

The future of arts development in Aotearoa New Zealand

*What arts organisations told us about
the support they need to make a
positive impact with communities*

“Notice the other others. Notice the strain and the perseverance of grass roots who seek sustainable, self-reliant, and empowering business models to change how we do things for community. Notice the vision and give permission. Notice the desire to connect and create and collaborate and send us as delegates to art markets, fairs and so on.”

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INTRODUCTION *HE KUPU WHAKATAKI*

In April 2024 we invited arts organisations to tell us about the types of support that makes the biggest impact with communities. This report sets out what we heard, and why it's important.

This work with organisations is the second step in Creative New Zealand's journey to address the current state of arts development and arts funding in Aotearoa New Zealand.

The first step began in March 2023, when artists, arts organisations, and other people interested in the future of arts development took part in a series of workshops across Aotearoa to tell Creative New Zealand about their aspirations for the future and how to get there.

It was clear Creative New Zealand needed a different approach to arts development and arts funding. The environment the arts community is working in has changed significantly and our arts development and funding programmes had become a source of disappointment and frustration for many artists and arts organisations.

We agreed 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.

It was time to do things differently.

In 2023 you set us five challenges 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.

PICKING UP THE WERO *E HĪKINA ANA TE MĀNUKA*

“It is unfortunate that CNZ has been unable to work in a strategic and connected way with our other principal funders [named funders]. It has so often been the case that the country’s main arts funding body has been the weak link in the tapestry of funders, resulting in projects collapsing or instability, which in turn impacts on our hard won standing with these key partners.”

We’ve taken the first steps to address your connection and accessibility challenges by making changes that work for artists, arts organisations, and their communities.

From 2024, our funding programmes place greater emphasis on people and less on process. They’re intentionally targeted and offer multiyear programme funding opportunities for arts organisations to better support their communities. Alongside this, we’ve introduced simpler guidance, plain language funding agreements, and a ‘talk to an adviser service’ for all applicants.

We know arts organisations play a vital role in communities and with the right support could do even more. To address your leadership and autonomy challenges we’re looking at how we could support all arts organisations based on models of community and collective impact.

You shared a lot during the March and April 2023 workshops about the support you need, but to make the greatest change we need to get more specific.

In April 2024 we invited arts organisations to tell us in detail about the types of support that makes the biggest impact with communities.

We’re sharing what we heard with you

As part of our ongoing commitment to being more open and transparent we’re sharing a representative sample of what you told us with direct and anonymous quotes from arts organisations who responded. Sharing these quotes may raise some eyebrows, but we’re intentionally making public what you told us.

You may have a different point of view to some of the quotes we’ve shared. Some might not be relevant to you, your experience or how you operate, but we hope there’ll also be some that reflect your organisation too.

When will we see the challenges highlighted in the feedback being addressed?

Many quotes reflect that even though Creative New Zealand has started to address your challenges, there is still a lot of work we need to do. Over the next few months, we’ll be developing options to better support arts organisations and groups. This is likely to include multi-year funding programmes to support artistic development, business and entrepreneurial capability, community engagement and impact, and philanthropic capability. This work will build on our new contestable funding programmes launched in the first half of 2024 and will be shaped by the key themes identified through your feedback

Toi Aotearoa, the Arts Council, will consider the options at its August meeting. The Council’s decision about how to proceed will balance our constraints as a public sector organisation and the sector’s expressed needs.

We will share more information about this by the end of 2024, ahead of making changes from 2025 onwards. We recognise that groups and organisations need time to plan for the impact of any changes and so we are committed to communicating any changes as early as possible.

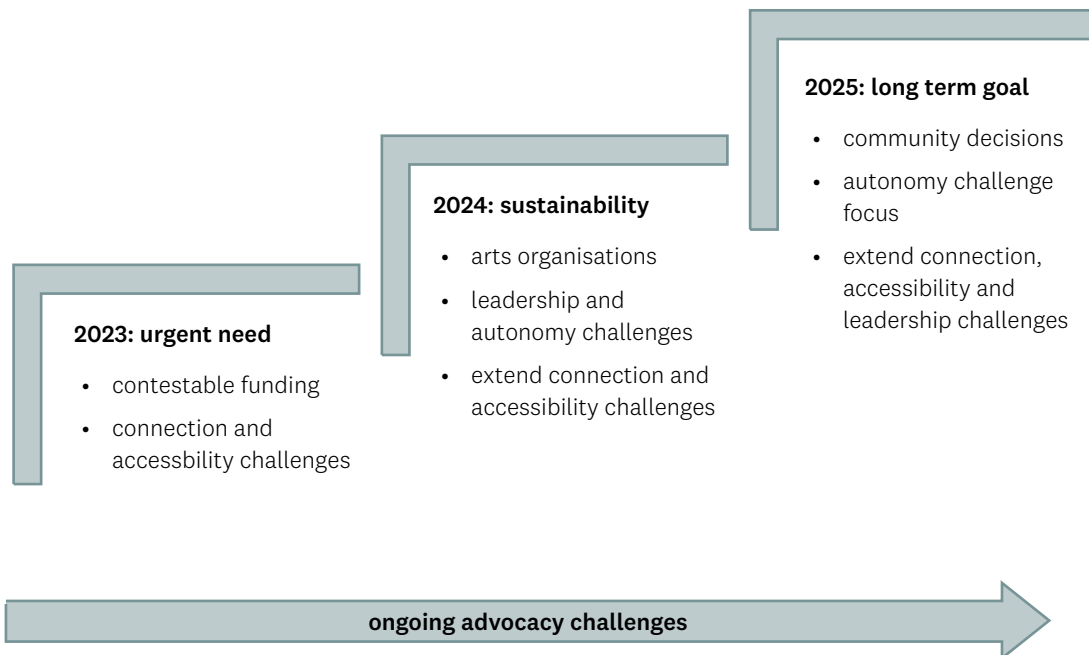
The third step towards transformation

The third step of our transformation is to work towards recognising and empowering communities – in the widest sense of the word – as arts development decision makers.

This long-term goal is key to addressing the autonomy challenge that you put to us. This will be a complex piece of work requiring a range of different approaches reflecting the varied needs of different communities.

We'll start this work from 2025, coming back to hear from you about what this could mean for you and your communities.

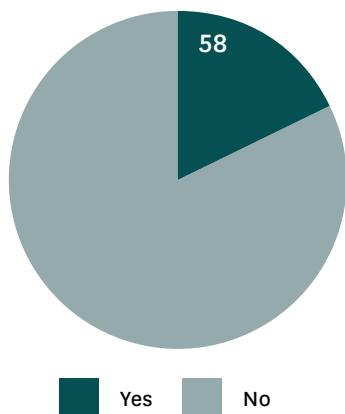
Addressing the leadership, autonomy and advocacy challenges that you have put to us will need a different approach across all parts of the arts ecosystem, including local authorities, philanthropic organisations, businesses, other funders and government agencies. We have less direct control over effecting 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, including more proactive partnerships, collaboration and convening roles.



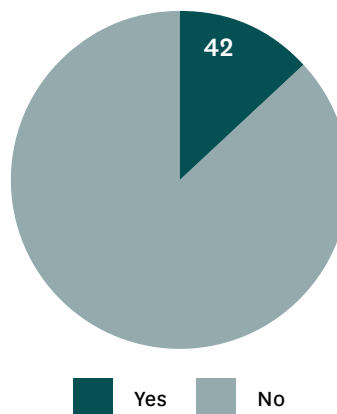
WHO WE HEARD FROM *RĀTOU I KŌRERO MAI*

We got **323 responses** to our online questionnaire. The questionnaire included four questions about support and a further seven demographic questions. All questions were optional, so responses to individual questions do not add up to the total.

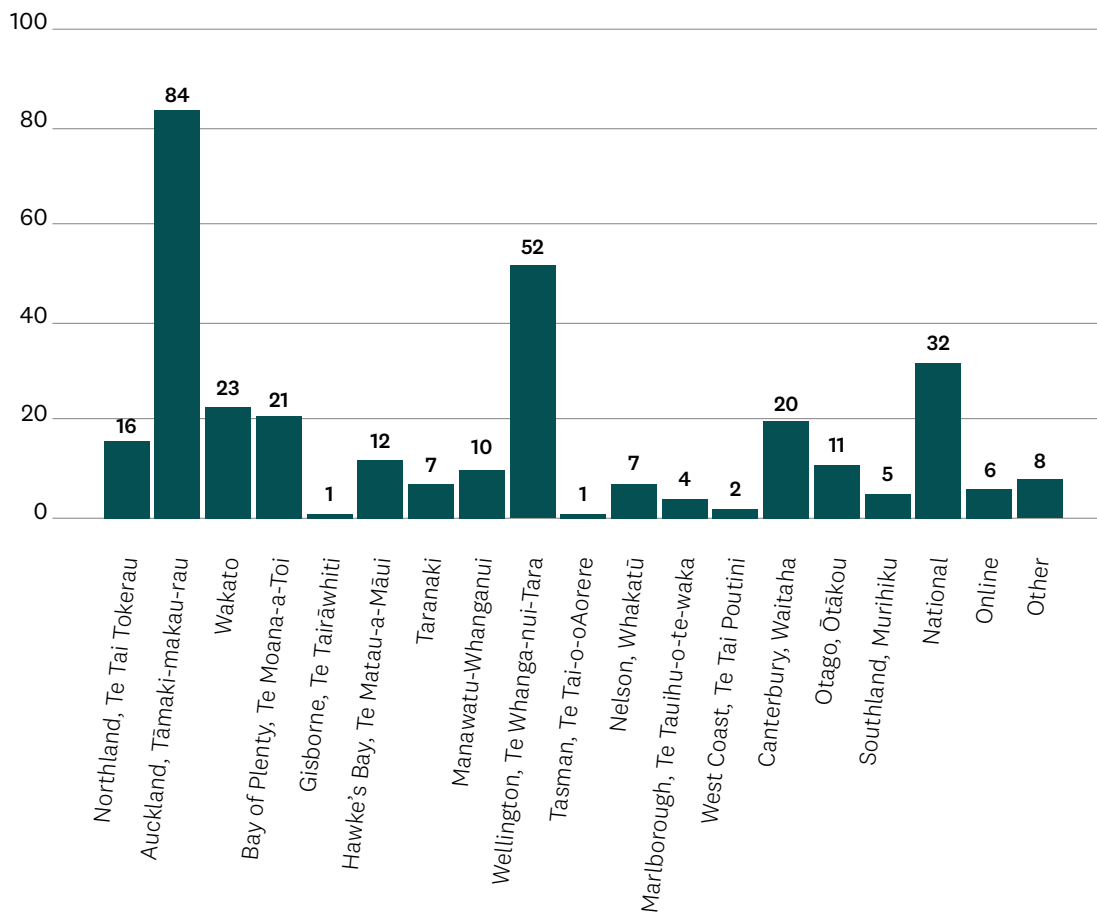
Organisations describing themselves as kaupapa Maori



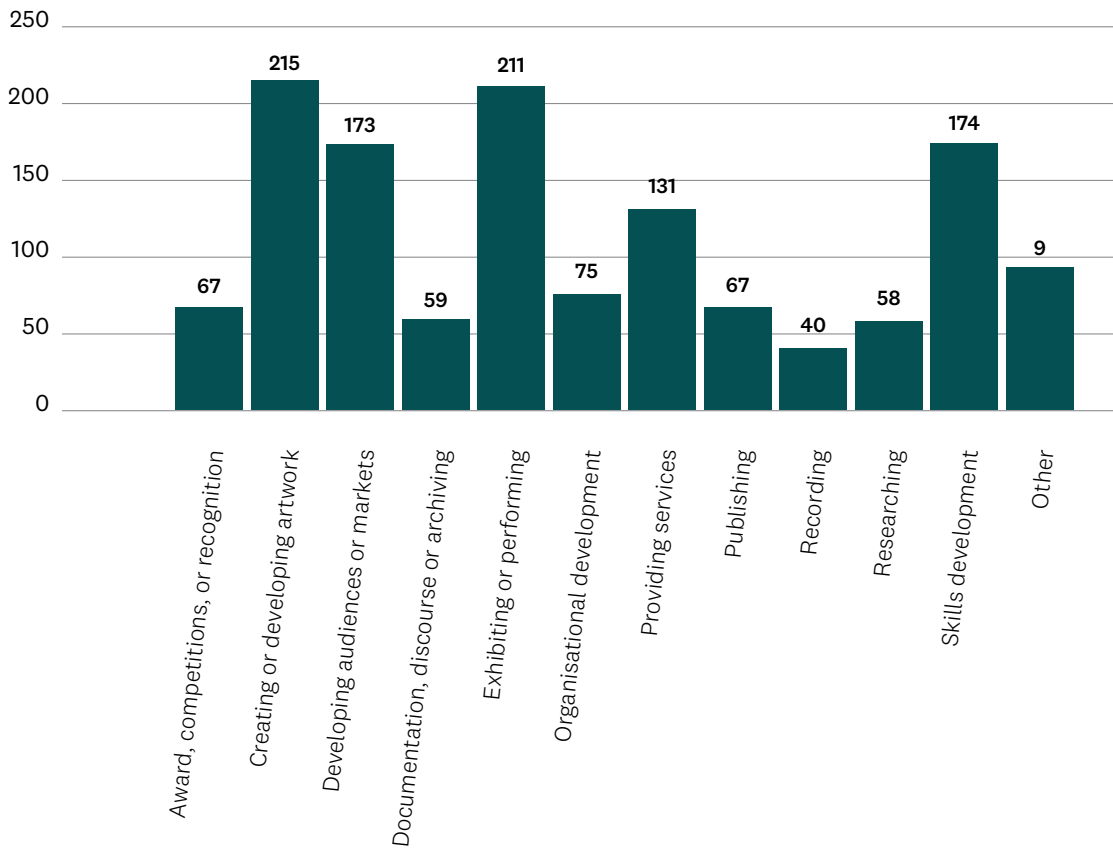
Organisations describing themselves as Pasifika



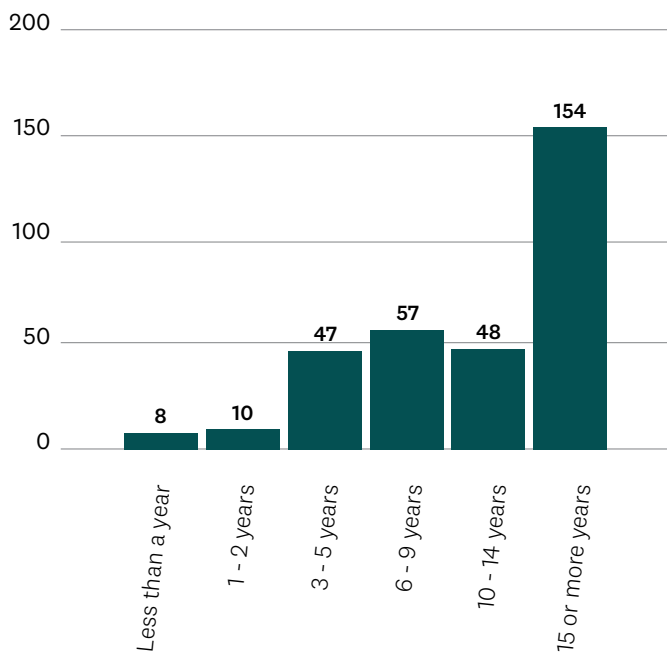
Where organisations were based



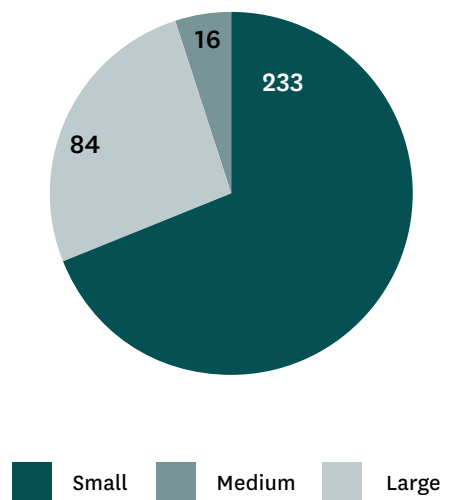
Main purposes of organisations



How long organisations had been in operation



Size of organisations



WHAT WE HEARD NGĀ KŌRERO I PUTA MAI

You told us there are three broad categories of support that make the biggest positive impact for arts organisations and their communities:

- **Financial support**
- **Non-financial support**
- **Support for artists and communities working together**

This echoes what you told us in the March and April 2023 workshops but with more detail about what this means for arts organisations.

Financial Support

“We have worked exceptionally hard to continually develop and present very strong work for nearly 20 years. We have developed new touring pathways in Australia - through the demand for our work and our agent. We continue to find innovative partnerships and pathways for creating and presenting work - but this is constantly in threat, and we are unable to be truly strategic and proactive about any of it because we are constantly uncertain about funding (and needing to spend large amounts of unpaid time to attempt to secure funding). We are very good at being reactive and adapting to opportunities and new circumstances. But it would be great to have enough support and certainty at some point to be able to put all this adaptive and responsive agility into a considered strategic pathway for development.”

You told us long-term, flexible funding makes the greatest difference. This allows arts organisations to plan further into the future, resulting in smarter programming, cost savings and the ability to focus on organisational growth and development.”

We've heard we need to trust your judgement and knowledge about what's important for you and your communities and enable you with greater autonomy to use our funding as and when needed to achieve the desired outcomes.

We agree with this. We'll continue to build in longer term, flexible support opportunities across our arts organisations' funding programmes, moving from a model based on funding activities towards a model based on supporting an arts organisation.

As well as revenue from sales, ticketing, or commercial activities, you told us financial support from different sources is vital for stability. This is particularly important, given that earned revenue can fluctuate, especially when creative risks are taken. You told us that often support from one source does not cover your full costs. We agree with this too and want to work with you more effectively to develop a range of funding streams, whilst also recognising that a diverse funding and revenue plan is essential for all arts organisations.

Long term funding allows for more effective strategic planning

- “Ongoing or regular support would allow us to have a level of continuity and forward thinking that our organisation hasn’t yet been able to experience.”
- “Multi-year support offers financial resilience and the ability to longer term plan and deliver to our purpose via activity and operational support.”
- “Sustained support. Knowing that we can commit to a well-planned, long-term project until traction is achieved. A partnership of sorts, where goals are easy to account for and revenue streams show that the idea is sustainable.”
- “6-year funding agreement allowed longer term planning especially as our organisation works on multi-year programming cycles rather than 6-12-month cycles.”

Long term funding offers more opportunities to present, perform, and develop arts opportunities and experiences

- “We have received grants from [City Council’s Events Funding] over the years in the form of three-year Contracts, which have given us secured funding for three Festivals, allowing us to book artists well in advance, and have the possibility of overlapping contracts to ease the stress (nightmare!) of raising funds annually for each Festival.”
- “The fact that we have multi-year funding is a real positive support for us. If the 3-year support could be extended to five years, it would enable us to be more impactful and engage more people.”
- “A forward multi-year funding commitment would allow us to plan with confidence and not have to cancel a concert at virtually last moment.”
- “Regular support that we can count on, right now we have to put a significant amount of time into planning, and booking artists before we know we have the funds. If we had even 1/4 of our funding be consistent (ie if we could get some annual funding that was regular), we could properly plan our season and not have to cancel any events - which is obviously very detrimental to our players and last year we had some kiwi artist at the beginning of their career and had

to cancel that concert. That was very hard on them, we would just love some consistency.”

- “Multi-year investments and overhead funding are crucial for stable and effective operations”
- “The fact that we have multi-year funding is a real positive support for us. If the 3-year support could be extended to five years, it would enable us to be more impactful and engage more people.”
- “We have received grants from Palmerston North City Council’s Events Funding agencies over the years in the form of three-year Contracts, which have given us secured funding for three Festivals, allowing us to book artists well in advance, and have the possibility of overlapping contracts to ease the stress (nightmare!) of raising funds annually for each Festival.”

Long term funding means staff and personnel can be retained

- “The funding that would make the most impact is multi-year organisational funding so we could have some security in our staffing. Our General Manager role is currently only funded until January 2025. Without staff in place, we cannot deliver the music and definitely will not be able to build on our foundational work in the community.”
- “We are currently seeking financial support to retain our staffing levels in the face of a reductive core operational funding mindset, as this will provide critical succession and long-term skills development that will benefit the sector.”
- “Appropriate multi-year financial commitment which would help us retain our key personnel and reduce the need for the minimal resources available being spent on funding applications/acquittals opposed to investing these resources into delivering on our kaupapa.”
- “An ongoing challenge we face is balancing the priorities of paying staff a fair wage and supporting their professional development, paying fair artists’ fees, and staying on top of the growing costs of exhibition making. This can result in staff being underpaid, and/or exhibitions being under-resourced, both of which negatively affect [our organisation] and the community.”
- “CNZ Funding grant, and funding support from Council and community funders enables us to retain contractors throughout the year to plan annual festival and ongoing events.”

- “MCH post covid made a massive contribution to the arts in our community by way of funding. We went from 1.2 EFT to 4.5EFT, employing local artists to share their skills and magic with our community. Funding the art roles for us as an independent community provider is the key to art being at the forefront of local planning, development, community vibrancy and socialisation. It is helpful to have art roles funded as not only does this provide some security to the artists but consistency for our community.”
- “We need staffing support, and we are looking to CNZ for this in our next application. Over the 12 years this organisation has existed our base of artists has grown 500% whilst staffing has stayed the same. We have developed other income streams - and these have risen each of the past 4 years - but it is not enough to add extra staff when 50-70% of this money is returned to artists as income derived from the showing of their works to audiences. We could dial this back and keep the money for us as an institution, but this would take money from artists, lose their trust and support, and it is not ethically sound. In order to turn [organisation’s] sector leadership and public trust into greater income we need to add staff so the director can stop doing day to day tasks and turn to bigger picture issues - like revenue generation and succession. Staff is the least sexy of all funding options for a non-CNZ funder, so this is where CNZ must step up.”
- “Partnership with [name of council] has enabled the provision of a home base for our work in 2023-24 which has centred our creative practice, provided a base for Talanoa and a hub for a diverse range of community activity from Internship and mentorship, Adoptee support groups, Art exhibitions and participation of the Fijian community in Pasifika festivals.”
- “Local bodies: funding is flexible, support is face-to-face. Funding is high contestable but once offered, comes with a significant amount of trust and an interest in our activities, which is welcome.”
- “Operational support - [name of Council] ... covers the fundamental requirements of cultural outcomes and hiring our team.”
- “We have been lucky to get funding for youth project through [name of council] and youth council for murals, pink shirt day and NZ Youth week.”
- “Local Council/ratepayers funding for Arts staffing/capacity plus them spending budget-grants and public art funding for artists. A central team in Council who strategically plan for, promote and fund arts. Very concerned that cuts to Councils are hitting these services disproportionately as Council try to keep rates down. Also concerned CNZ has policies not to fund local Council projects so it’s not helping keep core Council services going or even aware of cuts and how that will affect the sector.”
- “[Name of councils] are slashing funding to the arts, labelling them as ‘nice to have’ rather than the essential service that they are for community hauora and wairua.”
- “Significant on-going operational support comes from [name of council] but project and programme support come via long-standing relationships with [names of two trusts].”
- “Our organisation is an essential part of the local arts infrastructure. With a smaller capacity than other venues we can be more cost-effective for new works. Part of our kaupapa is to keep the venue accessible for all users. This becomes difficult when local council doesn’t increase their financial support for 10 years, and staff are underpaid.”
- “Our local council is undergoing a ten-year centre city redesign so that means local council is not able to support in the ways we need.”

Local authorities provide financial support, but this is not consistent across the country, and susceptible to changes in priority

- “Our [council] is a core funder. The pros are they are invested in our success, and when this relationship works well, they help with marketing and removing bureaucratic barriers. The cons are our funding can sometimes be used as a political football.”
- “Our Council is even cutting the community event fund, so we face a lot of financial challenges in the year ahead.”
- “The support from regional councils has helped reduce some budget stresses and made a positive impact on our org and the community.”
- “Our local council is undergoing a ten-year centre city redesign so that means they are not able to support in the ways we need.”

Financial support from central government can make a significant difference

- “The Pasifika Festivals Initiative fund from the Ministry of Culture and Heritage ... was our main source of income from 2021 - 2023. This fund enabled our independent organisation to successfully deliver programming over the course of three years. This included Professional development in Arts management for a total of nine emerging Pacific Islands Producers.”
- “Partnership with Oranga Tamariki has enabled outreach to Rangatahi in Youth Justice residencies and therefore access to Arts activity for hard-to-reach groups alongside Care experienced Youth through talanoa with Voyce Whakarongo Mai.”
- “Funding from Manatu Taonga, CNZ, Te Tihi, and Ministry for Women. This has allowed us to develop new programmes and pay our facilitators, keep our studio open, hire another space for two new rangatahi roopu, and hold an amazing 10-year exhibition - all over the past 4 years.”
- “Over the last few years, we have entered ... programme related, contracts for services which has provided a new revenue stream: Ministry of Education to deliver [name of programme], a programme that takes a fresh approach to music making by people with intellectual disabilities.”
- “Very major one-off project grants have come by MBIE and DIA and these have been hugely beneficial to our capital base.”
- “Partnership with Corrections has enabled screenings and workshops in Prisons and international connections to Prisons and Youth Justice residences internationally from USA to London, Tahiti and Fiji.”
- “Creative NZ, Ministry for Pacific Peoples and Ministry for Culture and Heritage elevated the work that we do, and people were so excited to take part because we were able to deliver for their expectation.”
- “Ministry Culture and Heritage Innovation Funding. It was significant and of an 18month duration allowing our organisation to make a significant regional difference.”
- “Te Ara Whiti and Ministry Culture & Heritage funding for Matariki, meant we were able to create our own educational resources, again this has meant that we are able to deliver education programs and get some form of income.”

- “Funding from Ministry of Pacific Peoples (MPP) has helped to keep our arts group going and grow. It was fully funded by myself for the first two years. The MPP grant meant we were able to accept another intake of students, purchase and create resources, plus providing a small stipend for our mamas who tutor our students who were originally doing this with no financial recompense.”

Sponsorship built on authentic and enduring relationships is essential and valued but is becoming more difficult to secure

- “We receive support from a number of amazing local sponsors, such as [named companies], which have a real positive impact in terms of enabling us to manaaki our community and manuhiri, as well as to deliver exhibitions technically.... However, it is very important to note these channels of generous support are contingent on an established relationship with [our organisation] and the knowledge that we have an exhibition programme and perspective that they align with.”
- “Support for operating expenses is useful because it is so hard to fundraise for these costs. It then lets us ‘sell-off’ the attractive bits of the budget (artist fees, educational programs, etc) that sponsors and patrons want to direct their funding towards.”
- “Funding is an ongoing challenge for our organisation particularly given the relatively poor funding and sponsorship opportunities available in our city.”
- “We receive support from a number of amazing local sponsors, such as [named companies], which have a real positive impact in terms of enabling us to manaaki our community and manuhiri, as well as to deliver exhibitions technically, in the cases of [company] (vinyl production) and [name] (very discounted photography rates), and to promote them, in the case of [company] (digital billboards all over the city). However, it is very important to note that these channels of generous support are contingent on an established relationship with [our organisation] and the knowledge that we have an exhibition programme and perspective that they align with.”

- “Covid has had a significance impact on our organisation, and we are finding both membership and sponsorship is becoming harder.”
- “We’re keen to look at how we can foster relationships with local businesses that reduce our reliance on funding relationships based on grants etc from CNZ and similar sources. Could you provide resources on how to build and nurture these?”
- “Sponsorship from local businesses has taken the load off in previous years and allowed us to continue offering our services during difficult times.”
- “Sponsorship for art events is becoming more difficult to obtain in the current economic conditions so cash grants from the likes of CNZ is crucial to maintain events.”
- “Donations, sponsorships and grants are the lifeblood of an organisation in the absence of punters willing to pay the worth of a multi-personnel offering with economics of supply and demand ... the top 1% ... are the only ones surviving and creating.”
- • “Funding support from philanthropic donations, corporate sponsorship and funding agencies is absolutely critical to ensuring that our organisation can deliver to our community and the wider creative sector. As a festival the income from ticket sales represents only a small amount of our budget. Without the support of funding and sponsorship we simply couldn’t do what we do.”
- “it is very important to note that these channels of generous support [local sponsors] are contingent on an established relationship with [our organisation], and the knowledge that we have an exhibition programme and perspective that they align with.”
- “Funding is an ongoing challenge for our organisation particularly given the relatively poor funding and sponsorship opportunities available in our city.”
- “We have been lucky enough to have major support and sponsorship from local businesses from major funders like yourselves and we are truly grateful for this support and contribution.”
- “As the economic environment becomes difficult, so does finding other funding e.g. corporate sponsorships.”
- “Corporate sponsorship is an aspiration. Any assistance that CNZ could offer in supporting corporate partnerships with arts organisations would be amazing. CNZ could potentially facilitate this.”

Donations from philanthropists, patrons and others is part of the overall picture but this funding stream requires a dedicated long-term approach

- “Philanthropy is an area of ongoing development for our organisation’s revenue generation. Funding organisations are experiencing budget cuts, which has a direct flow on effect on what services we can provide. Therefore, engaging with philanthropists is becoming more of a necessity than just a supplement. However, within a small population base like New Zealand this is limiting, and we are constantly needing to invest time and money into developing this area of our organisation.”
- “Philanthropic support is also important and works once we get to that 1:1 stage but requires a lot of input from senior team.”
- “As an organisation with limited capacity to take revenue from ticketing we work extensively on one-off grants, sponsorship and philanthropy, as well as some limited audience revenue to achieve 55% of our operational funding. The sustained and significant efforts required to maintain this funding cannot be overstated.”
- “We also work tirelessly to bring in private funding and this is evidenced in our financial performance. Over the last 7 years we have increased our non-CNZ revenue by extraordinary levels.”
- “And, recognising the funding ecosystem is small (and diminishing), and that downward pressures in government funding, for example, will likely create issues for local authorities or philanthropists...”
- “Tax incentives to encourage philanthropic or corporate support.”
- “Support with developing a culture of philanthropy in organisations and communities. The notion of private support for the arts (in lieu of government support) does not play out in New Zealand to anywhere near the degree it does in the US, for example.”
- “Private philanthropy has supported such things as a writers award that enabled a BIPOC emerging writer to have time and money to work - with [our organisation] facilitating industry mentorship and connections.”
- “We are also fortunate to have a significant endowment fund, a generous private patron and donor base, plus a not-for-profit on-site distillery capable of providing an on-going funding base for artist projects and programs.”

Flexible funding rather than ‘tagged’ funding better meets the needs of arts organisations and their communities

- “Flexible funding that recognises diverse activities and promote collaboration would support more equitable outcomes and reduce competition within the sector.”
- “It would be useful to be able to reallocate funds that have already been received to different areas of the organisation. e.g. if we come across an unexpected cost, reallocating funds pegged for advertising reallocated to cover the unexpected cost. I know we can request this by contacting CNZ but if we were allowed to reallocate up to X amount of money to other areas (and of course provide all relevant documents/receipts/invoices) that would be really helpful and save some back-and-forth interactions.”
- “Flexible and Inclusive Funding Systems: Implementing a funding system that acknowledges the breadth of activity and the diverse benefits to our communities, regardless of the art form, would be highly beneficial. The current funding model feels restrictive, forcing organisations to mould their activities and outcomes to align with Creative New Zealand’s goals, even when community needs suggest different priorities. Arts organisations, being closely connected to their communities, should have the autonomy to deliver programmes and achieve outcomes that are most relevant and impactful for those they serve.”

People can be paid if there’s operational funding support

- “Access to operational funding is key to allow people to have actual careers in the arts that also allows for things such as a mortgage, a family, regular visits to the dentist, maybe even a contribution towards KiwiSaver!”
- “Support for administration. Almost everything in the arts here is run by small community groups. This relies on various community members doing the administration, grant writing, secretary, treasurer etc tasks. These people are essential so we can get on with the good stuff. It is hard to find operational funding for these roles. With payment we could attract and train younger people into them.”

- “We have been able to [support arts organisations and creatives across the region] through funding support from MCH since 2022. This has meant we have been able to employ staff to actively work in the arts in the region. Prior to receiving that funding, we were not in a position to provide much support. This has definitely made the biggest difference for us to be able to support the arts community.”
- “This year a key piece of funding from [name of funder] was not renewed for our part time administrator, and this threatens the ongoing viable existence of our organisation - we are already very lean and rely on a lot of volunteer time but cannot sustain this organisation to the professional level we wish to only by being run by volunteers.”
- “Robust funding has also allowed us to awhi members into facilitation roles, and to actually pay people who had before this worked for free (one person for 9 years, and one for 2). All of our facilitators have ‘real’ jobs that they take time off from to do this mahi. Noone should be expected to work for free - no matter how much they care about a kaupapa. It just isn’t sustainable long term.”

Support for operational costs reduces stress and pressure and allows more time and energy for artistic delivery to communities

- “Contributing to our operational funding would make a huge difference to us, which would enable us to support our local arts and culture communities.”
- “Ongoing operational funding would enable us to be strategic in our planning and delivery and to give us confidence to invest in our team and develop resources.”
- “Organisations like ours deliver vital creative infrastructure within our cities and communities. However, there is minimal funding available for non-activity-based expenses. Recognising and supporting the value of covering overhead costs is essential for the effective operation and longevity of our organisation. This includes administrative support, facilities maintenance, and other foundational expenses that enable us to deliver high-quality programmes.”

- “We really need investment into a BAU because we want to create change from a place that is not laced with pressure, stress, fear and frustration. This takes an incredible toll on the body, mind, spirit and while well-being is often touted as a priority the expectation continues that BAU will continue.”
- “DIA - lotteries community multi-year grant for operational expenses. We are able to budget and apply it to operational costs. It was helpful because - project based funding means you have to increase your output in addition to the core daily operations (which are actually very helpful)...this can actually increase stress on the organisation, volunteer hours and core service delivery.”

Financial support promotes innovation, encourages organisations to try new ways of working, and allows calculated risk

- “Guaranteed funding allows us to take greater creative risks and offer more opportunities to artists.”
- “Our organisation is increasingly taking risks to back works for diverse communities and seeking to develop and give experience to new talent. While we are established, there remain writers and artists that we are able to bring to a readership only with funding support.”
- “Arts organisations should change/be dynamic anyway, but I think funders should be encouraging it financially too. Otherwise, it’s much easier not to engage with new audiences, not to risk it on new genres and artforms etc. To me, that requires a pot set aside for that purpose... combined with a funding regime that backs dynamism/new audiences/commitments to Te Tiriti and the diverse communities of Aotearoa.”
- “Fund R&D WITHIN the organisations that are taking risks and considered “alternative”, as they are likely the next generation of creatives, organizations, models etc. These generally don’t subscribe to traditional pathways which, according to history, leads to great art/artistic movements.”
- “More general flexible funding model for organisations that are carefully vetted and assessed - giving the organisation a bit more freedom to try things out, pilot projects and experiment This could trigger really awesome innovation and evolution for organisations through multiyear funding, and it would

empower Organisations to grow and adapt to the changing times and landscapes through challenges.”

- “Financial support from CNZ, grants organisations and sponsors has made the most impact. It offers us a level of security and allows us to take on projects that would not otherwise be possible financially (eg. accessible offerings).”
- “Higher level of multi-year funding that allows for flexible programming so that innovative ideas can be pursued as they develop, and artists can respond to real-time opportunities.”
- “We are still funded in a project-based, year-by-year capacity that stifles innovation and our ability to implement improvements. Seeing our work in programme silos means CNZ is not seeing the overall impact we have on our local creative ecosystem (though hopefully this will start to change with the new Organisations Funding model that funds an org’s whole suite of programming).”

Longer term funding makes it easier to leverage other funding

- “Funding from CNZ and our district council is the most essential support that we receive as it helps us to pay fix costs and leverage other funding sources e.g. trusts, grants, philanthropists.”
- “Multi-year support from Council and from CNZ sends a powerful message to other funders, one of confidence and endorsement which helps us to build our own financial resilience and sustainability.”
- “When a funder or partner gets behind what we do and leverages their funding/sponsorship to their own networks this demonstrates support and belief, and advocacy for the arts.”
- “With the larger funding in place, and in the case of CNZ and [name of organisation] for multiple years, it makes us more of a steady, attractive option for other smaller funders, sponsors and philanthropists.”
- “When we got the MCH Creative Spaces fund which was largely towards overheads & outreach, it was an unprecedented fund for us, it triggered a huge amount of growth and amazing outcomes in our organisation. We have doubled in size and have been able to leverage that funding to get well funded in other areas.”

- “Whilst we all love the sponsors that give you money and ask nothing back in return, the better ones are the ones that want to leverage their support. This opens us up to their staff and clientele, two groups who may not have engaged with the arts prior.”
- “CNZ funding to hold wananga and for our sailing waka to be able to voyage to Rekohu Chatham Islands was a substantial boost to our community. This gave us the ability to train crew of which the majority are still with our organisation. This in turn has meant that we can deliver educational programmes and are able to get our own source of income through group booking to sail on our waka. Te Ara Whiti and Ministry Culture & Heritage funding for Matariki, meant we were able to create our own educational resources, again this has meant that we are able to deliver education programs and get some form of income.”
- “We are grateful to have couple of council members take notice and help us from self-funding our events but we would honestly love some support from CNZ as much of our goals do align. Through our training and mentorship our talents have grown to dance overseas and became a global HipHop battle champion, the Mother of a global waacking organization, dancing for artists such as Chris brown, Jolin Tsai, Korea’s “Street Girl Fighter” and more. The support to keep this level of training and help the upcoming talents take off would be another area we’d love CNZ to look at, as the support and care athletes and dancers receive post their grassroots stage is just as important as that of the new and upcoming.”
- “Funding through Ministry for Culture and Heritage enabled us to expand our work, through the development of an outreach programme to connect with people and organisations. We are now working on consolidating the work achieved through the outreach programme to continue removing the barriers to participation in art and creative activities.”

A small or initial investment can start the ball rolling, lead to bigger things, and reduce dependency on grants

- “A small internship from [regional arts development agency] (8 hours per week for 8 months with someone we could nominate). This was absolutely transformative for our organisation. Operating with just one full-time staff member, the addition of this support for eight hours per week made a significant impact on our ability to serve hundreds of individuals who utilize our space and venues and provided essential support during this transitional phase, enabling us to explore more permanent and efficient staffing solutions. It also allowed us to be wrap around support to an emerging wahine Māori performing arts practitioner who is now involved in several new works and kaupapa connected to the space as well as bringing in new and significant networks to the space.”
- “Financial backing would enable us to expand our programmes, reach more people, and enhance the quality of our offerings. This would allow us to invest in better resources, hire skilled tutors, and offer more scholarships or subsidised programmes to ensure inclusivity.”
- “If we were able to get one time seed funding to leverage and grow an endowment or have a guarantee against loss, this could speed up recovery.”
- “Support from Funding HQ (early stages) has helped us start to develop a fundraising strategy which goes wider than grant funding.”

- “[Name of trust] funded equipment to start our ceramics programme. [Names of companies] provided [us] the opportunity to create 180 canvases for hotel rooms in Wellington. We earned enough to pay for the renovation to convert an old workers cottage on site into our ceramics studio.... We now have a self-supporting ceramics programme open to all ages with day, evening and weekend courses & workshops. This has also allowed us to support 6 practicing artists with living wages.”

Long term funding keeps focus on arts development and community impact now and into the future

- “I was lucky enough to receive a placement on Creative Waikato’s Whiria Te Tangata program. That had my creative practice running like clockwork for the year. So helpful with mentorship, part-time wage and resource funds. I was able to help uplift wellbeing for so many people in my community by running art retreats, workshops and art sessions.”
- “What would be amazing is ongoing, sustainable funding that could be relied upon for longer periods, so that team members could devote more time to raising author profiles, ensuring good writing gets its due readership, and

improving and expanding the journal's services to NZ literature."

- "We need to have secure, reliable funding streams to ensure our taonga of work is protected, and make sure we are here into the future to respond to the myriad of diverse theatre and dance performances which are presented across Aotearoa."
- "Appropriate multi-year financial commitment which would help us retain our key personnel and reduce the need for the minimal resources available being spent on funding applications/acquittals opposed to investing these resources into delivering on our kaupapa."
- "Contracts from MYD - Ministry of Youth Development and grant funding from MCH, CNZ and philanthropic sector. [This] enabled longer-term strategic planning and outcomes for our creative impact in diverse communities to grow and become more sustainable."
- "Indexed or inflation-adjusted grants: Most of our grants/funding is static. This means our funding is going backwards in real terms, but our targets/outcomes are expected to grow or be maintained. The cost of goods, venues, labour, equipment, insurance, wages has increased hugely over the last few years, but funding has not."
- "Grants for the next six-year contracts need to be at least brought back to the value they had in January 2020 as a minimum, that would represent a standstill level of investment by CNZ but not going backwards as the backline would be a real win for clients."
- "For sustainability, going forward grants must be tied to CPI so they maintain their value over time. We cannot keep ending funding contracts with the CNZ investment having gone backwards in real terms."

Funding that is indexed or inflation adjusted keeps pace with the rising costs of delivering to communities

- "Our funding from Creative New Zealand has risen only 6% over the past 5 years. In comparison, the country's consumer price index (CPI) has risen by 20% over that same amount of time. We need any financial support from Creative New Zealand to be in line with inflation as an acknowledgement that our costs as an organisation go up, even when our funding doesn't. We're then expected to deliver the same, or more on a rapidly dwindling budget, or spend a lot of our time finding other funding to pay for the every-increasing bills."
- "To have funding indexed to enable us to keep pace with the real costs rather than be effectively cut each year as the fixed funding model has not kept pace with inflation for a long time. This leads to us needing to cut back what we wish to offer our community of independent artists who are doing it tough and reduce opportunities for emerging artists. This is especially the case with tangata whenua, disabled people, BIPOC communities and other underserved groups."
- "The effect of inflation on not-for-profit organisations is damaging. Every year we need to raise additional revenue to standstill and across the last five years this has been impossible causing real hardship. Asking charities to index the CNZ portion of an organisation's revenue is unreasonable; CNZ need to index their grants."

Funding and the way it is allocated affects accessibility for artists, audiences and the wider community

- "Understand the community, understand the need, fund what meets the real need, not the nice to have."
- "There is a need for more financial support to deliver within our programmes some of the things that have become rising priorities - such as accessibility, translation and equity for artists. We are finding these activities are expected (and we also have a desire to deliver to these expectations) however not currently funded within what we are contracted to deliver and are drawing significant resource from both a financial perspective as well as an administrative perspective. There is more and more demand from the sector, and it is becoming more and more difficult to meet the demand."
- "Notice the other others. Notice the strain and the perseverance of grass roots collectives who seek sustainable, self-reliant, and empowering business models to change how we do things for community. Notice the vision and give permission. Notice the desire to connect and create and collaborate and send us as delegates to art markets, fairs and so on. Notice how many African artists are brought for the festivals and yet the programming of local Black artists is abysmal. Notice that we can't get into the room not just because we're not invited but because even when we're trying to connect the barriers are put up."

- "...promoting excellence is not the same as, and can inhibit, supporting greater inclusiveness and participation. Recognize that working with the community is unpredictable and sometimes messy, that there needs to be flexibility in accountabilities."
- "[Funding allowed us] to offer greater accessibility in the presentation of work made for and by disabled practitioners."
- "Further financial assistance in the areas of physical access and support for programmes which are free or highly subsidized so that people can attend who otherwise would not be able to afford a course in the creative arts."
- "Additional funding for including accessibility, for all the increasing options out there - including but not limited to paying NZSL interpreters at industry rates."
- "Start developing grassroots in communities. A lot of \$ goes onto qualified High end artists and project might be good to spend equal \$ on community baseline skill building for adults."
- "Currently access to [name of venue] is hampered by a multitude of stairs which greatly limits who can attend classes and events at the school. Funding to help build a disabled access would enable people with physical disabilities attend."
- "Accessibility initiatives have become increasingly important due to socioeconomic challenges our population is facing."
- "Local art organisations need to be funded so that they can deliver hyper-local, and community led creative outcomes such as programmes, events, projects that uplift the community. Financial backing would enable us to expand our programmes, reach more people, and enhance the quality of our offerings. This would allow us to invest in better resources, hire skilled tutors, and offer more scholarships or subsidised programmes to ensure inclusivity."
- "Funding received from CNZ and local boards has only supported outputs, not community outcomes, and in the case of local boards, they most annoyingly didn't want to fund any of the creative thinking that goes into developing community projects, the community brokering, etc ... all they wanted to fund was the production of the outputs ... and even then, not fund the management of the production. The expectation is that creative work is free."

Dedicated or prioritised funding is needed to meet the needs of different communities

- "It would be great if there were more pools of Asian arts funding and not just the one FN [Foundation North] x CNZ pool that I hear is about to come to an end soon (?). We tautoko the prioritisation of Māori and Pasifika communities, but there is still the continuous bottle neck for the "other POCs" - Asian (and not just one group of the Asian communities, East, South and South-East Asians), Middle Eastern, Black, Latinx, wide Tau Iwi folks and many that intersect with the LGBTQ+, Deaf, Disabled and Neurodivergent rōpu."
- "Prioritising applications from organisations that address how they will involve or reach marginalised communities; requesting (eg) that applicants speak to their accessibility as part of their funding proposals. Prioritising funding for organisations led by marginalised communities, or who are actively fostering leadership from within marginalised communities."
- "Dedicated funding streams to improve accessibility and implement anti-ableist policies, procedures and projects. You have a start to that with the commitment to fund top-up funds to cover the additional costs disabled artists face in delivering projects, but this could be expanded."
- "Dedicated funding avenues for decolonisation work and to work with historically excluded communities: this work takes time and money to do in a robust, genuine and generous way. Arts organisations MUST bring money to the table to pay mentors and members of excluded communities – simply put, money talks. We've seen this kind of dedicated funding really move the needle, both for us and in other parts of the world."
- "Please support disability organisations! There are many amazing arts access programmes that currently cannot access CNZ funding because we don't perform."
- "Would be good to have greater funding support by having dedicated funding allocated for distribution to ethnic artists such as the Asian artists funds by Foundation North."

Location needs to be considered when allocating funding

- “Arts organisations around the country look and feel different, and this is a great thing! Arts organisations, particularly those in the provinces and those that emerge from the bottom up might not be particularly polished, they might be more experimental, and they may be more inclusive and fulfilling important roles in their community that may not have a specific place in a funding application. They often have to be more generalist, because smaller populations don’t allow for the niche.”
- “Local art organisations need to be funded so that they can deliver hyper-local, and community led creative outcomes such as programmes, events, projects that uplift the community.”
- “My observation over the years is that Southland does not receive an equitable amount of CNZ funding.... But what I think is that it is difficult to compare the impact funding would have in Southland compared to other parts of NZ because we are at the very beginning of a journey to grow the arts here - this seems like something other places have been building on for many years already. We have a handful of experts/experienced people but it’s really hard to have a range of people here because of the limited education/training in the arts that is available. Most of our arts community is emerging. We also have some really great stuff that happens here, but practitioners need more support to undertake work and projects that are more edge or fringe.”
- “It remains important to consider the geographical spread of funding nationally, as Te Wai Pounamu based organisations and artists can often be underrepresented in funding. Asian diasporic practices could also be better and more explicitly represented in CNZ funding priorities.”

Funding keeps access costs down for communities and encourages participation and inclusivity

- “Funding to support our programmes for seniors and tamariki would enable us to continue free programmes to the community. Participants have confirmed that our programmes contribute to their life satisfaction, helped them make connections with diverse people and has improved their mental wellbeing by being able to create in a place centred around the arts.”
- “We are providing a majority of programming for FREE, increasing accessibility and opportunities for audiences, this is a vital component of the arts and culture ecosystem and should be rewarded.”
- “We care for audiences and ensure accessibility with affordable pricing and digital reach.”
- “Our programming and events are fundamentally for community service and engagement and the main provision of inclusive service is being free and open to all from the public.”

Non-financial Support



“Is there a way for CNZ to think more collectively with the approach to identified needs for arts organisations? By identifying the gaps and or working out what most organisations need support in we could then provide more meaningful engagement that has a bigger impact on the overall arts community and eco-system.”

You told us you need more than funding to make an impact.

Many of you told us strong governance makes a real difference, often extending through your communities and to other arts organisations and artists too. We heard that many organisations need more support to attract, develop and retain people in this role.

We heard there's more we can do to better support the leadership role of kaupapa Māori organisations in safeguarding ngā toi and mātauranga Māori for the future. We agree with you and will do more to make this support more prominent across all of Creative New Zealand's work.

We heard a real willingness from many to work alongside Creative New Zealand to become stronger advocates together. Many of you told us you're already taking on an active advocacy role in your communities, and others told us you'd like more support to start. Our advocacy team produces free tools and resources you can use and runs

campaigns to highlight the benefits of the arts and creativity for everyone. We'll continue working alongside you to keep promoting the value of arts, culture, creativity and ngā toi Māori in all our lives.

Providing more practical and accessible resources to grow your business and related skills was a common theme. We heard this during the March and April 2023 workshops and launched a series of refreshed and updated online resources to help build sustainable and financially resilient careers. We'll keep adding more toolkits and guides to our online resources.

We heard we need to start with more honest, consistent and frequent communication to develop more effective and enduring relationships. This means simpler and more regular communication about what you're interested in, not just about what we want to say. We'll invest more time in reaching out when things are going smoothly so it makes it easier for everyone when things aren't going smoothly.

The right governance can make transformational change to an organisation and beyond

- “A further type of support we receive that impacts us positively is support from our governance board. While technically the board sits within our organisation, it’s important to note that they work voluntarily, and provide considerable guidance in terms of HR support, recruitment of and day to day tautoko for the director role. They also provide consistency, as all of us employed staff have fixed terms roles so turnover is relatively frequent. The board is the tuaiwi or backbone of our organisation, and as such their support is fundamental to [name of organisation].”
- “We have made huge shifts in how we work with a wider and broader range of artists and audiences, and this has been rewarding. This came from a clear directive from governance/ executive.”
- “Funding from CNZ has enabled us to engage with NZ Institute of Directors courses for our Pacific board to strengthen our governance capabilities. These courses have increased knowledge and capabilities of each board member not only in our organisation but also in other spheres of the community where our board members have influence ie schools, sporting organisations and churches.”
- “Bringing appropriately skilled people onto our board with skills in NFP management, fundraising and strategic planning has helped make our board more effective, support our operations and think more strategically.”
- “Our Board - through their guidance, deep knowledge of our journey thus far, their faith in our practice and choices and care for our wellbeing sitting at the centre of their support of decision making.”

Different types of support are needed for more effective governance

- “I believe governance training and possibly modules for the Institute of NZ Directorship training would be very beneficial to help provide wider and deeper understanding of roles functions and responsibilities.”
- “It would be great - and more equitable! - if models of co-governance were actively encouraged in arts organisations, including smaller organisations. I think the work to

increase cultural competency within arts organisations, which has been brilliantly supported by CNZ, could be met with funding initiatives that proactively initiate and support co-governance.”

- “A Chairs and CEOs wānanga every two years could reinforce relationships, build new connections and become a platform for sharing ideas at a high level.”
- “Opportunity for ethnic artists to be trained in arts governance. More funding to be allocated for this purpose. For experienced governors, providing opportunity to join some of the national and public sector arts boards and advocating for this.”
- “Governance support across key aspects of industry health, safety and wellbeing would be useful. Another consideration is the skills-set required to govern an arts organisation, and while each board is different, a data base could be helpful to refer to.”
- “At a board level we struggle to find trustees who have both the skills and knowledge our organisation needs and who have the time to invest.”
- “Governance and ethics support from people or organisations experienced in handling arts-specific issues and conflicts.”

We need to better support the leadership role kaupapa Māori organisations play in protecting and developing ngā toi and mātauranga Māori for the future

- “There is so much potential in the liminal space.

Change is deserving of attention, care, love. Being present in the in between, in the transition.

Māori arts does not translate into Western labels of arts.

Māori arts should not be theorised.

TOI HAUORA

healthy people healthy arts”

- “Engagement with iwi. The vision is local stories told from mana whenua contemporary arts. We have some strong links to mana whenua and pan iwi organisations but for CNZ to support the arts and add to our connections with connection with local artists for the development of whakapapa theatre. CNZ can then flow this into, through, out of and with us.”

- “[Support us with] strategic growth and development of the art sector on behalf of tangata whenua and Māori, for the benefit of future generations.”
- “Support in evaluation and impact reporting - we have developed our own frameworks but a CNZ contract for Māori evaluators to assist Māori organisations develop frameworks and implementation plans would be useful or if CNZ paid for external evaluators.”
- “Survival revival of the arts within the narratives stories of each individual, whanau, hapu. Wharetupuna arts based. Restoration maintenance of our arts. Then leading into the more contemporary arts as each artists gathers their skills. But still they have learned the basics of their home arts. Teaching whanau about their art works, waiata, performance so it is not lost. Marae toi very important to keep alive. Not only in a traditional sense but also leading into contemporary expression.”
- “From my understanding waka navigation and sailing is one of our endangered arts, ie there are currently only 4 recognised traditional navigators in Aotearoa. If these endangered arts could be part of a 2-3-year funding strategy instead of one-off chances of funding for one project, there would be a higher rate of success.”
- “I’m hoping to provide a safe space of learning within all marae. For our whānau, this haerenga will begin here in [rohe] then [three named iwi]. Then ultimately spread to the rest of our marae (if they don’t already have something similar in place.). This space will provide rangatahi with a chance to learn & step into the roles of our marae... alongside a person of their choice from the generation above. This will bring our teachings of rongoa Māori, romiromi, mirimiri back to Marae and portray a whole lot of different messages which will result in many positive outcomes.”
- “Advice on how to share our stories (we have a lot) and preserving these for future generations.”
- “It would be equitable for CNZ to invest in infrastructure for Māori arts. A dedicated Māori theatre VENUE in Wellington. #LandBack.”
- “The main support we need is advice on how to stop outsiders from commercialising on our cultural crafts.”

All organisations have a role to play in supporting ngā toi and mātauranga Māori

- “[We] acknowledge that the company’s relationship with mātauranga Māori must be held by Māori, and we are aware of our limitations as a non-Māori led organisation to achieve this authentically. The company has since progressed on the initial stages of looking into a space of Māori leadership, with the support of pou matua, manu tāiko, independent consultants and a member of Te Reo Ruruku alongside internal committees. Support with the funding of expert advise in mātauranga Māori is crucial to the up-holding and safeguarding of the company’s Haerenga Māori.”
- “Our Mātauranga Māori mentor makes a huge impact on our work: our Trust remains bereft of mana or tangata whenua representation (they have more important things to do with their time!), so having a mentor to step into this void is critical in progressing our decolonisation work.”
- “Māori arts strategies across organisations, these should filter into accessibility, takatāpui and BIPOC strategic planning.”
- “Cultural Connections - Cultural Arts Leaders based regionally to support arts practice and or events to ensure that Tikanga practices are followed. A lot of organisations want to be culturally aware and support Māori but don’t as they feel they are being token.”
- “Support with expert advice in mātauranga Māori is crucial to the up-holding and safeguarding of the company’s Haerenga Māori.”
- “Support from [name of adviser] meant that the company could begin its journey to becoming a Te Tiriti o Waitangi partner as a national arts organisation in Aotearoa. The [name of adviser] provided a resource which directly supported our journey, “Ngā Mahere Kaiaka Mahi tahi hoki”, which is a plan we continue to use. In addition, [name of adviser] supports the company with translating, consulting and interaction with iwi and mana whenua”
- “We use [Name of adviser] frequently for cultural advice over various kaupapa. This has been an on-going relationship since 2021 and has included specialised advice for staff and Senior Leadership as well as resourcing for implicit bias, karakia, tikanga and practises and waiata. [Name of adviser] also supported the company for a year with fortnightly te reo Māori classes for all staff and full staff days at Marae.

The impact [of this support and advice] ... has meant that the company has had a cultural consciousness and responsibility to tangata Tiriti and their mātauranga and practises.”

Creative New Zealand is already doing great things in the research and advocacy space but there’s room for more

- “Continue to provide the industry with tools to advocate (data, resources, workshops etc.) while also continuing to strongly advocate on the industry’s behalf. Advocacy projects are added workload and pressure on small teams - advocating for the arts is more vital than ever, but we can’t add this to the already full workloads of our teams.”
- “CNZ has developed an amazing advocacy tool, but we still don’t have the MESSAGE articulated: all arts, culture and creativity organisations across the country should be saying the same thing about why art and culture is valuable. Without that, we’ll never get more support from central government!”
- “Access to the narratives for change approach (CNZ Advocacy team) has been life-changing - thank you!”
- “It would be helpful for the audience atlas to be continued - that gave us real data to work with and was a good tool for advocacy and funding.”
- “CNZ as a strong advocate for arts funding in all areas - providing the sector with data on how CNZ’s funding sits alongside other funding in the arts ecosystem and helping to illuminate where gaps are that others need to step in to address. CNZ builds relationships with other funders to help educate them on the arts landscape and encourage co-investment.”
- “Consideration for all investment and audience research to include commercial outputs national and venue data across the country would provide a stronger set of statistics. Creative NZ research projects have been valuable in providing advocacy and market intelligence for gaining other Partner support.”
- “Any research or data is useful. Would like more research and data on Māori arts or indigenous arts globally.”
- “Research and development of investment and engagement would be beneficial if it captures a greater creative ecology (Self-funded – commercial and funded) e.g: CNZ’s research work is centred around funded arts

and cultural activities but there is no national entity developing tools to tell our full sector story in the way that Live Performance Australia does which has become a successful advocacy tool and PAC Australia through work with Wolf Brown (Culture Lab) Even Creative Australia (Australia Council) Audience Outlook Monitor captures a broader sector engagement through venue related data, even though they do not fund commercial activity or venues.”

A dedicated, co-ordinated and specific approach to advocacy for greater funding for ngā toi Māori is needed

- “Greater advocacy at central and local government level to drive procurement and engagement opportunities for Ngā Toi Māori from the ground up and to ensure that staff within these bureaucracies are held accountable for engaging and supporting Ngā Toi Māori with respect to the allocation of their funding/ project and/or event budgets.”
- “Advocacy to hold national, regional and local agencies to account with respect to the allocation of their respective operational funding/budgets in support of Ngā Toi Māori and for greater equity between funding allocated to sports events versus arts/cultural events may enhance contestability for funding from the arts sector.”
- “Any research or data is useful. Would like more research and data on Māori arts or indigenous arts globally.”

Advocacy and proactive work with central government is critical to increasing funding, whether through Creative New Zealand or other funding sources

- “We need advocacy at the highest levels to secure increased funding for the arts sector. As arts leaders, we tirelessly promote the power and importance of our sector.... By changing the narrative around the arts from being a “nice to have” to being recognised as a critical component of our community’s wellbeing and development, we can better secure the resources necessary to thrive.”

- “Help with lobbying government ministries and departments to see the value of the arts in their portfolios, leading to, for example, [name of Ministry] support so we can continue our MCH-funded initiatives in primary schools, or [name of Ministry] support for singing programmes that improve physical and mental health.”
- “Advocate for more cross ministry investment in arts and culture.”
- “We rely on gaming grants to support touring costs (venue hire/tech costs/accommodation); however, these funding avenues are drying up as there are not enough funds being generated due to the high cost of living. Consequently, we’re seeing any anticipated support from these gaming grants coming out of already tight budgets. There is considerable time/resource required for applying for these gaming grants, and the whole system needs an overhaul, with a single application process across the board, and a centralised database of trusts. Any advocacy that CNZ could provide in pushing for a national review would be useful.”
- “Instigate network opportunities with funders and relevant govt. ministries (that are less familiar with the health and wellbeing benefits of arts engagement) so that organisations can present and build relationships with multi agencies, govt. departments and each other. Especially as community arts and wellbeing NGO’s often struggle with siloed funding from ministries such as [name of Ministries] when outcomes and target groups/individuals cross-over these funders.... This would generate a more equitable - trust based platform to build long-term cohesive and collaborative approaches; resulting in a more cost-effective and sustainable delivery of arts participation and engagement within diverse communities.”
- “Many of the outcomes from creative spaces deliver to the goals of other ministries eg health, social development, youth, justice etc We are grateful if CNZ supports [name of organisation] to advocate for more cross ministry investment in arts and culture. Our organization has skilled community and youth workers and clinical art therapists. There are many layers to what we do, and we are not an easy fit into anyone’s funding portfolio, but we could be if they took the time to understand our programmes, artists and outcomes.”
- “Tax incentives to encourage philanthropic or corporate support; and / or utilizing the current policy interest in social investment for example, to highlight the profound impacts the arts can bring to social wellbeing across health and education would be productive areas of affirmative advocacy.”

We need to make clear how arts and ngā toi are critical to social wellbeing

- “There is so much potential in the liminal space. Change is deserving of attention, care, love. Being present in the in between, in the transition.
Māori arts does not translate into Western labels of arts.
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TOI HAUORA
healthy people healthy arts”
- “[Name of councils] are slashing funding to the arts, labelling them as ‘nice to have’ rather than the essential service that they are for community hauora and wairua.”
- “What would make a significant difference to all of us is that our industry is valued and seen as important – we make cities liveable, we make people want to live here in Aotearoa, we tell our stories and reflect who we are, and who we want to be. We therefore consider whether CNZ could be helping to make the case to the general public as to the value – intrinsic and economic – of our work.”
- “Advocacy to maintain understanding of the critical need for a vibrant visual arts and wider cultural sector will continue to help foster ground-level and strategic funding and resource support, as will building capability and capacity in the cultural workforce, particularly where we can collectively attract a more diverse demographic into the sector.”
- “Greater understanding from local government elected members (councillors) as to the importance and value of what we do for social cohesion and community wellbeing. Council financial support is disproportionately low.”

We need to make clear the importance of valuing artists and arts organisations as professionals

- “Art is work! - there is a real need for some strong advocacy for the NZ public at large to see artists as professionals, and for the work to be properly valued.”
- “[We need support for] the constant struggle of communicating the value of what we do ... and advocating for funding.”
- “Advocacy support is important from CNZ and locally through [council] as it is helpful that arts are in the news so communities that are supportive can also advocate and people who do not see the value in arts can be convinced of its merit.”
- “High-level advocacy is needed to highlight economic and social impacts of the arts.”
- “Media - how are the arts represented in our national consciousness/ how do we talk about what we do and its importance/ relevance?”

Regions outside of Auckland, Wellington and Christchurch need specific advocacy support

- “Secure funding, some robust local advocacy for grassroots arts. Story telling about regional spaces and orgs nationally. Elevating value and importance of access to the arts experiences that are grassroots and participatory.”
- “Research specific to regions and/or communities would be useful. A shared investment approach with local government to researching audience behaviour that has a regional or community focus and is able to explore questions of interest specific to organisations who work in those regions/ communities. With audience behaviour changing, it would be good for this research to be reasonably quickly delivered. The results need to be able to support organisations’ ability to drive increase in revenue, either through enabling better more targeted advocacy or leveraging audience insights that are relevant to the region or community.”
- “You could fund the regions more equitably - regional communities need more support than what they are receiving as have larger areas to serve which creates different costs and ways of working.”

- “Moving advocacy budget to us as we work with and for our community directly and can be best place to advocate with impact.”

Advocacy has long term benefits that can leverage and increase funding and drive sustainability

- “Advocacy is a huge support and is invaluable in growing our reach and support - it would be great if this happened more quickly!”
- “Advocacy to maintain understanding of the critical need for a vibrant visual arts and wider cultural sector will continue to help foster ground-level and strategic funding and resource support, as will building capability and capacity in the cultural workforce, particularly to collectively attract a more diverse demographic into the sector.”
- “When a funder or partner gets behind what we do and leverages their funding/sponsorship to their own networks this demonstrates support and belief, and advocacy for the arts.”
- “More funding from CNZ does not feel like the most sustainable option but thinking of ways that we can better engage with the public in this country would mean more money coming from audience members and consumers, which creates a more sustainable theatre ecosystem.”

Greater sustainability can be achieved with advice, support and expertise

- “We could do with support and ideas around how to make the festival self-sustainable and less reliant on grants, whilst also considering our stakeholders, and staying true to our values. We want to ensure we pay people who work with us a living wage and the festival remains accessible to those on a lower income.”
- “In this climate where government support is unsure in the future, it would be helpful to have targeted support to help organisations become self-sustaining... and develop revenue streams to enable financial independence for organisations.”
- “[name] and his strategy expertise, helping us think about and set our goals for the strategy session.”

- “Ways to actively recruit more volunteers for our committee, seek alternative funding to be able to offer paid roles (e.g. Event Coordinator) to value the time & mahi that it takes to make this amazing event happen - enabling tasks to be shared by many so as to prevent burnout among the main committee members, ensuring the sustainability of our event and our people (been happening for 22 years so far!) How do we attract young people to step up and into some of the positions (e.g. website design, social media promotion, photographer, entertainment ...)”
- “Our organisation needs further support in strategic planning and implementation that aligns with our Trust Deed. The Strategy Essentials course, through the NZ IoD, gave us a kick start to furthering our understanding of and importance to set clear strategic intentions. We require additional mentoring and guidance in this space.”
- “We’re keen to look at how we can foster relationships with local businesses that reduce our reliance on funding relationships based on grants etc from CNZ and similar sources. Could you provide resources on how to build and nurture these?”
- “Free training/upskilling/education tools/ workshops to boost volunteer skills and scope. Encourage new people to get involved in community-based arts organisations. Enable accessibility to these resources, whether it be online, tools for schools, community workshop facilitators (training arts coordinators in the region to do this?) or connect with regional organisations who can deliver/provide this.”
- “Support and underwrite basic costs to build business case and enable, business growth to connect overseas markets.”
- “Pasifika Elders - The cultural advice they provide and feed-back on our work as part of our ongoing self-evaluation helps constantly evolve our Kaupapa Pasifika Vaka Viti through deepening and translating it into practice through our creative processes, business practice and organisational structure.”
- “It’s really important that we have the support of specialists with lived experience of working in the arts sector. It just makes such a difference to work with someone who truly understands our context, our challenges, and what we are trying to do.”
- “PANNZ have made a huge impact in developing and supporting long-term touring goals and connecting us with presenters in a strategic and targeted way, here and internationally with the support of CNZ. We would not be where we are without their expertise and knowledge in this field. They have a huge amount of relationship expertise and strategy skills that are key to NZ work being successfully in booking tours here and internationally.”
- “Connecting with other arts organisations, both nationally and internationally, for valuable insights, to learn from others, share our experiences, and collectively contribute to the growth and development of the arts sector.”
- “We are also part of Musical Theatre New Zealand (MTNZ), who provide us with thought leadership and support.”
- “Other arts festival organisers and promoters in the industry. Supportive in terms of providing advice and feedback and able to truly understand what we are experiencing and how to navigate particular situations.”
- “Advice from others in the industry (in an unpaid, informal capacity) has provided valuable insights, connections and knowledge for the people in our organisation.”
- “Leaders of arts organisations providing personal mentoring, not in an ‘official’ capacity, but giving of their own time.”

Artistic, cultural and thought leadership shared between arts organisations ups everyone’s game

- “Industry organisations that offer training, thought leadership and advocacy are also valuable sources of support. They help us ‘sharpen the axe’ so we’re more effective. They also offer broader perspectives, can speak on behalf of numerous arts groups and are able to undertake work that individuals or small groups can’t.”

Mentorships, especially formal mentoring programmes, are effective, have far reaching outcomes, and are in high demand

- “The investment from the Regeneration Fund towards my training and mentorship as a [role at an organisation] has had a huge impact on me personally, but also on [organisation] and the arts sector as a whole. The three-month training by a fundraising consultant led me to understand and put into action fundraising industry good practice and opened up new ways of thinking when it comes to fundraising. The successes I have had are mostly because of this investment from CNZ for this mentorship. I have also gone on to share my knowledge with other arts producers and fundraisers which has led to even more cultivation because of this funding.”
- “[o]rganised, systematic mentorship programmes would be hugely helpful, especially for grassroots initiatives.”
- “More opportunities for mentorship and consultation from outside the sector to ensure that we are aware of the big picture and can learn through diversity.”
- “[working] with [named person] as an organisational mentor has been transformative - even just monthly check ins with [the person] has had significant effect on moving us forward.”
- “A mentor or general advisor who is knowledgeable around the industry of building a publishing company with licensing opportunities. Who can offer connections within the industries targeted.”
- “Partnering organisations with mentor organisations, as well as professionals - yes the money to pay for this is good, but even better would be if these partnerships could be prearranged so that we don’t have to find them.”
- “Mentors. Early on, I met with a mentor for publishing. This lady was available to me as a general insider to the business of Publishing, however the financial cost of her service became prohibitive. As part of the Covid-19 response, the govt offered a one-year free mentor service which was helpful.”
- “Mentoring Programmes - Encouraging established artists to support emerging or find ways to connect communities through establishing networks. If the regional Creative agencies were activated, they could meaningful mentoring programmes for leaders, creatives, activators to empower them.”

Growing the business and related skills of an organisation builds capacity

- “Skills training programmes as we’re jacks of all trades and have to step in to cover skills gaps.”
- “Support for legal and administrative aspects, such as managing the organisation as a charitable trust. Our skills are in the arts, and having support in the other aspects of running an organisation would help us find the right information to take the most appropriate actions. Often outsourcing these costs ends up falling on individuals rather than from our requested funding, as without the knowledge of what might be needed, including things like paying for an accountant (for example) hasn’t been included in our funding requests.”
- “As an arts development agency it would be great for CNZ to also help develop our producers, programmers and arts managers with opportunities for professional development across all parts of the organisations offered as part of multi-year funding agreements. Subjects could be as macro as Te Tiriti o Waitangi, or as micro as HR, financial reports or time management.”
- “Our organisation needs further support in strategic planning and implementation that aligns with our Trust Deed. The Strategy Essentials course, through the NZ IoD, gave us a kick start to furthering our understanding of and importance to set clear strategic intentions. We require additional mentoring and guidance in this space.”
- “HR Support, Lawyer, Accountant. These can all end up being incredibly expensive. Staff then try to be all of these things without the expertise to do so.”

Creating and sharing regularly updated toolkits, guides and templates on key topics is practical and accessible

- “Sector-wide there are key templates and resources that most organisations need: sustainability policies, access policies, IT policies, data privacy, H&S, business continuity, independent contractor templates etc. Are there simple, usable and adaptable templates CNZ could provide for arts sector to use? We are a larger organisation and we struggle with this, I can’t imagine how a smaller organisation copes.”

- “CNZ could develop toolkits or online workshops on common themes/issues that come up for all arts organisations, no matter the size. This could include: sustainability, Policy templates, Contract templates, Access plans, Te Tiriti, Language - incl. Te reo Māori, More Governance training.”
- “It would be helpful to have available a number of frameworks for best practice guidelines for industry-wide consistency (Health and Safety Policies, working with Intimacy Coordinators, fee structures, cross-cultural collaborations etc).”
- “Providing the arts community with a researched, evolving artist fees suggestion table. It has been instrumental in helping curators, artists and arts workers to pay artists fairly. We would love to expand this to be as comprehensive as the NAVA (Aus) model, as there are many intricacies to arts and the various roles.”
- “We know many organisations across the country need upskilling in key areas – for example te tiriti awareness, te reo Māori and access training. Most are keen to learn and grow in these areas but lack the funds to do it (some organisations struggle to find a few hundred dollars that is unbudgeted) – would it make sense to create shared resources or opportunities for multiple participants to take part in?”
- “Access to databases of funding bodies.”
- “Information about funding, workshops, workshops about sponsorship. I have been running a business that focuses on helping young artists for 5 years but it’s very hard to come across important information like this. It takes off pressure from the individuals running businesses like these, when the focus is community based, to have funding, sponsorship and guidance.”
- “CNZ should employ full-time web developers, photographers, etc, in different regions that organisations can apply to work alongside. This would reduce precarity for these arts workers, and also reduce costs as a full-time rate is much less than a freelance rate for an organisation to pay.... If you had a WordPress expert, Shopify expert, custom coding expert, photographers for gallery exhibitions who had access to great equipment that most freelancers can’t afford, etc, all NZ-based, this would be so helpful for the industry at large.”
- “A community hub for practicing ceramicists, providing facilities, equipment, materials, and an open inclusive community space for cross-pollination cultural development among artists.”
- “Ways that creative organisations and or creatives can share resources to ensure they benefit the whole community. We seem to work in silos and end up purchasing the same equipment when if we worked together, it would be more viable.”

Networking with other arts organisations is uplifting and fosters collaboration and sharing

- “Connecting with other arts organisations, both nationally and internationally, would provide valuable insights, foster collaborations, and open up new avenues for partnership and funding. This would enable us to learn from others, share our experiences, and collectively contribute to the growth and development of the arts sector. I do believe we are getting there with our Creative Spaces campaign where we are a network of managers collectively sharing ideas and strategies to empower our community spaces.”
- “Nui te Kōrero was an inspiring place of connection and a platform for creating greater understanding of how the sector (and CNZ) prioritises practices and philosophies.”
- “I’d like more collective impact, working together with other arts organisations, and CNZ, and other stakeholders.”
- “We will also focus on building stronger partnerships with other organisations who would like to build on the work we have all started in the arts space. Support to help organisations work together better and collaborate in a genuine way would be useful.”
- “The opportunities we have had to take our taiohi and community to Nui te Kōrero and Toi te Kupu through grants from CNZ has been great.”

Access to shared equipment, services and spaces would make a difference

- “Performance technology library: we would appreciate open access resources (digital templates, software, hardware) for practitioners a library of tools we can hire for free or very cheaply such as audio description equipment, wireless headphone systems, captioning/surtitle equipment/programmes.”
- “Provide an exhibition platform for artists from all over NZ”

- “At a time when organisations seem to be siloing themselves in response to economic downturn, CNZ could counter this by providing a neutral space to help to foster and hold collaboration. Greater support for bringing arts organisations together to share best practices, key learnings, data and insights, would have a positive impact on the industry as a whole and create a more sustainable eco-system.”
- “What if we would explore needs across all arts and provide more networking events (both online and face to face) to explore how to share resource, share space, share people, share technical equipment and or share expertise. Rather than focusing on one organisation at a time and their needs we could be more effective together.”
- “Working alongside fellow arts entities and creators holds great significance for our endeavours. There are potential avenues for CNZ to extend support in ways beyond financial, such as facilitating introductions, fostering artist connections, and sharing market insights.”
- “What works best for us are people who are not only skilled in a particular area but connected to others who might provide a fresh perspective. This connection enables us to establish a relationship and build our capabilities to ensure we are impacting our community in a positive way. This is helpful because we believe a collective approach empowers everyone involved to not only work in their skill area but empowers them to grow and broaden ideas.”
- “Opportunities to socialise and connect with other art organisations and artists through facilitated network events, meet & greet and speed dating art events.”
- “Facilitation of relationships or strategic thinking around changing other funders approach would be useful. We have had some preliminary discussions to date.”

Proactive facilitation of networking opportunities in centres outside of Auckland, Wellington and Christchurch is needed to get the ball rolling

- “We think there would be real value in a partnership with CNZ supporting a network of grassroots arts hubs across regional Aotearoa, building professional networks, collaborations, and partnerships. [Our organisation] would like to have discussion about the possibility of leading some actions to get this network started with support of CNZ.”
- “Participating in the regional artist hui / think tank in Waikato mid 2023 was impactful for me as well as our organisation in understanding the national ecosystem and where we fit in it and connecting with other regions, practitioners and leaders - a chance to hui, exchange, plan and dream.”
- “We need local mentors and roadshows to bring arts organisation’s together regionally... to share industry success, creative business, enterprise.”
- “Being regionally based we are finding that most of our work is from outside where we live. However, we want to share the expertise we have with our local community, but we need to make this sustainable.”
- “Creative NZ collaboration with Palmerston North City council to support the first Pasifika Fono in our region. Very helpful indeed to connect with Pasifika people in the sector and also with staff from the Creative NZ.”
- “A networking organisation for artists of all discipline; nurturing and supporting artists; organising events for the artists a community and the wider community.”
- “Perhaps creating a culture of collaboration with local government, community organisations and artists would promote having the strategy implemented to benefit the whole community.”

Networking across communities, funders, local and central government and other organisations builds connections, diversifies thinking and works towards change

- “Encourage collaboration and networking among Pacific arts organisations, mainstream arts institutions, government agencies etc to leverage collective resources, share best practices and amplify the voices and visibility of Pacific artists and cultural expressions.”
- “Networking opportunities, particularly across genres and skillsets. Trying to work out solutions to the issues facing my specific corner of the sector will only get so far if the main voices are people in the same corner facing the same problem. A diversity of skills and experiences means a diversity of resources and solutions.”

Publicity, attendance, sharing work and events are simple and effective ways to support organisations

- “Media support can also be a game-changer for many of our events and activities. This can come in the form of reviews, publicity cover, media pick up in print, radio and TV, and, to some extent, social media coverage, although it is getting more and more difficult and expensive to get cut through on many digital platforms unless you have a full-time person (and adequate budget) to manage this constantly.”
- “Case studies - a more targeted insight into what organisations, events, projects, or individuals are doing with CNZ funding. These can act as inspiration for others to work towards and have a positive impact on communities as resources are shared, identified resources and or pathways to secure funding and or HOW it was achieved. Photos, video links of great projects from throughout the country celebrating the arts. This would advocate and show the impact the arts are having throughout the country.”
- “When politicians support what we do, back us and attend our events this generates confidence from the wider business sector and community. It also puts arts and culture at the heart of civic life, instead of having to justify our very existence.”
- “The sheer number and variety of performing bands in New Zealand make it very difficult to stand out when you are an emerging Indian rock band, singing songs which are not familiar, in a language that isn’t understood by many. If CNZ feature bands such as ours on their website it would make a huge difference.”

Organisations need clarity, consistency and accuracy from a funder

- “The Pasifika team at Creative NZ have been incredibly helpful not only to us, but to the Pasifika artists we work with. Their approach, timely responses, advice and support is something that could be replicated in other departments in CNZ. They are completely in touch with the realities of what is needed, provide good, true and practical advice, are professional and always mana-enhancing. The Pacific Arts Strategy is clearly understood and spoken about from the Pasifika team, you can clearly see where you fit within the strategy.”

- “[there has been] a return to meaningless spin that is vanilla, and says nothing, has returned - which is a step back from what had been a recent era of a more frank and human approach that was prepared to acknowledge that things needed fixing.”
- “Regrettably, [at Creative New Zealand] there appears to be little retained knowledge, contradictory advice from different parts of the organisation, poor communications and transparency, dysfunction between departments and no apparent duty of care.”
- “Efforts to improve the level of transparency ... would be greatly appreciated, along with significantly improved communications, including with the Boards of client organisations.”
- “The communication is usually inconsistent or non-existent. Advice is contradictory. Too often things change course without warning and there seems to be fear about having an honest korero.”
- “You [Creative New Zealand] need expert advisors who know what they are working on. Sometimes it feels like we know more than them and that sometimes leads to wrong decisions.”
- “CNZ is the only partner we have where the advisors/staff are at a loss to provide clarity on best practice to achieve support.”
- “We suffer from the high turnover within CNZ’s team, and an overall lack of detailed understanding of the specific requirements of theatre, theatre-makers, and the live theatre system.”
- “Direct communication does not mean oversharing - there have been times when the ‘process’ that CNZ is undergoing is pitched as the most important part of the conversation. While this is understandable, it is sometimes not as relevant to the arts organisation.”
- “The full cycle of accessing funding. From clear communication of the purpose of funds, advice and support for what the funding is best utilised for, and how to effectively run a project and report back on its impacts. This builds the capacity and capabilities of an organisation to deliver effective services.”
- “We also note efforts from CNZ over the last 6 months to increase lines of communication with arts organisations after a period of sustained staff and organisational changes, we really appreciate this and hope this can continue as this too makes an important positive impact.”

Having a mutually beneficial relationship builds trust and results in more responsive advice so we need to have more effective, brave and direct conversations, kōrero and talanoa

- “We feel that we hold strong relationships with our CNZ advisors. We appreciate they have taken time to know what we do, to attend and support our kaupapa, and we continue to guide each other as to what [artform] means here in Aotearoa New Zealand.”
- “The process of how we are held or acknowledged in our relationship with Creative NZ is non-existent. How will we progress to the next phase of being a professional organisation that delivers exceptional programmes every year, when there is no effective communication or support to ensure success and sustainability.”
- “Funding from a source that we have an existing trust relationship with, such as Creative NZ ... is vital to us...the significance of a primary funding body that understands our purpose, history, and kaupapa, is immeasurable.”
- “For CNZ’s part, it would be great for you to be able to meet different organisations where they are at in their journey, recognising the huge growth and learning that can come from having their endeavours supported.”
- “There has been really clear movement across the last years where CNZ has begun to see the organisation in terms of our operating model, instead of the operating model CNZ would like to see us have. This could continue to be developed.”
- “The one-on-one conversations with CNZ advisors [named staff] over the year on various kaupapa has been significant for us in staying connected and keep moving forward with advice and connections to other networks.”
- “One to one time with powerful figures who work in our funding organisations, who are willing to have open, clear and transparent conversations without creating any fear of retribution. People who are willing to have these kinds of conversations are actively working to level the existing power dynamic that often means funders aren’t told the truth about how their policies and practices affect those they’re funding.”

- “Direct communication - sometimes communication skirts around issues or problems that CNZ perceives with the organisation or labels the organisation as something deemed the case by CNZ. When the relationship has been mostly direct, this has created a sense of mutuality.”
- “Run ‘am I ready for funding’ workshops (with different learning/ cultural/accessibility needs in mind) with artists around the process and thinking needed to apply for financial and mentoring support for their work.”

Advice and support must be culturally responsive

- “Ensure that support for Pacific arts organisations is culturally respectful, empowering, and responsive to diverse Pacific cultural identities, values and aspirations. Foster partnerships and initiatives that prioritise Pacific self-determination, ownership and agency in the development and presentation of artistic projects and programmes.”
- “Ensure the application process is simplified, hold wananga on marae in person and via zoom for other marae cohorts to join. These should be by Māori for Māori and aim to support application writing to increase engagement and successful outcomes.”
- “CNZ’s ability to listen to us and communicate felt like it was a partnership. Tangata Tiriti - Tangata Whenua. Crown - Kaupapa Māori. This has been the most salient difference in the past few years. Our contacts [names of CNZ staff] kept us informed on internal CNZ business which gave us surety and allowed us to make autonomous designs. They are always open to dialogue. It never felt patronising. This is a change from the past with CNZ. If what we were expressing didn’t fit the boxes there was ‘openness to changing the boxes’.”

Simplifying application and reporting processes frees up organisations to get on with doing what they do best

- “The Investment Client application process puts considerable demand on the resources of small organisations in particular, and this puts extraordinary pressure on the day-to-day management of our activities throughout the application period. Smaller organisations don’t have the staff resources available to redeploy, and perhaps a grant specifically to support the application process, along with any other related tasks such as producing a new strategic plan, would create a more equitable contest.”
- “Simplification please! When requesting small amounts of money, why does it take so much effort and time to apply for it? Having better online or portal systems for funding would save everyone time, particularly if previous grant information was saved as part of a profile for each organisation that regularly applied. This happens in some systems but it’s not universal.”
- “Continuing to streamline grant applications and accountability reporting will be most helpful.”
- “Let organisations get on with their core purpose, remove the red tape around applying and reporting, especially for smaller orgs that are run by 1-3 people on low wages.”
- “The reporting process for CNZ needs to be simplified as with often under resourced teams it can be challenging to keep on top of the reporting requirements. [The] application process for Kahikatea clients is completely unreasonable in the information required and time it takes to work through. There should be less focus on the organisational capability and more on the artistic vision and programming as most clients are already established organisations with a positive track record of delivering to CNZ outcomes.”
- “Continue to reduce reporting burdens and build high-trust partnerships to reduce application and reporting workloads.”

Processes need to meet the needs of organisations and their communities

- “We would like to be supported in reporting in a way in line with our plans and strategies and budgets and financial year and annual reporting process. That would enable us to streamline reporting and accounting for all partners, funders, stakeholders etc.”
- “The recent changes to the contestable funding pool are a good step in this direction: this allows for more like-with-like applications in each category, and the staggered deadlines also reduces the concentration of applicants for any single deadline.”
- “We are very clear about what we need to do and how we can do it and would like a funder that supports our vision without delving into the details -as long as we are delivering shared goals.”
- “...promoting excellence is not the same as, and can inhibit, supporting greater inclusiveness and participation. Recognize that working with the community is unpredictable and sometimes messy, that there needs to be flexibility in accountabilities.”
- “We are small Māori whanau arts collective who create an environment where whanau can build confidence, resilience and relationships through the medium of art using mainly natural resources - we were always overwhelmed with the CNZ application processes, so we found ways to provide fun art activities to expose whanau to other forms of healing, rangatiratanga and potential financial possibilities.”
- “There should be a fund that is continuously growing that can grant funds where and when it is needed-not stuck to timeframes or tick boxes. So often organisations and community artists have to change their program and directions to fit the funding criteria. There should be a panel who is willing to listen to any art organisation or community artist at any time and fund them for the work they already do in the community-to allow them to grow that and make bigger impacts.”
- “A person-to-person feedback experience would be hugely appreciated over and above the project completion report, which doesn’t give much space for that learning and growth potential. Our arts organisation has really hungered for such feedback after one successful and two failed arts grant applications, but our requests have never been answered.”

- “Having more flexible grant application deadlines or more grant funding rounds throughout the year that provide greater opportunity to respond to opportunities as they arise would be beneficial.”

Creative New Zealand needs to build relationships with arts organisations and communities in centres outside of Auckland, Wellington and Christchurch

- “It feels as though CNZ focusses their funding on the main urban centres and neglects the regions....Here, in the regions, without funding the arts withers and dies. We in the regions feel overlooked and unimportant. We have worked hard to create an arts scene in [our region] that punches above its weight but that is increasingly tenuous at the same time as it becomes more necessary than ever.”
- “We are in the South Island and work with the Pacific and Māori community. We feel that often we get lumped into the same pool as the South Auckland creative organisations, but we have a very different way of life, in the South. Different perspectives and focus for our projects.”
- “CNZ Presence in our region - How do we ensure that CNZ is represented throughout the country and accessible by all communities? Is it possible to schedule more visits or online workshops that engage the community around funding?”
- “Meeting staff from CNZ in our community was amazing.”

Support of artists and communities working together

“Never underestimate the joy and buzz of connecting arts with our communities. This is why [our organisation] has existed for 17 years with a purely volunteer committee who continue to push on and deliver even though funding is always unreliable, and budgets are always tight....This is proof that the arts are vital, in the truest sense of being what keeps us all alive.”

You told us about the critical importance and value of ongoing support from communities, artists, practitioners, and other organisations. Organisations need the support of communities because when organisations do well communities do well.

Many of you told us communities have the greatest understanding of their arts development needs in a way a centralised crown entity could never have. This means there's great potential for organisations to play an even bigger role in growing the local and national arts ecosystem by understanding a community and adapting to its needs.

Many organisations already do this successfully and want to do much more in this space. Other organisations are keen to grow, consolidate and extend the support of their communities.

We want to do more work alongside you and your communities so together we can realise the end goal of communities making decisions about the arts development they need to grow their own arts identity.

We know this is a complex piece of work, as arts development looks different for every organisation and community. Some communities are more ready than others to take on the mantle of decision making.

We want to start this work from 2025 but in the meantime, we will work to build in and encourage more intentional networking and collaboration; support for community-based approaches; and opportunities for reciprocity and leadership by the organisations we support.

Organisations need the support of their communities and to understand and reflect what they need – when organisations do well, communities do well

- “Local decisions have considerable impact and our knowledge, experience and networks mean that a little can go a long way in terms of breadth and depth into the community.”
- “Firstly, Whānau voice and their thoughts and aspirations. Including staff and students. When [our organisation] does well we all do well.”
- “[Our organisation] has built up a significant amount of goodwill and support from the community since it opened almost 25 years ago. We are privileged as an organisation to rely on this support from different communities in Ōtepoti and across the wider region. This support takes many forms, including volunteer labour; enthusiasm for the exhibition programme; technical, governance and organisational advice; the sharing of cultural frameworks and knowledge; and simply being present at [our] projects and events.”
- “Mana Whenua. Committed individuals within arts organisations. Māori academics and scholars whose writing and research we can access. A LOT of people who came before me. Wāhine Māori.”
- “Feedback from our community about what resonates as relevant and meaningful involvement / interaction.”
- “Members of the community who choose to be vocal about drawing attention to the positive impact we and our work has on communities.”
- “We are sustained by a huge amount of community effort and offer a vital and unique outlet for writers in Aotearoa.”
- Organisations and artists supporting each other to collaborate, share, and enjoy art together grows the arts ecosystem
- “Support that makes a hugely positive impact on [our organisation] is that of artists, and from our wider community: this is who turns up to our exhibitions and public programmes, purchases publications and fundraiser editions, brings their whānau and students in for talks etc.”
- “Our largest support and in fact we would not exist without it, is our membership (the creatives and makers), which gives thousands of hours of voluntary time to run our facility and festivals every year.”
- “Perhaps most of all, it is the artists we work with directly that have a positive impact on our organisation: the exchange of ideas, excitement and critique this exchange involves powers the work we do. In a more pragmatic sense, the artists we work with support us by committing time and energy far beyond what they are remunerated for (despite us working hard to uphold industry standard in terms of artist fees and materials costs etc ... so in that sense their support is paramount.”
- “The support of colleagues, mentors and other organisations who share knowledge, information and experiences has been fundamental to our success. The willingness of others to help us figure out how to do things, champion us and share the struggles of running an arts organisation has helped us chart the course of our organisation. This support has come from people in the industry – leaders of other organisations, from outside the industry – business advisors and board members. Sharing knowledge, contacts and experience is possibly the second most impactful type of support for us.”
- “Arts Access Aotearoa have been absolutely phenomenal supports and advocates throughout this period - informing, promoting us, offering PD opportunities and funding to our board and facilitators. Without their support we would not have grown as much as we have.”
- “As a small organisation, highly focussed on what we do, we have limited resources to address some of the bigger issues that affect us. This might include learning about new practices such as audience development, digital media etc. It might also include addressing some of the infrastructure issues that affect us – such as training of new people for our sector, provision of venues and facilities to do our work in, shared marketing and audience development or the constant struggle of communicating the value of what we do as artists and advocating for funding. We need other organisations that have a broader focus, different skills and other resources to maintain and grow a healthier ecosystem for all the arts.”

Volunteers are the lifeblood of many organisations but relying on free mahi for governance, operations and delivery creates potential for instability

- “We rely heavily on volunteer support and a huge amount of our grant writing, strategic and operational planning is still not able to happen within our paid operational hours. This energy and support from key board members has huge impact still. We are focused on transitioning into a more sustainable model (all of the above work is an attempt to do that) but for now those volunteer supports are the reason we are operating.”
- “We rely on the gifts of thousands of voluntary hours from hundreds of passionate people who do their work for free. But that inequity - using free mahi - to provide valued service - always leaves us with potential instability and financial concern for the future.”
- “We are already very lean and rely on a lot of volunteer time but cannot sustain this organisation to the professional level we wish to only by being run by volunteers.”
- “Volunteers - for getting all the extra bits we can't get done- done!”
- “From a non-financial perspective, we received a tremendous amount of volunteer support and reduced fees from arts practitioners to be able to deliver within budget.”

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