that are offered for theatre. Group participants saw special opportunities as an important – but missing – part of theatre ecology, and as a way to provide support for:

* individuals, rather than projects
* particular types of important activities – for example, professional development, market development, Māori practitioner development, artists-in-schools, and international professional development
* artists at a particular career stage – several participants felt theatre special opportunities should focus on established, rather than emerging, artists.

### Audience development

Focus group members thought that building the audience for high-quality New Zealand theatre is a major challenge facing the sector. They thought it was essential that theatre practitioners know their audience and are able to target work appropriately.

Group participants felt that a long-term approach was needed, but recognised that successful marketing required a skill set that wouldn’t be readily available to all theatre groups and companies. Smaller companies that receive one-off project-based funding faced particular challenges in accessing the necessary skills.

Successful marketing shouldn’t be left to individuals and individual companies – there’s a role to be played by other parties such as venues and festivals. The idea was raised of establishing a theatre-focused marketing company that would offer shared services to a range of companies and groups.

Group participants thought that a key element of audience development is making better work that would appeal to a wide range of audiences. This could also increase the revenue of the theatre groups concerned and the incomes of the artists and practitioners they worked with.

In order to make better work, it’s essential that there be honest critiques of work being presented, and openness to constructive feedback from others in the sector.

### New Zealand demography

There were four main aspects to the group’s discussions about the changing nature of New Zealand’s demography:

* Māori and Pasifika practitioners – How to support and empower Māori and Pasifika theatre practitioners to create and present work nationally and internationally.
* The ‘Aucklandisation’ of New Zealand theatre – This may result in less resources being available for theatre groups and companies in other regions. At the same time there were opportunities for a greater range of theatre artists to work in Auckland, for new stories to be developed and told, and for new audiences to be developed.
* The ‘Asianisation’ of Auckland – This may see a growth in Asian audiences, artists, theatre genres and philanthropy in Auckland. However, it would require Creative New Zealand and the theatre sector to be more aware of the difficulties facing Asian theatre artists and practitioners – namely, a lack of understanding, resources and infrastructure. Some established Auckland-based companies were taking steps to develop Asian audiences with Asian theatre practitioners. At the same time, Asian theatre practitioners wanted to develop an infrastructure for Asian theatre.
* Theatre made by and with young people, and theatre in education – The group members emphasised the importance of supporting and valuing these activities, and of ensuring that young people have access to experienced theatre artists and practitioners. The ideas and enthusiasm of young people can also provide practitioners with optimism about the future.

### Creative New Zealand’s systems and processes

A number of participants asked if Creative New Zealand’s funding application and reporting processes could be reviewed. Of particular concern were funding round deadlines that coincided with major events such as the Auckland or Wellington festival, and also the requirement for written, rather than verbal, reports.

Several participants also found the restriction of Arts Grants to projects occurring in less than 12 months to be too limiting. That restriction tends to force more established artists and groups to either develop smaller-scale projects or look to meeting the requirements of the Kahikatea investment programme instead.

Group participants also discussed Creative New Zealand’s requirements for organisations. They noted that not all companies or artists wanted to become a registered trust with an independent governing board, designated artistic director and general manager, and they thought that Creative New Zealand needed to be more open to supporting collective structures and other organisational models.

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1. Creative New Zealand sees ‘New Zealand art’ as meaning works created, curated, authored or presented by New Zealand citizens or residents. This may include the presentation of works originally authored, created or composed by a New Zealander (for example, Lilburn, Hodgkins, Tuwhare, Mason), as well as performances by New Zealanders of works originally authored, composed or created by someone who lived or lives overseas (for example, Beethoven, Shakespeare, Puccini, Gershwin, Stoppard, Kushner).

‘New Zealand work’ refers both to original work created by a New Zealand citizen or resident (whether living or dead) and to second or subsequent presentations or exhibitions of such work. [↑](#footnote-ref-1)
2. The nine organisations are: the Court Theatre, Auckland Theatre Company, Circa/TACT, Taki Rua Productions, the National Theatre for Children, BATS, Massive, Centrepoint and Playmarket. [↑](#footnote-ref-2)
3. The National Theatre for Children is part of Capital E, which is managed by the Wellington Museums Trust. [↑](#footnote-ref-3)
4. The organisation not included in these figures is the Shakespeare Globe Centre New Zealand. [↑](#footnote-ref-4)
5. See page 49 of this paper. [↑](#footnote-ref-5)
6. For example: [www.creativenz.govt.nz/en/arts-development-and-resources/workshops-webinars-and-coaching](http://www.creativenz.govt.nz/en/arts-development-and-resources/workshops-webinars-and-coaching) [↑](#footnote-ref-6)
7. For example, BATS Theatre and The Basement, which operate venues that specialise in presenting experimental work and work by young and emerging practitioners. No wages are paid by the venue to the artists and practitioners associated with a production. The venues generally take a share of the box office revenues, while the financial risks (and rewards) associated with a production are largely taken by the members of the presenting group. [↑](#footnote-ref-7)
8. The Advocacy Toolkit is available at: [www.creativenz.govt.nz/en/arts-development-and-resources/advocacy-toolkit](http://www.creativenz.govt.nz/en/arts-development-and-resources/advocacy-toolkit) [↑](#footnote-ref-8)
9. Data was collected from over 4,000 New Zealanders, who were surveyed between 1 October 2014 and 16 November 2014. [↑](#footnote-ref-9)
10. These included two works by Australian writers, a work by Bertolt Brecht, and a work by an Iranian writer. [↑](#footnote-ref-10)