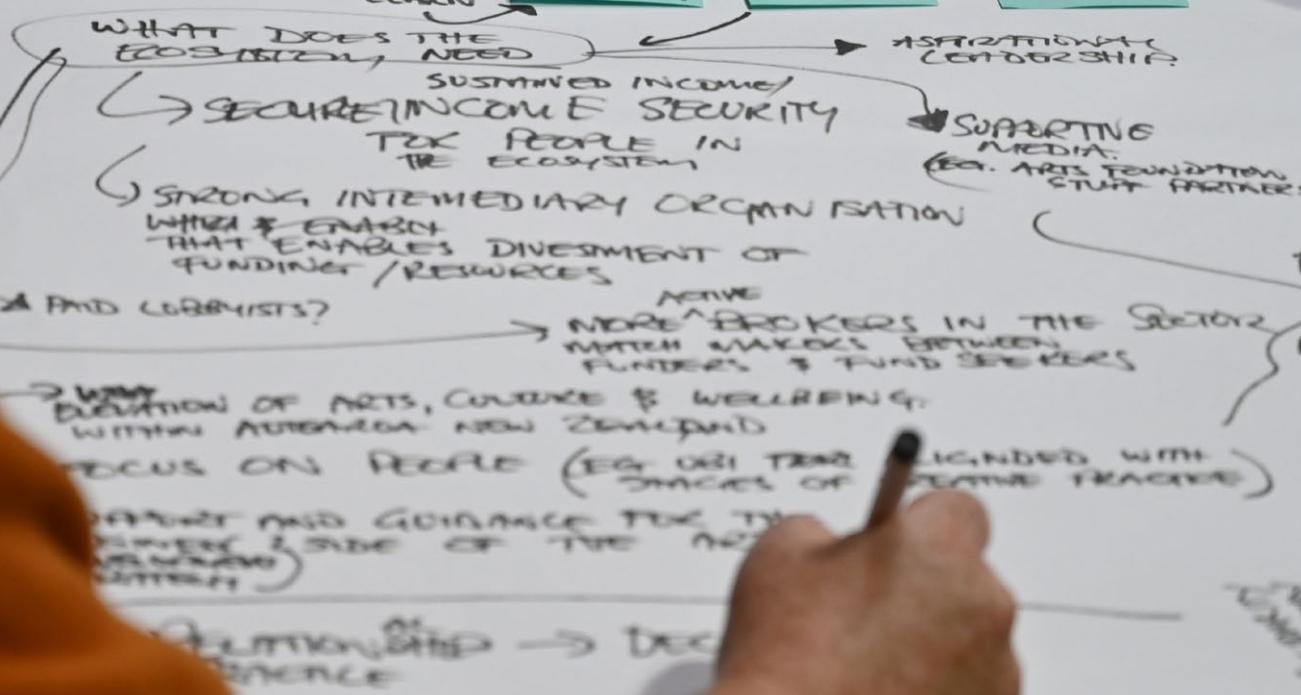




What do you and your community need to be amazing - or even amazing - in the future?

WHAT DOES THE CREATIVE ECOSYSTEM NEED TO GROW & THRIVE

- MICRO LOANS
- AN ARTISTIC VISION
- LOOK FOR THE ARTISTS (NZ COMMUNITY ARTIST)
- TRUST BASED MODELS
- PERMISSION TO EXPERIMENT (NZ + SECTOR)
- MOVE AWAY FROM "HIGH QUALITY"
- JOINED UP APPROACH ACROSS THE MINISTRIES
- REGIONAL INVESTMENT



*“You are the go-to agency for artists. We need you to be
a) accessible b) easy to understand c) flexible and d)
advocate for your arts communities across Aotearoa.”*

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FRONT COVER:

Future of Arts Development Mt. Albert
Workshop

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INTRODUCTION

The current state of arts development and arts funding in Aotearoa New Zealand isn't working for everyone

Artists and arts organisations have told us Creative New Zealand Toi Aotearoa needs a different approach to arts development and arts funding. We agree it's time to do things differently.

The environment the arts community is now working in has changed significantly and our current arts development and funding programmes have become a source of disappointment and frustration for many artists and arts organisations.

Many practitioners participating in our funding programmes say that they feel inadequately supported ... and this is also awful for our people who are increasingly the messengers of bad news.

We agree with many artists and arts organisations that where we are now doesn't serve our communities and will not improve without an intentional and significant shift.

We need to make changes that work for artists, arts organisations and their communities

The first step in this intentional and significant shift is for everyone at Creative New Zealand - the Arts Council, management and staff - to acknowledge we need to transform our relationship with the arts sector in parallel with redesigning our programmes.

It's important to us to co-design the 'future island' with those who will be living on it. We need a better approach, one that places a greater emphasis on people and less on process.

We're sharing what we heard with you

During March and April 2023 artists, arts organisations and other people interested in the future of arts development told Creative New Zealand about their aspirations for the future and how to get there.

As part of our commitment to becoming more open and transparent, we're sharing a representative sample of the main issues we heard using direct and anonymous quotes from artists, arts organisations and others who gave feedback across all channels.

Sharing some of the quotes we heard from people about their experiences and beliefs about how the arts is funded in New Zealand may raise some eyebrows, but we're deliberately and intentionally making public what we heard, we're also looking to the future Island by sharing some of their dreams for the future, too.

Not everyone will agree with the quotes we've shared. That's to be expected in a complex and diverse sector with different experiences, needs and beliefs, and within a sector that faces economic pressures and scarce resources.

Many of the quotes reflect that in the years since Covid-19 surfaced, Creative New Zealand hasn't always delivered for all artists and arts organisations in the way they've needed. For some people this has caused distress, others have had to reduce their operations, others are exhausted trying to earn a living. Some artists have left the sector. The quotes we're sharing reflect these difficulties and confirm the imperative to do better and to change, not just how we work with artists and arts

1

We were floored by the generous, genuine and honest responses. People shared their hopes, expectations and frustrations with us through:



18

in person workshops



6

online workshops



online feedback forms



email

Five main challenges we heard for Creative New Zealand to address

The feedback received from across the country was extensive. When we considered everything we heard there were five challenges to Creative New Zealand that stood out as priorities we needed to address.



An appeal to build relationships with artists and arts organisations based on trust, respect and longevity so Creative New Zealand can better understand their needs when making decisions that affect them.



A desperate request to just make it easier for artists and arts organisations to work with Creative New Zealand in both process and interactions.



A provocation to give communities a stronger decision-making role about the arts development activities in, by, for and with their community so that specific and nuanced arts development needs are met more effectively.



A request to use our status as a crown entity, our resources and our networks to broker relationships between artists, arts organisations, territorial authorities, local governments and businesses to build better communities.



A challenge to use our existing government relationships more effectively so the lives of artists and the value of the arts are better respected and understood.

organisations, but also taking a stronger leadership role in advocating for the arts too.

Co-designing our future arts development programme offerings

Some of these things will take longer to see change but we can start them now.

In May 2023 we'll take the next step to co-design a way forward, with small groups of big picture thinkers from both the arts space and Creative New Zealand working on the high-level architecture of what a simpler and more accessible arts development offering could look like from 2024.

- To acknowledge the different needs of different artists you've told us we need to develop dedicated programmes focussed on funding, artistic development and business/entrepreneurial capability for:
 - emerging artists
 - independent artists
 - arts organisations, groups and collectives
- To support artists and arts organisations outside of Auckland, Wellington and Christchurch more equitably you've told us we need to develop programmes that better support the regions, including funding, artistic development and business / entrepreneurial capability.

During May 2023 the small groups will focus directly on these priority areas.

One of the long-term goals is for communities – in the widest sense of the word – to be the accountable decision makers for their arts development needs. This is a more complex piece of work that requires a range of different approaches reflecting the varied needs of different communities. We'll start this co-design work in May too.

We'll share the outcomes from these co-design groups in Spring 2023.

When will we see these priorities being addressed?

A simpler and more accessible new look arts development support programme will open in 2024, in direct response to the two priorities of removing the 'one size fits all' funnel of many of our programme offerings areas and supporting

artists and arts organisations outside of Auckland, Wellington and Christchurch more equitably.

You will see some immediate changes to the way that we work before the end of 2023, including:

- Increasing the application cap for the arts grants round opening in April 2023 from 250 to 450
- Removing the application cap completely for the arts grants rounds opening in August and October 2023
- Clearer communication from us using plain language
- Clearly and specifically naming people within Creative New Zealand to contact to have a conversation

What about the changes needed beyond arts development programmes?

The co-design work can start to address the challenges around connection, accessibility and autonomy, but addressing the leadership and advocacy challenges from artists and arts organisations will need to take a different approach across all parts of the ecosystem, including local authorities, philanthropic organisations, businesses, other funders and government agencies.

We have less direct control over effecting these changes, but know they are a critical part of the change journey.

Creative New Zealand needs to investigate how to shift our direction here to be more effective in these critical areas. We will come back to you with our plan by the end of 2023.

FIRST CHALLENGE

CONNECTION

An appeal to build relationships with artists and arts organisations based on trust, respect and longevity so Creative New Zealand can better understand their needs when making decisions that affect them.



CONNECTION

1. **This is the biggest imperative. Without an immediate and meaningful shift from transactional process to having a relationship transformational change won't happen.**
2. **Until Creative New Zealand can have a meaningful and long-term relationship with artists and arts organisations then nothing will be sustainable or effective in the long term.**

Creative New Zealand doesn't have a relationship with artists and arts organisations

- "I'm craving a human connection that is stable, frequent and caring."
- "You know the system is broken. You liaise with artists every day. You read our funding applications. You have read our stories as we have grown as artists. Yet you still don't know us and treat us like random numbers."
- "The conversation ends at the submit button."
- "CNZ needs to be humanised. It is operating like a huge corporation and is totally out of touch with the art world in NZ."
- "The relationship with CNZ is gone. Now it's just the refresh the page relationship. You need to do better."
- "Trust has eroded in the creative arts sector."
- "CNZ distrusts artists. We are highly skilled professionals. The current model doesn't allow for long term planning."
- "I used to know who to talk to at CNZ. Now I have no idea."
- "CNZ used to come to our shows, but I can't remember the last time I saw anyone here."
- "I can't pick up the phone and just get answers anymore"
- "When times are tough CNZ aren't around, but are the first to champion success."
- "I want to be seen by CNZ."
- "I've always found most people at CNZ to be good sticks but really hard to form a relationship with - walls that don't need to exist should be pulled down."
- "Have genuine, warm, face to face relationships. Leadership have got further and further away from grass roots and quite defensive. Please welcome people to the sector. Encourage and honour the good ones. Give the new people the networks and skills early that currently take so long to build."
- "Listen to artists. Trust artists. Make decisions with artists at the centre front of those decisions."
- "Could you seek out people that need support?"
- "CNZ reps need to show up to the works they've funded. Show interest."
- "Trust us. Get to know us, build up your own portfolio of information and then, for instance, you'll be able to stop constantly asking us to bother our colleagues / mentors / supporters yet again for references."
- "Acknowledge artists who are wanting to gift their knowledge and leave a legacy of their experiences."
- "More fairly support a mix of small and large locations, arts types etc. Diversity as real life."
- "Speak to us in our own language."
- "Take ideas to us to discuss then we can have better conversations."
- "Don't come in here and tell us, let us bring thinking to you."
- "Use Facebook messenger."
- "It's amazing that you're finally here and listening to our stories."
- "It's the responsibility of CNZ to have an understanding of the artforms, individuals and

How Creative New Zealand could work differently with artists and arts organisations

- "Know us personally! Then connect to us so we can learn, grow and join our work and skills. We can teach and learn from each other."
- "We want a POSITIVE relationship with CNZ."

organisations. Pay people a visit to see what they're doing."

- "Talk to us like this, not once in every four years."
- "I'm optimistic for this co-design process – multiple occasions like this to nurture / continue relationships."

"The one size fits all approach" does not work

- "You don't seem to understand our different needs – we are people not numbers."
- "Everyone is different, why are we all chucked in the same pool?"
- "Were all lumped into one pool and there's not enough nuance."
- "Need to shift from funnel capture and everyone in the same funding bucket."
- "Know our history and our people and our demographics."
- "Have a progressive funding approach - community, emerging, development, mid-career, excellence in the arts. All streams have their own focus, opportunities, developmental programmes, resources."
- "There's a distinction between platforms for art like festivals and artists. Relationships between festivals and artists aren't working (acceptance contingent on getting funding)."
- "There are materially different types of activities i.e. festivals vs small organisations vs individuals."
- "Need to split organisations funding and individual and start up organisations vs established organisations and early career and established artists. But how do you address those in between? Where is the progression?"
- "It's a minefield, where do I fit? There's just a small thing I want to do."
- "Inflexibility of the system to pivot in the face of crisis."
- "Acknowledge / support the reality of having a day job, make this clearly not a detriment to getting funding."
- "Not having individual artists compete against organisations or small organisations compete against organisations with huge budget requirements. A way of separating the different types of application and making sure that the different groups get a fair chance at some secure funding."

- "Having an easier system to enter the ongoing funding pool - perhaps something that sits between the general arts grants and the current pool where organisations get on-going funds. At the moment the criteria are formidably high."
- "Funding applications are designed for arts organisations, not artists."
- "Review discipline categories – we are artists that work across many media but don't fit the existing categories."

There are specific support needs for emerging artists

- "There needs to be a dedicated professional development fund created that applies to grass roots and emerging practitioners – not just those who already have a track record."
- "There is a sense of distance between emerging artists and CNZ. Competitive funding inhibits people from applying means more distance. More open non-funding-based activities on a national scale needed."
- "Ringfenced money for new / emerging applicants, with mentorship, extra help, for example access to a pool of experienced people."
- "Asian Artists Fund, I went out to engage with emerging artists, hands on support to build their funding application, staying with them, asking them more questions to understand, not writing applications for them but supporting them to write better quality applications. Doing it this way with mentorship, guidance means we retain this knowledge and these skills within the arts as opposed to losing people to other sectors."
- "More funding for emerging artists and opportunities to support artists who are leaving or in training institutions to help them to understand the industry, like long term mentorship programmes or night classes once a week where emerging artists could sign up for a year or six months and develop their skills in creating funding proposals, knowing how to meet the criteria, marketing and choosing the right venues and understanding that side of the industry to enable us to have more sustainable careers."
- "For me as a Māori artist I would like to see the Toi Tipu Rea fund with more regular funding rounds."
- "Funding pools need to hold a space for emerging artists to develop their arts practice."

- “Reduced opportunities during Covid-19, recent polarised political matters & climate issues are forcing our few established and any potential emerging artists to leave practise permanently.”
- “When you’re just starting is the most important. Someone taking a chance on you, your idea and your project.”
- “Stop funding established artists and practitioners over and over and ask them to make room for emerging artists. Create two separate fundings.”
- “I want you to see emerging artists just as much as you see bigger artists.”
- “How are we bringing through future creative sector leaders?”
- “You need to continually support new talent.”
- “Emerging artists (and often mid-career artists) don’t feel there’s any chance they’ll get arts funding from CNZ.”
- “The stories about shifting goal posts scare me as an emerging artist!! Shaky trust before I have even begun.”
- “Nurture developing artists with funding pathways. NZ On Air criteria is unachievable early in a career, needs bridging.”
- “Fund transition or new grads so that they will stick around.”

There are specific support needs of independent artists

- “Split the funding of individual artists and organisations into two separate pools of funding -- having artists competing against orgs is deeply inequitable and unfair.”
- “Find out what everybody actually needs. Sometimes just a bit of targeted assistance is all that is required – and would make the difference for a low-key project between marginal success, and a greater success. This would allow independent artists, for instance, to gradually grow their business in a more efficient way, rather than stumbling along in a struggling way.”
- “Invest in the long term development of art practitioners, growing longer programming / planning timeframes and developing works to achieve the best ROI.”
- “The pressure to constantly reinvent new ideas when we are confident an idea is already good and what we want to work on also creates an infrastructure that rewards novelty and institutions that know how to tick boxes and

leaves independents in perpetual doubt, not only about growth of their artistic practice, but merely trying to survive and maintain it despite constant financial pressure.”

- “Personally I didn’t like this expectation of long term funding and money for individual artists/ groups. Perhaps these people would be better as part time artists or hobby artists.”
- “CNZ is functioning in rarefied air, it’s primary work being with larger collective organisations, with some form of business infrastructure. [As individuals we feel] a modesty about our work, and a lack of confidence in our abilities to best access the facilities, both funding and others, of CNZ - it feels out of reach to us, and therefore inaccessible and intimidating.”
- “The tension between artist practitioners applying to same pool as arts organisations is wrong.”
- “There needs to be more wrap around services.”
- “I’d like you to offer mentorship for different stages of my career.”
- “Fund older artists who haven’t made it - don’t write them off.”
- “Provide regular funding to organizations and venues that pay, and then independent artists or smaller groups can apply for funding as a separate stream.”
- “Not having individual artists compete against organisations or small organisations compete against organisations with huge budget requirements. A way of separating the different types of application and making sure that the different groups get a fair chance at some secure funding.”
- “Individual artists are more vulnerable and need different things than organisations who have admin and other operational people to help.”
- “Priority should be money to individuality capability funding. Too much money [goes to Tōtara and Kahikatea organisations] for too few outcomes.”
- “End the tiered system, haves and have nots, investment vs independent. Level the playing field.”
- “It’s hard to find funding to apply for if you’re a single practitioner – no scope if you are trying to generate some profit.”
- “There’s a public perception that organisations are far more likely to be funded than individual artists.”

- “We are specialists – support / train and guide us in general stuff - APRA, royalties, writing contracts, writing realistic and green budgets, working with children, learning Te Reo and NZSL, how to be sustainable, governance and strategic planning, touring and how to market our art.”
- “Set up agencies around the country to support independent artists, locally based so we can access them. The agencies will offer assistance with sales and PR and marketing, with financial matters, with IT and graphic design, with editing and proof reading etc.”

There needs to be project and programme funding options for everyone

- “Project funding is a barrier, often work is beyond project based.”
- “Project focus is admin heavy and doesn’t allow for creative and long-term thinking.”
- “We need art funding that isn’t project based – research fellowships, residencies, development time without outcomes.”
- “The project-by-project model is completely the wrong way of funding individuals.”
- “We are trapped in a project-based funding model that doesn’t reflect the true nature of our work or the year-round impact we have on the Ōtepoti arts community.”
- “Be able to have the conversation with CNZ about annual funding as opposed to having to having project funding and arts grants.”
- “Project funding means a gap in funding of six months with no money.”
- “You say you want to support us having ‘sustainable careers’? Let us think beyond projects so we can actually have career sustainability.”
- “When creating new projects is the only way to apply for funds, then new projects will be created. All the while, smaller, quieter projects get pushed aside because a whole lot of funding isn’t needed, just a bit of help – and we don’t have anywhere to go to get that help”
- “Please, I beg you: GRANT GENERAL OPERATING FUNDS!!! It is simply poor funding practice not to support general operating funds. All CNZ grants that organisations are eligible to apply for should be able to fund general operations. Not allowing that forces organisations into oppressive and reactive ways of working.”
- “Look at including / accepting more day-to-day costs for project funding.”
- There needs to be multi year funding options for all applicants
- “It remains difficult to get sustainable arts funding in Aotearoa. It would be amazing to be able to have funding that goes beyond a short-term cycle to 3 to 5 year cycle.”
- “What would make the biggest difference to me and everyone I know is consistent and attentive funding that builds continuity and allows for planning”
- “Long term [programme] support is needed, particularly for smaller organisations and independent artists not just the larger ones.”
- “Longer consistent sustainability? It would be PHENOMENAL to be on a longer-term guarantee.”
- “Entry to investment client status is not something we are able to compete for, making this an elitist programme by definition.”
- “Dear CNZ, it has been heart-breaking watching my peers, over the past year particularly, be asked, invited to imagine themselves as recurrently funded companies, jump through those hoops, only to be bumped off again.”
- “Aotearoa New Zealand’s performing arts sector is served by enterprising organisations that may be regarded as ‘essential services’ within the overall infrastructure. Unless they meet rigorous criteria that may allow them to apply for multi-year funding, they are obliged to apply for short-term Project Grants, competing with one-off creative projects, when they are neither one-off nor creative. What would it take for on-going funding to be available to such enterprises on the basis that the services they offer are seen as essential, valued, and well delivered?”
- The importance of supporting less “safe” projects with yet to be decided outcomes
- “Exploration and risk taking is the heart blood of creativity and you won’t take a risk on that if you don’t know who we are.”
- “Is there a space for us outside the box?”
- “I’ve been lucky enough to receive funding from CNZ, but it hasn’t led to anything sustainable long term, despite those projects being fairly successful. But it has coloured the way I have approached the project, doing something more safe than I would have otherwise.”
- “We need to be allowed to fail, if only to glimpse what possibilities lie in the experimentation

without needing the weight of garnering critical acclaim.”

- “CNZ needs to find more ways to say YES.”
- “There must be a creative way for CNZ to promote risk. Why must we always guarantee we’re gonna make exceptional work? Where’s the value in the unknown outcome? That’s ART. That’s CREATIVITY.”
- “There needs to be space to test and fail, if this is outside of CNZ then CNZ should fund other systems.”
- “CNZ actively distrusts artists. Failure should be possible.”
- “Projects that can generate bums on seats aren’t necessarily innovative – judge work on its artistic merits, not popularity then help those artists learn how to build an audience.”

SECOND CHALLENGE

ACCESSIBILITY

A desperate request to just make it easier for artists and arts organisations to work with Creative New Zealand in both process and interactions.



ACCESSIBILITY

1. At every workshop people talked at length about how difficult it was to access Creative New Zealand's offerings and navigate the information needed through the website and portal, personally and in written forms. This was strongly echoed through the other feedback channels.
2. Creative New Zealand needs to make ourselves, our processes and our systems more accessible alongside rebuilding our relationship with the sector. We need to start simplifying our language, processes and how we ask the sector to engage with us to be accessible to all New Zealanders, and we need to do it now. Any other changes we could make will be moot if we don't make significant and fast change here.
3. Many artists and arts organisations have been telling Creative New Zealand to make our processes simpler and more accessible for a long time, and in many cases you're frustrated that we keep asking how we can work with you better, you keep telling us to make things simpler, and then we don't make things any simpler.

Creative New Zealand's processes don't reflect the arts world or the artist's voice

- "Whānau & Hapū (ahi kaa artists) dialogue, processes or dynamics are not realised, considered in funding models, or are completely misunderstood and the expectations 'do it for aroha' are dated and totally misinterpreted in this day and age."
- "Maybe have kanohi ki te kanohi applications, that is more Māori than the paperwork. Yes have the paperwork but allow me to sit alongside my kaumatua, mentors, cultural advisors and allow them to speak of my commitment to the arts and to my peoples."
- "Use processes that are more natural for Māori. For Māori, kanohi ki te kanohi is a much more natural process. We have been having to deal with Pākehā processes forever – time for a change."
- "I feel out of my depth because I'm just an artist not a producer or an administrator."
- "There's a disconnect between the ongoing real life of practitioners and CNZ."
- "Funding is designed for CNZ, not for arts organisations or artists."
- "There is a single 'class' perspective at CNZ – no one making decisions is on a low income – so there is a major disconnect."

- "Design grant / funding applications from the artists perspective, not CNZ's. Artists don't think in terms of CNZ's strategies."

Creative New Zealand's processes are too academic and bureaucratic

- "The online application system is institutionally racist and elitist in nature and will always favour those who are more literate, more educated and those who are working in academic fine arts not grass roots community situations."
- "Create a more user-friendly application for all grants. Use everyday language and drop the academic language. Stop relying on 'buzz words' where only people 'in the know' of the latest buzz words get a look in."
- "Please can you make the applications more accessible to people that aren't academics."
- "We are artists, not grant writers."
- "I don't know the language of grants so I don't feel qualified to apply for a grant."

Alternative formats and ways of communicating are needed

- "Please, please, PLEASE can there be video applications? Or present in person? Or anything else other than how it is now?"
- "Options to make submissions more accessible need to be looked into, like verbal/interview"

submissions, submissions that are supported by mentors.”

- “Different platforms to apply for funding that cater to strengths – not just writing it!”
- “Can I respond in art?”
- “Accessible funding means there needs to be simpler and diverse ways of applying.”

Creative New Zealand’s processes and forms are impenetrable and unfair

- “Making the general application form much easier and less complex. At the moment it requires an applicant to try and shoehorn their work into CNZ’s multiple strategic priorities - what about an approach where you just ask people to explain why their project is good - from their point of view?”
- “You have a culture of forms, templates and standard rejection emails.”
- “I’m just keen for applications to be accessible to all artists in NZ - same message for the last 3 years.”
- “You can’t see the grant application before the portal opens: unless you’ve applied for a CNZ grant before it means you can’t prepare properly”
- “Portal dreams... word count NOT character count. Allowing for Word.doc and accessible forms of submitting applications. Lose the cut off quota.”
- “Out of the 250 applications the first in first served model is not sustainable. It’s a guessing game.”
- “250 cap skews data demand – only 1000 applications per year.”
- “Application cut off is totally unfair.”
- “Competition for funding is wrong.”
- “Lots of artists are currently completely disengaged from funding, it is either irrelevant or inaccessible.”
- “The user interface of the CNZ website is very difficult to navigate to find the information that you need, for example locating CNZ’s research and resources.”
- “Please make it easier for creatives to apply for grants - we find filling in complicated applications really difficult and almost always give up halfway through the process.”
- “Resubmission process doesn’t work. An applicant may only try twice with a project.

The second attempt must be with a ‘greatly modified’ form of the submission. After that, the application cannot be submitted again – regardless of whether it’s a good one or not; or whether, perchance, the next funding round has a different overall level of submissions. Once CNZ has said no – which it does so commonly – the artist ... cannot try this funding route again.”

- “There are artists out there that don’t have the privileges to apply, to understand the process, to even understand there is funding – CNZ needs to find and support these artists.”
- “Funding needs to be collaborative by design. You can’t build collaboration in a rush, needs time to evolve which is a challenge with the funding timelines.”
- “Quality and track record is elitist, impacts on how people see the arts as elitist, not them in terms of consumption and production.”
- “What can and cannot be funded in application criteria can often be barriers or counter intuitive to actually what is needed by artists and for their work.”

Creative New Zealand’s processes and forms are harmful

- “The current system is causing division in the arts.”
- “We need a sense of community not a sense of competition.”
- “The competition for funding is difficult and threatening to new / emerging artists as we don’t want to step on toes (in fact the complete opposite, we want to work with and for these artists). The networking, shoulder tapping, who you know is completely at odds with the competition for funding.”
- “I have funding burnout. We need pastoral support.”
- “There is currently a degree of desperation, and it impacts mental health.”
- “Funding gives a scarcity mentality, survival mode and is a huge barrier.”
- “The choices and processes that have occurred within past CNZ processes have significantly hurt artists. There is trauma and this also needs to be addressed in changes. It is not enough to move forward without addressing this.”

The application and reporting process is time consuming

- “It’s a privilege to be able to have time and resources to apply, especially for individual artists who are working fulltime.”
- “The labour involved in applying is disproportionate to the amount of funding requested.”
- “Some of us are time / resource poor and cannot spend hours filling in forms.”
- “The process is so lengthy and takes so much energy. Out of the 20 applications I’ve made in the last three years 10 were for CNZ and none of them were funded. And I don’t have the energy to reapply.”
- “Application burnout is real – doing so much work to apply and then not getting anywhere with it.”
- “CNZ funding applications are some of the most time consuming and complex applications to make. There’s no need for this.”
- “What about a pre-approval model for an idea / project before final details are worked through?”
- “Applying for funding every year is time consuming and soul destroying. Takes energy from actually doing / supporting art.”
- The requirements for applications and reporting are not clear about what to include and why
- “Needs to be clear criteria.”
- “I don’t know where to find help on my budget so I had to become qualified myself.”
- “The funding process needs to clearly lay out what is required / expected / needed in the funding application process – templates, exemplars, assessment feedback to minimise the guessing game of what needs to be said. For different [people / organisations this will be different.”
- “There are multiple strategic outcomes and eligibility rules of only speaking to one strategic outcome – some projects cross over and they’re all linked and important.”
- “Reporting is a killer. Beyond stats reporting, should be a conversation with CNZ.”
- “Application and reporting process is too hard, needs a simple and more human approach.”
- “Boil down applications to key info, maybe a long list / short list? Should be worth putting together an application even if not funded.”

The assessment and decision-making process is unfair and not transparent

- “CNZ’s competitive tendering model is far from best practise; and is inherently, manifestly and demonstrably unfair. It’s prejudicial. It’s also open to inconsistent, incompetent and sometimes corrupt implementation via the assessments system.”
- “Greater transparency of the application and assessment process.”
- Using external peer assessors is flawed
- “CNZ hides behind decisions of assessors.”
- “The external assessor process is increasingly problematic and, in my opinion, sees CNZ outsource crucial decision making to assessors who do not have strategic overview of the sector.”
- “Risk in giving too much power to external assessors, particularly lacking regional knowledge.”
- “It seems the negative assessor gets their way every time.”
- “You need more than two assessors, they’re often wrong.”
- “I am not comfortable assessing funding applications when there are only 2 assessors. In all of the other funding panels that I sit on there are at least 3 assessors for each application and this gives a much better quality of assessment and discussion than I have experienced with CNZ.”
- “Seven assessors not three would minimise bias.”
- “Fairness, transparency, current external assessor is a flawed process at the moment, art can be an individual like or dislike, or where you are from, can be a lack of understanding or exposure to an artist’s works but still having an opinion.”
- “The system of paid strangers as assessors does not work. A system of peer assessors for the universal artists’ income would.”
- “Assessors need to be known.”
- “Why not use volunteer assessors? New Zealand has an extraordinary depth of social capital, including a well-entrenched ethos of volunteering.”
- “There are experts, adjudicators, assessors, that have no knowledge of who we are and what we are capable of, that have not seen the impact

that we already make on our community against all odds and without support, and yet decide our fate, our worth, on behalf of our potential audiences.”

The feedback from assessors is unhelpful or inconsistent

- “My last CNZ grant app for a community gallery the feedback read as though one advisor hadn’t read the application. It was contradictory.”
- “There needs to be an appeal process when there’s a factual error in assessment.”
- “Make it easier to get feedback about rejected proposals to find out how to improve submissions.”
- “Give feedback on declined applications – how else will we know how to do better and get funded.”
- “I’ve had very strange and contradictory feedback. If you have a successful project underway, that was rejected by CNZ at application stage before it started, but has proven itself since - why would you not be able to apply for the next project phase to ensure you can complete it? Especially when you’ve funded everything yourself (time, skills, expertise, materials, travel etc) up to that point. It’s a backwards way of reasoning, making it more of a lottery than actually supporting individuals and groups that keep at it and are doing the creative mahi.”

The information applicants need to supply and the criteria it is measured against is unclear and excessive

- “Scale the ask for the application to the size of the request.”
- “When there are confusion points in an application no one gets in touch to ask about it and it could be answered right away but this doesn’t happen.”
- “How can artists show evidence of their commitment or success in their own ways, outside a mainstream Western framework or perspective.”
- “How can CNZ shift their perspective to include world views which sit outside the Western mainstream e.g. Supporting kōrero e.g. kaumatua sharing reflections about the work I do, instead of supporting letters. Expanding the does success look like? What could these options look like?”

- “The measure of someone or quality of someone’s mahi, based on supporting letters is very Western and excludes people like me who have been practising for a long time but don’t have these kinds of tohu to evidence that. What could this look like by Māori for Māori?”

There needs to be more personal and personalised help from the people in Creative New Zealand

- “There needs to be a more human element behind the application process, more care and respect.”
- “Just make yourselves, your team and your expertise more accessible and available.”
- “Need to return to holistic advisors, not having to talk to separate people for finance, contracts and art form.”
- “Support to go through the process of applying for grants – what and how and where to apply... what fits... help in the process and workshops.”
- “There needs to be a process for people involved in CNZ funded projects to come to CNZ with concerns about that project”

It is difficult to get a “straight” or “clear” answer

- “Give clear messaging – and follow it through.”
- “If it’s not a good idea, tell us it’s not a good idea.”
- “Say what you can do and what you can’t. You need to explain the barriers you have as an organisation. Is there a plan for supporting artists over time, or will it be hit and miss forever?”
- “Clear channels of what and why is being supported. Is it growth and development or individuals and small groups? Or community wide? Is it art creation? Is it x, y, z?”
- “If you don’t have enough money choose areas you can support properly rather than everything badly. Be clear.”

It is difficult to engage with Creative New Zealand if you have a disability or need other types of support

- “Disabled people need to be empowered to access all arts”
- “The portal is not blind or dyslexic friendly.”
- “We need disabled people and our stories on the main stage.”
- “More support is needed for disabled artists.”
- “Bring in equity in funding explicitly – funding for accessibility.”
- “Value disabled people’s time.”
- “Artists with disabilities have an unfair playing field for funding. [There should be a] ringfenced fund for disabled people and organisations.”
- “Funding should be contingent on it being accessible.”
- “I want CNZ to know more about deaf culture. We need more visual, easy read, plain language – QR codes for NZSL videos”

Creative New Zealand needs to work with artists and arts organisations to better support deaf and disabled communities

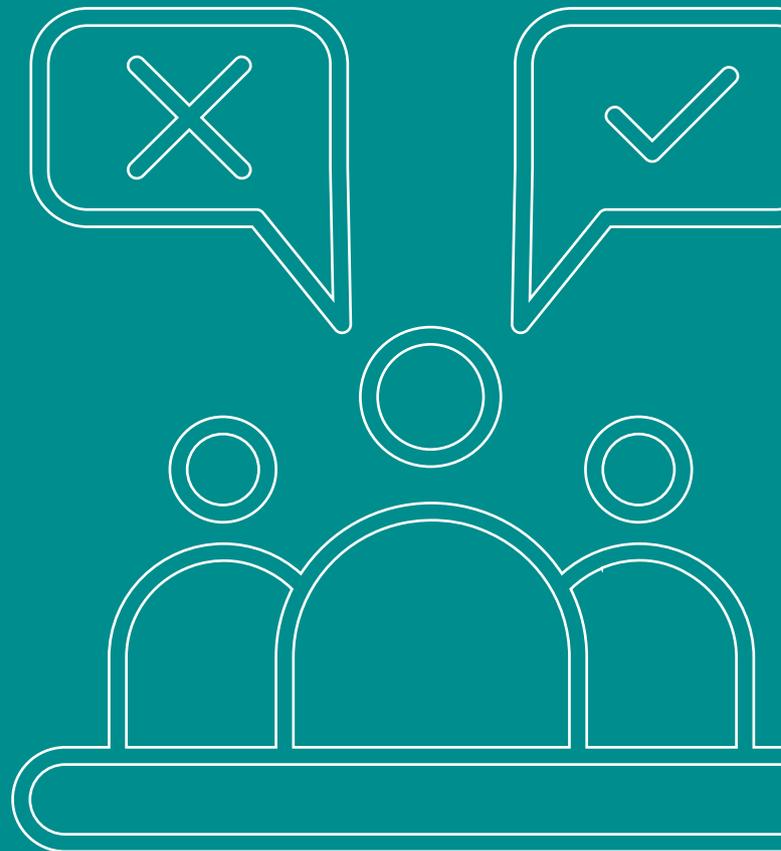
- “Creative NZ should make sure people know about Arts Access Aotearoa and their resources and other disabled persons organisations and relevant consultants as places to go for advice and resources.”
- “Increase funded training and resources sector-wide regarding accessibility in all its forms, and help design practical mechanisms for implementing accessibility improvements in orgs, venues, shows, exhibitions, etc.”
- “Disability arts need help with development. We are way behind the rest of the world. This is across the board as at present development is patchy.”
- “Access needs to be built in from the get-go e.g. if you’re producing a show – stage or film – should be considering access like NZSL interpreters and captioning / audio description and physical accessibility of locations.”
- “Accessibility should not rely on charity.”
- “Access for deaf is not just NZSL interpreters”
- “You shouldn’t have to pay extra for accessibility.”

- “Need more leadership from deaf and disabled communities.”
- “Need organisations / artists to be educating themselves and knowing about access because it’s exhausting advocating as an individual, asking each event about how accessible it might be. I never know if I can attend events, it needs to be built in from the get-go, need to say in in event notices what access is already thought of and planned for.”
- “There are mainly heritage buildings here as venues and they’re not accessible.”
- “Artists need skills and knowledge to think about and incorporate [accessibility supports] into their work and also they need support (probably financial) to provide these.”
- “Organisations need to recognise the marginal group identities e.g. the need to NZSL info and resources for Deaf community and priorities for funding projects that meet that. Deaf community don’t often see themselves represented in art / TV / film, there are deaf people who have stories to tell and need support AND GENERAL SOCIETY NEEDS TO SEE / HEAR THESE STORIES TOO.”
- “There are Deaf / HOH [hard of hearing] / Disabled creators / artists / filmmakers that should be employed on projects, need to be intentional about including people in projects.”

THIRD CHALLENGE

AUTONOMY

A provocation to give communities a stronger decision-making role about the arts development activities in, by, for and with their community so that specific and nuanced arts development needs are met more effectively.



AUTONOMY



1. At many workshops and throughout the other feedback channels artists and arts organisations talked about communities – both communities of interest and geographic communities – having the greatest understanding of what their community needs for arts development in a way a centralised crown entity like Creative New Zealand could never have.
2. The overwhelming number of artists and arts organisations outside of the main centres of Auckland and Wellington felt overlooked and forgotten about by Creative New Zealand. They are right.
3. Many attendees outside of Auckland, Wellington and Christchurch have pretty much given up on Creative New Zealand, with many saying they’re ready to take on the mantle of arts development for their community themselves. There were divergent views on this with some uncomfortable with devolution for a range of reasons. This is also included.
4. In many cases communities outside of Auckland, Wellington and Christchurch described the amazing things they are already doing without support from Creative New Zealand and described the even more amazing things they could do if Creative New Zealand provided some direct support to the community for it to decide where that support could make the greatest difference.

Creative New Zealand’s presence in centres outside of Auckland, Wellington and Christchurch is negligible and mostly ineffective

- “Be visible in all communities, not just a logo.”
- “Creative New Zealand? More like Creative Wellington.”
- “We have felt ignored, forgotten and left out for many years – resulting in loss of work and artists.”
- “WHERE HAVE YOU BEEN? After the theatre feasibility study you disappeared. Do we matter? Do you have difficulty getting over the straight?”
- “Don’t forget us in the South – especially in the south of the south!”
- “Isolation in the South Island, need more of these gatherings.”
- “You have no deep local relationships.”
- There is no funding presence, opportunity or available resources in most of the isolated regional areas of Aotearoa: for example Te Tai Poutini (South Islands top tip & West), Murihiku (Deep South), Taranaki, Rongowhakaata, Te Tara ō te Ika ā Māui (Coromandel), Te Manawatū & Our home Mataatua: Ngāti Awa, Ngāi Tūhoe, Whakatohea, Te Whānau ā Apanui (known on the map as the Eastern Bay of Plenty).
- “I’d just like some acknowledgement that we exist up here.”
- “It’s been three years since we’ve seen anyone from Creative New Zealand.”
- “No CNZ person is visible in Northland and the ones that come are out of touch.”
- “Creative New Zealand needs to go to the people, not wait for the people to come to them.”
- “The region I live in has not had an over-arching Arts organisation, resourcing or co-ordination since 2012. While the Arts are doing OK, the absence of a cohesive approach driven by good data and shared resources (including people whose job is to grow the Arts) means many artists struggle to sustain their passion for their work.”
- “Please come to the Taupō district. There are a few “younger” (30s-40s) arts advocates here who are really trying to champion the arts, but we often feel forgotten about or left out of the loop by CNZ.”
- “You need to maintain a presence in regional Aotearoa. How can you eliminate or reduce the likelihood that an individual or organisation will have no opportunity to ever hear from or access a CNZ staff member?”
- “We feel that the region has not had sufficient support either in terms of money or anything else really.”

- “I’m not looking for sympathy, I am looking for empathy from your organisation. I know that most of us feel that you do not represent us. We definitely feel uncomfortable within your walls.”
- “Support smaller, rural communities more”

Opportunities for artists outside of Auckland, Wellington and Christchurch

- “I want the capacity to grow as an independent artist on the whenua I choose to call home.”
- “We want to create a context where rangatahi who find a connection to the industry and a pathway to train in the cities then see it is a real and exciting possibility to return home and make work here. We want that to be an expectation, not a rare accident or a distant dream.”
- “We believe we have to advocate for contemporary NZ theatre, dance, and music so people here can feel and enjoy the huge benefits of seeing and hearing art created from and about our rohe. This also holds true for similar work created by performers from around the motu.”
- “Home ground fundamental opportunities & initiatives that will generate sustainable project development & delivery, arts employment support for Whānau & Hapū, networking, arts education & participation.”
- “I am really wanting to stay in the arts but there are limited next steps for me here in the regions, I have been looking to the bigger centres for the next steps, but my kids are at school here. How can the regions continue to support professional pathways for arts professionals in supporting roles?”
- “Otago and Southland are the biggest geographical areas, most people aren’t able to leave their area to get to a theatre or event, you’ve got to take it to them, like TourMakers or Arts on Tour. We’ve not got local professional theatre able to tour and no organisations to pick up the slack.”
- “Allow us to take ‘art’ to small towns and rural areas – knowing it costs more and has a lower ROI.”

The benefits of regional decision making

- “Even with all the good will in the world, you guys in Wellington are never going to understand what we need here in Tauranga.”

- “We have arts done to us here, we don’t get to choose.”
- “We need tailormade growth strategies and location-friendly funding.”
- “Decentralise to create more voices.”
- “Organisations and platforms alike in isolated regional spaces need to be understood in terms of bolstering community character and Whānau – Hapū identity it’s about enabling the artists / caretakers of the land.”
- “Trusts and other ways to get local arts funding are more available in large centres like Auckland, Wellington and Christchurch, not here.”
- “I feel the cultural differences between the North Island / the South Island isn’t understood, in particular further South – south of Christchurch. There’s a lot of more remote / rural communities and there is a lack of visible cultural diversity.”
- “Each town and city and place is unique. The funding approach needs to reflect this.”
- “Hand money over to an organisation in the regions.”
- “Devolution of some CNZ funding via a regional sports funding model should be considered.”
- “Hand money over to an organisation in the regions.”
- “Why are these organisations [local arts groups supported by local authorities] not distributing funds directly from CNZ – they know the field and would be better advocates regionally than out of touch reps.”
- “Funding is more accessible when it is distributed through the regions as opposed to centrally.”
- “Ōtepoti needs urgent and intensive support. There is risk of losing the key fabric of whole sectors in the city.”
- “Have a local advocate who is accessible, has a relationship with local artists and has a voice in the selection process.”
- “Allow organisations greater flexibility to deliver activity which is relevant to the community they know – but might not tick the CNZ boxes.”

Decision-making should remain centralised

- “Local is good but parochial is not.”
- “There’s sometimes being issues with getting a fair hearing locally, this goes for both those who’ve lived here forever and have a reputation of some sort, and those who are newcomers and don’t have a leg to stand on.”
- “No no no to local decision making - that would make it much worse for me.”
- “Funding for certain members of disabled community should still be supported by a central funding agency, not locally. A lot of discrimination, elitism and bigotry exist in the local arts community so many disabled artists are rejected.”

There are other ways Creative New Zealand could support centres outside of Auckland, Wellington and Christchurch beyond funding

- “Come to our district, meet with Creative Taupō, the Museum and Art Gallery, and help us figure out the best way to advocate for the arts within Council.”
- “We hope CNZ can help us not just with financial support but expertise and strategic advice, because the performing arts are not currently being well served in [our region]. [Our organisation] is trying to fill a role that we are not well enough resourced for.”
- “Creative New Zealand needs to celebrate regional arts activity.”
- “People come to Dunedin to learn but nothing keeps them here. Support transitions from education to establish this in the south, there’s value in networks, establishing and nurturing ecosystems here.”
- “Map the needs in regional & isolated spaces that will enable artist practitioners to open space and generate achievable initiatives for outcomes to improve development and sustain Mahi Toi / evolving arts conversation.”
- “Better holding of hands and joining the dots between different agencies into different fields, creating a map so we can see what is not being served well, like a sports model, serving grassroots first and then building up to elite sports. Bringing on board other agencies e.g. health. Like Sports NZ, providing mentorship,

guidance to emerging artists working and staying with them to develop.”

- “We imagine a time when there is local and visiting performance work presenting in our town every week – not just for 3 weeks every 2nd year that is Fringe. We imagine contemporary NZ theatre, music and dance being created here consistently as well as those strong works like the ones presenting at PANNZ are coming here regularly because they know the audience they will receive.”
- “Promote what we do better - we have venues and events and groups here doing great things already.”
- “For our local performing arts ecosystem to continue to flourish and grow we must acknowledge our place in the national ecosystem. Performance in Aotearoa requires significant collaboration between the regions to develop.”
- “Regional / smaller communities don’t have access to specialised skills to help put together applications, or it is more costly to access these skills.”
- “We need more equitable funding access - not just between big-ticket & grassroots but between city and provinces.”
- For our local performing arts ecosystem to continue to flourish and grow we must acknowledge our place in the national ecosystem. Performance in Aotearoa requires significant collaboration between the regions to develop. This includes:
 - the development of artists themselves
 - training opportunities
 - the importance of seeing different and diverse work
 - working alongside many other artists as they grow their practice and experience

Calls for permanent physical presence outside of Auckland and Wellington

- “Have regional advisors rather than arts advisors so they can have a finger on the pulse in the region. Have them work with the Council’s arts advisor.”
- “Love the idea of there being a human face to CNZ in the area. Someone who came to events, worked to connect on a personal level with the arts practitioners, offered advice and advocacy.”

- “Provide an accessible interface at a local level between artists and Creative NZ.”
- “Have regional staff who understand the region.”
- Feedback on Creative Communities Scheme
- “Creative Communities Scheme is totally inadequate. The low level of grants, you can only apply each six months, and total funding available is no longer fit for purpose.”
- “More Creative Communities funding, panel can only part fund because so many funding applications.”
- “Creative Communities is a tiny pot of money. Lots of work for very little.”
- “Creative communities is not the solution or answer to our issues in the provinces with regard to getting our fair share of funding.”
- “A bump in regional Creative Communities would really benefit individual artists.”
- “Double CCS, it’s so important in the regions.”
- “Much better, bigger support of Creative Communities Scheme, needs major overhaul.”
- “You could use mechanisms like CCS to allocate more funding that local artists are involved with making decisions on.”
- “There’s a push against ‘community arts’ just because we serve more marginalised communities. Everyone should be a community”
- “Resource volunteer community collectives.”

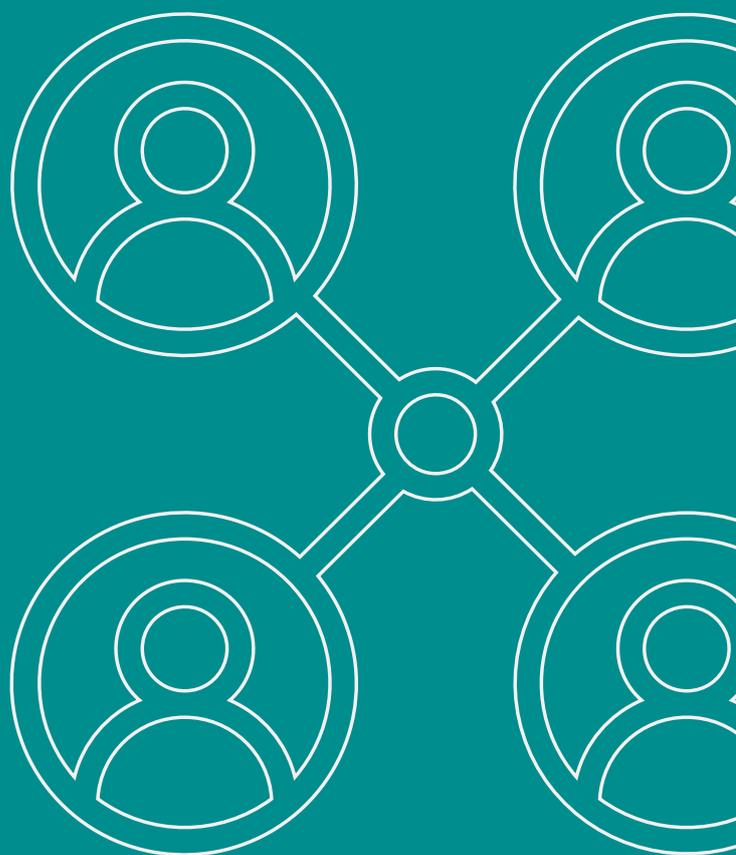
Feedback on Community / Grassroots support

- “Community practitioners are struggling and remain in a silo because they just never get the help they need to move up the ladder.”
- “CNZ needs to get back to grass roots and support at that level as it feels extremely out of touch and has outsourced too much of this mahi to district council creative communities committees who are often politically bound.”
- “Community performing arts is producing profound, relevant and contemporary performance experiences i.e. the work isn’t confined to professional arts practitioners who have trained and committed to a career in the arts.”
- “It’s not that community arts are not important but with so many community theatres thriving in this city, on the backs of professional performers working for free. I do think it’s time to put some funding into professional organisations and artists.”
- “Better understanding of grass roots arts, community arts, community arts for wellbeing.”

FOURTH CHALLENGE

LEADERSHIP

A request to leverage our status as a crown entity, our resources and our networks to broker relationships between artists, arts organisations, territorial authorities, local governments and businesses to build better communities.



LEADERSHIP



1. Many artists and arts organisations were aware of the imperative to grow a financial support base wider than just ad hoc project grants from Creative New Zealand as they are aware of the limited funding Creative New Zealand has.
2. With an increasing demand on Creative New Zealand funding, helping broker relationships with other potential arts funders to share the load means together we'll have a better chance to meet the arts development needs of artists and arts communities throughout Aotearoa New Zealand.
3. At many workshops and through other feedback channels we heard requests for Creative New Zealand to leverage our status and use our power and networks to:
 - (a) build and support local and national artist networks;
 - (b) find, create, provide and maintain affordable and accessible local creative spaces for different artforms;
 - (c) convince businesses, territorial authorities and local governments to better support artists and the arts in their area financially, provide affordable and accessible spaces and be more vocal about the value of the arts to communities and
 - (d) broker philanthropic relationships with businesses to support artists and arts organisations.
4. We heard that some artists and arts organisations don't always know where to start when it comes to building networks and connections themselves. There are some notable exceptions to this, especially with artists who have given up trying to get funding from Creative New Zealand and communities that receive little Creative New Zealand funding, as they are already more adept at building these networks and connections to survive.

Creative New Zealand could work more effectively with councils and other territorial authorities

- "Plug in with our council, they're the biggest arts funder here"
- "Advocate to all Regional Councils about the importance of the creative community."
- "CNZ's power is much broader than just funding - being seen more as an advocate for artists and arts organisations, offering skill development and mentoring can be as valuable as a grant."
- "Hold local govt accountable for facilitating arts performances / exhibitions."
- "Advocacy is vital in overcoming council barriers. CNZ should be a voice to Councils, reducing boom and bust."
- "There should be a CNZ award for the best local authority supporting the arts."

Creative New Zealand could work more effectively with businesses, philanthropic organisations and other funders

- "Even if you can't fund our project you're in a much better place than me to talk to the people that might."
- "Have a more collaborative approach to sharing information about decisions with other funders."
- "Support with other funders to help orgs / individuals become less dependent on CNZ."
- "Creative NZ needs to build a stronger relationships with corporates, to increase available funding for our future artists here in New Zealand."
- "Assisting and helping arts with connecting to corporate sponsorship and perhaps even ways for us to join up with each other and share resources so funding can go further."
- "CNZ should be an ecosystem enabler working with other organisations and funders to amplify the support for the sector, connecting applicants to other funding opportunities."

- “[Help us] to connect better with corporate and philanthropic funding, not guides but on ground support, not just capability building but also infrastructure.”
- “CNZ needs to have strong advocacy with corporates and businesses to educate them on the value them of investing in arts.”
- “What would really help is letters of recommendation and seals of approval from Creative NZ for funding applications that didn’t receive funding, but are solid applications, so we can take these to other funders”
- “Help us link with corporates.”
- “Change from competitive to collaborative. Create a ‘Who Didn’t Get Funded’ list, an option in application forms here you can have the hard work from your proposal shared with other potential supporters and funders.

Creative New Zealand could support artists and arts organisations to more effectively connect with and learn from each other

- “Help facilitate networks of creatives – a peer support network?”
- “Help connect the artist with galleries and towns that already have a track record of purchasing public art - then helping with the funds to make this happen.”
- “CNZ as collaborator – true investor in arts practices.”
- “Education is needed around cultural appropriation, what’s okay / not okay and why.”
- “A whānau of arts workers - CNZ should connect people and artists better. Older artists supporting younger people with advice and mentorship, younger people understanding more about arts and arts experience.”
- “Relationship building between CNZ and the sector connecting people and projects to maximise success.”
- “Addressing polarisation and racism in arts community.”
- “Develop communities of practice among artists, based on practice or stage of career etc.)”
- “We need performance and sharing opportunities. Local opportunities to become known are especially important for those of us who haven’t lived in the same place all our lives

and don’t have extensive networks in the place where we now live.”

- “Scaffolding us in the room with skills.”
- “It’s great there’s all types of people here doing all different types of art. More of these please! We learn so much more from each other like that.”
- “We need separate conferences for theatre, music, dance, craft and object, Māori and Pacific arts etc.”
- “Our portal profile should include a Creative CV so you get a wider view of the people you’re dealing with. This can include all involvement in the creative sector, e.g. on stage, backstage, voluntary, paid, published art, written works, awards, reviews etc.”

Artists need to be paid fairly and recognised as professionals

- “Expecting professionalism without paying for it. Is this realistic? Everyone is operating on the smell of an oily rag.”
- “Don’t normalise the idea of a starving artist.”
- “How are you comparing actual hourly rates across art forms, emerging, established/ What are the expectations?”
- “You need to give clear messaging, for example asking us to pay people a living wage but then only partially funding things.”
- “Funding levels to align with inflation to enable appropriate salaries for artists.”
- “Recognise that just because I don’t work full time at my practice it doesn’t mean I’m not a professional.”
- “Having a creative career that has fair remuneration is becoming increasingly difficult ... I had to leave the sector in order to be able to earn a good income which recognises my skills / experience / education fairly.”
- “The problems will not be solved by funding alone – if expectations persist that artists should work for low / no income because ‘it’s a great opportunity’ or ‘provides exposure’ then these pervasive and long-standing issues will remain.”
- “There are far too many non-paying versus paid opportunities. We shouldn’t have to be so reliant on this sort of inadequate situation. It’s actually an insult to professional artists.”
- “Pay us \$25 hour to be here.”

- “I think arts orgs should pay artists for meeting time to discuss their ideas too... but again, comes down to resource.”
- “Artists need good wages, not the \$25/ hour CNZ has been putting forward for some time (it’s too too low for contractors that many artists are working and have to pay tax).”
- “Artists are highly skilled professionals that shouldn’t have to reapply for their jobs every three years – or even less.”
- “Fund artistic spaces for cheap rents with long tenures possible.”
- “Create more free art spaces.”

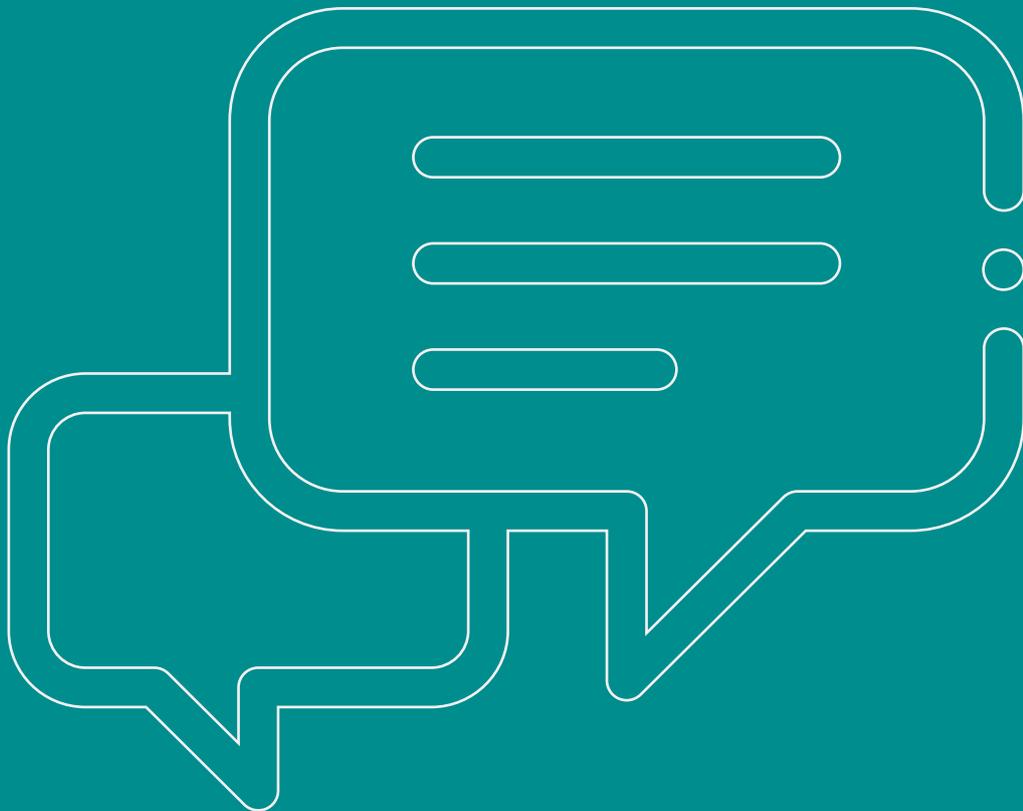
Creative New Zealand could better support infrastructure

- “Funding/lobbying for arts precincts. Having a designated place for the arts, art related businesses and cultural establishments.”
- “Need for affordable creative spaces / studios – this is an increasing barrier for artists.”
- “Community spaces in the regions, communities should have facilities which are always there and open in the day and evening and covers mental health needs which the arts help to support. Places like this exist overseas.”
- “Independent artists can’t always afford to hire venues, especially when we haven’t yet built-up networks. Even when we can, audiences are often slow to turn up for artists they’ve never heard of.”
- “We need more flexible, protected and subsidised dedicated arts spaces and venues in our community. Can you help us talk with businesses here to make that happen?”
- “Funding directed towards resource sharing, maker spaces etc, community of practice, facilitate partnerships to help support this financially.”
- “Do not give public funds to work being put on in inaccessible spaces”
- “Theatre companies need a space to work in, rather than reinventing the wheel every time we stage a show.”
- “There’s a lack of mid-size venues at a price that works, expectations that something will pop up to use are unrealistic. There needs to be venue sustainability to continue.”
- “Local venue infrastructures need to be safe and appropriate for the 21st century. Both local and central government step up here.”
- “Consider issue of central city living clashing with live venues – another gentrification issue, acceptance of culture of neighbourhoods.”

FIFTH CHALLENGE

ADVOCACY

A challenge to use our existing government relationships more effectively so the lives of artists and the value of the arts are better respected and understood.



ADVOCACY

1. There's a general perception amongst many artists and arts organisations that Creative New Zealand is the only (or main) voice in central government that can shift the perception that artists and the arts are undervalued in New Zealand. Artists would like Creative New Zealand to put more focus on addressing this and would like to see us being more ambitious and visible speaking about this to general audiences.
2. We received a lot of feedback calling for Creative New Zealand to work more effectively with other central government ministries, departments and agencies to:
 - (a) increase funding for the arts so there is more money available for distribution to artists and arts organisations;
 - (b) make clear the value of arts / ngā toi for enriching wellbeing and hauora, both by taking part and engaging;
 - (c) ensure more effective and / or increased arts education, including career pathways, nurturing enthusiastic audiences, and teaching the value of arts in society; and
 - (d) better use the role of the arts in climate change initiatives.
3. Many attendees at the workshops and some people who provided feedback through other channels were keen to know how they could get involved in this space to support Creative New Zealand with this work, including asking how they could help gather evidence or better lobby at a local and national level.

Creative New Zealand could use its influence better and be more 'joined up' across agencies

- "CNZ has not advocated fiercely enough (to central government) on behalf of the arts and artists. When you don't it says that arts are a "nice to have" and not essential."
- "We want CNZ to be a better lobbyist in government."
- "Creative New Zealand needs to use its power and influence to get creativity into New Zealand's DNA."
- "We need an independent body to advocate for our sector"
- "CNZ spearheading a 'national agency' to promote sponsorship for the arts..."
- "Bringing together organisations to a strong message that allows ALL NZers to understand how art enriches their lives and is for everyone."
- "If CNZ (and MCH, Central Government, etc) was more effective at communicating to New Zealanders that they are all active participants in the arts, they wouldn't see the arts as a 'nice to have', separate to themselves, or something that doesn't involve them. ALL New Zealanders are already active participants in the arts, they just don't think about it that way."

- "More support for and awareness of larger / broader government policies that impact artists i.e. RMA."

Creative New Zealand needs to be more strategic and visionary

- "What's missing is an overall arts strategy across government that CNZ and MCH are lead agencies on but helps enable funding from other ministries - corrections, health, social dev etc"
- "The lack of an arts strategy is a major impediment to securing investment in arts, culture and creativity."
- "A national arts strategy is needed to ensure continuity across governments."
- "What is the vision for CNZ? It's unclear what the role is."
- "CNZ doesn't have a revolutionary vision for arts in Aotearoa. Access, resilience and wellbeing? They're all things that should be happening as a matter of course."
- "What is our collective vision for the sector 100 years in the future?"

Increase funding so there is more money available for distribution to artists and arts organisations

- “Yes, the arts need far more money! How is it that the arts are so important to NZers, and yet the arts are not well funded?”
- “New processes aren’t going to solve the problem of the lack of funding from local and central government.”
- “In order for us to thrive CNZ needs to be obtaining more funds to distribute regionally, is this an election issue?”
- “You need to advocate stronger at a higher level.”
- “CNZ needs to sort out its sources of funding. The initial funding amount for arts in NZ is inadequate. Major issue!”
- “Lobby for getting more money. Grow your kitty!!! Target foundations, trusts, generate revenue.”
- “We all have responsibility to agitate at election time.”
- “Arts need to be funded, not vulnerable to political, economic shifts. It should be accepted by all that arts are funded well.”
- “Creative New Zealand needs to get a fairer share of the total funding that Government makes available, and fight to at least gain equality with the sports funding.”
- “Match funding – public / private partnerships – growing the pie. Make public funding more likely is match funded. Partnerships are good.”
- “Explore match funding / co-investment models (ie Te Puna Taurite.)”
- “Advocate for a ‘generosity tax’ with voluntary buy-in. There are many millionaires in this country who want to pay more tax and are on record as saying so. Some say they’d like that extra tax to go where they like it to. There’s a centuries-old tradition of rich folk being patrons of the arts.”

Heavy reliance on Lotteries funding is problematic for some

- “We’re all aware of the damage problem gambling does.”
- “If lotteries funding stays, how about establishing a dedicated, specially-designed arts lottery?”
- “Funding from lottery [is] ethically unsavoury for a lot of artists.”

Better communicate the value of the art for all New Zealanders

- “... If all Kiwis truly understood that art, culture and creativity are what make us human, makes us feel healthy, and make us Kiwis, support for the arts would be as unquestioned as support for sport.”
- “Amplify our voices and spread the story of our impact!”
- “Advocate for better public support of the arts, not just with government.”
- “Does CNZ do any advocacy up? Like why arts and culture is important and what it does for us so NZ society in general supports us more and question why money is spent on art?”
- “CNZ’s gotta take the lead in telling the story of how the work it funds makes an impact.”
- “Facilitate raising the profile of arts in Aotearoa visibly / nationally – celebrate arts!”
- “We want to hear you telling NZ that the arts are as important as sports.”
- “We need to advocate together and strategically. Currently feels separate...”
- “You’ve started that work with the Advocacy Tool, but the highest level message -- that all other messaging falls out of -- hasn’t been crafted, and agreed on, yet. Until we have that message and are all ‘singing from the same song sheet’, as it were, we will not unlock the resources and support nationally that we need.”
- “There should be an arts segment on every news delivery like there is for sports.”

Better communicate and promote the value of participation and engagement in arts / ngā toi to enrich wellbeing and hauora

- “The buoyancy of the arts sector reflects the wellbeing health of the nation.”
- “An explicit recognition that creative wellbeing practice changes the lives and saves the lives of people who have experienced mental distress and trauma. Wellbeing is a broad church. We strongly believe that it is important that CNZ framing of wellbeing outcomes differentiates between general wellbeing impacts - we all feel good when we go to an event - and professional arts practice which responds to trauma and mental distress.”

- “It would be great to for the arts sector to rally for Government to include the Arts into the health and welfare sector and considerations.”
- “The UK doctors are writing prescriptions for participating / engaging with art for physical health issues.”
- “How can the benefits the arts provide be better understood and reflected across all the areas, agencies etc, that benefit e.g., health, education etc.”
- “Creativity is the cornerstone of mental health and I believe that all creative activities should be given equal value.”
- “More specific funding for hauora.”
- “Arts create wellbeing but where is the wellbeing for the artists?”
- “Build self-worth of creatives. There is much research on the value of the arts to society – wellbeing and hauora.”

Promoting an artist’s wage

- “Advocate for NZ to adopt a universal basic income for artists! What art, culture and creativity does for our social cohesion, communities, individual health and wellbeing, education of our young people, etc, etc, deserves to be fully supported.”
- “Universal basic income would solve half the problems for arts communities.”
- “Replace competitive tendering with a universal artists’ income.”
- “Can CNZ seriously look at the artists’ wage? Like in Ireland, which seems like a good model. Living wage would make a huge difference.”
- “We need to be thriving not surviving, not making a baseline. Especially if you’re not a ‘normative artist’ who has the bank of mum and dad or assumed ‘normative body’ (non-disabled) and instead a UBI or similar to start addressing that rather than blunt grants which land inequitably on what you bring in as a person.”
- “PACE was life changing for so many of us 20 years ago, how can we get it back?”
- “Living wage is not a living wage especially for contractors.”
- “Artists wages combined with project specific grants could be a good way to encourage both sustainability and projects with high production values.”
- “Artists & Practitioners need enablement not a handout, a hand up.”

- “Deciding at what level an artist is eligible for a living wage seems exclusive not inclusive.”
- “Can CNZ make sure artists can access the WINZ Creative Pathways Service Nationally, not just Auckland, Waikato and Nelson?”
- “The peace of mind to have some income and actually being able to deliver on your creative project together with, by and for the community.”

Artists and taxation alternatives

- “Advocate for a progressive tax regime for practising artists, for example a studio open for visits as a tax-deductible expense.”
- “Advocate for an artists only tax code...also first \$20,000 untaxed and lower taxed.”
- “Working Tax Credits for artists... A good financial year followed by a decrease in WTC, and a not so good year was followed by an increase. WTC gives one respect and dignity.”

More effective and / or increased arts education that includes career pathways, nurturing enthusiastic audiences, and teaching the value of arts in society

- “Advocate to the education sector on the importance of the arts in schools.”
- “Arts courses are shutting down all over NZ and CNZ is nowhere to be seen in conversations with Toi Mai. Where is the leadership and advocacy around micro-credentials, for example.”
- “More focus needed on education policies.”
- “What do you see as your role in supporting music education in schools?”
- “Invest in arts education for primary, secondary, tertiary.”
- “Make connections across learning areas and move thinking from STEM to STEAM.”
- “Advocacy for stronger integration of the arts into curriculum as an audience building / arts access initiative.”
- “Advocate how creative education can be useful / beneficial to business and public service.”
- “Bring artists into schools.”
- “Pairing creatives with ‘education’ – bring their knowledge forward, training teachers, videos.”
- “Bring back night classes an adult education (subsidised) so artists can teach and public can upskill.”

- “I want to hear you advocate for arts as a viable career.”
- “There’s a lack of development of arts appreciation in the schools.”
- “Have relationships between institutes and artists and students – artist talks, workshops, reciprocal support for both artists and students.”
- “We have to put energy into inspiring younger NZ people to be involved in arts, in all kinds of ways.”
- “What happened to the youth arts strategy that was talked about a while back?”
- “Work with the educational institutions to create a workforce of skilled people who are artists with key business skills.”
- “Creative education should include more on the business / promotion and entrepreneurial skills that are actually required to have a creative career.”
- “Aotearoa needs and more connected arts ecosystem to help transition from educational institutions into creative careers.”
- “More emphasis on building pathways and helping all artists to build sustainable careers.”
- “Work with creative sector/artists to reduce their footprint, providing resources, funding and shared learning.”
- “Explore introducing climate and sustainability criteria to some funding programmes.”
- “Climate change is priority and we need to be looking at this urgently.”
- “Environmental sustainability is as much of an issue as is economic sustainability.”
- “There needs to be consideration regarding planetary resources and pollution. If an artist is creating in this way - I do not want them to get money to do it.”
- “International travel to and from New Zealand destroys the climate, there are alternative ways to engage.”
- “Artists are visionaries in a time of challenge, value creative minds to help our communities creatively address challenges.”

The role of the arts in climate change initiatives

- “What about the climate crisis? This needs to be interwoven into any vision for the future.”
- “Embed climate change across other key priority areas and programmes (interdependent issues) and integrate indigenous knowledge and mātauranga Māori.”
- “In the future people will be encouraged NOT to travel around the planet polluting local environments and displacing local people. We have such amazing visual technology, why would you need to go to the other side of the world to see something in more detail.”
- “Carbon budgeting – there’s no guidance or resources. Should we take on these costs as artists?”
- “Climate change, not just environmental it’s also economic, how do flawed people and systems, collaborate with limited resources.”
- “Explicit integration of climate change in strategic goals and policy.”
- “Support creative sector to develop zero carbon and waste minimisation guide / frameworks customised for Aotearoa NZ.”
- “Many people in New Zealand don’t know much about art or what’s going on, it’d be great to get generally more information and celebration for the arts so public can be more invested.”
- “Advocacy and government lobbying, our room was keen for CNZ to do this, but legit, there are people out there, like myself, that would definitely be interested in working on this as I see it as more impactful in the long term. Shifting the paradigm on how the arts are viewed - this could be using data and social media campaigns etc to help people see how important the arts are.”
- “There’s a disconnect with the Arts Advocacy packs. Where did they come from? Were we supposed to help?”
- “Research and data into the impact of the arts on a much broader level - we all KNOW that the benefit of the arts filters into so many areas and saves the government money in many other areas - mental health, corrections etc. This might also help shift the perception of the arts as just being for a certain type of person.”
- “What do you need more to be more effective in advocating across the whenua? Data? Stories? How can we help you to increase the size of the pot?”

There needs to be different approaches to evaluation, research and data gathering and sharing

- “The wonderful documents that CNZ produce, Audience Atlas, with MHM on audiences are amazing... However, my frustration has been how challenging it is to implement anything from these on the ground in terms of audience development other than some audience overview. I have talked with MHM directly but anything they can offer is so expensive it isn't practical or possible for a small regional Festival. They suggested talking to other arts organisations across the region to collaborate on a region wide audience development approach but again none of us are resourced to do that, the last few years especially have been about survival and maintenance of audience. So firstly thank you for developing such comprehensive audience insight but I would love to have some strategies to support this in the regions.”

Explore tourism and tourist initiatives for the arts and other international work and artists

- “There's a strong arts connection with tourism, what is happening there?”
- “I think we could make the most of the tourism industry, advertise more to tourists or make work for tourists. I would like to see our arts festivals and culture attracting people from overseas.”
- “Careers are sustained by international activities, NZ not big enough for people to survive.”
- “Support international artists who decided to make Aotearoa home.”

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