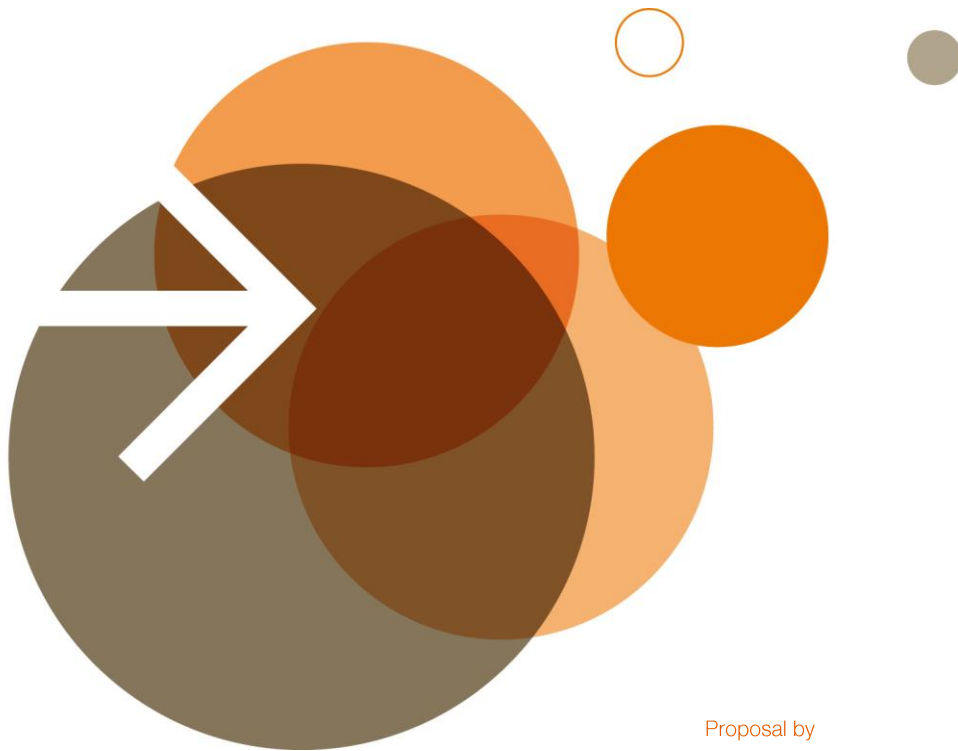


March 2016

Creative New Zealand: Review of Investment Programmes

Final Report



Proposal by
creative thinking
positive solutions

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1. Recommendations

Positive Solutions (the consultants) has been engaged to provide an external review of Creative New Zealand's Investment Programmes (Toi Tōtara Haemata and Toi Uru Kahikatea).

To meet the requirements of the brief the consultants gathered evidence from a range of sources:

- Documentation provided by Creative NZ:¹
- Group and individual discussions with Officers
- A survey of Officers
- Interviews with ten Toi Tōtara Haemata (Tōtara) and seven Toi Uru Kahikatea (Kahikatea) funded clients
- A survey of all Tōtara and Kahikatea clients
- Interviews with representatives from Territorial Authorities, funding assessors, and unsuccessful applicants

The consultants **recommend** that:

1. The original purposes of the Tōtara and Kahikatea programmes be reconfirmed. They remain relevant and appropriate
2. A two-tier programme structure be retained. This is widely regarded as a natural and appropriate approach
3. The concept of arts leadership be retained, but more clearly defined or re-stated

Leadership and key roles

4. If fulfillment of arts leadership roles is a requirement for Tōtara organisations targets or priorities for leadership actions should be agreed with each organisation, and progress should be monitored through the mid-year and annual reporting processes.
5. Creative NZ consider ring-fencing a proportion of annual funding for each Tōtara client, to be released conditional upon satisfactory performance and fulfillment of contractual obligations
6. Creative NZ be willing to leave unfilled an identified key role in the event that no satisfactory bids are forthcoming for that role
7. The aim of reducing reliance on Creative NZ relative to other sources of income be clarified and integrated within the assessment process, or removed as part of the programme framework. It could be replaced with an agreed 'threshold' amount or percentage of funding from other sources for each organisation

Monitoring and evaluation

8. Communication of sector role expectations and other performance dimensions be enhanced through periodic face-to-face discussions with Tōtara organisations. Ideally, these discussions will be on a peer-to-peer basis rather than a funder-to-funded basis. Such meetings will require a clear statement of purpose and protocols to ensure that clients and officers are communicating within a commonly-understood and safe environment. The reality that funding cannot be guaranteed beyond the term of the

¹ A full list of materials provided is located at Appendix One.

current funding agreement will be a necessary part of the understanding between client and officer

9. Common elements which merit monitoring include programme quality, evidence of collaborative working, sector development initiatives and overseas touring achievements – assuming these remain priority areas for Creative NZ
10. Following some informal consultation with clients Creative NZ host multilateral meetings of arts organisations – combining Tōtara and Kahikatea clients – in order to explore collaborative opportunities, with Creative NZ playing a neutral facilitation role. Such collaborations may be in the field of production, back-of-house services, combined audience/ market development initiatives, amongst others
11. Feedback on both organisational and industry trends and issues be captured through the same meetings and periodically collated to inform future Creative NZ actions
12. Creative NZ continue to maintain regular contact with key Territorial Authorities to explore areas of common interest, to identify – where possible – alignment of funding priorities and, potentially, with selected clients to consider tripartite funding agreements to ensure greater stability for the clients and efficient deployment of Creative NZ investment
13. Periodic reviews continue to be undertaken in order to inform programme priorities. For economy, an option may be to convene a round-table of selected practitioners, assessors, officers for a ‘light-touch’ biennial update and review – with a more thorough-going review every four or six years. The reviews may continue to be art-form based, but alternative approaches should also be considered – including structuring the reviews around Creative NZ’s high-level goals
14. The timing of reviews be scheduled to coincide with expiration of cohorts of funding agreements in order to harness the learnings from the reviews during the next period of funding
15. The investment programmes be further reviewed in 2018-2019, when additional evidence of programme impacts has become available

Efficiency of the programmes

The consultants recommend that:

16. Creative NZ consider whether input: output or input: outcome measurement should be devised and implemented. However, it is the consultants’ view that the absence of comparable data from other jurisdictions makes this of limited value in relation to improving efficiency
17. On an annual basis Creative NZ continues to seek opportunities for streamlining application, assessment, reporting and monitoring processes for both Tōtara and Kahikatea programmes– canvassing feedback from clients, Investment Advisory Panels, assessors, and officers. This could be integrated into existing processes – end of year annual report, IAP post- round reflections, assessment reports and staff meetings
18. Noting that streamlining of Kahikatea application and assessment processes is to be trialled, consideration be given to the potential for streamlining to occur also in reporting and acquittal processes for Kahikatea clients. This might be tiered, with lower (dollar-value) investments subject to a lighter-touch reporting regime
19. Creative NZ maintain annual contact with selected UK and Australian funding agencies to compare approaches to application, assessment and reporting processes, and to benefit from mutual learning. A small basket of programme processes could be the basis for this information-swapping, which would be an efficient way of maintaining alertness to international practice

Design and implementation of the investment programmes

The consultants recommend that:

20. The planned preparatory development sessions for entry into the Kahikatea cohort be confirmed. These could be largely information-focused, making it clear what the compliance and reporting demands will be, or perhaps providing a self-assessment 'audit' tool for organisations to consider their own readiness for stepping up into a higher level of compliance and accountability. However, the consultants do not believe it realistic for Creative NZ to take on a wider professional development role beyond supporting its funded clients
21. Similarly, the desirability of preparatory development sessions or other short-term support be considered for any Kahikatea clients deemed ready and wishing to be considered for entry into the Tōtara programme. The consultants believe that this, and possibly other steps, may be needed if permeability and flexibility are to be sustained as a feature of the two-tier system. For clarity, it is not recommended that an additional 'programme' be established but that targeted and customised professional development support be offered where appropriate
22. Creative NZ retain a sector development programme stream – which may not take the same form as the earlier Sector Development Incentives programme – in order to support organisational development and capability-building within both the Tōtara and Kahikatea client groups
23. As mentioned above, Creative NZ continue to review the application, assessment, reporting and monitoring processes to identify opportunities for streamlining
24. Creative NZ examine further the more restricted use of external assessors which has been adopted by several UK funding agencies, and determine whether this may also be appropriate for Creative NZ's programmes
25. Creative NZ consider establishing annual client briefing sessions for whole Tōtara and Kahikatea cohorts (separately) or for sub-groups – which could include skype or video-conference attendance, to communicate programme priorities, any systemic changes, and encourage Q and A between officers and clients

2. Brief

Positive Solutions (the consultants) has been engaged to provide an external review of Creative New Zealand's Investment Programmes (Toi Tōtara Haemata and Toi Uru Kahikatea). The review is to assess the effectiveness of the programmes which provide multi-year investment into arts organisations, including:

- The degree to which the two investment programmes have achieved their intended purposes
- The efficiency and effectiveness of the design of the two investment programmes
- The efficiency and effectiveness of the implementation of the two investment programmes.
- The degree of (a) understanding, and (b) support for the purpose and design, of the two investment programmes in the arts sector, in particular by organisations currently funded by Creative New Zealand.
- Whether significant changes to the design and implementation of the programmes are recommended and the rationale for any recommended changes.

The consulting team comprised David Fishel, Director, Positive Solutions (Lead Consultant), Neil Anderson, Neil Anderson Consulting; Jude Hooson and Sandy Callister, Providence Group; and Lucy Buzacott, Positive Solutions.

The Investment Programmes were set up following a 2010 Review of Recurrently Funded Programmes. The Review recommended that a Sector Development approach be adopted for supporting arts infrastructure. The approach was subsequently structured through two multi-year Investment Programmes, Toi Tōtara Haemata and Toi Uru Kahikatea, focusing on Arts Leadership and Arts Development.

3. Methodology

To meet the requirements of the brief the consultants gathered evidence from a range of sources:

- Documentation provided by Creative NZ:²
 - Papers related to establishment of the Programmes
 - Programme and art-form reviews, progress reports, Minutes of relevant Panel meetings
 - Applications, funding agreements and acquittals related to clients for each of the Programmes
 - Notes from discussions with funding agencies in overseas jurisdictions
- Group and individual discussions with Officers
- A survey of Officers
- Interviews with ten Toi Tōtara Haemata (Tōtara) and seven Toi Uru Kahikatea (Kahikatea) funded clients
- A survey of all Tōtara and Kahikatea clients
- Interviews with representatives from Territorial Authorities, funding assessors, and unsuccessful applicants

² A full list of materials provided is located at Appendix One.

A Findings paper was prepared in early January 2016, and discussed with Creative NZ officers. Feedback provided at that meeting, and some supplementary discussion with arts agencies in other jurisdictions, has influenced the consultants' conclusions and recommendations. The Draft Final Report was discussed at a further meeting with Creative NZ officers on 19th February prior to finalisation of this Report.

4. Contexts

4.1 The establishment of new investment programmes

In 2009/10 Creative NZ undertook a review of arrangements for Recurrently Funded Organisations (RFOs). This was undertaken to explore issues related to:

- Creative NZ 's roles and responsibilities in relation to other funders
- The appropriate mix of organisations funded by Creative NZ, given constraints on funding, changes in the arts sector and changes in New Zealand's demographic profile
- Ways to achieve a more transparent funding framework (clarifying why and how much particular organisations are funded)

The Review resulted in discontinuing earlier multi-year funding programmes and the adoption of a Sector Development Approach with a number of distinctive features:

- Encouraging a collaborative, sector-wide view of the development of the arts and of the delivery of high-quality arts experiences
- Introducing a two tier investment programme structure: Tōtara organisations to play leadership roles in their area of arts practice and Kahikatea organisations to be offered multi-year funding to support development activities
- The design and periodic review of specific Tōtara roles which Creative NZ would invest in - taking account of other investors and consultation with each art form sector
- Clarifying expectations about funding levels with other funders and organisations (for Tōtara and orchestras funded through both programmes), including the adoption of a funding formula to establish transparency in the determination of funding levels
- The establishment and review of development priorities in each art form (in relation to Kahikatea and Arts grants)
- Committing to funding agreements for specified periods of time.

The evolving art form development priorities would be identified by a scheduled series of sectorial reviews, from 2011 to 2015, to maintain awareness of the changing strengths and weaknesses of each area of arts practice, and inform future adjustments in the key roles or priorities.

The two programmes were supplemented with enhancement of Creative NZ's capacity-building programmes, and the introduction of incentive funding to encourage commissioning, the stimulation of support for New Zealand work, collaborative working, and opportunities for young and emerging arts practitioners.

Funding under the new programmes commenced from 2012. Further detail on programme design is included in Findings below.

It is worth noting that the design and implementation of the two Investment Programmes has not stood still since their inception. Refinements have been effected at different points, and have continued to be implemented during the period while this review has been occurring.

4.2 Relationship to other funding agencies

Creative New Zealand's Investment Programmes are designed to complement the support for New Zealand's arts infrastructure provided through Central and Local Government.

The Ministry for Culture and Heritage provides the Vote component of Creative New Zealand's annual funding (with the larger balance coming from the New Zealand Lottery Grants Board). In common with other government-supported services – and not only in New Zealand - it is anticipated that the next few years will see a tightening fiscal environment which will have an impact on the quantum of funding available to Creative NZ to disburse.

The Ministry direct-line funds three of New Zealand's oldest arts organisations:

Te Matatini	Traditional Māori Performing Arts (kapa haka)	Founded 1972	Funding for 2015/16 \$1.248m
New Zealand Symphony Orchestra	National Touring Symphony Orchestra	Founded 1946	Funding for 2015/16 \$13.446m
The Royal New Zealand Ballet	National touring ballet company	Founded 1953	\$4.384m

In 2000 the Ministry established and now funds the NZ Music Commission to provide support for national services and international market development for contemporary popular music. It received \$1.578m in 2015/16 plus funding for music mentoring in schools from the Ministry of Education.

Te Papa – the national museum - covers heritage and aspects of the visual arts – and is funded \$42.574m in 2015/16.

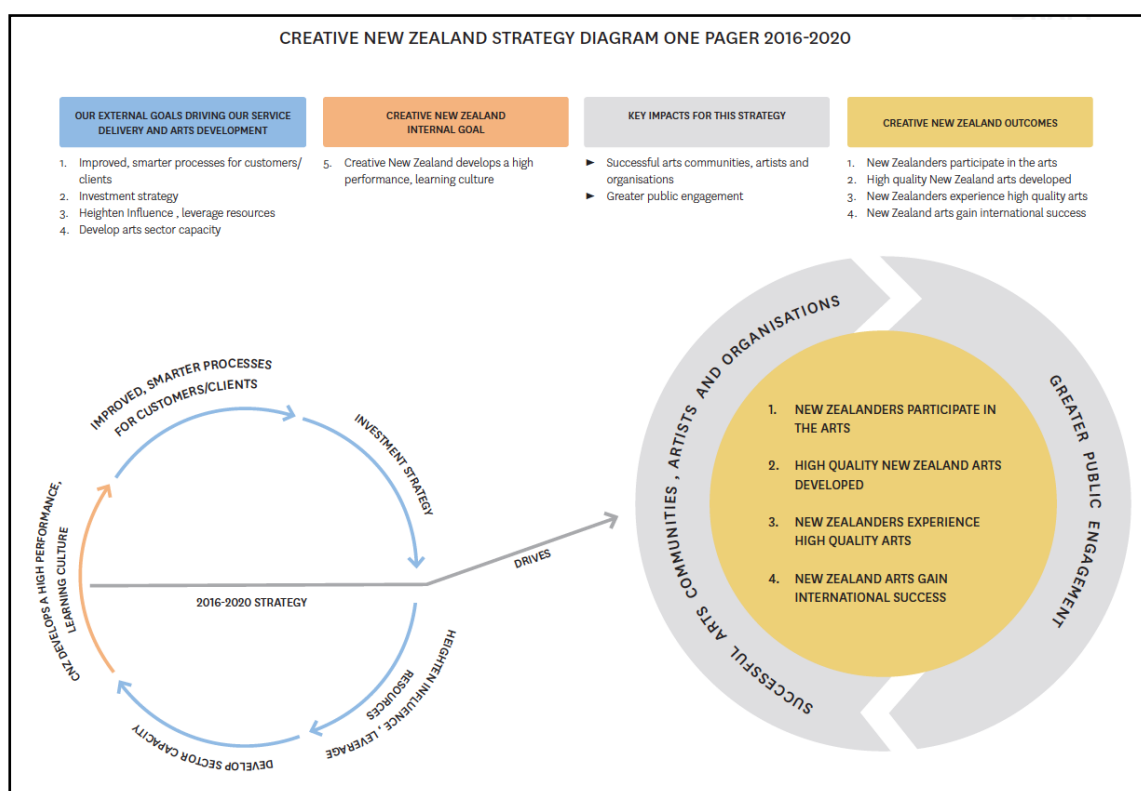
Film and Broadcasting agencies and institutions are funded directly through the Ministry.

The National Library is now a component of the Department of Internal Affairs

Museums, Art Galleries and Libraries of varying scales receive their funding from Territorial Authorities.

4.3 Creative NZ Strategy 2016 – 2020

While the Tōtara and Kahikatea programmes have stated objectives, they also support Creative NZ's over-arching strategic intentions. A recent articulation succinctly illustrates the Goals, Drivers and Outcomes which frame the intended draft Strategy:



4.4 Measuring efficiency and effectiveness

Efficiency may be defined as the relationship of inputs to outputs. In relation to the Investment Programmes inputs may include staff time (direct and indirect), other costs of operating the programmes, and the amount of funding flowing through the programmes. They also include the time spent by applicants in preparing their submissions.

Outputs may include the number of funding agreements/ investments made or, with industry capacity as an objective of the new programmes, professional development activities supported, or other interventions which assist the arts organisations to fulfil their intended roles. At one stage removed, outputs might also include the work undertaken by the arts organisations supported - for example, activities delivered, the range and quantum of new work created, the range of key sector roles supported.

Effectiveness may be defined as the relationship between inputs and outcomes or impacts. These are more difficult to measure, and may require occasional market research or in-depth evaluations. For the two investment programmes the outcomes include changes in industry behaviour, levels of audience and artist engagement achieved, and the degree to which the intended roles have been fulfilled. The recent draft Strategy articulation above includes four higher-level outcomes which Creative NZ is seeking from its programmes and activities – such as ‘New Zealanders participate in the arts’.

4.5 The current environment

The current review is taking place at a time when constraints in Government’s financial position, and a decrease in proceeds from the Lottery, have led to reductions in the resources available to Creative NZ. The recommendations arising from this review need to reflect the fact that additional investment is not realistic for the foreseeable future. Indeed some challenging choices may need to be made by Creative NZ during the next twelve months in order to maintain an adequately funded cohort of Tōtara and Kahikatea clients.

5. Findings

5.1 Objectives of the Tōtara and Kahikatea programmes

5.1.1 Toi Tōtara

At the time Expressions of Interest (EOI) were invited for the Tōtara programme (July 2010) the objectives of the programme were described as follows:

The Arts Leadership Investment (Toi Tōtara Haemata) programme will offer support for periods between two and five years to well-run, financially sound arts organisations that can play key roles in creating, presenting, distributing or participating in high- quality New Zealand arts experiences.

Organisations that receive support from the Arts Leadership Investment programme must:

- Provide leadership within the arts sector and collaborate with other organisations
- Deliver specified benefits to the arts and to audiences or participants
- Achieve the highest possible standards with careful use of resources, and
- Receive income from sources other than Creative New Zealand.

In addition to some threshold eligibility criteria, the EOI laid out a range of assessment criteria:

1. The strength of the applicant organisation's linkage to the Creative NZ Strategic Plan and its stated outcomes
2. Fulfilment of key roles and priorities
3. Quality of work or services offered
4. Involvement in partnerships
5. Other sources of funding and support
6. Management performance – a well-run organisation
7. Financial performance – a sound, sustainable organisation

Supporting these criteria, Creative NZ developed a set of 'Best Practice' indicators, describing what behaviour the successful applicants would display:

- Involvement with partnerships
- Other sources of funding or support
- A well-run organisation
- A financially sound organisation

Leadership roles were defined in ten artform or cultural fields.

Investment guidelines and funding formulae were prepared, providing a rational framework for determining the level of funding appropriate for specific roles.

Following receipt of EOI responses, Officers prepared recommendations for the Arts Board and Te Waka Toi, identifying organisations which have the ability to fulfil key roles, others which may be for further consideration/ assessment for key roles, and those which do not have the ability or fail to meet the eligibility or assessment criteria. The Officer advice was considered at a two-day meeting of the Investment Advisory Panel, before refined recommendations were forwarded to the Chief Executive and subsequently to the Arts Board.

5.1.2 Kahikatea

At its launch in 2010 the parameters of the Kahikatea programme were described as follows:

[The] programme provides funding to established New Zealand artists, arts practitioners and arts groups and organisations, supporting continuous programmes of activity and ongoing infrastructure. Funding is available for periods from one to three years, for one or both of the following purposes:

- A. To develop creative and professional skills, resources and networks
For example: through workshops, mentoring programmes, internships, wānanga, fono, seminars, symposiums or residencies
- B. To develop, present, tour and/or distribute New Zealand arts to diverse audiences within New Zealand or overseas
For example: through developing and presenting exhibitions, presenting concerts or a season of works, touring one or more productions, or publishing a number of titles by New Zealand writers.
- C. To strengthen the organisational development of New Zealand artists, arts practitioners, groups and arts organisations

Examples of continuous programmes or ongoing infrastructure could be:

- A theatre delivering an annual season of productions
- An established artist or organisation delivering ongoing services to the arts community
- An arts festival delivering a programme every two years but maintaining a programme and office in the off-year

A one-off activity that does not have a “life” beyond the delivery of the activity would not be considered to be a continuous programme or as ongoing infrastructure.

...

To be eligible to apply for funding under the Toi Uru Kahikatea programme, you must:

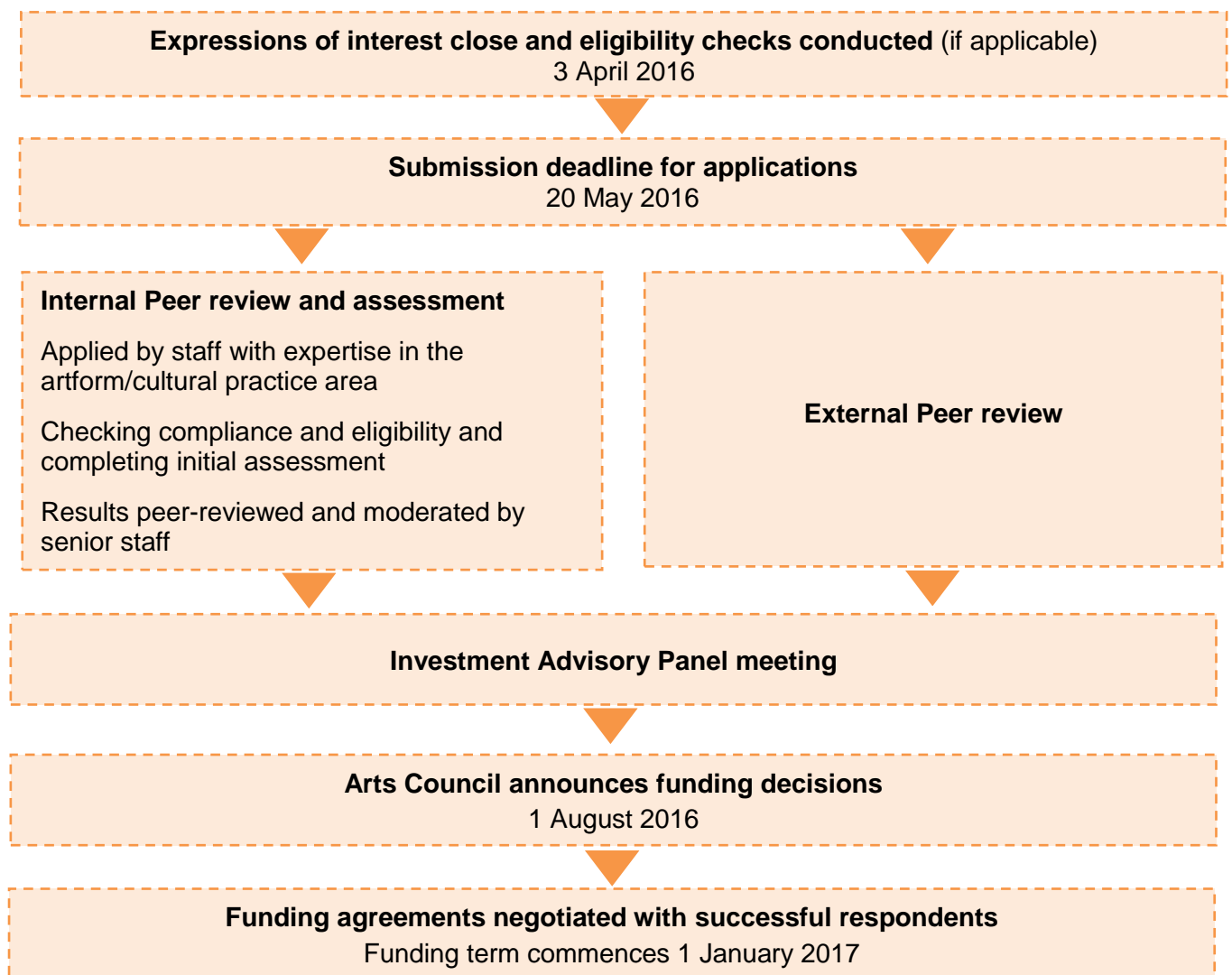
- Be an established artist, arts practitioner, group or organisation, and
- Have a successful funding track record with Creative New Zealand, and
- Have already discussed your proposal with one of our staff.

Creative NZ’s high-level outcomes were described, along with artform-specific priorities.

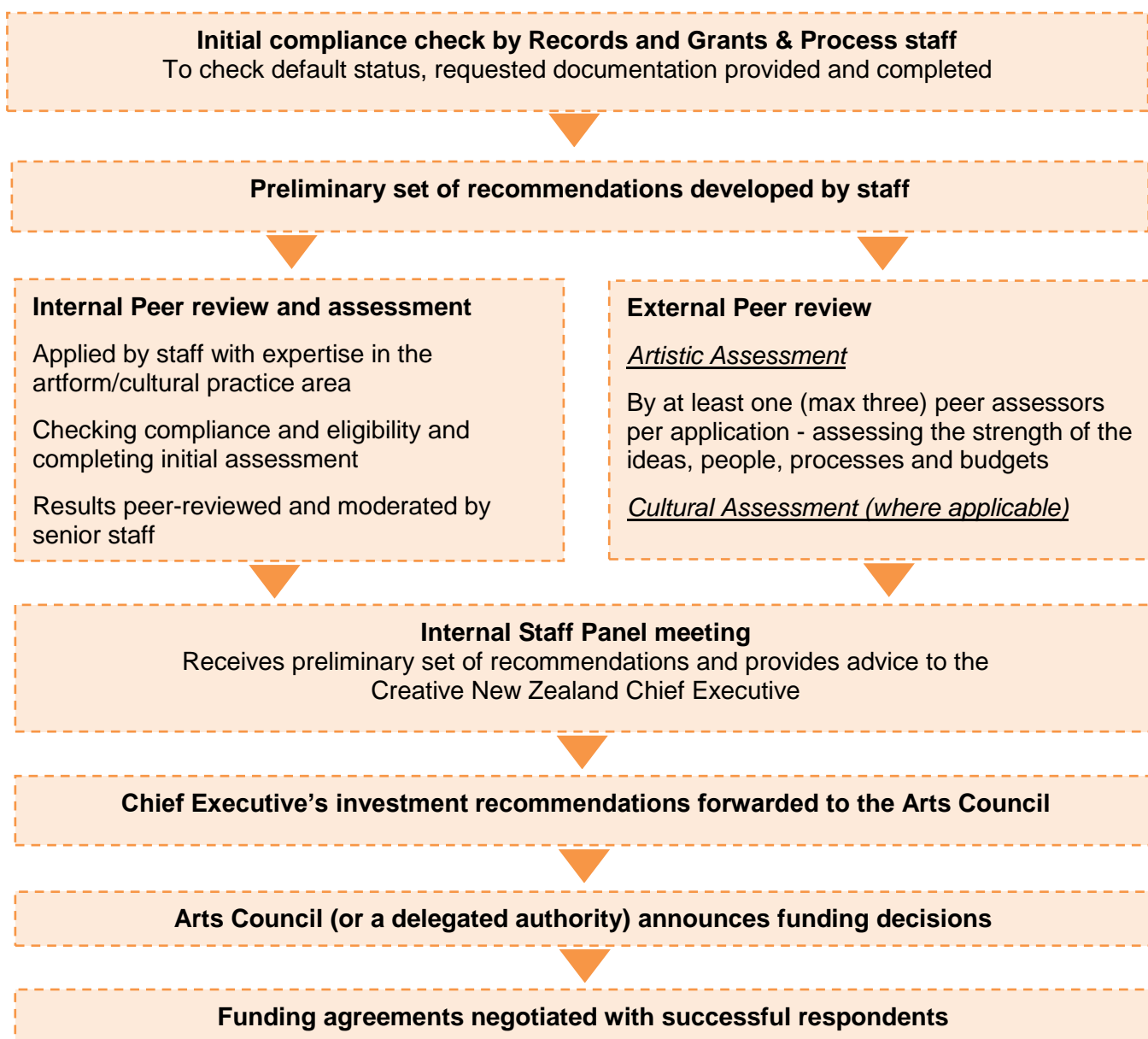
Because of the longer-term funding provided and the leadership status of Tōtara organisations there is a temptation to view the two programmes as a hierarchy, with the desired journey being to step up from Kahikatea to Tōtara status. This has not been the intention of the programmes’ structure. The two cohorts fulfil different roles within New Zealand’s arts ecology and represent two valuable and complementary aspects of arts infrastructure, notwithstanding that there may occasionally be Kahikatea clients that ‘migrate’ into the Tōtara programme, or vice versa.

5.2 Assessment and decision-making processes

The current process and timeline for Tōtara applicants, for funding from 2017, is as follows:



For Kahikatea applicants the current process is summarised in the following flowchart. This reflects a more streamlined approach which is being trialled in 2016. The process commences with arrival of applications:



The decision making process for both programmes is intended to take no more than 10 weeks.

At the time of preparing this Final Report officer proposals for significant changes to the Kahikatea application and assessment process have been approved on a trial basis. These will address issues which have been raised by clients and officers, and reflected in responses to the programme secured during this review and indicated below. The proposed changes also refine communications with applicants and clients.

5.3 Client monitoring and reporting

Funded clients are provided with their reporting requirements via their funding agreement. Clients provide reports via an online system.

The reporting requirements consist of a programme and budget to be submitted prior to the start of each financial year, including anticipated activity levels and attendances, a mid-year update, and an end of year report. The mid-year update and end of year report consist of a report against Key Performance Indicators (KPIs) and a Managers' Report on Artistic,

Audience, Financial, and Organisational performance. Annual accounts and employment data are also required.

Advisers subsequently score the KPIs and the management reports as 'met expectations' or 'did not meet expectations' or 'exceeded expectations'. A 10% negative variance to targets can trigger an organisation being moved to 'active engagement' phase or 'on notice'. This scoring is reported to Council at six monthly intervals.

5.4 Programme monitoring and refinement

5.4.1 Artform Reviews

Commencing in 2012 with a review of policies and priorities for support of Digital and Media arts, Creative NZ has undertaken a series of twelve reviews, concluding with a Review of Theatre in November 2015. Based on consultative processes and/ or commissioned studies each artform or cultural domain was examined in relation to its health and progress, and in relation to the funding and other support provided by Creative NZ. Each identified themes which emerged from the consultative process, and made recommendations for Creative NZ to strengthen the artform/ domain in the future. The recommendations include proposals which are directly relevant to the refinement of the Tōtara or Kahikatea programmes. For example, the Final Report on Māori Arts Development proposes that Creative NZ should:

- Revise the Toi Tōtara Haemata key roles to be more explicit about the services Creative New Zealand expects to be provided for the Māori arts sector

The Final Report on Pacific Arts proposes that Creative NZ should:

- Identify a Pacific heritage arts key role within the Toi Tōtara Haemata investment programme.
- The new Tōtara programme key role is to provide and deliver identified services that support the creation, and presentation of Pacific heritage art works and the transmission of Pacific heritage arts knowledge, by Pasifika artists to Pasifika and other communities.

The Final Report on Music notes that in response to the Review Creative NZ has made changes to how it supports music, including:

- A new key role in our Toi Tōtara Haemata (Arts Leadership) Investment Programme to help create more opportunities for high-quality New Zealand music to be played, performed and heard
- An additional requirement to existing Toi Tōtara Haemata key roles of 'providing high-quality engagement programmes for diverse communities, including youth.

A June 2015 report on progress in implementing the Artform Policy Review Recommendations provides a picture of how these recommendations have been taken on board, including those affecting the Investment programmes. This is one of a series of such six-monthly reports.

As at this point, out of a total of 177 active tasks (i.e. not counting those that Council has agreed are 'not being advanced')

- 119 tasks have reached 'achieved' status (67 percent)
- 24 tasks are 'on track' (14 percent)
- 25 tasks are 'being watched' (14 percent)

– 9 tasks are considered ‘at risk’ (5 percent)

Digital and media arts had nine identified actions. Of these, three have been achieved, two are at risk and four are not being advanced. Community arts had ten identified actions, seven have been achieved, two are at risk and one is not being advanced.

Six actions were identified for music and all have been achieved. Ngā Toi Māori had 20 identified actions. Of these 18 have been achieved, one is at risk and one is not being advanced. Pacific arts had 21 actions, 17 have been achieved, two are being watched and two are at risk.

Eleven actions were identified for the dance sector, with ten achieved and one on track. Visual arts had 27 identified actions. Of these, 12 are being watched, nine have been achieved, five are on track and one is at risk.

The craft/object sector had 25 identified risks with 15 achieved, six being watched, three on track, and one at risk. 28 actions were identified for literature, with 21 achieved, five being watched and two on track.

The opera sector had 15 identified actions, eight of these have been achieved and seven are on track. Finally, interarts and multidisciplinary arts have 11 identified actions, six of which are on track and five of which have been achieved.

Tables that lay out these actions are included in Appendix Two.

Overall, identified actions that are largely completed or on track are in the areas of improved communication and definitions. Actions related to request for proposal timelines are also generally progressing well, as is the availability of and access to information.

The challenges that exist as identified through ‘at risk’ items include those relating to large scale reporting developments or changes. This includes end of year sector overviews, collating and reporting on data, and completing programme templates.

5.4.2 Capability-Building Programmes

Creative New Zealand has focused its capacity building programmes on ten critical areas for the arts. These are: audience development, audience engagement, funds development, governance effectiveness, strategic planning, overall organizational effectiveness, organizational information systems, Māori and Pacific organizational internships, digital strategy, and social media and online marketing.

The overall CNZ capability programme has recognized the wider arts ecology for New Zealand. Programme participants have included Board members, management, and staff and occasionally clients that are not funded by CNZ. However, Tōtara and Kahikatea organisations have had particular access and engagement within these programmes, across each of the ten critical capability areas.

From a pan- industry perspective, organizational development surveys have been undertaken nationally.

Sector Development Incentives Fund

Two years after the Sector Development Incentives Fund (SDI) was established, in December 2014, an internal review and revised guidelines were prepared. The SDI Fund was designed to incentivise and support Tōtara and Kahikatea clients to address the priorities which had been outlined at the inception of the programmes, such as professional development and collaborative arrangements on commissioning or re-presentation of New Zealand work, and on the production of high quality Nga Toi Māori work.

At the time of the review 18 projects had been funded over five rounds, nine had been completed, of which eight were assessed as 'meeting expectations' and one as 'exceeding expectations'. There had been no in-depth qualitative assessment. At 2014 there were 80 organisations eligible to apply for Incentive funding, and 52 applications had been received. The 18 successful applications covered projects in professional development, infrastructure (to support professional development), creation and presentation, and performance.

The review led to preparation of a set of revised guidelines for the SDI Fund, presented to Council at the end of 2014. The guidelines were intended to refocus the SDI Fund on the originally declared priorities.

5.4.3 Health of the Arts Report

A report on progress made through the Investment Programmes for the 2013 and 2014 period is currently in preparation. This part-drafted document is intended to lay down a baseline for reporting on client performance, enabling individual organisations to benchmark their performance against others. It covers continuously funded Tōtara (27) and Kahikatea (38) clients, but excludes project clients.

This high-level summary covers a range of organisational performance and programme impact dimensions, including: financial results and cost/ revenue performance, programme delivery, new work, experiences and attendances/ participation, and employment.

The draft indicates that:

- The number of Tōtara clients increased from 25 to 27 by the beginning of 2015
- The Kahikatea cohort increased from 31 to 38 by the beginning of 2015
- During this time one Tōtara organisation transferred to the Kahikatea programme. All other movement into or out of a specific programme occurred within the Kahikatea cohort
- As at the end of 2014 one organisation was identified as requiring intensive support, but no organisations were 'on notice':

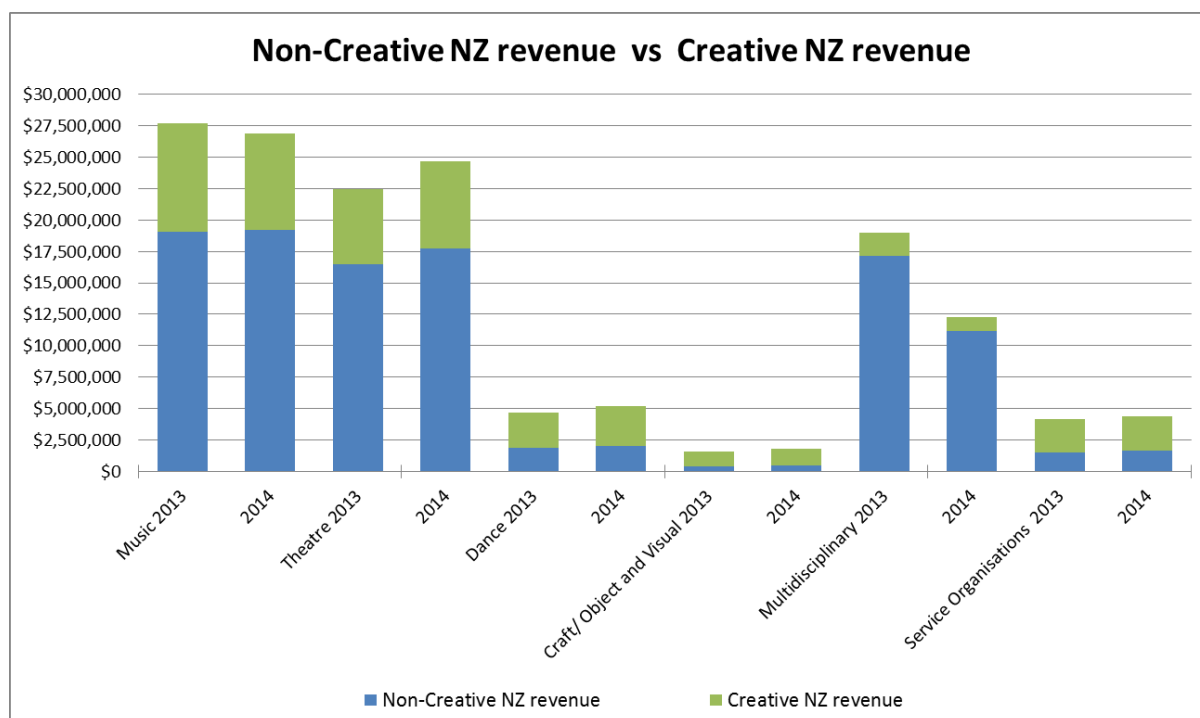
. . . almost all of the supported organisations are successfully delivering on their overall obligations to remain in the programme. It also shows that the additional work undertaken with clients in the active engagement phase helps them lift their performance.

The draft includes illustration of revenue secured from non-Creative NZ sources during 2013 and 2014. This is considered below.

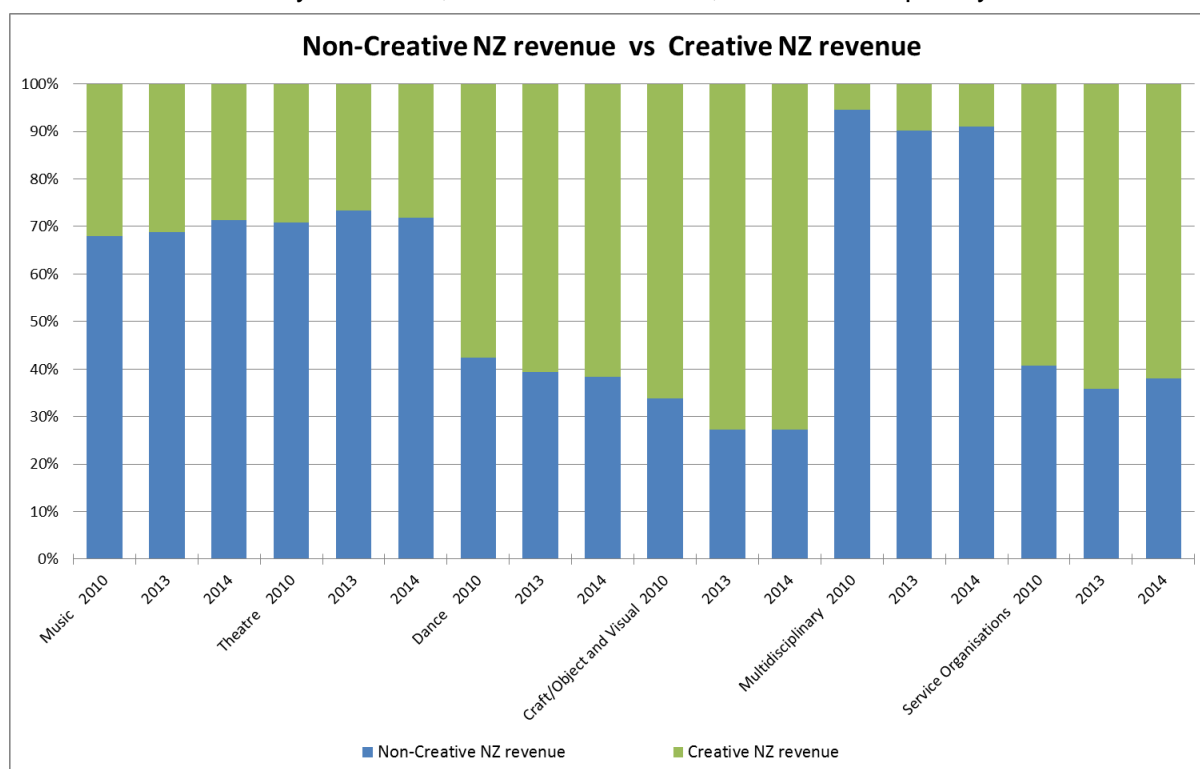
The draft sets a baseline for arts experience and participation levels – important for monitoring the impact of the Investment programmes in future years.

With reference to the objectives stated for the Investment Programmes and the high-level Goals in Creative NZ's draft Strategy 2016-2020 there are some dimensions of performance and impacts which have not been captured in the draft report. These include programme quality, evidence of collaborative working, sector development initiatives and overseas touring achievements. This may be data which has not been secured through the annual and mid-year reporting processes, and may have been excluded as less relevant to the health of the sector and the programmes.

One of the objectives of the programmes has been to reduce relative dependence upon Creative New Zealand funding. The chart indicates proportions of Creative NZ and non-Creative NZ income for 2013 and 2014 by artform. Overall, non-Creative NZ income has declined from just over 70% of total income to just over 69% of total income. Although the performance of different artforms varies the differences are not significant.



If we compare the proportions of income with 2010, before the introduction of the investment programmes, it appears that non-Creative NZ revenue has increased for music and theatre, but declined relatively for dance, craft and visual arts, and multidisciplinary work.



A summary of practice in other jurisdictions and issues raised is located in Appendix Three.

5.5 Investment Programmes in other jurisdictions

The following brief notes draw attention to some key features of investment programmes in other jurisdictions. Further detail is contained in Appendix Three.

Arts Council England

- National Portfolio organisations are a cohort of over 600 organisations which represent best arts practice
- Three-year funding agreements
- Applications are assessed internally
- Proposed decisions taken to a National Council, who can question and change decisions
- National Portfolio program has shifted from funding to investment, a move away from standard funding agreements
- Looking at a lighter touch for smaller organisations for the future, have just published consultation around segmented approach for reporting.

Creative Scotland

- Regular funding supports a breadth and range of arts and creative organisations and sustainable environments through which artists and creative people can deepen and deliver their work, their engagement with the public, and their professional networks.
- Regular funding provides 3-year funding for organisations, and is one of the key means by which the ambitions, priorities and connecting themes highlighted in the Creative Scotland 10 Year Plan will be addressed. It provides stable support for a range of organisations and consortia across Scotland who make an important contribution to the development of the arts, screen and creative industries, enabling them to plan and deliver activities over a 3-year period.

Arts Council Wales

- Revenue Funded Organisations (RFOs) comprise clients in receipt of recurrent grants, awarded on an annual basis, towards their core activities, including a commitment to audience development
- Assessed internally
- Debating whether to have a developmental group – between RFOs and project grants.

Arts Council Ireland

- The Regularly Funded Organisations (RFOs) programme is designed to strengthen a group of key arts organisations by contributing to both their operating and artistic programming costs
- Funding is offered in advance on an annual basis
- The old system of arts funding is broken following the country's period of financial and economic crisis. A decade of selection and development and new approaches to artist and public engagement is required.
- The strategy will unfold in 3 x 3 tranches. The first three years will be transitional and will involve getting the organisation and sector match fit for the significant changes/new realities. The first 3 year plan will be ready in June 2016

Another funding model that is worth noting is the introduction in Queensland of the Queensland Arts and Cultural Sector Plan 2007 -2010. Following industry consultation this document laid out a series of specific sector development targets, including on an artform by artform basis. Applicants for funding were required to indicate how their proposed programmes would contribute to fulfilment of the Plan. An evaluation of progress was undertaken in 2009, and informed a second Plan for the period 2010 – 2013. The relevance

for Creative NZ lies in the degree to which the concept of sector development was articulated, and informed funding decisions.

Finally, Arts Victoria recently developed a new Assessment Framework as part of the revision of their main funding programmes. The Framework 'outlines the relationship between three public benefit areas (Artistic and Arts Sector Benefits; Social Benefits; and Economic Benefits); overall program outcomes that deliver those benefits; and the contributions made by individual organisations. The framework details a wide range of ways to measure an organisation's individual contribution to the program outcomes.'

As in the case of the Queensland Sector Plan applicants were required to indicate the ways in which they contribute to the programme outcomes. Applicants were also divided into three cohorts: Developing Organisations, Established Organisations and Lead Organisations.

5.6 Future structures

Significant social, economic and technological changes are taking place across the globe that are impacting on the creation of art, organizational models, distribution channels, and governments capacity to pay for public value (including cultural services and activities) in the future. Some of the trends include:

- Reductions in direct government support of arts organizations (in many countries) and an attempt to find alternative sources of support through traditional and new forms of philanthropy and increased entrepreneurial activity by arts organisations
- The formation of new structures, funds (such as the UK Lottery) and alternative financing instruments for the arts aligned with the rise of impact investing in the social sector for example micro loans, debt financing to build assets, and quasi - equity products such as the ACO Instrument Fund in Australia and Museum Bonds to deliver major exhibitions.
- A move by trusts and foundations to measure the impact of their investments much more closely and the need for arts organizations to be able to more clearly demonstrate their cultural and social value to society
- A shift in arts organizations in the US and Australia more towards individual giving than grants from trusts and foundations
- A move by government funding agencies in the UK and Australia towards focusing more on strengthening larger arts organizations than funding a number of very small non profits (a trend reflected across the non-profit sector), and a pressure on the sector to consider more collaborations and alliances

A key issue for Creative NZ will be the need to build the capacity in NZ arts organizations to survive the changing environment and use its own funding and resources creatively to help those organizations respond to these trends.

It is helpful to note the discussion which is being led by Arts Council England currently about the shape of their future investment strategies. This is leaning towards a more fine-grained and multi-tiered approach, rather than a 'one-size-fits-all' strategy. Their discussion document can be seen at <http://www.artscouncil.org.uk/funding/our-investment-2018-and-beyond/>

6. Responses to the Investment Programmes

This section of the report presents views from within Creative NZ and from key external stakeholders regarding the design and the implementation of the programmes, as well as their effectiveness. The views and data were gathered from minutes of panel meetings and internal reports, and from interviews with Creative NZ officers, clients of the Tōtara and

Kahikatea programmes, other applicants, assessors, and representatives of Territorial Authorities.

6.1 Panel feedback and reflections

Some useful reflections on the implementation of the programmes, and suggested incrementally adjustments to process, are contained in the minutes of Investment Advisory Panel (IAP) and other meetings. For example, selectively, from IAP meeting sessions:

August 2011

- The panel found the large amounts of paperwork provided confusing and difficult to manage in the meeting
- An indication of what would be required in the discussion would have been helpful for the panel members
- The panel found the discussions stimulating and robust, and approved of the pan-artform approach
- The panel would have liked to have the sector overview paper at the beginning of the process and found it very helpful and beneficial for their discussions
- Most applications were missing any evidence of high-quality work and how it had been received by audiences

July 2013

- New panellists commented on the complexity of the process and a huge amount of work involved. However it gave a better understanding of how the process operated and what is going on in the sector
- The sector overviews were extremely helpful but that they could be more so if they were written in plain English
- Panellists felt that more time to consider the applications would have been helpful

June 2015

- Panel note difficulty in getting through amount of information in the time provided
- Panel enjoyed listening to other artform overviews
- Good interactive discussion however rating system needs working out (Value for money score) and clarification on meaning of ratings
- Panel Report Artform Summaries could have used current amount versus what they've previously been funded (as per consolidated sheet in Preliminary Recommendations Paper)
- Panel felt amount of information was relevant and manageable

6.2 Officer views

Staff engaged with the Investment programmes were invited to complete an evaluation survey. 16 surveys were completed. A list of respondents is at Appendix Four and Appendix Five provides a summary of the survey responses. The following are some brief comments.

The Officer respondents regarded strengths of the Tōtara programme as:

- The key roles
- Artform reviews
- Provision of continuity and core funding

- Encouragement of leadership
- Allowing organisations to plan strategically
- Reporting milestones which encourage transparency, and intervention where needed
- Opportunities for collaboration

Officers were asked to name outcomes which would provide evidence of the adoption of a 'leadership' role within the sector. The items mentioned largely reflected the thinking behind the original programme design.

Twelve Tōtara organisations were identified as fulfilling an arts leadership role, and three quarters of Officer respondents felt that the concept of 'arts leadership' was useful for shaping Creative NZ's programmes. However, there were dissenting views:

... anointing Tōtara organisations as our exclusive leadership organisations may not be entirely sensible...A leadership organisation is not developed by giving it a label that says "leadership organisation".

Arts leadership exists at all levels in the arts and giving this open label to government funded organisations with Charitable Status, excludes the innovation and creativity existing in the rest of the arts industry.

Strengths of the Kahikatea programme were identified as:

- Long-term funding for smaller organisations
- Allowing organisations to grow and strengthen their infrastructure, artform, governance, and financial management
- Supports innovative and emerging organisations
- Streamlines the relationship with trusted organisations
- More flexible than the Tōtara programme

Staff identified several organisations that had evolved positively under the programme, including Indian Ink, Basement Theatre, Silo, Tawata and Objectspace.

With regard to both programmes Officers were asked to comment on improvements in relation to the application, assessment, monitoring and acquittal processes, and improvements in client communications.

With regard to the **Tōtara programme**:

Processes

- Simplified and possibly exclusively online application processes
- Assessment templates with headings that solicit consistent commentary across applications and artforms
- Take into account previous performance in the programme when assessing against their ability to perform a Key Role
- Simplify assessment by awarding a 50% weighting for artistic and 50% for other indicators including financial, audiences, diversity etc.
- Allowing narrative form of reporting to assure clarity and organisational achievements are effectively measured
- Monitoring results more freely shared with organisations
- For acquittals, a face-to-face meeting to talk through performance is better than organisations filing a large written report

Client Communications

- Having artform-specific advisers manage the relationship with an artform-specific organisation
- Develop different language around the two programmes that breaks down the hierarchy between them
- Once a year reporting and evaluation would free up Creative NZ staff for quality communication of face to face and more 'human touch' with clients and to attend arts event
- Reinstate and extend to Kahikatea, as well as Tōtara, organisations an annual Marae hui facilitated by Creative NZ

With regard to the **Kahikatea programme**:

Processes

- Another programme that fits between the Arts Grants Funding and Kahikatea as it is quite a jump from Arts Grants to long term funding
- Needs to be clearer delineation between project Kahikatea and continuous
- Anyone applying needs to have at least one face-to-face meeting with an advisor
- Better segmented according to level of ask
- The cross art form panel is not particularly useful. The Arts Grants approach of art form panels has far more benefit and the discussion more meaningful

But:

- Assessing organisations together in multiple artforms means the top organisations are funded, rather than uneven funding if they were assessed as separate artforms. Pan-artform industry panel good as there is often artform cross-over and knowledge in the arts industry
- Take into account previous performance (if previously a Kahikatea)
- Clear development agenda should be agreed by Creative NZ and organisations in order for Creative NZ to assess progress
- For acquittals, face to face meetings with organisations

Client Communications

- Breaking down the perceptions around the linear progression upward through programmes
- Realistic and clear budget messaging
- An internal discussion of the concepts of permeability and disinvestment. How do we approach these conversations?
- Reporting back to the sector (as well as investment companies) on actual results being achieved and/or being reported to Creative NZ

Staff were asked what improvements they feel could be made to the design or implementation of the investment programmes. The following suggestions were made:

- Create a Kahikatea foundation year – junior Kahikateas where actual development does occur

- Clearer reporting and assessment. More online linking so that we can clearly see what support an organisation or artist is receiving or has received from Creative NZ and what have been the results of that.
- Standardised application processes and streamlined assessments
- Art form panels for Kahikatea and Tōtara
- Fill the current Creative NZ gaps in business skills, perhaps through engagement with the private sector
- Reconsider the need for external panels

Staff were asked how Creative New Zealand can develop closer partnerships or collaborative working with funded clients. Five staff suggested that more events that allow organisations to meet and collaborate would be useful, including more hui, Marae open to all clients, six-monthly morning teas hosted by Creative NZ, and more regular personal contact.

6.3 Tōtara consultation

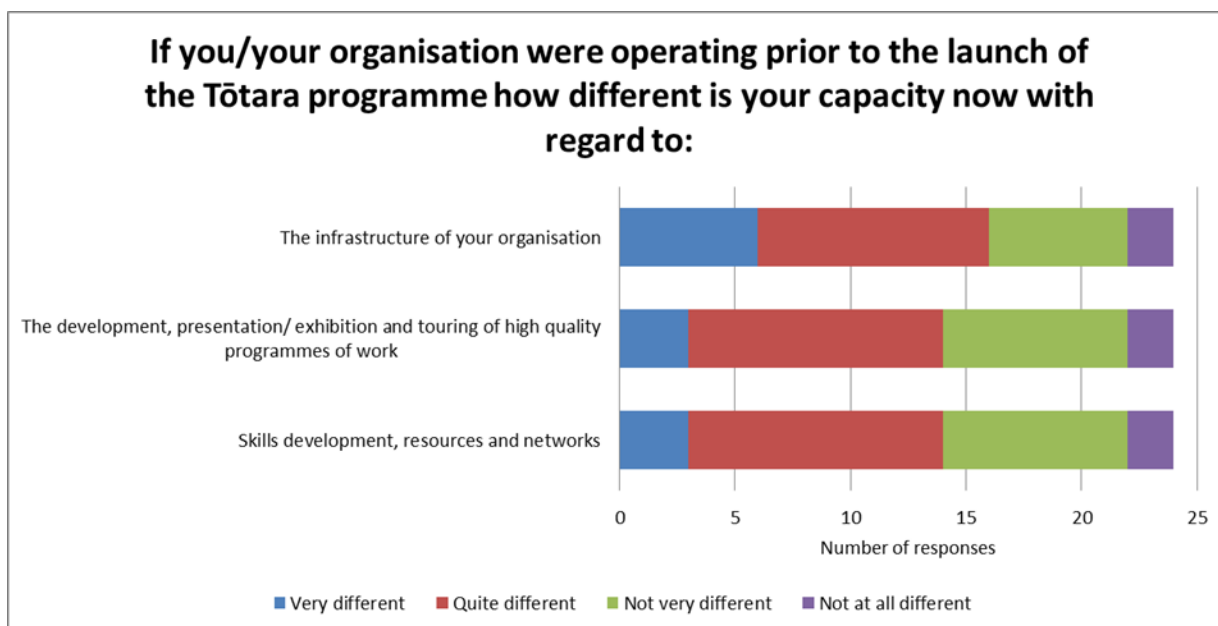
6.3.1 Surveys

In addition to interviewing ten of the Tōtara clients Positive Solutions issued a survey to all 26 Tōtara-funded organisations, of whom 24 responded. The survey explored the clients' views on, amongst other issues, the impact of the Investment Programme on their organisation, strengths and weaknesses of the Programme, and future ways in which Creative NZ could most effectively build a healthy arts sector. A full analysis of the survey responses is included at Appendix Six.

Overall, a very positive view of the Programme and its impact emerged from the survey results. With regard to the impacts of the Programme:

- 70% of respondents indicated that their presentation of new works had increased since the introduction of the Programme, with 30% presenting roughly the same level of new work
- 92% of respondents (all but two) felt that their track record in collaborative working was either strong or very strong. A range of collaborations was cited, involving other arts organisations, festivals, museums, education institutions and others. Every respondent described one or more recent collaborations. However, whether these are in the form or cover the scope that was intended when the investment programmes were established has not been determined
- 62% of respondents indicated that their support of Māori and Pacific arts had increased since the introduction of the Programme (a further 17% of respondents were Māori arts or Pacific arts focused). However, only 30% felt that their support of Māori and Pacific arts was strong
- 75% of respondents felt that their audience development practices have developed significantly compared with earlier practice
- 63% felt their governance, business and strategic planning processes had improved significantly in the last three years

Respondents were asked to identify the degree to which their organisational capacities had differed since the introduction of the Programme:



Two thirds felt that their organisational infrastructure had evolved since the launch of the Programme. Just over half felt that the quality of their work, and the skills and other ‘soft’ assets had been enhanced.

With regard to the Programme’s design, the concept of arts leadership was explored through the survey. Respondents were asked to identify outcomes they would consider as evidence of leadership being displayed. A number of themes emerged:

- Sector advocacy
- Providing high quality work
- Professional development
- Networking and engagement
- Diversity and access

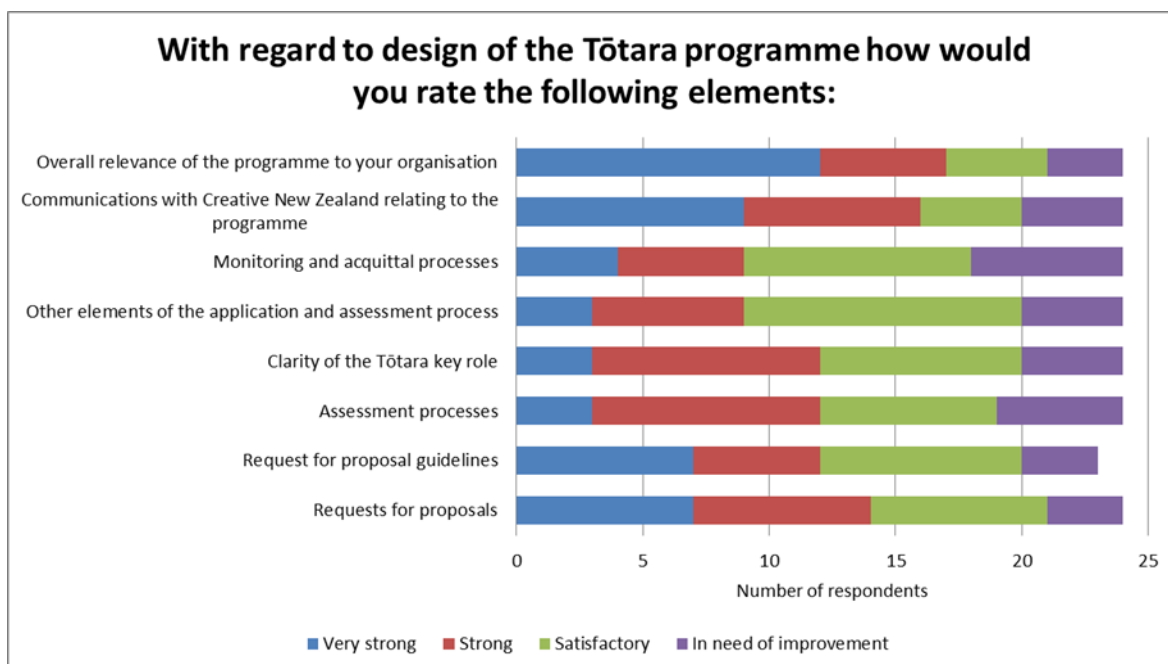
Respondents were asked how useful they felt the concept of arts leadership is for shaping Creative NZ’s programmes. 88% felt this was a quite useful or very useful approach – although it might be observed that this cohort are the ‘winners’ from the introduction of the Tōtara programme.

The concept of arts leadership is very useful provided the leader is held accountable for sector wide benefits through their KPIs with Creative NZ.

Having ‘flagship’ organisations for the industry to aspire to, which the public can trust, and which move the industry forward is healthy for the arts.

Similarly, the concept of sector development was canvassed amongst respondents. 92% felt this to be useful for determining Creative NZ programmes.

Survey respondents were asked to comment on different aspects of the Programme’s processes.



Overall there was a positive response to the relevance of the programme for the funded organisations, and to Creative NZ interactions linked to the programme. It is notable that there was less enthusiasm for the monitoring and acquittal procedures, and this may reflect comments made elsewhere regarding the desire for efficiency and simplicity.

While a total of 96% of respondents felt that the purposes of the Tōtara Programme are either quite clear or very clear, arguably the fact that only 42% felt it was very clear merits consideration. Creative NZ might expect all of the Tōtara cohort to be fully across the intent of the Programme. 42% also felt that their own organisation's key role is either quite clear or not very clear.

Nevertheless, 75% of respondents felt that the Programme is addressing the right objectives in relation to the health of the arts sector.

We understand that Creative NZ will be undertaking discussions with organisations to improve existing and define new qualitative measures for performance and we commend Creative NZ for continually putting energy into this process.

Greater consultation over the actual definition of the Tōtara role would be useful.

Finally, respondents were asked to identify ways that Creative NZ could support the development of each organisation, beyond the provision of funding:

- Assistance in developing and maintaining partnerships
- Advocacy
- Increased engagement between Creative NZ and organisations
- Business development support
- Professional skills training and assistance
- Research into the sector

I hope that a different kind of relationship between Creative NZ and Tōtara organisations may develop – that there may be more opportunities to develop genuine partnerships and move away from the funder/fundee relationship.

6.3.2 Interviews

The majority of the ten Tōtara interviewees noted strong benefits from the programme's longer term financial commitment, allowing for stability and organisational investment towards infrastructure. The expectation of collaborative working approaches and styles for Tōtara organisations was viewed as a positive aspect of the programme, as was the programme's investment in capability building.

A number of interviewees see the investment framework and its requirement of clear benefits for the public, as very important.

Interviewees' views of weaknesses of the Tōtara programme were diverse. A significant minority of interviewees raised common concerns. These interviewees saw the application process as onerous and preferred the ASB Foundation North approach. They noted that online reporting systems had improved but advised that the system was still clunky to operate. Interviewees advised that the reporting format does not give a good overview of the business. They also believe that reporting requirements are excessive, lengthy and not in sync with their own business timetable. A number of interviewees would like a more regular discussion with Creative NZ around artistic leadership.

Individual organisations noted a new performance venue in development, growth of Māori and Pacific works, and improvements in marketing strategies and plans, growth in extensive national and international touring for contemporary dance. Individual organisations noted the following changes as due to the Tōtara Programme:

- More staff with better skills and ethnic diversity
- Support for New Zealand content
- Sector development initiatives and collaboration, and increased audience participation

Regarding the concept of arts leadership a minority of interviewees indicated a shared view of arts leadership definitions:

- Organisations are financially robust
- Original New Zealand work is produced and presented in a sustainable way, nationally and internationally
- An active interface with the sector – collegial, progressive
- Aware of audience trends
- Need to know the pathway ahead and take the sector with you

However two organisations advised that arts leadership wasn't a clear idea or made no comment. One organisation noted that arts leadership was less significant for the present government. Another organisation took a critical view advising that arts leadership was not widely promoted or celebrated by Creative NZ and advising that arts leadership conversations are siloed.

Regarding the allocation of key roles the interviews highlighted a significant division of views. Three organisations made no or minimal comment in response. Two organisations were very clear about their own Tōtara specific roles. Two viewed the allocation of specific roles as being ineffective through spreading funds thinly.

The contemporary Māori arts sector outlined five key priorities: challenges for service organisations, game changers, looking for 'the runners', offering the mantle of cultural advisor and ensuring a continued focus on contemporary.

The contemporary Pacific Island arts sector noted significant international interest in artists, but limited resources to take this opportunity further. Eight additional individual organisation sector issues were raised.

With regard to barriers for the organisations the majority of interviewees cited funding as the key challenge, and noted funding New Zealand work as a particular barrier. Individual respondents commented on the illogicality of having the NZ and Auckland Festivals programmed in competition.

Regarding their relationship with Creative NZ a majority of interviewees described their linkage with Creative NZ as collegial and trusting with good relationships to their arts advisors. Three issues were mentioned as particular concerns:

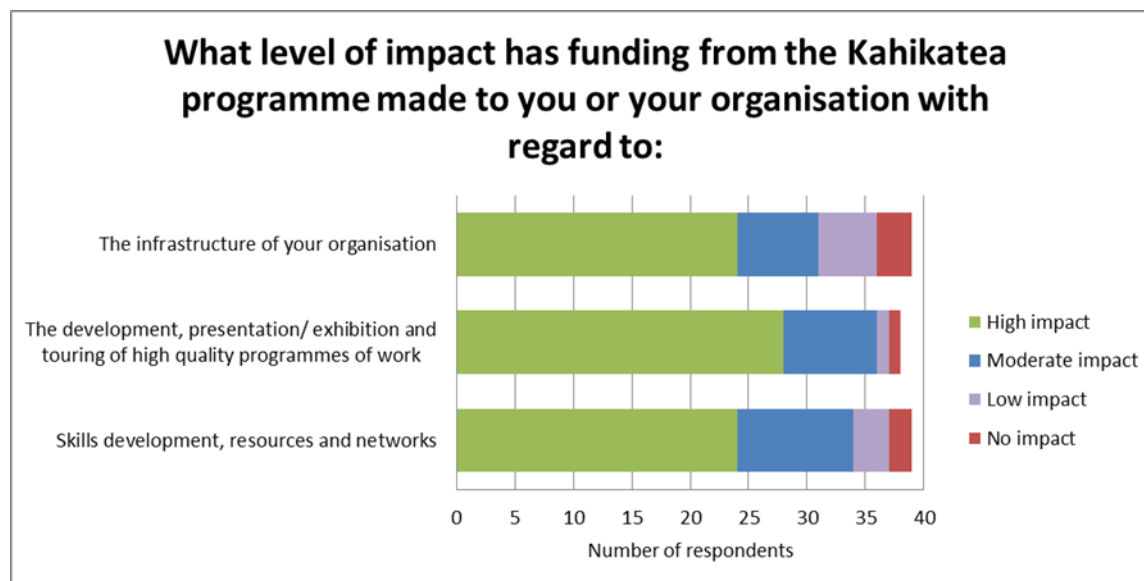
- Too many Creative NZ staff changes
- Communication with Creative NZ was seen as transactional rather than a meaningful dialogue and sought more of a real time partnership relationship, where Creative NZ would also seek advice from the organisations' expertise
- A number of interviewees wanted Creative NZ to take a stronger advocacy position including seeking better arts funding contributions from Territorial Authorities

6.4 Kahikatea consultation

6.4.1 Surveys

A survey was issued to 53 organisations funded under the Kahikatea programme, of whom 39 responded. The full evaluation of survey responses can be found in Appendix Seven.

Regarding impacts of the Kahikatea programme over 90% of respondents felt that the programme had had a high or moderate impact on the presentation of high quality work, while 80%+ referred to similar impact on their skills development and 75% on their organisational infrastructure.



The usefulness of the concepts of arts leadership and sector development were canvassed with Kahikatea clients. 80% felt that arts leadership was useful as a shaping factor for Creative NZ's funding programmes. However:

As long as artistic risk is still supported and organisations that are becoming staid and too concerned with "protecting their patch" are held to account.

The concept assumes a level of cohesion and hierarchy which is rarely apparent in a vibrant and diverse sector.

Characteristics of leadership were similar to those identified by Tōtara clients – advocacy, sector development, creative excellence, and networking or partnerships.

Not surprisingly, the outcomes described as evidence of sector development overlapped with these factors – that is, arts leaders should take a particular responsibility for helping the sector achieve creative excellence and partnerships.

There were some negative reflections on recent sector development also:

...Homogenisation of content - a backwards development, the sector is unadventurous... the negative development of 'buyers markets', arts tailored to meet perceived funding requirements

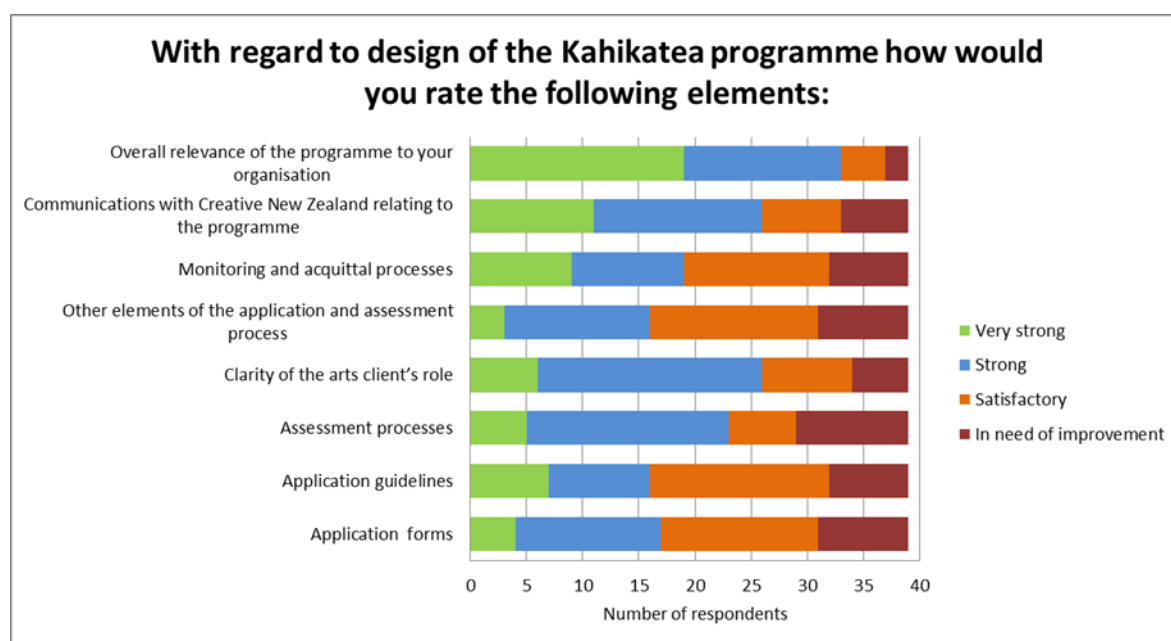
We cannot name any sector development that provided much needed resourcing to the Māori and Pasifika industries

Despite this, there was strong endorsement of the relevance of the Kahikatea programme objectives, with only two of 39 respondents disagreeing that the programme remained relevant for their organisation. 74% of respondents felt that the programme is addressing the right objectives in relation the health of the arts sector.

The objectives guide the short, mid and long term goals and strategies of our organisation.

One of the Kahikatea respondents felt that their role, and the expectations placed upon them under the programme, was not clear, while 61% felt it was very clear and 36% quite clear.

Different elements of the programme's design were rated by respondents.



The most positive response, other than relevance and clarity, was linked to communications with Creative NZ while around 25% expressed dissatisfaction with aspects of the application and assessment process, with the following issues being flagged:

- Application processes are time consuming and arduous
- Reporting and accounting requirements are particularly onerous on small organisations
- Clarity around deadlines is needed

The application forms and other submissions required create an enormous workload for an organisation of our size. Although robust application processes are critical, the current structure impedes business-as-normal activities for too long.

However:

Just have to comment on the EXCELLENT interactions that we have with Creative NZ staff. These conversations are often extremely robust but never less that totally respectful and professional

69% of respondents were either very or quite satisfied with the way investment decisions have been made by Creative NZ.

Clients were asked to comment on what would help to make the Kahikatea programme as efficient and effective as possible for their organisation. Themes which emerged included:

- Simplification of applications and processes
- Increased engagement and communication between organisations and Creative New Zealand
- Collaborations and partnerships
- Flexibility around deadlines and application processes
- Training and development

Creative NZ's financial reporting requirements place a burden on our budgetary and voluntary resources. We accept the need for accountability and planning, but Creative NZ needs to understand Kahikatea clients offer arts expertise; not necessarily the knowledge, infrastructure and funding to respond to Creative NZ's measures for finance/accounting.

6.4.2 Interviews

Seven Kahikatea-funded clients were selected for individual interview. These interviewees work across a range of fields including art, theatre, music, and dance. These interviews were undertaken in order to explore responses to the programme, and information on current and future needs.

The factor given a higher priority than any other was the great value from the security of funding, and the related ability to plan successfully. This was seen as a great improvement on project-by-project funding experiences.

Over half of interviewees noted the dual value of Kahikatea investment being focused on both corporate capability and on public programming/artistic output. They emphasised the value of access to capability-building material and courses. There was enthusiastic support for the programme's stimulation of better business planning and encouragement of deeper thinking and reflection. Some interviewees noted that the programme improved their working relationship with Creative NZ. The closeness of the working relationship, the guidance provide by Creative NZ, and the improvement from 'active engagement' were mentioned.

A small number of organisations felt that some failing organisations were being funded for far too long, and should have their investment funding cut. Some organisations also noted that the investment programmes would be stronger if key Creative NZ staff and managers stayed longer in their positions.

Regarding organisational development four areas were mentioned as having particularly improved: Growth in audiences; improvement in quality of artistic output and public programming; major improvement in business systems; major capability improvement of management and staff.

Almost all interviewees advised that major organisational changes of the last three years were strongly reliant upon Kahikatea investment. They also noted that improved quality of artistic programming could not have been achieved without Kahikatea. This sentiment was also applied to the achievements in improved business capability and systems. One interviewee noted that without programme investment they would not have the capacity to undertake work in their wider community.

Interviewees held diverse views on what constitutes arts leadership. However four themes emerged:

1. Innovative and world class creative/art form development and renewal
2. A new generation of artists is developed
3. Financially successful and entrepreneurial arts businesses are built
4. Arts organisations achieve a highly visible profile

Regarding the concept of specific role-allocation a small number of interviewees viewed Tōtara organisations as benchmarks and aspired to become Tōtara organisations. Two organisations were not sure of the differentiation between Tōtara and Kahikatea categories.

Audience development was raised as a priority issue: the need for performing arts venues to have better audience development underway in their locality, and the greater audience potential internationally for dance, contemporary classical performance and theatre.

On the question of collaboration interviewees were considerably less forthcoming. Five organisations mentioned areas of collaborative activity: Co-development of public programmes; mentor and gallery partnerships for professional development; festival development partnerships for theatre; orchestra sectionals and collaboration with disabled arts groups.

A large minority of interviewees mentioned significant financial challenges. These included tight operational budgets, and challenges with cost of living increases such as office rental. Linked to this was a view that negotiation skills could be improved to get better deals. Also linked was a concern about the limited funds for development available within regional New Zealand outside of Christchurch, Wellington and Auckland.

Each of NZ's major cities were noted as having specific challenges; for Auckland the rocketing cost of living was viewed as making the city difficult and unattractive for arts graduates, and the reduction in non-Creative NZ arts funding was also viewed as a challenge. The annualisation of the Auckland Festival was viewed by some Auckland interviewees as cannibalising sponsor and ticket spend. In Wellington, interviewees noted decreasing affordability of office spaces, and limited professional theatre and rehearsal spaces. In Christchurch greater certainty around physical arts infrastructure within the city rebuild was needed.

A large number of interviewees were very positive about their linkage with Creative NZ. These described the relationship as positive, open, about co-development, and supportive. Considerable respect was expressed for Creative NZ staff, with a number of interviewees naming key and highly effective Creative NZ staff members. They noted the profound importance of keeping active and knowledgeable staff with a strong corporate and sector knowledge. Interviewees understand the resource pressures upon Creative NZ, but support more face to face contact.

Interviewees expressed two ideas most strongly around re-shaping the arts sector. First, support for the arts sector selling offshore was noted as critical. Secondly, a group of respondents advised that Tōtara and Kahikatea investment programmes should remain in place. These interviewees advised that it was too early to make major changes to this investment model.

6.5 Assessors

Four strategic assessors with different levels of experience were interviewed to secure their perspectives on the programmes and the assessor's role.

The assessors felt the objectives of the Tōtara and Kahikatea programmes are clear. Initially the programmes needed more work to ensure they were well understood, but had become clearer as they evolved. The direct lines of communication with Officers made it easier to understand the Programmes' purposes.

Regarding design of the programmes, assessors felt it is positive that there is now a more dynamic system with new organisations being admitted into funding. However, a watchful eye will need to be kept on the process of renewal to ensure the Tōtara cohort does not itself stagnate.

The assessors' view on arts leadership mirrored those expressed by arts organisations themselves – with a concern for sector development, audience development, excellence in work and in process, and commitment to innovation.

Lateral thinking about industry needs is called for to understand the contexts which should inform assessment and investment decisions. Creative NZ partly do this through Sector Overview papers, but these are formal. A full and frank context is needed.

Regarding application and assessment processes assessors felt that applicants needed to be given the opportunity to paint a picture of their organisation, rather than conforming to the limits of an online system. Face to face contact is important.

Given the range of criteria against which applicants are assessed there is a risk that the most important factor – supporting the production of high quality work – could be given a lower priority than it merited.

The silo-effect of considering applications in isolation concerned some assessors, who wanted to be able to see the relationships within a cohort of applicants, and the potential for more strategic decision-making. There were also comments relating to:

- The desirability of allowing applicants to speak in their own voice, and to encourage plain English rather than 'turgid policy-speak'
- The desirability of limiting material for assessors to what they strictly need
- The intensive amount of time required for assessments
- Maintaining robust and interesting discussions in their meetings, but recognising the need for pacing of energy levels
- Encouraging collaborative working between Creative NZ and the client organisations through formative assessments, discussions and learning conversations, in order to align what the organisations are trying to achieve and what Creative NZ is trying to achieve, and to increase mutual understanding

6.6 Territorial Authorities

Interviews were held with officers from three of New Zealand's principal Territorial Authorities (TAs) – Auckland, Wellington and Christchurch. Each has distinctive cultural policies and priorities related to their demographics and circumstances, but each feels they have a good understanding of and relationship with Creative NZ and the Investment programmes.

We are very familiar with Creative NZ's priorities for the investment programmes. They are based on a strong strategic platform and are a great pathway mechanism. I see Tōtara as being about arts leadership and Kahikatea about development.

Regarding alignment between the TAs' priorities and those of Creative NZ:

Creative NZ has a definition of artforms, a focus on 'excellence'. Christchurch deals with emerging artists, community artists – the concept of excellence is not always prominent

Creative NZ is more about quality control; we're more about facilitation. But we're both interested in telling New Zealand stories through art.

There is a good symbiotic relationship between us and Creative NZ and we have lots of conversations (some through the quarterly Arts Investors Forum) about the arts and culture ecosystem . . . there is a stronger level of sustainability for the larger organisations. We're aligned in a more formal way now and that's a good thing

There were comments about Tōtara being too much of a 'closed shop', and about the major organisations not appreciating the value of collaboration. There were also concerns about established arts organisations feeling they have a 'right' to funding, while the realities of a constrained and competitive funding environment were steadily changing.

Regarding ways in which Creative NZ activities could strengthen the arts sector locally, TAs mentioned organisation of forums and networking opportunities, and perhaps discussion about the specific role of local government and the role of central government. More broadly there seemed to be an appetite for Creative NZ to take a positive leadership role.

There was recognition, nonetheless, that Creative NZ is operating under tight financial constraints currently. There was a desire, on the part of some, to see a more sophisticated relationship between funders and arts organisations, and more collaborative working:

It would be great to shift the nature of the relationship with our arts organisations from funder/advisor to a creative coalition. We need open communication and relationships. One of the advantages of this would be to have forewarning of problems so we can help pre-empt them rather than being notified when it's too late.

There needs to be less competition and more co-opetition in the arts. There is too much duplication of effort. We need to be tougher about this. There needs to be a greater sharing of resources: more shared spaces/ shared ticketing/ shared IP/ shared theatres. More organisations need to be helping each other.

7. Conclusions

7.1.1 Effectiveness of the Programmes

Programme objectives

There is a range of objectives and objectives which were established during the development of the investment programmes.

The Tōtara organisations were expected to play key roles in creating, presenting, distributing or participating in high quality New Zealand arts experiences, and were required to:

- Provide leadership within the arts sector and collaborate with other organisations
- Deliver specified benefits to the arts and to audiences or participants
- Achieve the highest possible standards with careful use of resources, and
- Receive income from sources other than Creative New Zealand.

Kahikatea funding was expected to focus on one of the three following areas:

1. To develop the skills, resources and networks required to present, promote, distribute or participate in high-quality arts or arts experiences
2. To research, create, present, tour and/or distribute programmes of high-quality New Zealand arts experiences within New Zealand or overseas
3. To develop and/or maintain the infrastructure required to create, present, distribute or participate in high-quality New Zealand arts or arts experiences³

There was also an intent of ‘breaking the mould’ in relation to the previous arrangements for RFOs, in order to create greater flexibility and support emerging talent.

Performance against objectives

From this review it is evident that the last objective or intent has been achieved, and that it is a widely-welcomed change. Some caution has been expressed that, without vigilance, a similar inflexibility and sense of funding entitlement may be re-established within the Tōtara cohort.

The great majority of client-consultees expressed the view that there have been improvements in audience development practice and – amongst the Kahikatea cohort especially – the support of new work and stronger work than would have been possible without the security of medium-term funding and the capacity-building initiatives which accompanied the programme.

³ Note that these are the stated objectives at 2016. The original three objectives at the time of the programme’s launch were:

- A. To develop creative and professional skills, resources and networks
For example: through workshops, mentoring programmes, internships, wānanga, fono, seminars, symposiums or residencies
- B. To develop, present, tour and/or distribute New Zealand arts to diverse audiences within New Zealand or overseas
For example: through developing and presenting exhibitions, presenting concerts or a season of works, touring one or more productions, or publishing a number of titles by New Zealand writers.
- C. To strengthen the organisational development of New Zealand artists, arts practitioners, groups and arts organisations

The statistical analysis contained in the Health of the Arts Report indicates that audience attendances at Kahikatea organisation activities declined between 2013 and 2014, while there was a marginal improvement in attendances at Tōtara activities. This statistical overview – based on the organisations’ management reports – will provide a reliable basis for tracking attendances. It should be noted that client-consultees may have been taking a broader view of ‘audience development’ than total attendances – including higher levels of engagement or first-time attenders or new market segments.

The Health of the Arts Report points to an increase in the number of new works commissioned by Kahikatea organisations, and a large increase for Tōtara organisations. Total new works delivered by Kahikatea organisations was lower in 2014, but there was a very significant (65%) increase for Tōtara organisations.

The financial results of funded clients present a picture of steadiness rather than of significant change in income patterns. While the originally-stated commitment to objective of reducing reliance upon Creative NZ funding has not been progressed, compared with the position prior to the programmes’ launch, the financial health of the sector appears to have been stable.

Tōtara: The concept of leadership

The Leadership behaviour anticipated from Tōtara organisations has not been clearly articulated or executed. While a number of organisations were identified as arts leaders by consultees there is no clear definition or scoping of what this comprises. While in the original EOI for the Tōtara programme and in consultees’ comments there is a good deal of common ground – quality of work, a positive and supportive role towards the wider sector, partnership-building, and exemplary practices and processes – nonetheless these characteristics or behaviours have not been defined, mandated or monitored – and the reporting metrics for the Tōtara programme do not include specific measures of leadership.

Despite some dissension, there is widespread support for the value of arts leadership as an informing principle for Creative NZ funding, but equally a view that this needs to ‘mean’ something in relation to fulfilling industry obligations. As with some other aspects of the Investment Programmes, the consultants’ view is that the potential for articulating and harnessing the idea of arts leadership has not yet been fully explored or tested. That does not mean it should be abandoned.

One possible approach to encouraging, or holding organisations accountable for, leadership behaviour would be for Creative NZ to define a set of leadership behaviours and require Tōtara clients to report against these, demonstrating the actions they have taken. An alternative would be to invite the clients to define their own leadership intentions in advance, and then report against these. Consultees during this review identified a number of relevant behaviours including, amongst others:

- Producing high quality work (which will already be closely monitored)
- Professional development initiatives
- Financial robustness (i.e. sustainability)
- Awareness of audience trends
- An active interface with the sector – collegial, progressive
- Seeing the pathway ahead and taking the sector with you
- Sector advocacy

Several of these relate to the ‘leadership’ organisation being outwardly focused, and playing a role beyond their immediate production or exhibition business.

Collaborations

A further expectation of Tōtara organisations is that they would engage in collaborations with other arts organisations, and perhaps beyond the arts. As indicated earlier, all the interviewees were able to point to examples of partnerships and collaborative working. However, that does not dispel the impression that these were not a routine or regular approach to creative or administrative activity, but occasional or exceptional.

Collaborative working may occur behind the scenes through aspects of administration or management, or through cooperative programming and scheduling. Most significantly, it may occur through joint and inter-disciplinary working in creative processes and output. Undoubtedly this is the most challenging approach – but also the most exciting. It can encourage fresh approaches, skills transfer, and the production of work which would not otherwise have emerged.

Induced or mandated collaborative working is unlikely to work. The more productive role for a funding body or other industry strategic agency is to facilitate interaction between potential partners. In a fragmented industry populated by many small organisations the opportunities for meeting and exchanging ideas are limited. Creative NZ could provide opportunities for interaction in neutral space – through issues-based round-table discussions, facilitated workshops or in other ways. More directly, Creative NZ could run one or two workshops specifically around the theme of alliances and collaborations – a trend which is occurring throughout the non-profit sector internationally.

The Kahikatea programme

The Kahikatea programme appears to have made a significant difference to many organisations. Modest funding security, and the combined support of production/presentation alongside organisational development, has generated confidence and encouraged longer-term planning. Four areas were mentioned as having particularly improved by Kahikatea interviewees: Growth in audiences (although evidently not between 2013 and 2014); improvement in quality of artistic output and public programming; major improvement in business systems; major capability improvement of management and staff.

The desirability of preparation for entry into the Kahikatea cohort was mentioned by a small number of consultees – for some it appears a big step up to meet the compliance and reporting demands or, perhaps more broadly, the higher standards of professionalism and process of an arts organisation growing beyond the start-up phase.

Territorial Authorities consulted were clearly supportive of the establishment of the investment programmes. The clarity, and the transparency attached to funding rationales and levels, creates the opportunity not only for better-informed dialogue but for closer joint working in the future.

The two-tier programme structure

Funding under the investment programmes commenced in 2012 and this review was initiated in 2015. This is a very brief period upon which to assess the impact or effectiveness of the programmes. For example, audience development improvements might be expected to occur incrementally over five years or more, and the commissioning and presentation of new work is also a process requiring patience and perseverance.

The Health of the Arts report establishes some baselines for future monitoring of impacts and effectiveness, as well as organisational health. There are some dimensions of performance which have not been captured in this report. These include programme quality, evidence of collaborative working, sector development initiatives and overseas touring achievements. Programme quality, at the least, may continue to need to be tracked in ways additional to self-assessment by funded clients.

The consultants did not receive any comments which called into question the principle of a two-tier programme structure. This appears to be regarded, universally, as a natural and appropriate approach. The areas of discussion within this structure related to application and reporting pressures on thinly-resourced Kahikatea clients, and the possibility of additional 'tiers' through a pre-Kahikatea programme in order to ready organisations for the expectations of a Kahikatea client; and a pre-Tōtara process for those organisations considered to be ready to put themselves forward for a key role, and wishing to do so.

Overall, and in light of it being early days in the operation of these programmes, the consultants believe a very significant – and widely welcomed – transition in funding arrangements has been successfully implemented. The degree to which the higher-level outcomes have been achieved is less easy to assess at this stage – and this reinforces the need for further clarity in the definition of Leadership, in some aspects of monitoring, and in client/Creative NZ dialogue (see below). However, the evidence of organisational health and stability indicates that there has been a helpful period of stabilisation in the sector, and this provides a good foundation for achievement of outcomes in the future.

Art-form reviews

The sequence of art-form reviews which have occurred since the launch of the programmes has been noted earlier. This process has highlighted areas where adjustments in priority or process would increase the effectiveness of the programmes, and has been a valuable part of the programmes' implementation. Such reviews are, however, resource-hungry. It may be more appropriate and sustainable in the future to implement them on a more informal basis, perhaps biennially, with more thorough reviews being undertaken every four or six years.

A broader issue is whether art-form based reviews are the most useful form of higher-level evaluation. An alternative approach might be to review against each of Creative NZ's top-level goals, or against specific areas of activity linked to these – such as audience development and participation.

Whatever approach is taken the timing of future reviews should take into account the expiration of contract terms for Tōtara clients, so that the outcomes of reviews can influence refinements to the key roles or other priorities and expectations.

7.1.2 Efficiency of the Programmes

Measuring efficiency

Ideally, an assessment of efficiency would measure officer-time, client-time, and any directly attributable costs as inputs to the operation of the programmes – and these would then be compared with outputs in terms of the number of grants received and approved, the dollar value of disbursements, or perhaps even with some of the quantifiable outcomes, such as audiences reached. Alternatively, the input: output ratios for these programmes would be compared with a small number of benchmarks in other jurisdictions.

Accurate data to support this type of analysis is not currently available. While the grant-making outputs are to hand, only a rough calculation of the staff inputs can be made. As a matter of interest it has been estimated that of 54 fulltime equivalent (FTE) Creative NZ staff, 17.9 FTE time is spent working with investment clients. This includes advice, assessment, contracting, policy, capability building and international initiatives, business services, stakeholder engagement and reporting and communications.

The consultants contacted State and Federal arts funding agencies in Australia. While they recognised the desirability of undertaking similar efficiency analyses, none have routinely captured the data, and some have explored the issue several times but never found suitable clarity in defining the scope of the data.

For efficiency to take into account client time would require clients to record and report the time they devote to the application and reporting processes. As this is evidently a matter of some sensitivity – and not only in New Zealand - pursuing this line of enquiry may be as unwise as poking a sleeping bear with a sharp stick. While an internal efficiency measure could, nonetheless, be agreed and implemented, it raises the question of whether it is worth it. Without comparison to other jurisdictions, and without a practical management application for the data, it is of doubtful use. The consultants' view is that this should not be pursued further, especially in the absence of data from peer organisations which which comparisons might be drawn.

More valuable is likely to be commitment to current streamlining processes and the adoption of a periodic review of programme processes to determine whether further streamlining can be effected at any stage of the application, assessment, monitoring or acquittal process, both for Tōtara and Kahikatea. At the time of preparing this report, such streamlining is being proposed for the Kahikatea application and assessment process. The desire for simplification of application and reporting processes was a regular topic raised by consultees.

Measuring effectiveness

Impact areas that merit further consideration, and probably on a periodic basis, are the ways in which Creative NZ measures artistic and/ or process quality amongst its clients, and the ways in which public engagement is measured. The latter could be framed by a series of specific indicators related to feedback, participation levels, educational and other public programmes delivered – with clients required to report on these, and with the collated data feeding into future Health of the Arts reports, as well as being used to monitor client performance and achievement of Creative NZ objectives.

Regarding artistic quality and process it appears that Creative NZ currently measures whether a client has an internal process to steer process and to assess their work. Overseas, arts investment/ funding agencies have developed a number of techniques – in addition to peer assessment – both to encourage good practice and to structure evaluation (and self-evaluation). The element which may need to be added to the Investment Programmes is the capture and collation of quantifiable indicators related to levels of performance (and organisational learning) rather than being confined to recording only whether a process exists. While this is challenging, it is also significant in light of quality work being a high priority, especially for Tōtara organisations. Such indicators could result from officer and peer assessment, from organisations' self-assessment or from other inputs.

7.1.3 Design and Implementation of the investment programmes

Overview

The consultants believe that the design and implementation of the investment programmes has reflected, if not been in the forefront of, international best practice.

The review of the preceding RFO programme involved wide-ranging and well-structured industry consultation, and the key messages from this process clearly fed into the design of the current investment programmes. The process appears to have been considered and carefully weighed – the introduction of other new arts funding/ investment programmes elsewhere has been more rushed, and with damaging consequences both for the sector and the reputation of the funding agency.

The key features of the programmes appear considered and purposeful. The programmes' introduction was accompanied by full guidelines for clients, for assessors, for staff. From an early stage there has been suitable evaluation and monitoring – through the Investment Advisory Panel reflections at the conclusion of funding rounds; through the series of artform reviews and the implementation plans which have arisen from these; through six-monthly

progress reports; and through the current Health of the Arts report. Effectively, this has created a process of continuous learning.

The current intention is for the decision-making cycle for both Tōtara and Kahikatea to take no longer than 10 weeks. This is helpful for applicants, but also creates a momentum for efficient processing within Creative NZ.

Permeability of the programmes: entry and exit

One of the original drivers for the Investment Programmes was to encourage movement within the sector, reflecting the emergence of new talent and the performance and evolution of individual organisations. In order to maintain some of the freshness and responsiveness of the programmes there need to be workable means of entering and exiting the programmes, consistent with the clients' and Creative NZ's need for reasonable stability.

Since the launch of the programmes the Tōtara cohort increased from 25 to 27 by the beginning of 2015, while the Kahikatea cohort increased from 31 to 38. During this time one Tōtara organisation transferred to the Kahikatea programme. All other movement into or out of a specific programme occurred within the Kahikatea cohort.

The Kahikatea program includes a relatively large cohort of clients, funded for two or three years. It is straightforward to create periodic opportunities for new entrants, within the limitations of Creative NZ's resources, and to exit clients when necessary – provided that expectations are managed effectively. Creative NZ already has processes in place to manage this.

For new entrants an issue which has been raised is some preparatory professional development to help the organisations gear up both for the higher level of reporting requirements than they would have been accustomed to, but also, potentially, for the planning, financial management, governance and other processes which are a necessary part of a maturing organisation. While Creative NZ would have to limit its level of intervention consistent with resource constraints, some targeted support and guidance is a legitimate aspect of overall sector development.

On the occasions when a newcomer is admitted to the Tōtara programme there will also be a case for some customised preparatory support and guidance during an initial settling-in period. This would be a relatively modest investment to ensure that new programme entrants are properly steered, and to reduce the risk of misunderstandings relating to role or other expectations.

The opportunity to admit newcomers into the Tōtara programme will primarily occur at the conclusion of role-based contracts. In some cases it may be realistic to invite Kahikatea clients or others to bid for the new Tōtara contracts. However, major organisations – ballet, opera, orchestras for example – do not operate in a locally contested market-place. There will very rarely be the prospect of a competitive tendering process. The leverage which Creative NZ can exert in these circumstances lies in the way roles are defined, and the obligations attached to them, and the rewards and penalties attached to performance. It may be possible, for example, to ring-fence part of an annual level of funding for release subject to meeting agreed targets in order to incentivise performance. Whether this is presented as stick or carrot is a matter of perception.

A more pressing issue for Creative NZ will be the decision, in a tighter fiscal environment, as to whether reductions in funding should be spread, or whether the number of supported organisations should be reduced – in order to provide realistic investment levels for a smaller number of clients.

Assessment

The assessment processes have been fine-tuned as the programmes have matured, although the basic structure remains consistent.

From the brief scan of relevant overseas funding programmes it is evident that several of the UK funding agencies (England, Wales, Scotland) have now restricted their use of external assessors and panels primarily to occasional financial assessments, bringing most or all of the assessment process in-house to individual staff and panels of staff. There are advantages to an arms-length process, input from industry specialists, and the industry 'endorsement' this provides to the programmes' legitimacy; but the time and costs of external assessment certainly raise the question of whether this is the most efficient means of implementing the programmes in the future.

A closer examination of the rationale behind the restriction of external assessors in the UK, and the impact this has had on the decision-making process, is merited to inform Creative NZ's future use of assessors. Potentially, more of the process could be handled in-house, with external specialists forming part of a due diligence process. There may be other options available.

The key roles identified within the Tōtara programme, and the leadership and other obligations that are placed on Tōtara clients may result in a situation where no satisfactory bids are received for some of the roles. If this eventuates, the consultants' view is that it is acceptable to leave a role unfilled for a period of time. Given the clearly stated high-level priorities by Creative NZ it is more appropriate to maintain a focus on the medium-term strategy than resorting to short-term reactive actions. This affects also the framework for individual investment decisions, which may reasonably be based – both for Tōtara and Kahikatea clients - on their broader role and contribution to the New Zealand arts ecology rather than solely on short-term program plans. In an environment of constrained funding it will be the more important for Creative NZ to invest strategically.

7.1.4 Understanding and support for the programmes

There is widespread continuing support for the Investment programmes – both from clients and from other stakeholders. The establishment of these programmes followed substantial industry research and consultation, and led to their being well-grounded.

Although a small number of consultees expressed confusion over the nature and scope of the investment programmes, the great majority felt that the programmes were clear in intent, and that the role of funded organisations was also clear. During the first year or so of the programmes' inception there was a journey for both Creative NZ and its clients – but this had led to refinements. The approachability of Creative NZ officers had been beneficial in providing a channel for effective communication and clarification. This suggests that if closer, collaborative working – and more open dialogue – with funded clients is pursued the additional personal contact-time would provide opportunities for ensuring common understanding of objectives and roles.

Assessors and Territorial Authority representatives felt the objectives and scope of the investment programmes were clear – and welcomed this.

There is a high level of satisfaction with the decision-making processes which sit behind funding/ investment decisions. Assessors have expressed concern at the level of information to be absorbed, the time allowed for this, and the organisation of material presented to them. However, it is understood that there have been incremental changes which has addressed some of these issues.

As mentioned above there is strong support and appreciation for the capability-building programmes which Creative NZ has provided.

There is a desire by clients for simplification of application and reporting procedures – especially to align the effort and time proportionately with the level of investment received from Creative NZ.

There was no enthusiasm – at least at this stage – for significantly changing the architecture of the investment programmes. They are recognised as a positive step for the arts funding system, with a need for further time for their full benefits to be felt. This view was common to officers, clients, assessors and Territorial Authorities.

7.1.5 Changes to be made

In light of the preceding comment the consultants do not believe there is a case for 'significant changes to the design and implementation of the programmes' as raised in the brief for this review. However, it may be argued that the development of more collaborative working and dialogue between Creative NZ and funded clients is itself a significant change from the traditional and transactional approach; and that the (possible) mandating of leadership behaviours would also be seen as a significant change.

All funding programmes can be improved. In the case of the Creative NZ investment programmes there has been vigilance in reviewing these programmes' implementation and adjusting accordingly. The sequence of art-form reviews has also informed priorities within the programmes. There are, nonetheless, a range of issues to be addressed in both strengthening and streamlining the programmes – some of which are highlighted in the recommendations below.

8. Recommendations

8.1.1 Effectiveness of the Programmes

The consultants recommend that:

1. The original purposes of the Tōtara and Kahikatea programmes be reconfirmed. They remain relevant and appropriate
2. A two-tier programme structure be retained. This is widely regarded as a natural and appropriate approach
3. The concept of arts leadership be retained, but more clearly defined or re-stated

Leadership and Key Roles

4. If fulfillment of arts leadership roles is a requirement for Tōtara organisations targets or priorities for leadership actions should be agreed with each organisation, and progress should be monitored through the mid-year and annual reporting processes.
5. Creative NZ consider ring-fencing a proportion of annual funding for each Tōtara client, to be released conditional upon satisfactory performance and fulfillment of contractual obligations
6. Creative NZ be willing to leave unfilled an identified key role in the event that no satisfactory bids are forthcoming for that role
7. The aim of reducing reliance on Creative NZ relative to other sources of income be clarified and integrated within the assessment process, or removed as part of the programme framework. It could be replaced with an agreed 'threshold' amount or percentage of funding from other sources for each organisation

Monitoring and evaluation

8. Communication of sector role expectations and other performance dimensions be enhanced through periodic face-to-face discussions with Tōtara organisations. Ideally, these discussions will be on a peer-to-peer basis rather than a funder-to-funded basis. Such meetings will require a clear statement of purpose and protocols to ensure that clients and officers are communicating within a commonly-understood and safe environment. The reality that funding cannot be guaranteed beyond the term of the

current funding agreement will be a necessary part of the understanding between client and officer

9. Common elements which merit monitoring include programme quality, evidence of collaborative working, sector development initiatives and overseas touring achievements – assuming these remain priority areas for Creative NZ
10. Following some informal consultation with clients Creative NZ host multilateral meetings of arts organisations – combining Tōtara and Kahikatea clients – in order to explore collaborative opportunities, with Creative NZ playing a neutral facilitation role. Such collaborations may be in the field of production, back-of-house services, combined audience/ market development initiatives, amongst others
11. Feedback on both organisational and industry trends and issues be captured through the same meetings and periodically collated to inform future Creative NZ actions
12. Creative NZ continue to maintain regular contact with key Territorial Authorities to explore areas of common interest, to identify – where possible – alignment of funding priorities and, potentially, with selected clients to consider tripartite funding agreements to ensure greater stability for the clients and efficient deployment of Creative NZ investment
13. Periodic reviews continue to be undertaken in order to inform programme priorities. For economy, an option may be to convene a round-table of selected practitioners, assessors, officers for a ‘light-touch’ biennial update and review – with a more thorough-going review every four or six years. The reviews may continue to be art-form based, but alternative approaches should also be considered – including structuring the reviews around Creative NZ’s high-level goals
14. The timing of reviews be scheduled to coincide with expiration of cohorts of funding agreements in order to harness the learnings from the reviews during the next period of funding
15. The investment programmes be further reviewed in 2018-2019, when additional evidence of programme impacts has become available

8.1.2 Efficiency of the Programmes

The consultants recommend that:

16. Creative NZ consider whether input: output or input: outcome measurement should be devised and implemented. However, it is the consultants’ view that the absence of comparable data from other jurisdictions makes this of limited value in relation to improving efficiency
17. On an annual basis Creative NZ continues to seek opportunities for streamlining application, assessment, reporting and monitoring processes for both Tōtara and Kahikatea programmes– canvassing feedback from clients, Investment Advisory Panels, assessors, and officers. This could be integrated into existing processes – end of year annual report, IAP post- round reflections, assessment reports and staff meetings
18. Noting that streamlining of Kahikatea application and assessment processes is to be trialled, consideration be given to the potential for streamlining to occur also in reporting and acquittal processes for Kahikatea clients. This might be tiered, with lower (dollar-value) investments subject to a lighter-touch reporting regime
19. Creative NZ maintain annual contact with selected UK and Australian funding agencies to compare approaches to application, assessment and reporting processes, and to benefit from mutual learning. A small basket of programme processes could be the basis for this information-swapping, which would be an efficient way of maintaining alertness to international practice

8.1.3 Design and Implementation of the investment programmes

The consultants recommend that:

20. The planned preparatory development sessions for entry into the Kahikatea cohort be confirmed. These could be largely information-focused, making it clear what the compliance and reporting demands will be, or perhaps providing a self-assessment 'audit' tool for organisations to consider their own readiness for stepping up into a higher level of compliance and accountability. However, the consultants do not believe it realistic for Creative NZ to take on a wider professional development role beyond supporting its funded clients
21. Similarly, the desirability of preparatory development sessions or other short-term support be considered for any Kahikatea clients deemed ready and wishing to be considered for entry into the Tōtara programme. The consultants believe that this, and possibly other steps, may be needed if permeability and flexibility are to be sustained as a feature of the two-tier system. For clarity, it is not recommended that an additional 'programme' be established but that targeted and customised professional development support be offered where appropriate
22. Creative NZ retain a sector development programme stream – which may not take the same form as the earlier Sector Development Incentives programme – in order to support organisational development and capability-building within both the Tōtara and Kahikatea client groups
23. As mentioned above, Creative NZ continue to review the application, assessment, reporting and monitoring processes to identify opportunities for streamlining
24. Creative NZ examine further the more restricted use of external assessors which has been adopted by several UK funding agencies, and determine whether this may also be appropriate for Creative NZ's programmes
25. Creative NZ consider establishing annual client briefing sessions for whole Tōtara and Kahikatea cohorts (separately) or for sub-groups – which could include skype or video-conference attendance, to communicate programme priorities, any systemic changes, and encourage Q and A between officers and clients

Appendix One: List of Documents Reviewed

Author/s	Title	Date
<i>Documents from funded organisations</i>		
Auckland Writers & Readers Festival Charitable Trust	Application and various documents	
Auckland University Press	Application and various documents	
Blue Oyster	Application and various documents	
Choirs Aotearoa NZ Trust	Application and various documents	
Christchurch Arts Festival Trust	Application and various documents	
Christchurch Symphony Orchestra	Application and various documents	
Dunedin Public Art Gallery	Application and various documents	
Indian Ink Theatre	Application and various documents	
Makers 101 Limited	Application and various documents	
NZ Dance Advancement Trust	Application and various documents	
NZ Opera	Application and various documents	
NZ Trio	Application and various documents	
Red Leap Theatre	Application and various documents	
Rockquest	Application and various documents	
Tawata	Application and various documents	
Te Waka Taki Korero Māori Literacy Trust	Application and various documents	
The Audio Foundation	Application and various documents	
The Big Idea – Te Aria Nui	Application and various documents	
The Black Grace	Application and various documents	
Touch Compass Dance	Application and various documents	
Word Christchurch	Application and various documents	
McCahon House	Application and various documents	
Arts Access	Application and various documents	
Artspace Aotearoa	Application and various documents	
Auckland Festival	Application and various documents	
Auckland Philharmonia	Application and various documents	
Auckland Theatre Company	Application and various documents	
New Zealand Festival	Application and various documents	
NZ Book Council	Application and various documents	
NZ Opera	Application and various documents	
NZ String Quartet	Application and various documents	
Objectspace	Application and various documents	
Taki Rua Productions Society	Application and various documents	
Tautai	Application and various documents	
The Physics Room	Application and various documents	
Toi Māori Aotearoa	Application and various documents	
<i>Creative New Zealand policies, guidelines and reviews</i>		
Arts Council	Orchestra Funding Policy	2010
	Review of the Sector Development Incentives fund	2014

Author/s	Title	Date
Creative New Zealand	Craft / Object Art Review: Final report	2014
	Dance Review: Final report	2014
	Review of Theatre: Final report	2015
	Review of Interarts and Multidisciplinary Arts: Final report	2015
	Review of Literature: Final report	2015
	Visual Arts Review: Final report	2014
	Review of Opera: Discussion paper for consultation	2015
	Review of theatre: Discussion paper	2015
	Strategy Diagram 2016-2020 (1 page)	
	Strategic Plan 2013-2016	
	Overview of 2015 Kahikatea assessment and decision making process	
	Funding Agreements: A best practice guide for Creative New Zealand advisers	
	Toi Uru Kahikatea (Arts Development) Investment programme: Guide to preparing an application	2012
	Toi Uru Kahikatea and Toi Tōtara Haemata: Funding agreement and reporting guide	
	DRAFT: Nga rakau whakamarumaru o te wai nui a Tane: The health of Creative New Zealand's arts investment programmes 2013-2014	2015
	Review of Recurrently Funded Organisations: Discussion paper for consultation	2010
	Investment Programmes Review – Location of key documents	
<i>Financials</i>		
Creative New Zealand	2010 RFO portfolio breakdown (spreadsheet)	
	2010 to 2015 Investment and RFO budgets (spreadsheet)	
	2010, 2013 and 2014 data (spreadsheet)	
	20150630_Workbook – July 2015 Report (spreadsheet)	
<i>Funding</i>		
Te Waka Toi	Funding recommendations for the 2013 investment funding round	2013
	Table A: Tōtara funding recommendations	
	Table B: New Kahikatea funding recommendations	
Arts Council	Funding recommendations for the 2014 investments funding round	2014
	Investment guidelines and funding formulae	2010
	Funding recommendations for the 2015 investments funding round	2015
	Investment guidelines and funding formulae – Appendix (spreadsheet)	
	Strategy discussion / statement of intent	2015
	Capability Building initiative participants 2012 to 2015 (spreadsheet)	
	SDI Fund summary as at Dec 2015 (spreadsheet)	

Author/s	Title	Date
	SDI Update as at Dec 2015	
	Table 2015 Investment Clients	2015
Creative New Zealand	Requests for Proposals (RFP): Toi Tōtara Haemata (Arts Leadership) investment programme	2014-2015
	Investment programmes data 2012-15 (spreadsheet)	
	Health of the programmes data (spreadsheet)	
	Table: 20150828 Segmentation value propositions	
	Kahikatea/Tōtara Ecosystem Matrix	
	Kahikatea Priorities	
	Kahikatea Reporting Metrics	
	Tōtara Reporting Metrics	
<i>Investments monitoring papers</i>		
	Investments Monitoring (spreadsheet)	
Arts Council	Investments monitoring paper	Aug 2014
		Feb 2015
		Aug 2015
Arts Board	Investments monitoring update	Aug 2012
		Mar 2013
		Aug 2013
	Final monitoring update: RFO portfolio	2012
Te Waka Toi Board	Monitoring update: RFO portfolio	2012
<i>Agendas and minutes</i>		
Investment Programmes Review Steering Group	Draft agenda 21-23 October 2015	2015
Creative New Zealand	Draft minutes: Investments advisory panel 30-31 July 2013	2013
Creative New Zealand	Draft minutes: Investments advisory panel 31 July 2012	2012
Creative New Zealand	Draft minutes: Investments advisory panel 18-19 June 2014	2014
Creative New Zealand	Minutes: Investments advisory panel 24-25 June 2015	2015

Appendix Two: Implementation Plans - Number of Actions by Artform

Digital and Media Arts	
Total number of actions	9
Achieved	3
On Track	0
Being watched	0
At risk	2
Not being advanced	4
Community Arts	
Total number of actions	10
Achieved	7
On Track	0
Being watched	0
At risk	2
Not being advanced	1
Music	
Total number of actions	6
Achieved	6
On Track	0
Being watched	0
At risk	0
Not being advanced	0
Ngā Toi Māori	
Total number of actions	20
Achieved	18
On Track	0
Being watched	0
At risk	1
Not being advanced	1
Pacific Arts	
Total number of actions	21
Achieved	17
On Track	0
Being watched	2
At risk	2
Not being advanced	0

Dance	
Total number of actions	11
Achieved	10
On Track	1
Being watched	0
At risk	0
Not being advanced	0
Visual Arts	
Total number of actions	27
Achieved	9
On Track	5
Being watched	12
At risk	1
Not being advanced	0
Craft/ Object Art	
Total number of actions	25
Achieved	15
On Track	3
Being watched	6
At risk	1
Not being advanced	0
Literature	
Total number of actions	28
Achieved	21
On Track	2
Being watched	5
At risk	0
Not being advanced	0
Opera	
Total number of actions	15
Achieved	8
On Track	7
Being watched	0
At risk	0
Not being advanced	0
Interarts and Multidisciplinary Arts	
Total number of actions	11
Achieved	5
On Track	6
Being watched	0
At risk	0
Not being advanced	0

Appendix Three: Summary of Practice in Other Jurisdictions

Name of agency	Key programs	Staffing devoted to grant process	Decision-making process	Issues mentioned	Other points of interest
Arts Council England	<p>National Portfolio organisations</p> <ul style="list-style-type: none"> – Organisations represent best arts practice – 660+ orgs – 3 year funding agreement <p>Strategic funds</p> <ul style="list-style-type: none"> – Used alongside National portfolio investment to target particular challenges, opportunities or gaps 	<p>Artform experts: 145 (relationships managers)</p> <p>Assess 11,000-12,000 grants per year</p>	<p>National Portfolio</p> <p>Applications are assessed by relationship managers, who also undertake risk assessment. Meetings are held in each area to consider balance of portfolio in that area.</p> <p>Proposed decisions taken to National Council, who can question and change decisions</p> <p>Area teams can adjust decisions according to:</p> <ul style="list-style-type: none"> – Balance of diversity – Artforms spread – Regional reach – High risk, medium risk, no risk <p>No external assessment except financial sometimes</p> <ul style="list-style-type: none"> – expertise in house 	<p>The concept of a development agency causes tension in grant making part of the business. Tension between funding and development agency in grant making and balance of risk</p> <p>National Portfolio program has shifted from funding to investment, a move away from standard funding agreements</p> <p>Looking at a lighter touch for organisations next round</p>	<p>National Portfolio applications:</p> <p>Converted into 3 year business plans which include equality action plan, cash flow, budget, audience development plan and risk assessment (as required).</p>
Creative Scotland	<p>Regular Funding</p> <ul style="list-style-type: none"> – 3 year funding <p>Targeted Funding</p>	<ul style="list-style-type: none"> – 110 staff - mix of management and officers 			
Arts Council Wales	<p>Revenue Funded Organisations (RFOs)</p> <p>Clients in receipt of</p>	<ul style="list-style-type: none"> – Chief Executive – Director of Engagement and 	<p>RFOs</p> <p>Internal peer review: Teams are each assigned a</p>		<p>Debating whether to have a developmental group - between RFO's and project</p>



Name of agency	Key programs	Staffing devoted to grant process	Decision-making process	Issues mentioned	Other points of interest
	<p>recurrent grants, awarded on an annual basis, towards their core activities</p> <p>Commitment to audience development</p> <p>Creative Steps Program:</p> <ul style="list-style-type: none"> – Development program for new organisations, business development, creative practice and mentoring – Specifically for diversity arts orgs 	<p>Participation</p> <ul style="list-style-type: none"> – Arts Director – Director of investment funding and Team: – 3.5 Investment Funding Services (eligibility check, allocate grants, monitoring payments, chase up –whole end-to-end process) – 1.5 Business Development Unit – financial monitoring – Research team for RFOs – 1 CAPEX Officer 	<p>colour, and review individual assessments according to:</p> <ul style="list-style-type: none"> – Sector overviews – Maps – Summary assessments – Data – CEO and SLT read/review – CEO writes a paper for Council <p>External assessors may be contacted occasionally for financial review</p>		<p>grants.</p> <p>RFOs are reviewed annually and meeting is held to discuss:</p> <ul style="list-style-type: none"> – Artistic – national advisers, colleagues, internal – Financial – Data
Arts Council Ireland	<p>Regularly Funded Organisations (RFOs)</p> <p>Designed to strengthen a group of key arts organisations by contributing to both their operating and artistic programming costs</p> <p>Funding is offered in advance on an annual basis.</p> <p>Replaced the long established revenue</p>		<p>Staff, and advisers where relevant, make a written assessment of the application and make recommendations to Council</p> <p>The Council considers and discusses the staff recommendations and makes final decisions regarding same</p>	<p>Arts Council and sector workforce renewal and development:</p> <p>The old system of arts funding is broken following the country's period of financial and economic crisis. A decade of selection and development and new approaches to artist and public engagement is required.</p>	<p>The strategy will unfold in 3 x 3 tranches. The first three years will be transitional and will involve getting the organisation and sector match fit for the significant changes /new realities. The first 3 year plan will be ready in June 2016.</p> <p>New Investment Framework:</p> <ul style="list-style-type: none"> – Formal agreements with local authorities



Name of agency	Key programs	Staffing devoted to grant process	Decision-making process	Issues mentioned	Other points of interest
	funding programme.				<p>required.</p> <ul style="list-style-type: none"> – Attends to economic models of organisations supported – Review of support, criteria, guidelines and funding agreements <p>Public Engagement</p> <ul style="list-style-type: none"> – Maintenance of existing and development of new audiences – Public engagement to be a priority of funding agreement informed by demographic and spatial information <p>Cultural diversity policy brought into mainstream of decision-making</p>



Appendix Four: List of Respondents: Staff Survey

16 staff provided feedback to Positive Solutions. Staff were not required to give their name but did provide their job title.

The following Creative New Zealand staff members provided feedback:

- Arts Adviser
- Arts Adviser Theatre
- Arts Advisor, Music
- Contract Manager
- Grants Management Systems Adviser - Information
- Manager Arts Investments Programme
- Manager, Māori Arts Funding
- Records Management Adviser
- Senior Adviser Audience Development and Capability Building
- Senior Adviser Pacific Arts
- Senior Adviser, Literature
- Senior Advisor, Community Arts
- Senior Arts Policy Advisor
- Senior Manager, Arts Funding
- Senior Manager, TAPIC
- Senior Theatre Adviser

Appendix Five: Creative New Zealand Staff Survey Evaluation

Overview

Positive Solutions was commissioned by Creative New Zealand to conduct an independent external review of the effectiveness of Creative New Zealand's investment programmes Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahikatea (Arts Development).

As part of this process, Creative New Zealand staff who are engaged with these investment programmes were asked to complete an evaluation survey. 16 staff provided feedback to Positive Solutions.

An evaluation of the data provided is included below.

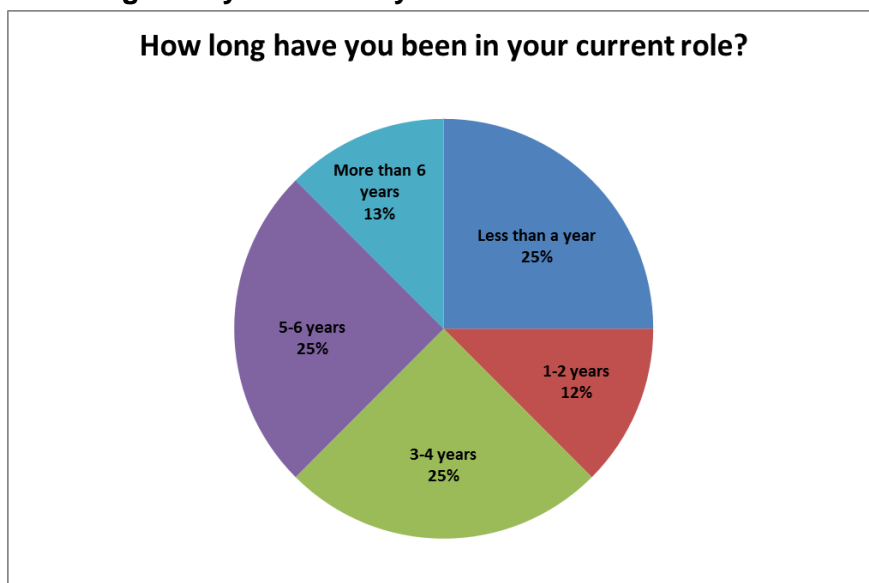
Respondent Information

Position

The following Creative New Zealand staff members provided feedback:

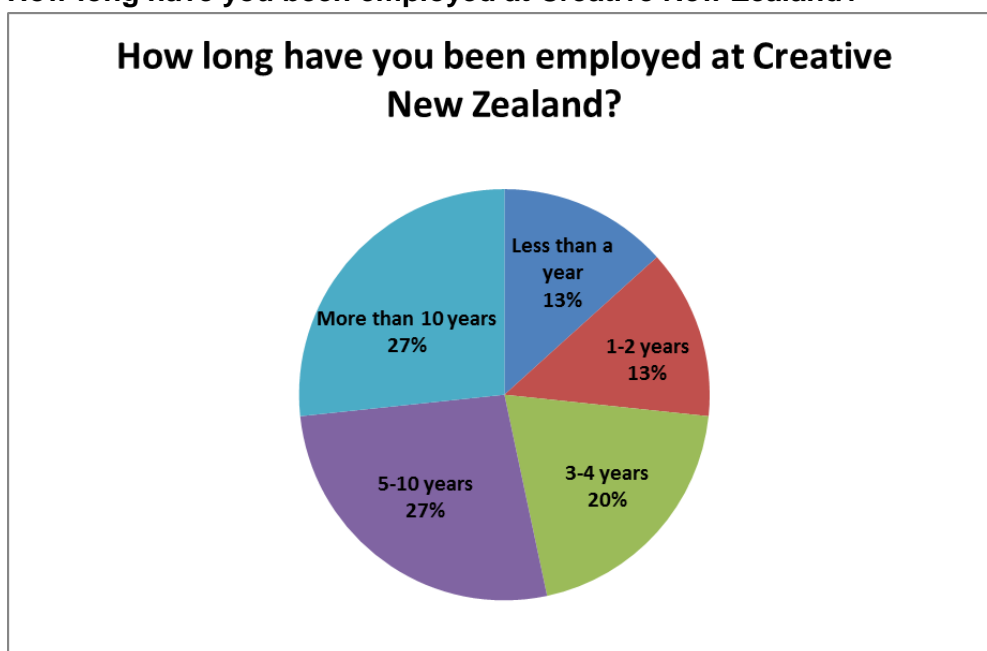
- Arts Adviser
- Arts Adviser Theatre
- Arts Advisor, Music
- Contract Manager
- Grants Management Systems Adviser - Information
- Manager Arts Investments Programme
- Manager, Māori Arts Funding
- Records Management Adviser
- Senior Adviser Audience Development and Capability Building
- Senior Adviser Pacific Arts
- Senior Adviser, Literature
- Senior Advisor, Community Arts
- Senior Arts Policy Advisor
- Senior Manager, Arts Funding
- Senior Manager, TAPIC
- Senior Theatre Adviser

How long have you been in your current role?



Four respondents (25%) have been in their role for less than a year, four respondents (25%) for three to four years, and a further four respondents (25%) for five to six years. Two respondents (13%) have held their role for more than six years and another two respondents (12%) for between one and two years.

How long have you been employed at Creative New Zealand?



Four respondents (27%) have been employed at Creative New Zealand for between five to ten years and a further four respondents (27%) for more than ten years. Three respondents (20%) have worked at Creative New Zealand for between three and four years, two respondents (13%) for less than a year, and a further two respondents (13%) for between one and two years.

**What do you regard as key strengths and successes of the Investment Programmes?
If there are arts organisations that have evolved positively under the Programmes
please identify these.**

Staff were asked to identify the key strengths and successes of the investment programmes.

Tōtara strengths identified were:

- Key roles
- Art form reviews
- Provides continuity and core funding
- Encourages leadership
- Allows organisations to plan strategically
- Reporting milestones encourage transparency and intervention where needed
- Opportunities for collaboration

However, one staff member was unsure how to identify a key success of the programme:

For Tōtara, I genuinely don't know what I would identify as a key success. Looking back at the implementation process it seemed like a lot of the key roles were worded to accommodate the incumbent RFO's. So for a lot of Tōtara's it seems to be business as usual – Court, ATC, BATS, Playmarket, Taki Rua, Capital E. There has been very little change or evolution to some of our major funded organisations. The successes (or otherwise) of those organisations are not to do with the funding pathway they are on.

Organisations that were identified by staff as having evolved positively under the Tōtara programme are:

- Auckland Theatre Company
- Court Theatre
- Auckland Philharmonic Orchestra
- Tautai Contemporary Pacific Arts Trust

Big organisations such as Auckland Theatre Company and The Court Theatre thrive in this programme. This is due to the strength of their business planning and vision. It is also due to strong support from other sources due to the size of the centres they are in. CNZ is one of several major funders; this diverse non-activity income is supported by strong audience. The funding formula works well for these organisations.

Several organisations have been able to extend the diversity of programmes they deliver to meet the key role - APO, ATC, Tautai Contemporary Pacific Arts Trust. Most Tōtara organisations are delivering well and meeting or exceeding expectations.

Kahikatea programme strengths were identified as:

- Long term funding for smaller organisations
- Allows organisations to grow and strengthen their infrastructure, artform, governance, and financial management
- Supports innovative and emerging organisations
- Streamlines the relationship with trusted organisations
- More flexible than the Tōtara programme

Comments include:

Kahikatea acknowledges that CNZ does not define the nature of the sector but plays a role in supporting it. It allows fresh ideas and artists and organisations to emerge and be supported for a period of time that offers a reasonable level of stability (assuming that new companies can actually enter the programme).

The way the programme was designed to be permeable is a strength but unfortunately, in practice this has not happened. Only one theatre organisation has left the programme since its creation (Downstage). More permeability in this programme in particular would be useful because there are many organisations in the theatre sector that have strong artistic potential and the artistic potential of clients in the programme is not always realised.

Organisations that were identified by staff as having evolved positively under the Kahikatea programme are:

- Indian Ink
- The Basement Theatre
- Silo
- Tawata
- Objectspace

Other comments include:

Both programmes have a clear application process that allows for some movement in and out of the programme. A higher level of reporting is required for these programmes (although not really differentiated between Tōtara and Kahikatea) that allows us to better track the success of our investments. Recent changes to the reporting requirements have lowered the reporting burden for clients while still providing us with the information we need to track success. The main evolutions have been Arts Grants applicants moving up to Kahikatea for a more stable period of funding (e.g. Storylines and New Zealand Society of Authors).

Can you name three outcomes which you believe provide evidence of an ‘arts leadership’ role?

Staff respondents were asked to name three outcomes which they believe provide evidence of an ‘arts leadership’ role. Outcomes that emerged from responses were:

- Collaborations between large and small organisations (i.e. Auckland Theatre Company and The Playground Collective, The Court Theatre and Taki Rua)
- Mentoring and capability building between organisations
- Innovation and excellence
- Contributions to sector development
- Strong governance and management
- Future focused

Specific organisations who were mentioned as providing evidence of arts leadership are:

- Arts Access
- Auckland Festival
- Auckland Philharmonia
- Auckland Theatre Company
- Black Grace

- Circa
- National Theatre for Children
- New Zealand Book Council
- Taki Rua
- Tautai
- The Court Theatre
- The Playground Collective

Other comments raised the need for more nuanced definitions:

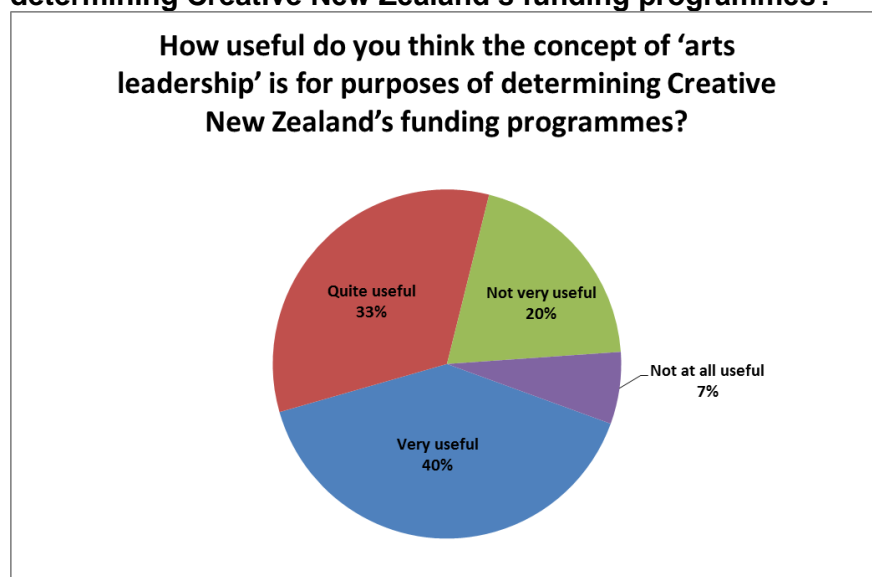
The majority of CNZ's investments portfolio supports commercial organisations that are seeking to attract paying audiences, with the result that other types of organisations (non-commercial, non-performing arts) have difficulty arguing their value and demonstrating leadership in a situation where earned revenue/audience numbers is the default measure of success. This suggests there needs to be a more nuanced, or perhaps bespoke, definition applied to different areas of arts practices – but this may not be practical.

Leadership emerges in response to the wider environment and sometimes in response to a specific time-bound need, and when the environment changes or the need has passed, a new leader may emerge. For this reason, anointing Tōtara organisations as our exclusive leadership organisations may not be entirely sensible... A leadership organisation is not developed by giving it a label that says "leadership organisation" nor is it defined but how long it has been in existence.

One respondent was concerned by the prominence of 'arts leadership' as a definition for investment programmes.

The CNZ definition of 'arts leadership' as a byline for the Tōtara Programme is a problem because the meaning is so broad it is meaningless and it wrongly isolates 'arts leadership' to a narrow handful of organisations. Leadership is not a privilege. Arts leadership exists at all levels in the arts and giving this open label to government funded organisations with Charitable Status, excludes the innovation and creativity existing in the rest of the arts industry.

How useful do you think the concept of 'arts leadership' is for purposes of determining Creative New Zealand's funding programmes?



Six respondents (73%) feel that the concept of 'arts leadership' is very useful or quite useful for the purposes of determining Creative New Zealand's funding programmes. Three

respondents (20%) feel that it is not very useful and one staff member feels it is not at all useful.

Some staff raised concerns that the terms 'leadership' and 'development' for the programmes create a hierarchy that is not useful.

I'm unsure of the usefulness of the label "arts leadership", when attached to the Tōtara programme, and when it comes to determining CNZ programmes – especially in terms of specifying specific activities or behaviours that must be undertaken to earn the title. If anything, it sets up false distinctions between organisations of like character, and perpetuates a perceived hierarchy that is of little practical use and, in fact, may be detrimental to some of CNZ's relationships in the sector.

I don't think the "development" title for Kahikatea has been helpful at all – and it has been the source of a perceived status relationship between the two funding pathways.

[The descriptions] have had the unfortunate effect of setting up a perceived hierarchy between the programmes when in fact the intention was to create two complementary programmes to fill different needs in arts infrastructure...It might useful to reconsider how we define the programmes and the way the programmes work together.

Other staff members feel that leadership needs to be more clearly defined by Creative New Zealand.

Using 'arts leadership' for only Tōtara is too narrow and excludes recognition of leadership, and the responsibility for leadership among Kahikatea and the rest of the arts.

I think the concept that Tōtara should be 'leadership' organisations is a strong one, but maybe CNZ has not clearly defined what that might mean to us and mutually agreed this with the relevant organisations.

The Tōtara and Kahikatea programmes were intended to support sector development. Briefly, can you name three outcomes which you believe provide evidence of development in the arts sector?

Staff respondents were asked to name three outcomes which they believe provide evidence of development in the arts sector. Outcomes that emerged from responses were:

- Mentoring and professional development
- Internships
- Collaboration and partnerships
- Audience development
- Diversity and access

Specific organisations mentioned as providing evidence of sector development are:

- Atamira
- Artspace
- Auckland Philharmonia
- Auckland Writers Festival Trust
- Black Grace
- Makers 101
- New Zealand Book Council
- Tautai
- The Basement Theatre

– Toi Māori

A number of staff commented that the Sector Development Initiative provided excellent sector development outcomes before it was discontinued.

For most clients – Tōtara in particular, but also some Kahikateas – they operate in a business as usual way and development of their own enterprises and initiatives. What really made the difference from my perspective was the Sector Development Incentive Funding. Some of the artistic projects and mentorship and internships that were generated from this fund have had a positive impact for the sector. People were collaborating! I'm gutted this funding got cut, and have been encouraging theatre clients to consider the intent behind this fund and to filter it into their core applications.

The Sector Development Initiative achieved many great outcomes. There were internships, artistic collaborations across art forms. It is noted that due to budget constraints this fund no longer exists

Sector Development Fund (SDI) was the best fund only open to Tōtara and Kahikatea. The SDI encouraged partnerships, collaborations and cross-pollination and sharing of resources including artistic.

Other comments include:

For the OUTCOMES for both Tōtara/Kahikatea - there is actually NO DIFFERENCE between the two programmes. The minor differences are only in our PROCESSES like 'key roles' for Tōtara and different levels of funding per year. In evaluation, many Tōtara also do not meet financial criteria, and therefore are not well run.

How could the Tōtara Investment Programme be improved in the following areas?

Staff were asked to comment on how the Tōtara Investment programme could be improved in a number of areas.

Staff felt that application processes could be improved in the following ways:

- Individual RFP's for each artform/key role
- Simplified RFP processes
- Exclusively online application processes
- Keep and utilize previous client information and reduce new information asked for
- Clarify the long-term strategic outcomes for arts organisations at the beginning
- Move to a set application form based process rather than the current request for proposals approach
- Ask organisations for an environmental policy and action plan incorporating SMART objectives
- All applications to go through Arts Align
- Future programme description and statements could be combined

The following improvements to assessment were suggested by staff:

- Assessment could be undertaken by internal CNZ staff rather than externals
- 1-7 scale to replace the 3, 2, 1 scale
- Assessment templates with headings that solicit consistent commentary across applications and artforms
- Take into account previous performance in the programme when assessing against their ability to perform a Key Role

- Simplify assessment by awarding a 50% weighting for artistic and 50% for other indicators including financial, audiences, diversity etc.
- One round every 3 or 5 years so comparing all organisations together with an equal financial footing
- More aligned with Kahikatea process and indicators

Suggested improvements to monitoring (including on line grant management systems) are:

- A more user friendly online system
- Implement terminology that is relevant to the type of organisation using the tools
- CNZ to arrange its own evaluation of the outcomes of each organisation rather than relying on self-reporting
- Allowing narrative form of reporting to assure clarity and organisational achievements are effectively measured
- Investigate benefit in aligning contract terms to the financial year
- Integration between PK and Arts Align (or no PK)
- More of a focus on the measurement of artistic quality rather than financials. More clarity on what artistic success looks like
- Limit reporting to CNZ to once per year to cut down bureaucracy
- Allow monitoring to be captured via common sense modern processes and tools such as organisational social media platforms to track activity without pedantic duplication of reporting
- Monitoring results more freely shared with organisations
- Monitoring could be better segmented according to risk profile of an organisation
- Aligning our six monthly / annual reporting requirements with other funders so a client can make the same report to multiple bodies.

Staff suggested the following improvements to acquittal processes:

- A face-to-face meeting to talk through performance is better than organisations filing a large written report. Acquittals are good in the grants process submitted in written form, but is there a way an org's annual report or similar can be the written evidence, and other info can be talked through and written up by the advisor?
- The 6 monthly report gives the council a snap shot of the health of these organisations, and therefore only those organisations that are at risks or exceeding expectations will be what Council is keen to hear back from not so much business as usual

Suggested improvements to client communications are:

- Having artform-specific advisers manage the relationship with an artform-specific organisation and this would be enhanced if other areas of interaction, such as reporting, were equally specialised
- Clarify the lead advisor role for organisations that received some support via capability but not Tōtara funding
- Clearly determine what communications need to go out and when
- Develop different language around the two programmes that breaks down the hierarchy between them

- Create a communications plan for staff and all clients to clarify roles and allow for dynamic and unique needs of client segments
- Once a year reporting and evaluation would free up CNZ staff for quality communication of face to face and more 'human touch' with clients and to attend arts event
- Simplify staff roles and use innovative approaches for appropriate and most effective communications/relationships with Māori, Pacific or Asian organisations
- Have an annual Marae hui open to all investment organisations facilitated by CNZ
- Further clarity internally around leadership and collaboration
- Revised artform review process which looks at a joint sector development plan for CNZ and sector
- Segmentation according to organisation life cycle instead of funding pathway or art form
- Knowing each client is the key, and this is probably a broader customer service trend
- Reporting back to the sector (as well as Tōtara companies) on actual results being achieved and/or being reported to CNZ

How could the Kahikatea Investment Programme be improved in the following areas?

Staff were asked to comment on how the Kahikatea Investment programme could be improved in a number of areas.

Staff felt that application processes could be improved in the following ways:

- Clarify how budgets are presented in applications
- More detailed budget templates
- More comprehensive early eligibility criteria
- There needs to be another programme that fits between the Arts Grants Funding and Kahikatea as it is quite a jump from Arts Grants to long term funding
- Needs to be clearer delineation between project Kahikatea and continuous
- Anyone applying needs to have at least one face-to-face meeting with an advisor
- Better segmented according to level of ask

The following improvements to assessment were suggested by staff:

- Further staff training in GMS processes
- The cross art form panel is not particularly useful. The Arts Grants approach of art form panels has far more benefit and the discussion more meaningful
- Take into account previous performance (if previously a Kahikatea)
- Consider making this internal assessment only rather than the external panel
- Assessing organisations together in multiple artforms means the top organisations are funded, rather than uneven funding if they were assessed as separate artforms. Pan-artform industry panel good as there is often artform cross-over and knowledge in the arts industry
- Clarity and redefinition of the purpose of the fund. The three purposes are so broad, it is difficult to strategically assess
- More detailed assessment information should be documented to be able to communicate to clients and for the benefit of future advisers dealing with same client
- Need to streamline the assessments as currently can have many for one application

- Regular meetings with continuous clients

Suggested improvements to monitoring (including on line grant management systems) are:

- Clearer guidance around variances and when they are noted
- Further delineation and policy guidelines between project and continuous funding
- Provide the ability for clients with differing financial years to input their information without having to adapt it for a calendar year format
- Clear development agenda should be agreed by CNZ and organisations in order for CNZ to assess progress
- Collecting relevant data and collating results that look to the art as much as the dollars/audiences
- Aligning our six monthly / annual reporting requirements with other funders so a client can make the same report to multiple bodies

Staff suggested the following improvements to acquittal processes:

- Clarity between continuous and project funding
- Face to face meetings with organisations

Suggested improvements to client communications are:

- Clearly determine what communications need to go out and when
- Breaking down the perceptions around the linear progression upward through programmes
- Realistic and clear budget messaging
- An internal discussion of the concepts of permeability and disinvestment. How do we approach these conversations?
- Communications should be based on a segmented approach as opposed to being defined by the funding pathway
- Reporting back to the sector (as well as investment companies) on actual results being achieved and/or being reported to CNZ

With regard to efficient use of Creative New Zealand staff time and other Creative New Zealand resources, what improvements could be made to the design or implementation of the Investment Programmes?

Staff were asked what improvements they feel could be made to the design or implementation of investment programmes. The following suggestions were made:

- Stop calling Kahikatea the ‘development’ programme or alternatively – create a Kahikatea foundation year – junior Kahikateas where actual development does occur
- Segmentation of clients into categories that could inform the types of offerings (capability building, etc.), the degree of intervention or the amount of contact each needs, will potentially allow for a more efficient use of CNZ’s resources
- Reducing funding for successful clients and encouraging them financially to offer capability building to other organisations
- Clearer reporting and assessment. More online linking so that we can clearly see what support an organisation or artist is receiving or has received from CNZ and what have been the results of that.

- Art form panels for Kahikatea and Tōtara
- Tōtara and Kahikatea should be 'low touch' organisations
- Fill the current CNZ gaps in business skills, perhaps through engagement with the private sector
- Reduce funding rounds to three years rather than annually
- Improve internal data and access to data
- Full functionality of CNZ's CRM system
- Reconsider the need for external panels
- Standardised application processes and streamlined assessments
- More trust and delegation of monitoring report evaluations
- Transparency between organisations about funding amounts received

In what ways could Creative New Zealand develop closer partnerships/ collaborative working with funded clients? What steps would it need to take?

Staff were asked how Creative New Zealand can develop closer partnerships or collaborative working with funded clients.

Five staff suggested that more events that allow organisations to meet and collaborate would be useful, including more hui, Marae open to all clients, six-monthly morning teas hosted by CNZ, and more regular personal contact.

Basically, bring people together more.

Some staff wondered how collaborative working between leadership organisations and others could be incentivized by Creative New Zealand.

[Leadership organisations] are interested in artistic collaboration to support their own efforts. In other words – where's the gain to them? That's not leadership. So, what's our incentive to them?

Incentivising high-performing Tōtara to support independents, mentor practitioners and organisations.

Another staff member felt that Creative New Zealand should become a more active leader in collaborations.

CNZ could be active collaborators; that is, if CNZ determines that a certain initiative needs to be undertaken for the betterment of a particular part of the sector, it could consider inviting the relevant investment clients to work WITH them to deliver the project. If there are certain pieces of research that need to be conducted, CNZ could look at providing the resources to an investment clients to undertake the project instead of a consultant.

One staff member feels that the support given to Kahikatea clients needs rethinking:

Some new Kahikatea clients struggle. These clients often have a steep learning curve coming into the programme because they have to build a sustainable business as well as create artistic work. This is due to the necessary compliance associated with receiving higher funding levels... Could we look at all new entrants into the Kahikatea programme... and consider whether there are smarter ways to invest in infrastructure that will support artistic success. Do we need to create as many businesses around artistic success? Can we support operational structures that have the capacity to support several high-achieving artistic companies.

Other suggestions include:

- Structured relationship between CNZ communication team and investment clients
- United approach to communication and transparency
- Add a new webpage titled 'Bright Ideas' to the CNZ website - or on the new GMS Portal - where artists are able to provide new ideas to CNZ that may be followed up
- Internal silos need to be broken down
- Client focused rather than programme focused approaches
- Move toward a tender rather than grant relationships with investment clients
- Grants Management System should be developed so that all funding, assessing, and acquitting of all projects/programmes are managed in one place

Beyond the current scope of the Tōtara and Kahikatea Programmes what do you see as the main unfinished business for Creative New Zealand in strengthening the arts sector?

Staff were asked what they see as the main unfinished business for Creative New Zealand in strengthening the arts sector. The following key themes emerged from responses:

- Advocacy and sector development
- Offer capability building programs
- Education programs
- Facilitating sector partnerships and collaborations
- Encouraging artistic excellence and diversity
- Professional development opportunities

Comments include:

Our advocacy efforts are pretty small. A toolkit on the website is not enough... Some of those clients are looking for one-to-one advocacy support with their regional funders or private investors – but they are few. What I think most clients are actually looking for is promotion. Clients are looking for big splash programmes or events to raise public consciousness of the arts (a NZ music month).

Providing an advocacy “toolkit” on the CNZ website does not count as CNZ advocating for the arts. Very few arts organisations have any currency when dealing directly with Ministries or even Local Councils. This is CNZ’s job.

Encouraging more diversity of work; more NZ work being invested in; better development processes; more diversity in practitioners employed; more women practitioners employed; more diverse practitioners.

Provide more avenues for upskilling organisations who don't have access to TAPIC services (eg further self-help toolkits and perhaps seminars/workshops). More focus on developing best practice guidelines in emerging areas that may be beneficial to arts organisations (and disseminating this knowledge to orgs at all levels).

Beyond the provision of funding what do you think would be the most useful ways in which Creative New Zealand could support the development of clients funded under the Investment Programmes?

Survey respondents were asked the most useful ways in which Creative New Zealand could support the development of funded clients beyond the provision of funding.

Some staff noted that the support need would depend on the type of client. However, the following suggestions were made:

- Facilitating sector hui, collaborations and partnerships

- Capability building and professional development
- Financial management assistance
- Diversity and accessibility in the sector
- Encourage excellence
- Brokering networks and fostering skills
- Promote sustainability

Comments include:

Facilitating sector hui would be a great, if not essential, way to foster collaboration. It seems, from experience, that getting the right people in a room together (often for an unrelated purpose) gives them the opportunity to air their position on the state of the sector.

Show them the end of the funding road - give them a limit. Show them that they have to find a life after investments funding. Tell them what is possible. Create a bridge with the business industry for the arts. Fund only excellence. Expand global markets and audiences (physical and online).

Putting our development programmes more 'up front', possibly by offering a package of support along with the funding offer. I often see Kahikatea clients struggling when they first enter the continuous funding stream of the programme as they do not have the knowledge of resources to provide what we require. Support as soon as the offer is made, not some time after the funding has started, would help.

Supporting clients to diversify income streams and/or look at innovative ways of raising/investing funds.

Appendix Six: Creative New Zealand Toi Tōtara Haemata Survey Evaluation

Overview

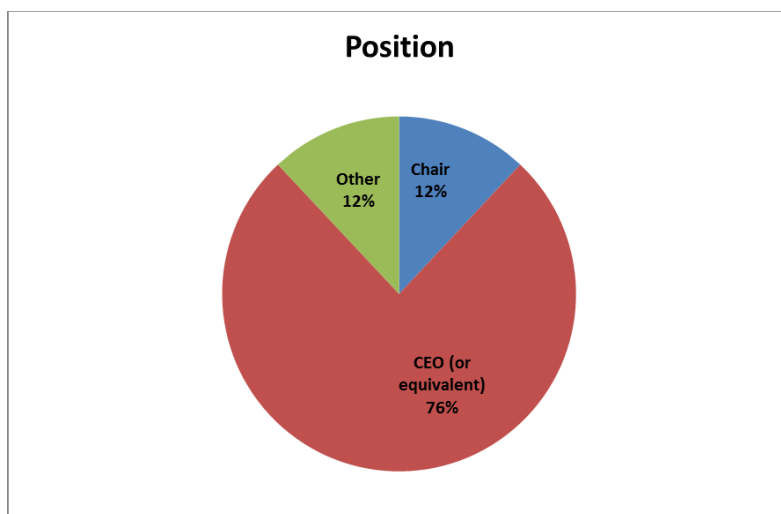
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As part of this process organisations funded by the Toi Tōtara programme were asked to complete an evaluation survey. 26 organisations were sent the survey and 24 completed it.⁴

An evaluation of the data provided is included below.

Respondent information

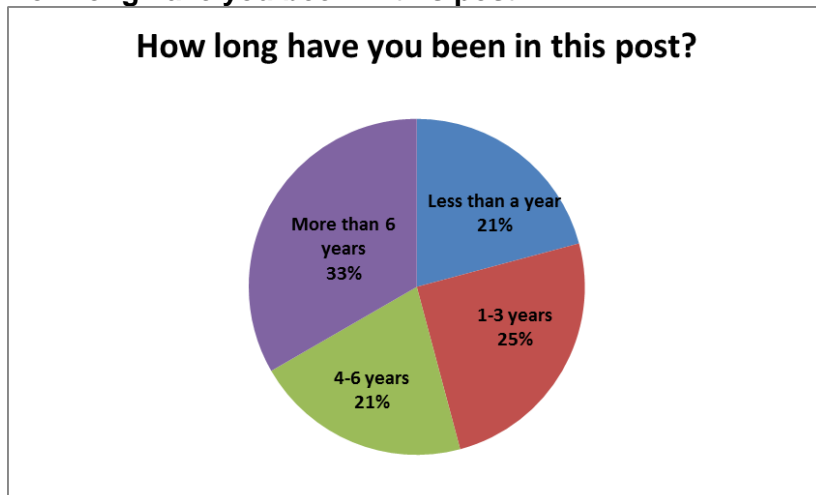
Position



19 respondents (76%) are the CEO (or equivalent) at their organisation and three respondents (12%) are the Chair of the organisation's board.

Three people selected the other category and provided their position titles as Treasurer, Creative Producer, and Administrative Manager.

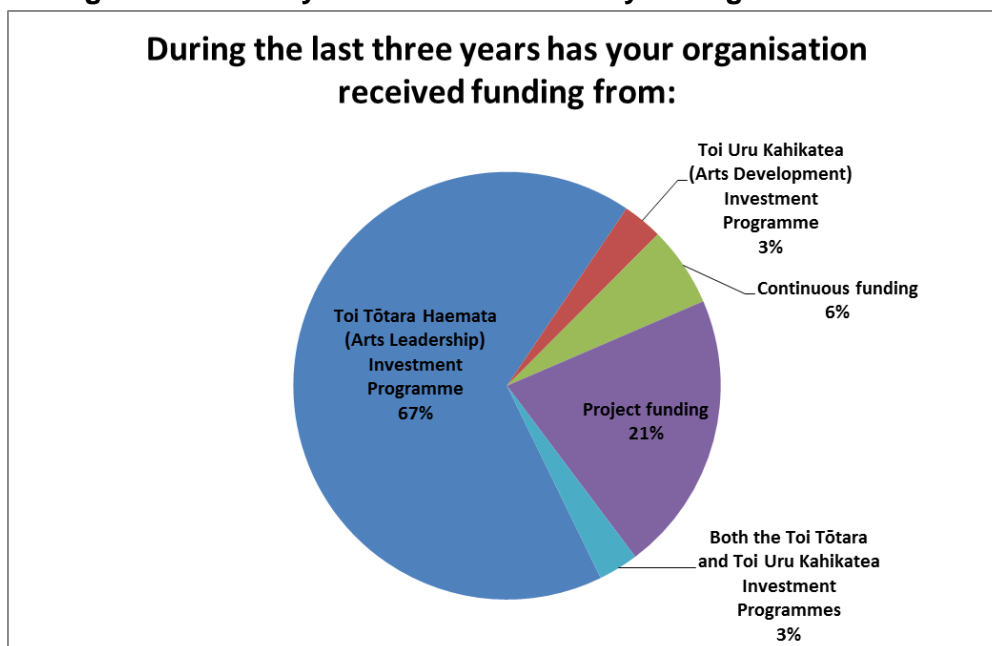
How long have you been in this post?



⁴ Arts Access and Circa did not complete the survey.

Eight respondents (33%) have been in their position more than six years, six respondents (25%) for between one to three years, five respondents (21%) for between four to six years, and a further five respondents (21%) for less than one year.

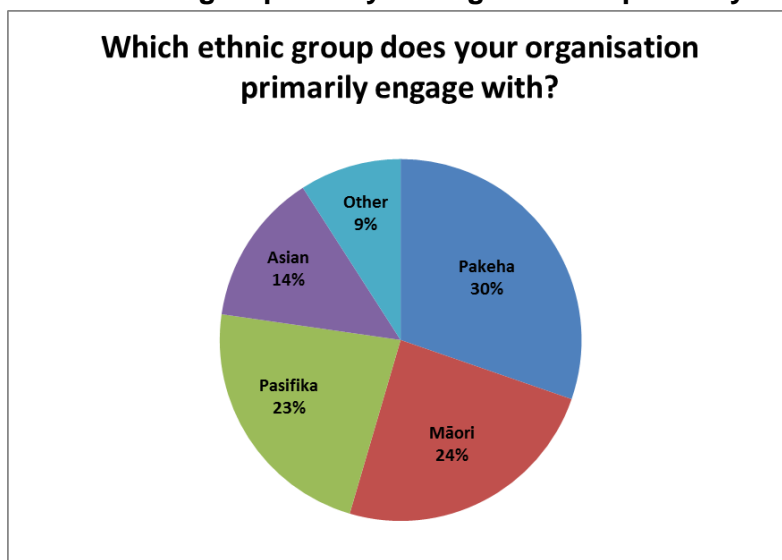
During the last three years what source has your organisation received funding from?



22 respondents (67%) received funding from the Toi Tōtara Haemata programme, seven respondents (21%) from project funding, two respondents (6%) from continuous funding, and one respondent (3%) each from Toi Uru Kahikatea funding and both the Toi Tōtara Haemata and Kahikatea programmes.

Respondents could select more than one option for this question.

Which ethnic group does your organisation primarily engage with?



20 respondents (30%) engaged with Pakeha clients, 16 respondents (24%) with Māori, 15 respondents (23%) with Pasifika, nine respondents (14%) with Asian clients and six respondents (9%) with other ethnic groups. Those who selected the other category also engaged with Italian, German, Danish, South African, Norwegian, and Chanel Island groups.

Leadership

The concept of 'arts leadership' is open to interpretation. Briefly, can you name three outcomes which you believe provide evidence of an 'arts leadership' role?

Respondents were asked to name three outcomes which they believe provide evidence of arts leadership.

The following key themes emerged from the examples provided:

- Sector advocacy
- Providing high quality work
- Professional development
- Networking and engagement
- Diversity and access

Examples of the outcomes provided by organisations are:

Programmes have relevance and support from the sector - the work of an arts leadership organisation should be meaningful for the wider sector within which it is operating.

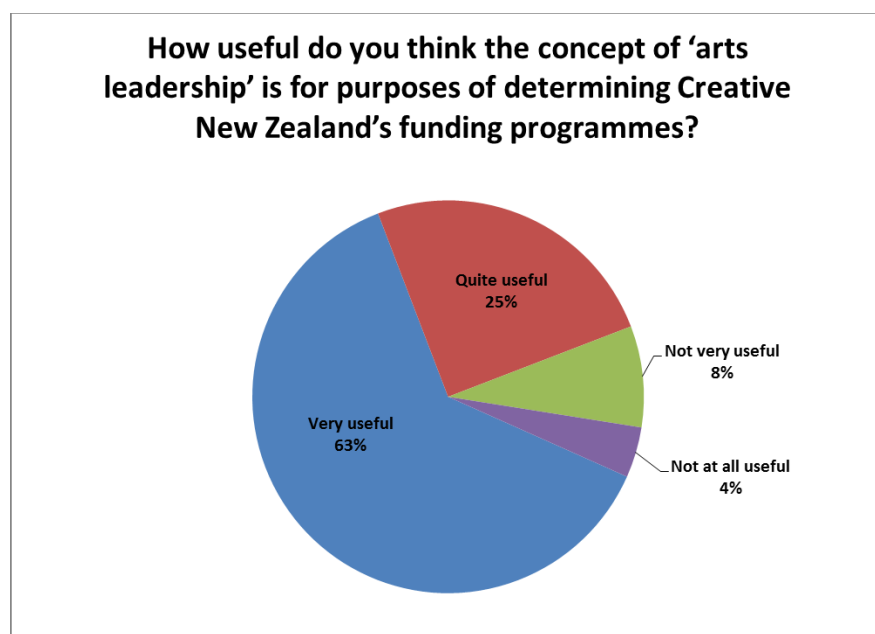
Creating, presenting and distributing high quality work.

Advocating for, and engaging with, the wider arts sector in which the leadership organisation sits.

Professional development for makers and curators. Evidenced through a variety of ongoing activities including.

Connective leadership - focus on creative partnerships and collaborations within and across sectors, sector development; keeping abreast of new developments (both conceptual and practical), and sharing outcomes.

How useful do you think the concept of 'arts leadership' is for purposes of determining Creative New Zealand's funding programmes?



15 respondents (63%) feel that the concept of 'arts leadership' is very useful for the purposes of determining Creative New Zealand's funding programs. Six respondents (25%) feel this concept is quite useful, two respondents (8%) feel that it is not very useful and one respondent (4%) feels it is not at all useful.

The following comments were provided by respondents:

The concept of 'arts leadership' enables organisations like ours to think strategically about its role, set best practice benchmarks across all areas of operation (artistic, financial, operations), and explore new concepts/initiatives/ innovations which improve sector capability.

It makes sense that for organisations funded at the highest level, arts leadership (depending on the definition) should be a requirement.

Having 'flagship' organisations for the industry to aspire to, which the public can trust, and which move the industry forward is healthy for the arts.

An excellent framing for determining funding, encourages forward thinking, and encapsulates developments across sectors.

The concept of arts leadership is very useful provided the leader is held accountable for sector wide benefits through their KPIs with CNZ.

It should not be a single or overwhelming determinant as all communities should have access to arts but not all communities can reasonably expect to have or necessarily to want, "leading" art -- whatever that may be.

There is a large focus on an organisation's fulfilment of specific key roles, the very tight connection between key roles and funding (and funding formulas in particular) can be too restrictive.

Leadership is a fairly useful term to determine Creative New Zealand's funding programmes however should be considered in conjunction with other criteria such as sector development and long term impact.

The concept can set up a hierarchy which not everybody may feel comfortable with. Particularly as the current streams are linked to funding which is often a difficult issue.

Development

The Tōtara and Kahikatea programmes were intended to support sector development. Briefly, can you name three outcomes which you believe provide evidence of development in the arts sector?

Organisations were asked to provide outcomes that they believe provide evidence of development in the arts sector. The examples provided were linked to the following areas:

- Partnerships and collaboration
- Increased public value of the arts
- Diversity
- Sector development
- Training and education

Some of the specific examples provided include:

The diversity of Aotearoa's population is reflected in the sector's audiences, successful practitioners and those employed in the sector while priority relationships with key groups (such as artists) are maintained by key organisations.

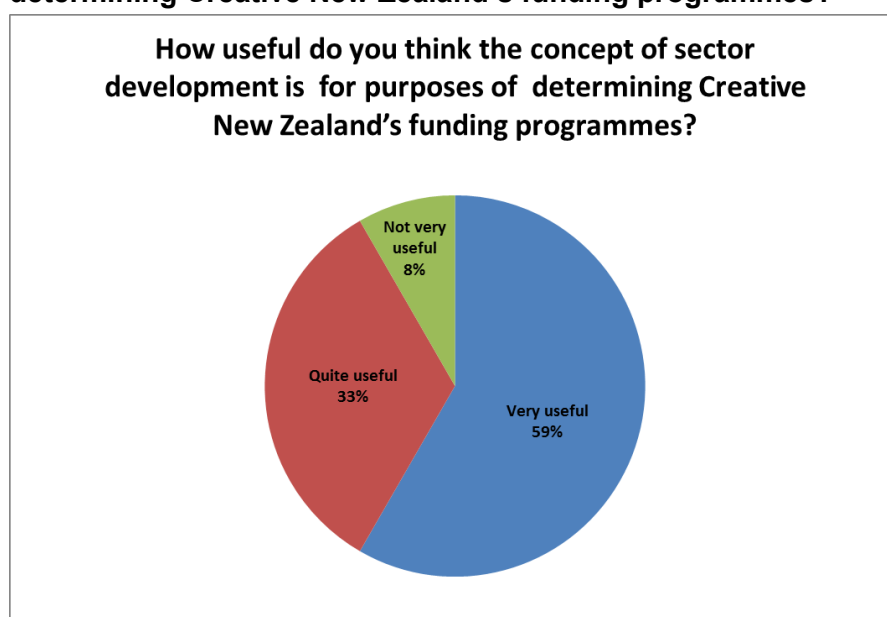
There have been a more collaborations between companies, and with independent practitioners to create new work for changing audiences.

There are opportunities for the wider sector to engage with each other and collaborate.

Sector development is an important driver in our strategy to extend representation [in our area] A sector development emphasis has enabled our organisation to focus on how we really do promote [our artform] while at the same time supporting its development and investing and building on our collection and the activities that we do.

Opportunities for emerging artists - creating the framework for tomorrow's cultural platforms.

How useful do you think the concept of sector development is for purposes of determining Creative New Zealand's funding programmes?



22 respondents (92%) feel that the concept of sector development is very useful or quite useful for the purpose of determining creative New Zealand's funding programmes, while only two respondents (8%) feel that it is not very useful.

The following comments were provided:

Sector development is crucial to keep the arts relevant, evolving and engaging. We believe it is a role all funded organisations should be playing in some way. However, not all organisations can fulfil all kinds of sector development and nor should they.

It provides a wider infrastructure for organisations to position themselves and consider ways to grow and develop.

This does feel useful however it is worth noting that the literature sector is disparate and has a range of competing needs. Different parts of the sector have alternative priorities for what development is required.

I am not sure that there is a strong understanding within the sector about what 'sector development' actually means. Additionally, unsure if organisations who move onto multi-year funding are able to cope with the organisational reporting and compliance demands this entails.

Sector sustainability is more important – it has to come before development.

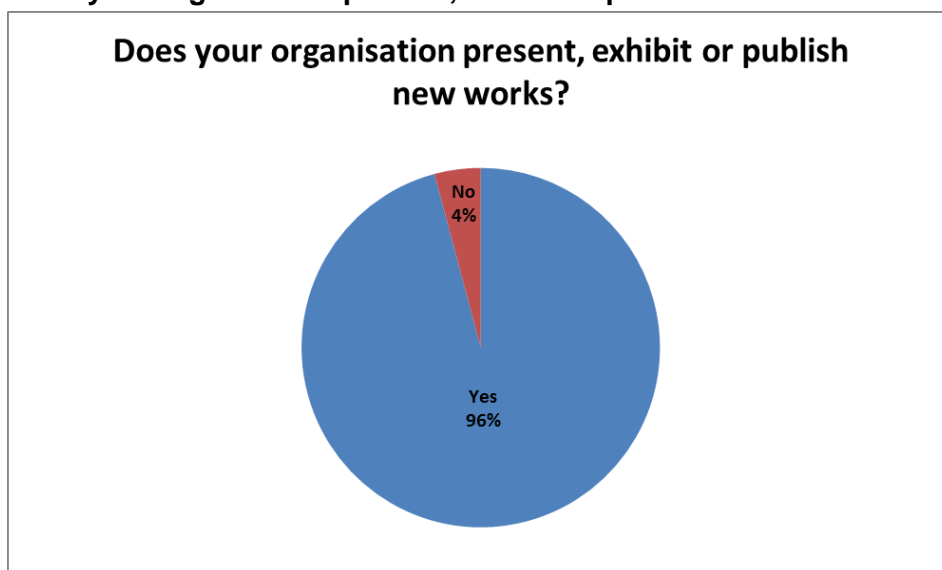
The aim of sector development must be predicated on a commitment to sustain those arts leadership programmes that are well established and contributing substantially to the quality of life in Aotearoa.

A point comes at some stage where it becomes difficult to continue to grow audiences past a certain point, so continual growth year by year may not be sustainable.

Sector development is a fairly useful term to determine Creative New Zealand's funding programmes however should be considered in conjunction with other criteria such as leadership and long term impact.

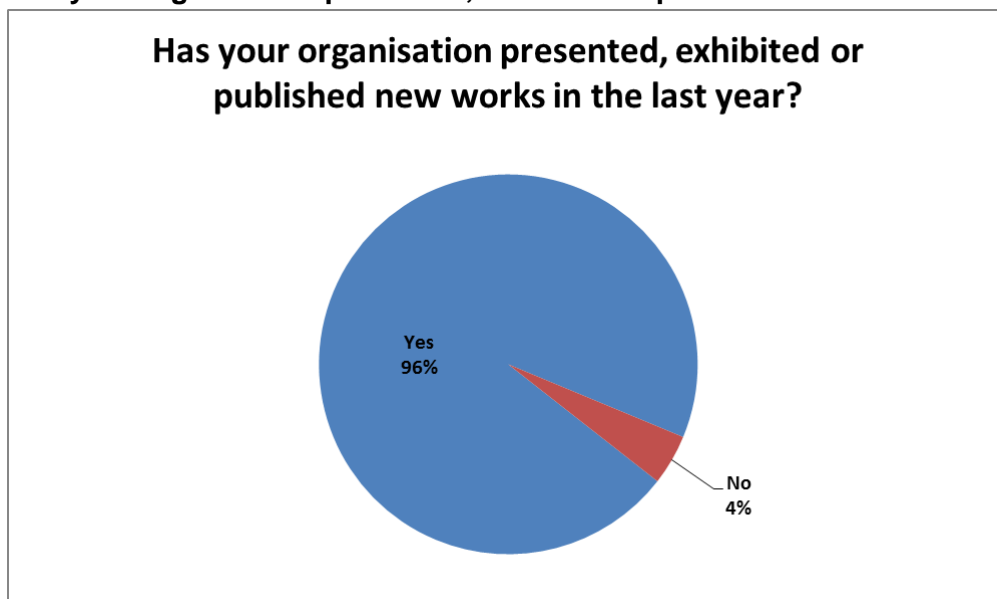
Impacts of the Toi Tōtara Haemata Programme

Does your organisation present, exhibit or publish new works?



23 of the 24 organisations that completed the survey present exhibit or publish new works. Only one organisation indicated that they did not present new work.

Has your organisation presented, exhibited or published new works in the last year?



Only one organisation indicated that they had not presented, exhibited or published new works in the last year. All other organisations had presented new work in the previous year.

Organisations who have presented, exhibited or published new works in the last year were asked how many works they had presented. The results are included in the below table:

Number of new works last year	Respondents
1-9	10
10-19	3
20-49	2
50-100	4
Over 100	2

Two respondents did not provide a number of new works in the last year.

Has your organisation presented, exhibited or published new work in the last three years?

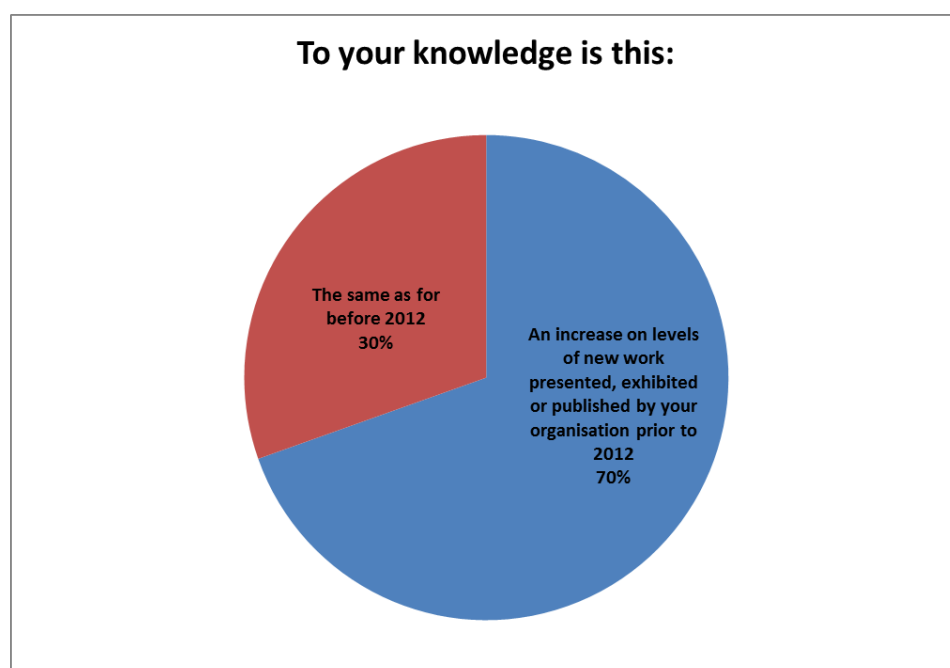
All respondents who present, exhibit or publish new works have done so in the last three years.

Organisations who have presented, exhibited or published new works in the last three years were asked how many works they had presented. The results are included in the below table:

Number of new works last three years	Respondents
1-9	7
10-19	3
20-49	3
50-100	4
Over 100	3
Over 1000	1

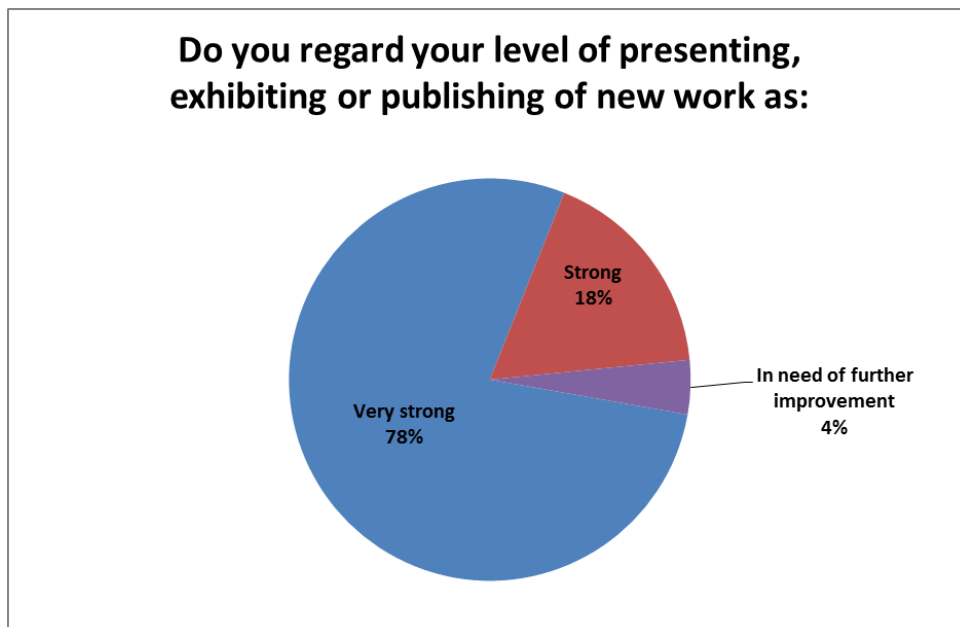
Two people did not provide a number of new works in the last three years.

Respondents were asked if these numbers were an increase on levels of new work, a decrease on levels of new work or the same as for before 2012.



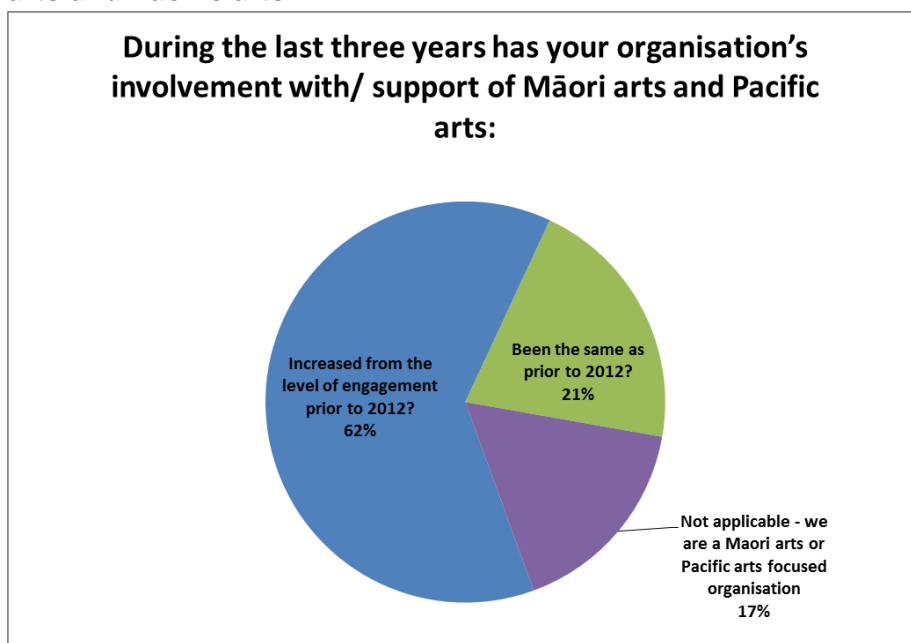
16 respondents (70%) indicated that their presentation of new works was an increase on levels prior to 2012. Seven respondents (30%) said that their level of presentation of new works was the same as for before 2012.

Creative New Zealand thinks of strength of delivery in terms of both quality and quantity. How do you regard your level of presenting, exhibiting or publishing of new work?



23 respondents (97%) felt that their level of presenting, exhibiting or publishing new work is very strong or strong. Only one organisation felt theirs was in need of further improvement.

During the last three years has your organisation's involvement with/ support of Māori arts and Pacific arts:



15 respondents (62%) indicated that their support of Māori and Pacific arts had increased from the level of engagement prior to 2012. Five respondents (21%) indicated that their engagement had remained the same as prior to 2012. Four respondents (17%) indicated that they are a Māori arts or Pacific arts focused organisation and therefore the question is not applicable.

Respondents were given space to comment on their response:

This is an area that we strive to build programmes in. It can be challenging but we are committed to this area of work.

Generally, collaborations and partnerships have been with Māori Theatre companies involving shared risk in the presentation of Māori and Pasifika works and the sharing of resources to increase the viability for independent companies to present work at our venue.

It has been hard to develop relationships with Māori and Pacific theatre artists as in Wellington there has been some division between these artists and they have been focused on creating their own identity, groups and work but we have been working hard to develop these relationships.

Our responsibilities in terms of supporting Māori and Pacific arts have become more imbedded in the institution as a whole.

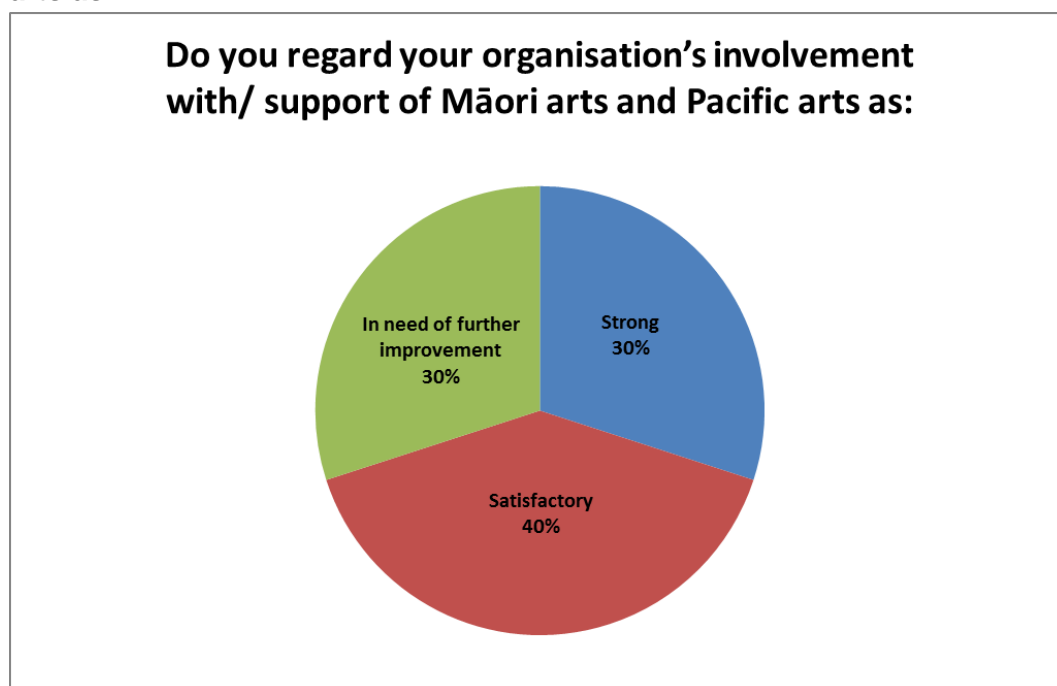
This is only possible because of project grants. These things are unaffordable otherwise as they are very resource intensive with only limited income potential.

Appointment of staff; greater iwi liaison and engagement; commissioning and presentation of work; intern programme

Diversity is enshrined in our constitution, and makes up the fundamentals of our vision statement. Free access is promoted at every level of the company.

[Our engagement is] still modest, but not for lack of effort.

Do you regard your organisation's involvement with/ support of Māori arts and Pacific arts as:



Eight respondents (40%) that their involvement with and support of Māori arts and Pacific arts is satisfactory. Six respondents (30%) feel that their engagement with these groups is in need of further improvement and another six respondents (30%) feel that their support is strong.

The development of collaborations and partnerships with arts and cultural organisations

All survey respondents felt that their collaborations and partnerships with other arts and cultural organisations have increased from the level of engagement prior to 2012.

Comments provided on this topic were:

We have been working hard to increase our relationships with tertiary institutes, other Māori practitioners, iwi, and mainstream theatres.

The Sector Development Incentive Funding offered by CNZ has had a major impact upon our ability to enter into collaborative partnerships, in particular, the Education Internship. This relationship has really progressed our involvement with and support of Pacific arts. While our support of Māori artists remains strong, relationships with Pacific artists have improved much more radically in recent years.

Increased engagement can be attributed directly to participation with the Creative New Zealand's Sector Development Incentive Fund as well as the development of our community participation programme which has required new project partners.

We have always had a strong history of collaboration with other arts and cultural organisations. Since 2012 we have collaborated with some new initiatives and the number of practitioners and companies we engage with has increased.

We have increased engagement and are currently implementing a strategy for greater representation of Māori music and therefore greater collaboration and consultation.

[Collaborations are] only possible because of project grants and/or special funding or sponsorship. These things are unaffordable otherwise as they are very resource intensive with only limited income potential.

Auckland wide-venue and institution engagement increase as our strategy has become more focused.

Collaborations are often unproductive and expensive and need to know what outcomes are being sought. "Collaboration" sounds sexy but it can fight against the business model of an established company seeking to provide permanent employment.

Can you give one or two specific examples of partnership working with other arts and cultural organisations from the last three years?

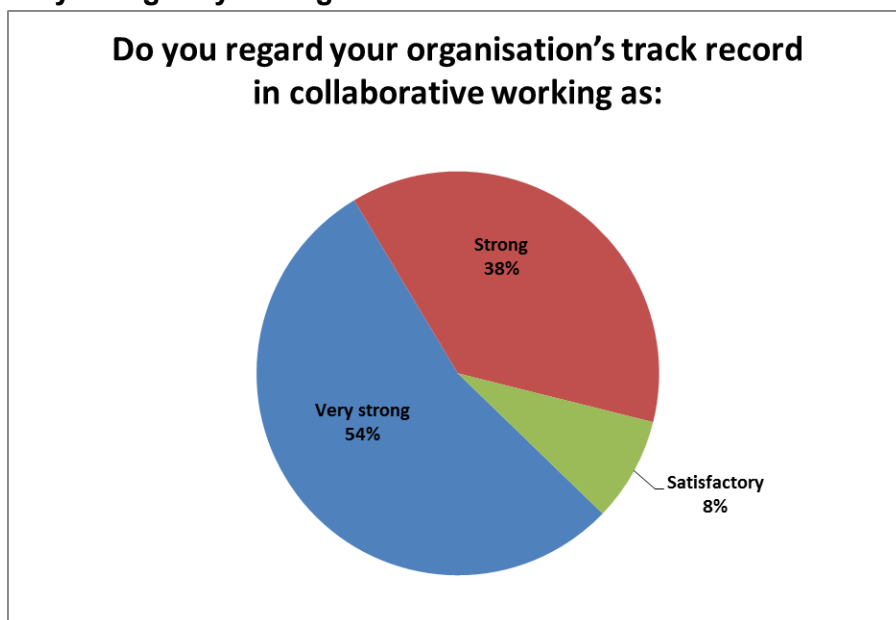
Survey respondents were asked to provide one or two specific examples of partnerships working with other arts and cultural organisations from the last three years. The partnerships provided by organisations are listed in the table below.

Organisation	Partnerships
Artspace (Aotearoa)	Dunedin Public Art Gallery, Elam School of Fine Arts, Auckland Art Gallery.
Auckland Arts Festival	Silo theatre, Toi Māori, Auckland Philharmonia Orchestra , MAU company
Auckland Philharmonia Orchestra	Collaborated with dance, hip hop, theatre, and visual arts.
Auckland Theatre Company	Okareka Dance Company, the PlayGround Collective.
BATS Theatre	NZ Fringe and Comedy Festivals, Young & Hungry Festival of New Theatre, Ahi Kaa Festival.
Black Grace	Auckland Arts Festival, Royal New Zealand Ballet, Tautai
Capital E National Theatre for Children	New Zealand Theatre Company, Patch Theatre Co.

Organisation	Partnerships
Chamber Music New Zealand	Auckland Festival, New Zealand Arts Festival, Uri Caine and the New Zealand String Quartet, Taranaki Festival, Wellington Museums Trust and Toi Māori.
DANZ - Dance Aotearoa New Zealand	Pacific Dance New Zealand, New Zealand Festival and Auckland Arts Festival.
Massive Company	Auckland Art Gallery , Auckland War Memorial Museum, NZ Trio
New Zealand Book Council	We now work in partnership with all major NZ literature festivals and we partner with the National Library to deliver reading programmes.
New Zealand Festival	Auckland Arts Festival, New Zealand Opera, New Zealand School of Music and Chamber Music New Zealand.
New Zealand Opera	New Zealand Festival, Opera Queensland, State Opera of South Australia
New Zealand String Quartet Trust	Voices NZ Chamber Choir, Forbidden City Chamber Orchestra from China, Royal New Zealand Ballet.
Objectspace	Auckland Museum, National Library, The Dowse, Pataka, Tauranga Art Gallery and The National.
Palmerston North Theatre Trust	Te Manawa Museum of Arts Science and History, Te Puanga Whakaari Theatre Company, Te Rehia Theatre Company, Palmerston North Community, local high schools and UCOL.
Playmarket	Book Council , Auckland Live.
SOUNZ Centre for New Zealand Music	Radio New Zealand, Auckland Philharmonic Orchestra.
Taki Rua Productions	Te Puna Wanaka, Court Theatre, Circa Theatre, Te Rākau Theatre Company.
Tautai Contemporary Pacific Arts Trust	Artspace, Studio One Toi Tu .
The Court Theatre	The Fortune Theatre, Taki Rua; and failed collaborations with smaller independent organisations.
The Physics Room	Te Tuhi, North Projects and The Auricle, SCAPE.

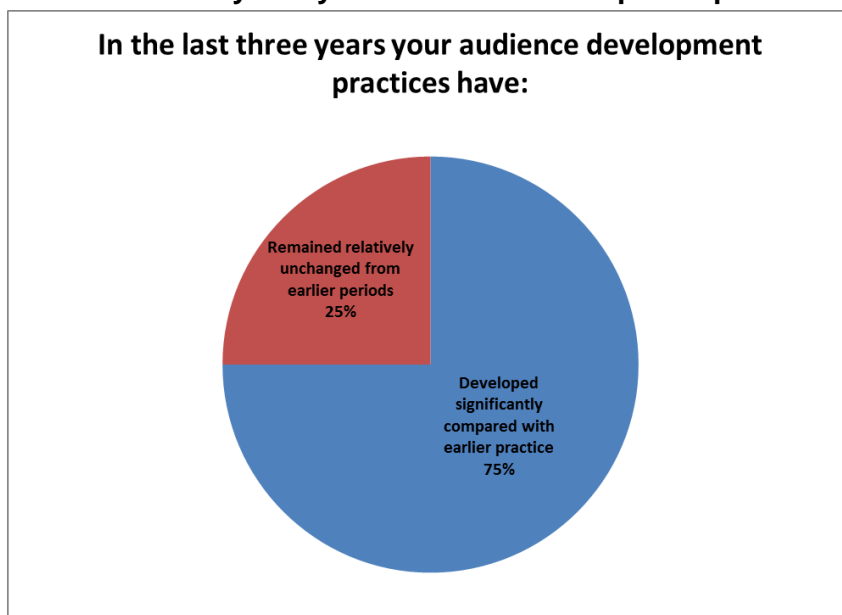
Organisation	Partnerships
Toi Māori Aotearoa-Māori Arts New Zealand Charitable Trust	Auckland Festival, Auckland Art Gallery, Chamber Music New Zealand, Pataka Museum, Dowse Art Museum and The Court Theatre, Whangarei Art Museum, Waikato Museum, Suter Gallery, Te Manawa, Tairāwhiti Museum, Tauranga Art Gallery, Object Space, Academy of Fine Arts, Wellington City Art Gallery, Toi Pōneke, Expressions Gallery, Mahara Gallery, Te Papa, Wharewaka, Puke Ariki, WOMAD and Taranaki Festival Arts, and a number of marae and Māori art and cultural centres. City of London Festival, Leiden Art Museum, Diamond Jubilee, Quai Branly Art Gallery in Paris.
Wellington Museums Trust	MoU with Te Papa, Children's Festival

Do you regard your organisation's track record in collaborative working as:



22 respondents (92%) felt that their organisation's track record in collaborative working was strong or very strong. Only two respondents (8%) felt their track record with collaborative working was satisfactory.

In the last three years your audience development practices have:



18 respondents (75%) feel that in the last three years their audience development practices have developed significantly compared with early practice. Six respondents (25%) feel that their practices have remained relatively unchanged from earlier periods.

Comments:

Annual goals are set and Audience development is continuous and on-going with outcomes from various development initiatives able to be measured and quantified.

Audience development practices can and do shift with each director.

This is a key area of growth and development for [our organisation].

Utilising CNZ capability initiatives and audience research data, we have been able to develop sustainable audiences for programmes.

More focus on cultural segmentation and adding value to ticket price to increase audience.

Audience development is something [we have] identified as needing more work and a new Engagement Plan has been developed to begin this work.

Defined strategies [have been] developed, especially digital and programmatic.

Audience Development is a strong focus for [us]. Our Marketing Manager has instigated a raft of new audience development initiatives for the 2016 season.

As a service organisation our focus on audience development differs in that our 'audience' is the practitioners.

Part of CNZ optimise programme, engagement of specialist staff, partnering with out of season events.

Evaluation processes have become more streamlined, and more utilised. This development of audience info has helped to target our audience in terms of age and geography.

Still a work in progress.

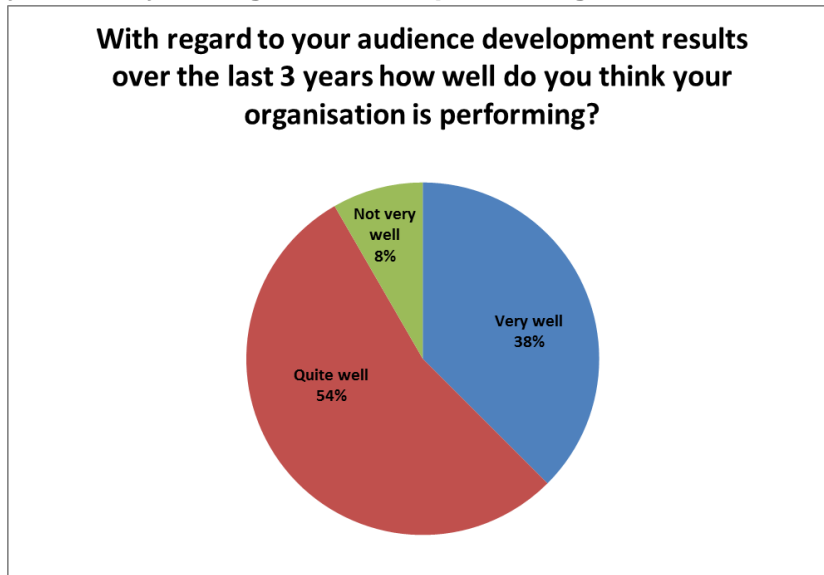
Greater promotion, more publications.

There have been some developments in the past 3 years, but not significantly. However, 2015 has seen a significant growth in NZ audiences.

In process of resourcing an audience development person to increase our reach to audiences across the country.

This suggests that we have been standing still which would be a false interpretation. New initiatives, changing focus, improved efficiencies have led to audience growth but I don't think we have "developed significantly".

With regard to your audience development results over the last 3 years how well do you think your organisation is performing?



22 respondents (92%) feel that based on their audience development results over the last three years their organisation is performing very well or quite well. Only two organisations (8%) feel that they are performing not very well.

The following comments were provided:

We want to improve our audience databases including our schools database. We are currently working on a project to clarify how best to reach and communicate with Māori audiences.

[Our] audience has diversified by age, and ethnicity and socio-economic categories. We are building on successes but as a small organisation progress can be frustratingly slow.

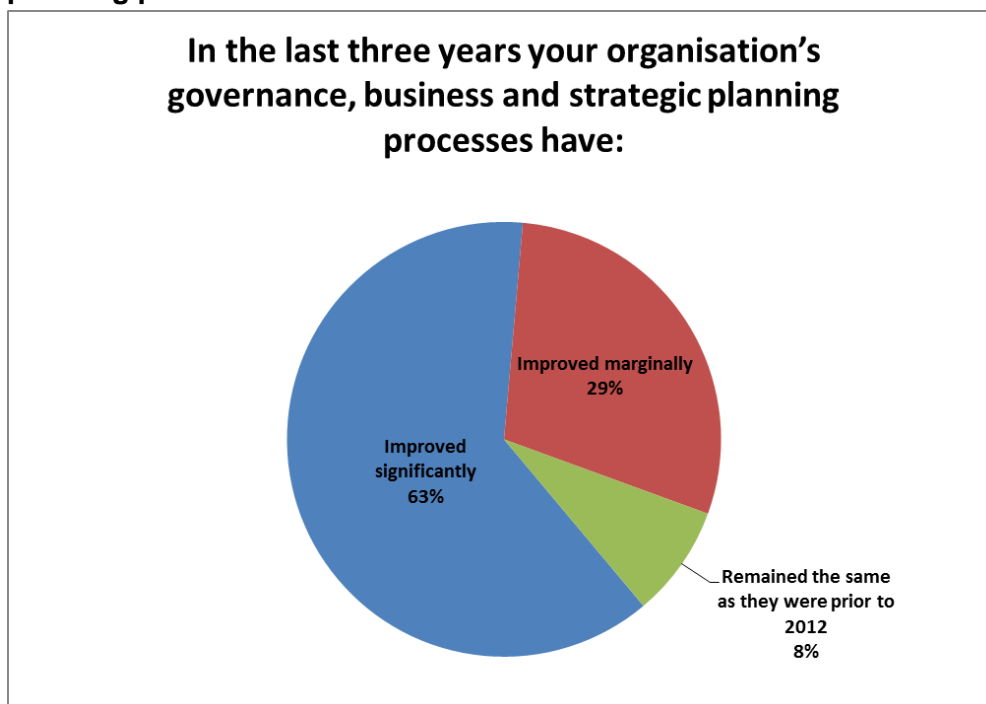
Subscription numbers have maintained and [we are] seeing a growing audience aged 30 to 40 years old for [our] work.

Audience development is a priority for [us] over the next three year period.

limited by resource - more potential identified than we can realise.

[We] aim for greater diversity while sustaining visitor numbers and support. There are active steps underway now in this regard.

In the last three years your organisation's governance, business and strategic planning processes have:



15 respondents (63%) feel that their governance, business and strategic planning processes have improved significantly in the last three years. Seven respondents (29%) feel that these have only improved marginally, and two respondents (8%) feel that their governance, business, and strategic planning process have remained the same as they were prior to 2012.

Comments provided:

[We] have always had strong governance however there have been some improvements in this area in recent years: Development of board subcommittees to channel expertise and work with staff in specific ways; More time spent with board and staff working together resulting in greater clarity of purpose, sharing of expertise; Staff and trustee retention resulting in professional development in these areas, improvement of processes and accretion of knowledge.

A refreshed board, mentoring in specific areas and a commitment to development have led this area of work.

Organisational processes have been reviewed, updated and developed

[We have] developed a more focused and participatory governance style.

Our organisation's governance, business and strategic planning processes have been strong for many years – but we are always reviewing and striving for continuous improvement.

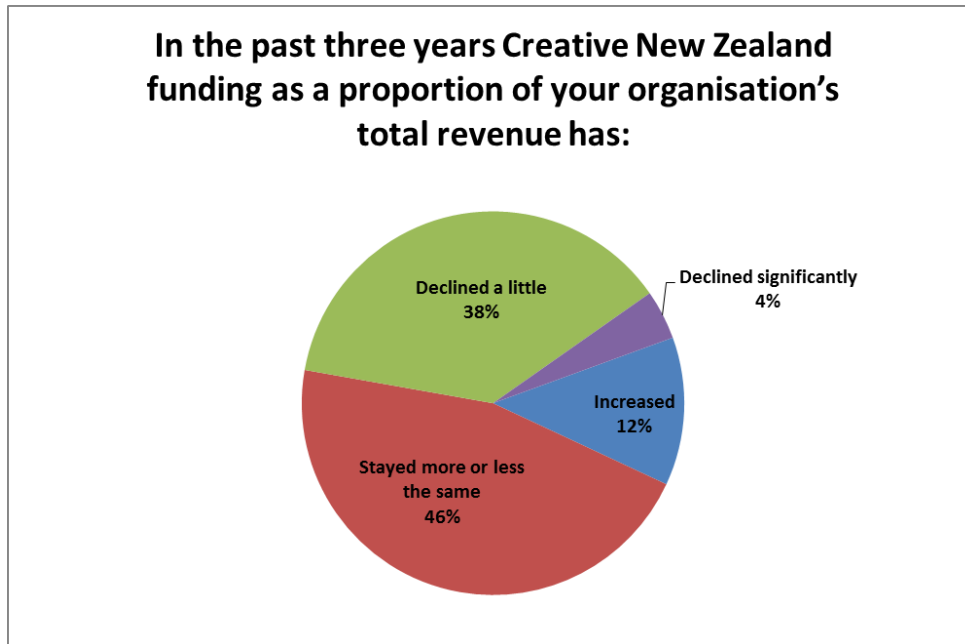
[Our] board is in extremely good health with strong and rigorous governance. Significant short and long term planning is in process and commenced with the appointment of the new Director.

A limited organizational restructure took place in the first half of 2015 resulting in stronger financial management...the creation of a Development team, and a re-focusing of the Marketing (Audience Development) team. Two new board members have been appointed (bringing the board up to its maximum size). Each of the new appointees brings distinctive experience and skills to the board table.

Policy and process with the Board has been articulated and implemented.

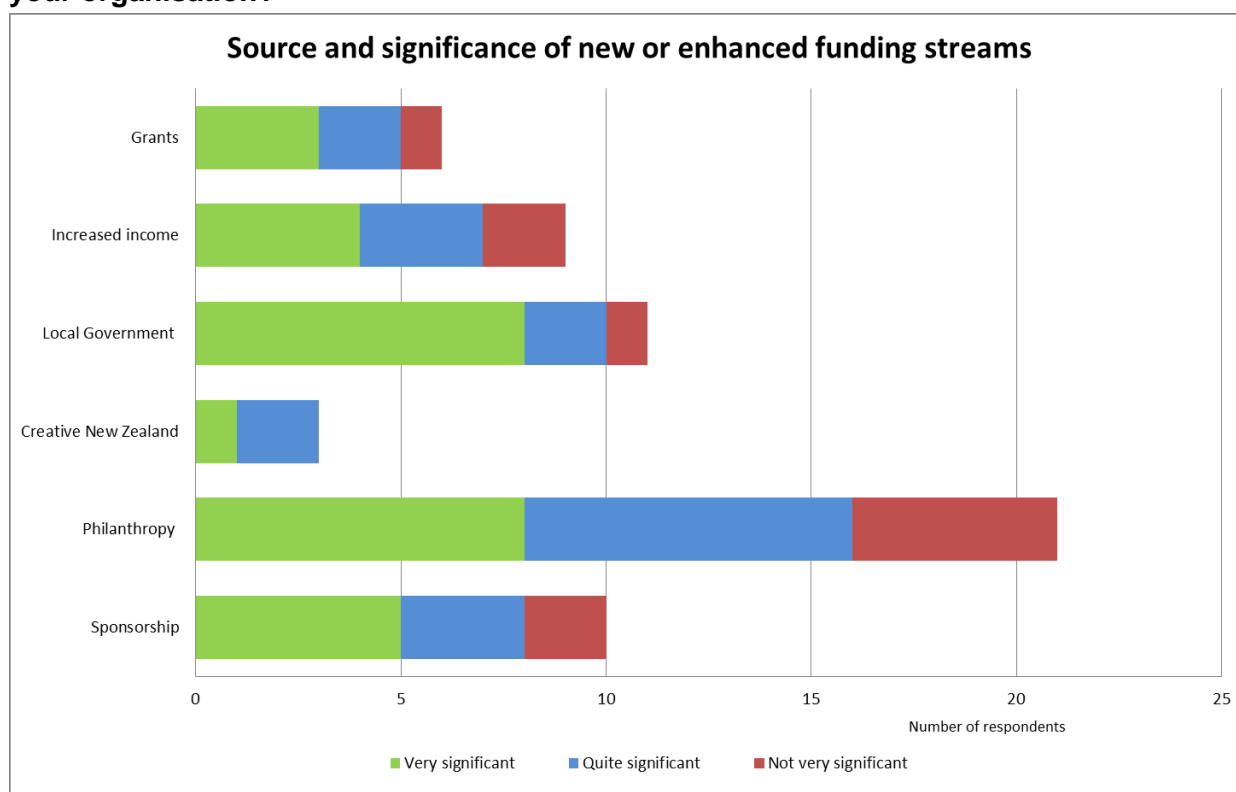
CNZ's Move On Up programme allowed a clear line of processes to successfully promote strategic thinking throughout the company.

In the past three years Creative New Zealand funding as a proportion of your organisation's total revenue has:



11 respondents (46%) indicated that their funding from Creative New Zealand as a proportion of their organisation's total revenue has stayed more or less the same in the past three years. Nine respondents (38%) indicated that it has declined a little. For three respondents (12%), this proportion has increased, and for one respondent (4%) it has declined significantly.

From what source have any new or enhanced revenue streams been derived and how significant have these new or enhanced revenue streams been to the sustainability of your organisation?

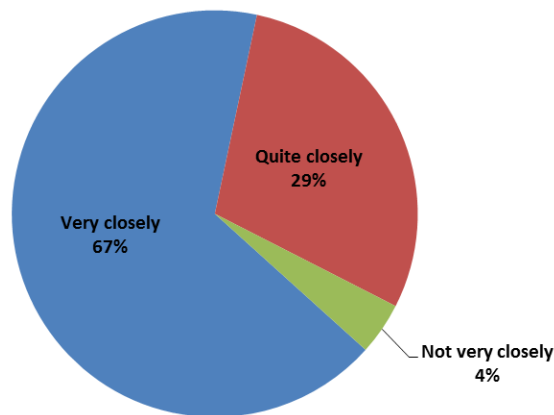


Specific grants, trusts, and foundations named were:

- Foundation North
- Pub Charity
- NZ On Air
- APRA
- Recorded Music New Zealand
- Te Taura Whiri-Ma te Reo
- Earthquake Recovery Grant

How closely do you consider the Tōtara stated programme objectives in planning your future programmes and activities?

How closely do you consider the Tōtara stated programme objectives in planning your future programmes and activities?



16 respondents (67%) consider the programme objectives very closely in planning future programmes and activities. Seven respondents (29%) consider the programme's objectives quite closely, while one respondent (4%) indicated that their organisation does not consider the objectives very closely in their future planning.

Comments provided:

We use the objectives to determine our programme for each calendar year and monitor performance against these requirements on a monthly basis.

Our contract obliges us to consider the stated programme objectives however; the stated programme objectives are closely in sync with our own objectives so this has never presented any particular conflict.

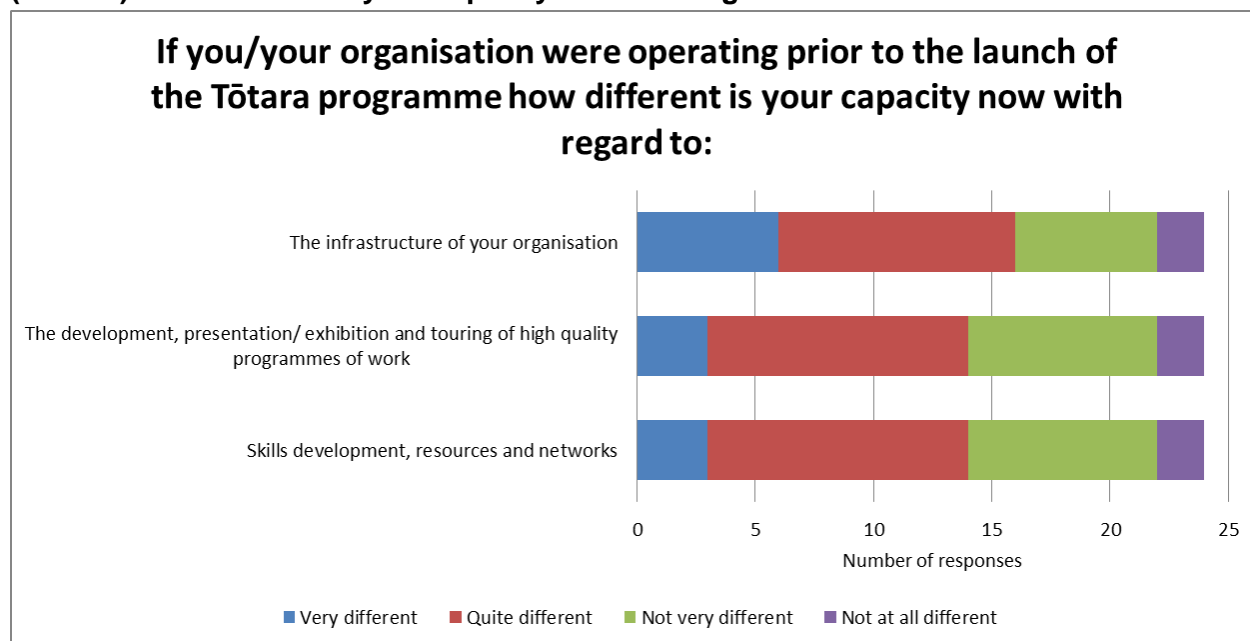
The Tōtara programme broadly fits well with our overall goals.

As a recognised Creative New Zealand leadership organisation, [we] closely considers the programme objectives, along with its responsibilities as an identified regional amenity, when planning annual programmes to ensure funding support can be easily accountable.

The Tōtara programme's stated objectives are obviously important and considered closely as they inform our KPIs. However, [we also have] a strong core purpose and philosophy on which it was established, so this is also taken into close consideration when planning future programmes and activities.

We have to be true to ourselves as our first priority. We have multiple funders each with different priorities. We have to ensure the tail isn't wagging the dog. We think we get the balance right!

If you/your organisation were operating prior to the launch of the Tōtara programme (in 2012) how different is your capacity now with regard to:



Respondents were asked to rate how different their capacity is now prior to the launch of the Tōtara programme in a number of areas. Ten people (42%) feel that the infrastructure of their organisation is quite different now, six (24%) feel it is not very different, six people (24%) feel it is very different, and two (8%) indicated that their infrastructure was not at all different.

11 respondents (46%) feel that their development, presentation/ exhibition and touring of high quality programmes of work is quite different now compared to prior to the launch of the programme. Eight respondents (33%) feel that their presentation, exhibition and touring of work is not very different, three (12%) feel it is very different, and two (8%) feel it is not at all different.

In relation to their skills development, resources and networks, eleven respondents (48%) indicated that their capacity now is quite different to before the launch of the programme. Eight respondents (35%) indicated that their capacity in this area is not very different, three respondents (13%) feel that their capacity now is very different, and two (8%) feel their capacity is not at all different.

Comments provided:

The expectations on the organisation can be difficult but we are ambitious but delivering on that is challenging.

The Totata programme has enabled [us] to plot and achieve a trajectory of growth and development.

Our funding lift was not as great as we needed to have real impact in the areas described by the Tōtara programme. We can only do as much as resources will enable.

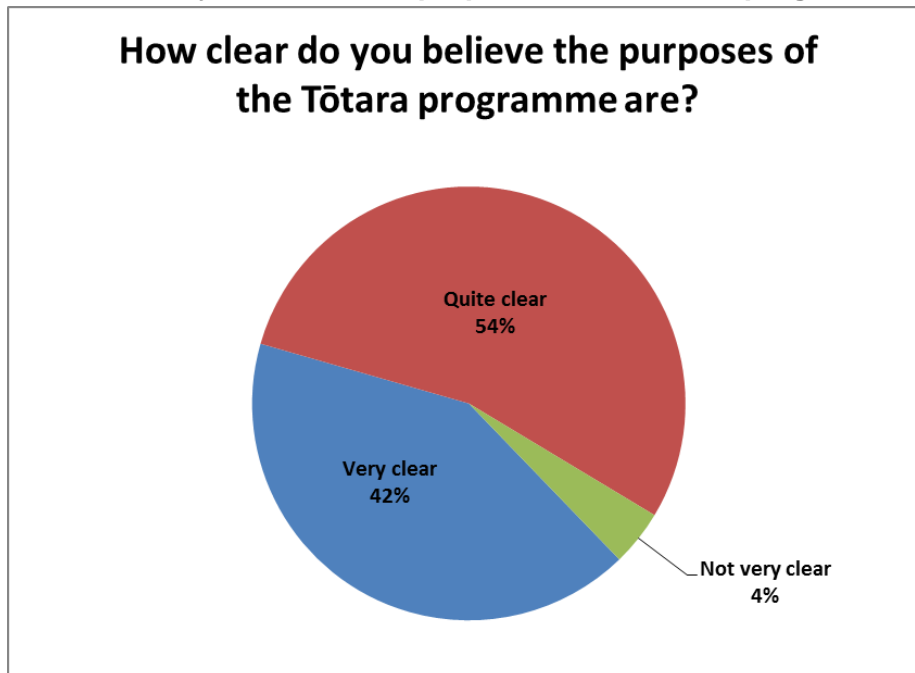
In 2015, we have restructured our national office to focus more strongly on development and marketing (audience development) and to provide greater resource to artistic planning.

Tōtara funding has allowed [us] to think, act and develop strategically. Giving more thought and action to access and development of emerging artists, making a stronger case for infrastructural and creative partnerships.

While Tōtara is important and appreciated [we] work continually to improve its capacities.

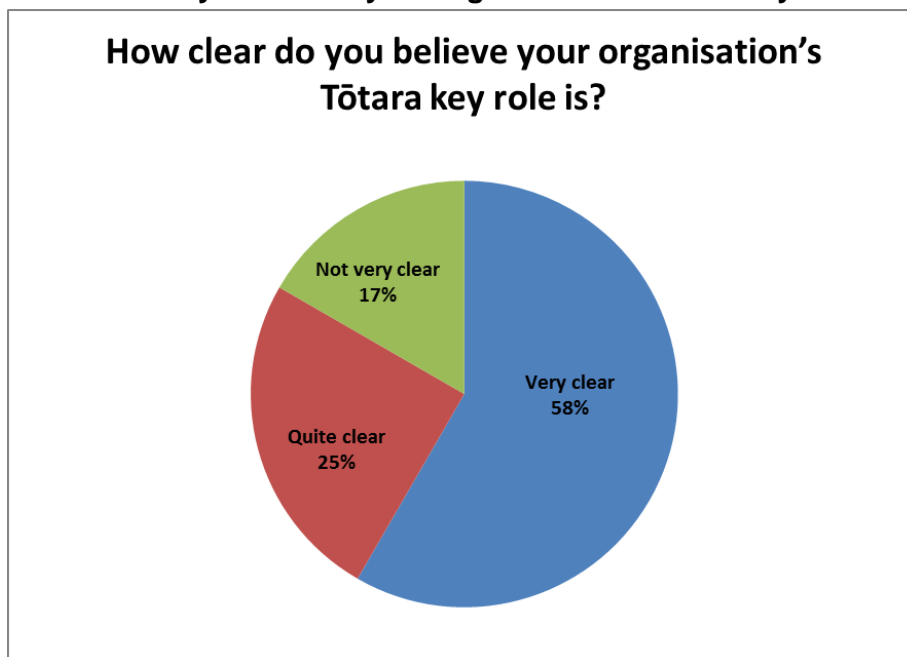
Toi Tōtara Haemata Programme Processes

How clear do you believe the purposes of the Tōtara programme are?



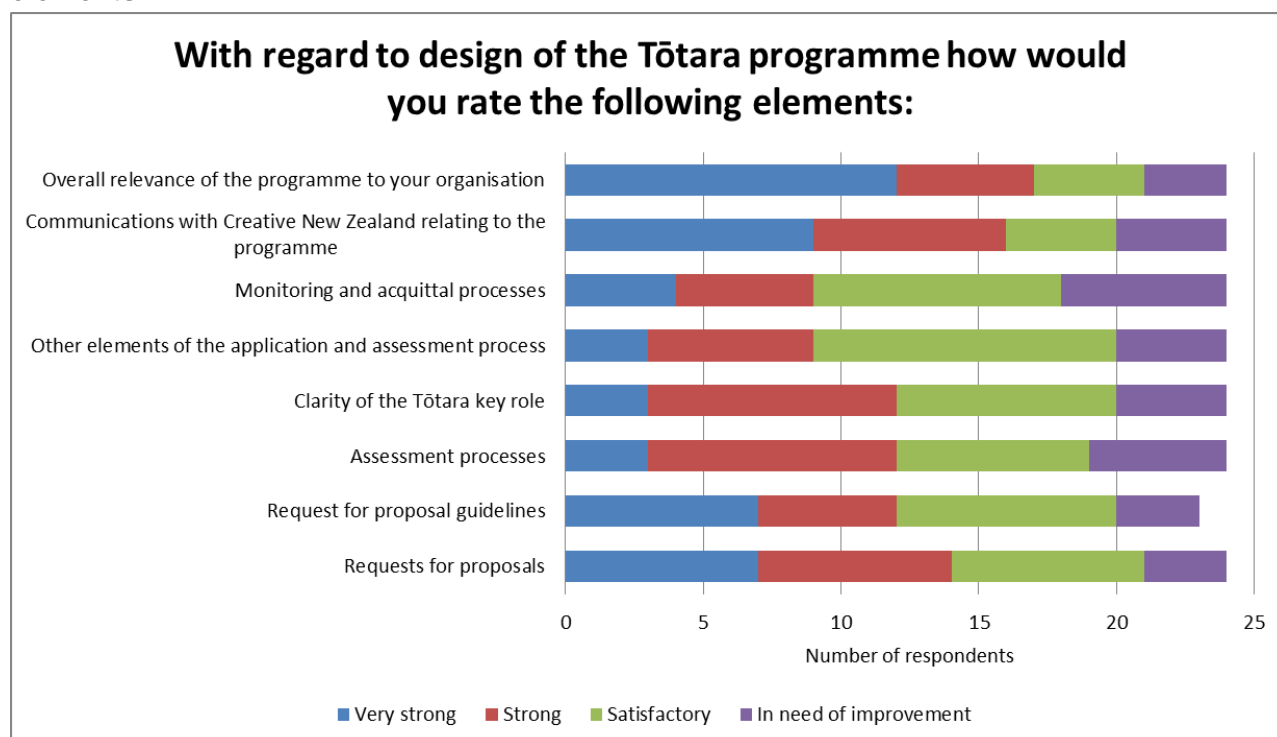
13 respondents (54%) feel that the purposes of the Tōtara programme are quite clear. A further ten respondents (42%) indicated that they are very clear, while one respondent (4%) feels that the purposes are not very clear.

How clear do you believe your organisation's Tōtara key role is?



14 respondents (58%) indicated that they feel their organisation's Tōtara key role is very clear. Six respondents (25%) indicated that their role is quite clear, while four respondents (17%) feel that their key role is not very clear.

With regard to design of the Tōtara programme how would you rate the following elements:



Respondents were asked to rate a number of elements of the Tōtara programme.

12 respondents indicated that the overall relevance of the program to their organisation is very strong. Five feel that it is strong, four feel that the overall relevance of the program is satisfactory, and three people feel that it is in need of improvement.

Nine respondents nominated communications with Creative New Zealand very strong, seven feel these communications are strong, four feel communication is only satisfactory, and four feel that communication with Creative New Zealand is in need of improvement.

When asked to rate the monitoring and acquittal processes of the programme, nine people rated these as satisfactory, six feel that the processes are in need of improvement, five feel they are strong, and only four rated these processes as very strong.

Other elements of the application and assessment process were rated satisfactory by 11 people, strong by six people, in need of improvement by four people and only very strong by three people.

The clarity of the Tōtara key roles was rated strong by nine people, satisfactory by a further eight, in need of improvement by four and very strong by three respondents.

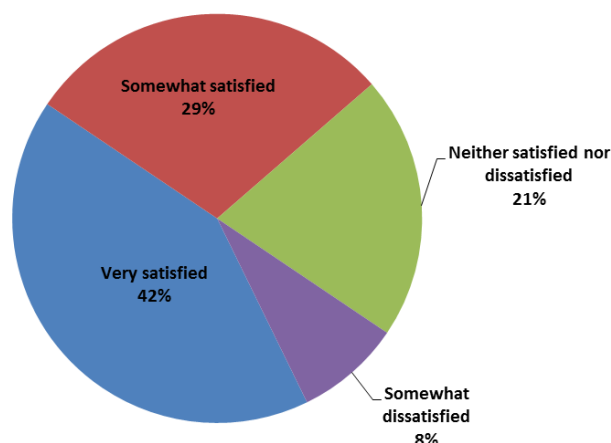
Assessment processes were rated strong by nine respondents, satisfactory by seven respondents, in need of improvement by five respondents and very strong by three respondents.

Requests for proposal guidelines were rated satisfactory by eight respondents, very strong by seven respondents, and strong by six respondents. Only three respondents feel that the request for proposal guidelines are in need of improvement.

Requests for proposals were rated very strong and satisfactory by seven respondents each. Seven respondents rated requests for proposals strong, while three respondents feel that they are in need of improvement.

How satisfied are you with the way in which investment decisions have been reached?

How satisfied are you with the way in which investment decisions have been reached?



42% of respondents are very satisfied with the way in which investment decisions have been reached. 29% are somewhat satisfied, while 21% are neither satisfied nor dissatisfied. Two respondents (9%) are somewhat dissatisfied with the way in which investment decisions have been reached.

Comments provided on this question were:

[We] support the focus of the funding programme to build organisational sustainability. It is not unreasonable to expect that investment clients in this programme improve and/or maintain sustainability over the funding cycle to be eligible for continued support.

It often seems that the communication of research outcomes or funding decisions is poorly communicated. In addition, we have experienced several occasions where funding has been declined, but a simple conversation with us would have clarified important points that CNZ was not clear on.

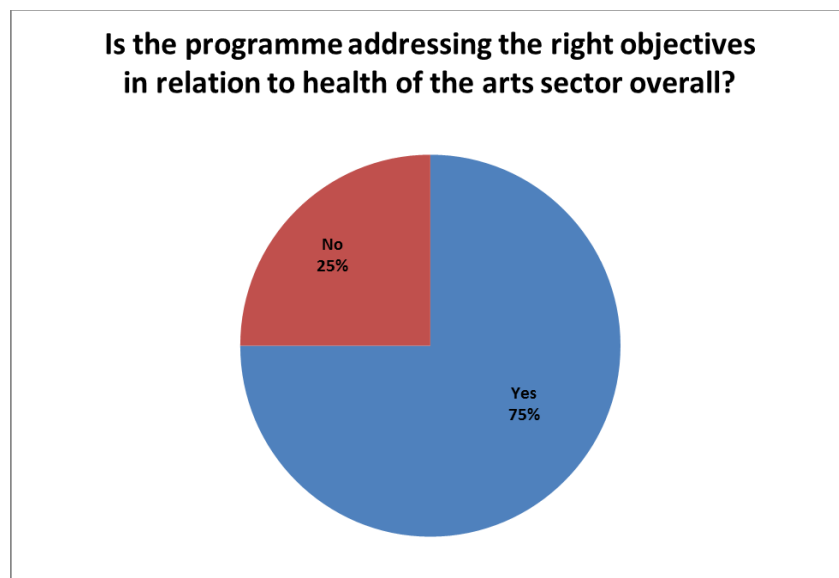
CNZ's requests for proposals sometimes look as if they are pro forma rather than a genuinely open attempt to solicit bids from a range of interested organizations.

There seems to be a lack of transparency and continuity in staff which impacts the nature of the relationship

A ghastly, but necessary, process

Future of Toi Tōtara Haemata

Is the programme addressing the right objectives in relation to health of the arts sector overall?



While most respondents (75%) feel that the programme is addressing the right objectives in relation to the health of the arts sector overall, 25% (six organisations) disagree.

The following comments were provided:

We understand that CNZ will be undertaking discussions with organisations to improve existing and define new qualitative measures for performance and we commend CNZ for continually putting energy into this process

Greater consultation over the actual definition of the Tōtara role would be useful.

No recognition of role regional theatre plays in overall health of industry

We don't disagree that the current objectives are useful, but there could also be an objective about encouraging or supporting sustainable pathways for practitioners in the arts.

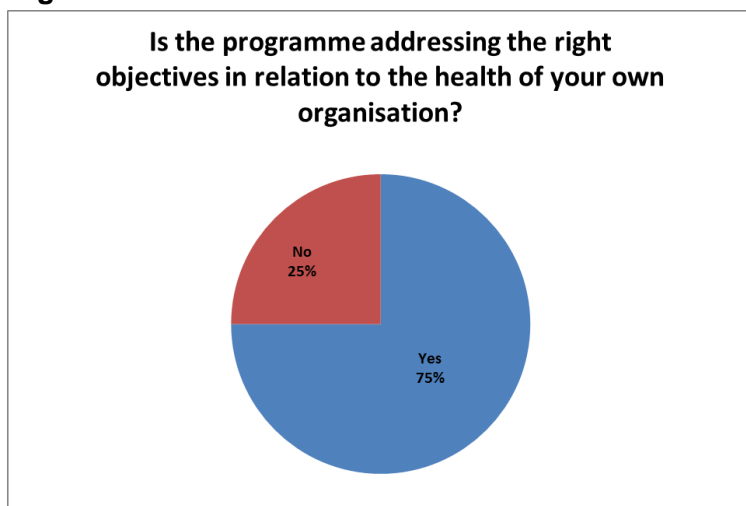
Generally yes for the arts sector, but there is still a fundamental lack of funding and support specific to the craft/object sector.

This is hard to assess without having discussed further with other arts organisations.

Programme should reflect current and future circumstances.

Better definitions of the key roles is required, where the accountability is adequately agreed through the KPIs around sector wide engagement and collaboration

Is the programme addressing the right objectives in relation to the health of your own organisation?



75% of respondents feel that the programme is addressing the right objectives in relation to the health of their organisation. Six organisations feel that the programme is not addressing the right objectives for them.

The following comments were provided:

The new role includes some areas which are new to us...there are issues with this for us as an organisation.

The following provocations are being asked within [our organisation] to guide strategic development over the next five years: How do we seek and engage audiences, participants and partners to amplify value (collaboration)?; How do we facilitate the best circumstances for creativity to flourish (innovation and entrepreneurship)?; How do we harness our unique location and growing diversity to make us global thinkers (cultural identity)?; How do we foster a sustainable and viable practice and regenerating ecosystem (long-term viability)?

We appreciate that CNZ has included us in the Tōtara programme but would like more flexibility with the key role and recognition of our role as a regional theatre

Sustainability should also be a factor, not just development

CNZ's oversight of our objectives and operations seems well focused and helpful.

The programme pushes our company to be conscious of the development of the sector as a whole.

We have responded no because while we have increased the amount of new NZ work presented and would like to pursue more collaborations with other organisations in the arts sector and support Māori and Pacific arts and build audiences – CNZ has made it quite clear there is no additional funding to support such activity. At the same time, it certainly doesn't get any cheaper to do what we currently do. This means we have to focus more time on securing additional financial support, and may need to reconsider the volume of work delivered through [our organisation] in order to focus on other objectives which CNZ see as being just as important as increasing the amount of new NZ work. There is a lack of recognition from CNZ that increasing outputs requires increased funding.

Beyond the provision of funding what do you think would be the most useful ways in which Creative New Zealand could support the development of your organisation?

When asked what would be the most useful ways in which Creative New Zealand could support the development of their organisation beyond the provision of funding, the following key themes emerged:

- Assistance in developing and maintaining partnerships
- Advocacy
- Increased engagement between CNZ and organisations
- Business development support
- Professional skills training and assistance
- Research into the sector

Comments included:

He Ora Taki Rua, He Mate Taki Tahī- together we are strong, alone we are weak. This Whakatauki sums up our thinking about how we would like to work with CNZ.

Advocate for the arts at a governmental level. Advocate for the arts at a local body government level. CNZ are not well placed to fund capital expenditure or improve existing facilities, and in general terms local bodies do have this ability. In this respect, this kind of advocacy and an “our powers combined” approach could be very powerful in terms of delivery for arts and audiences. Continue to provide sector relevant professional development and networking opportunities for organisations and individuals in the sector.

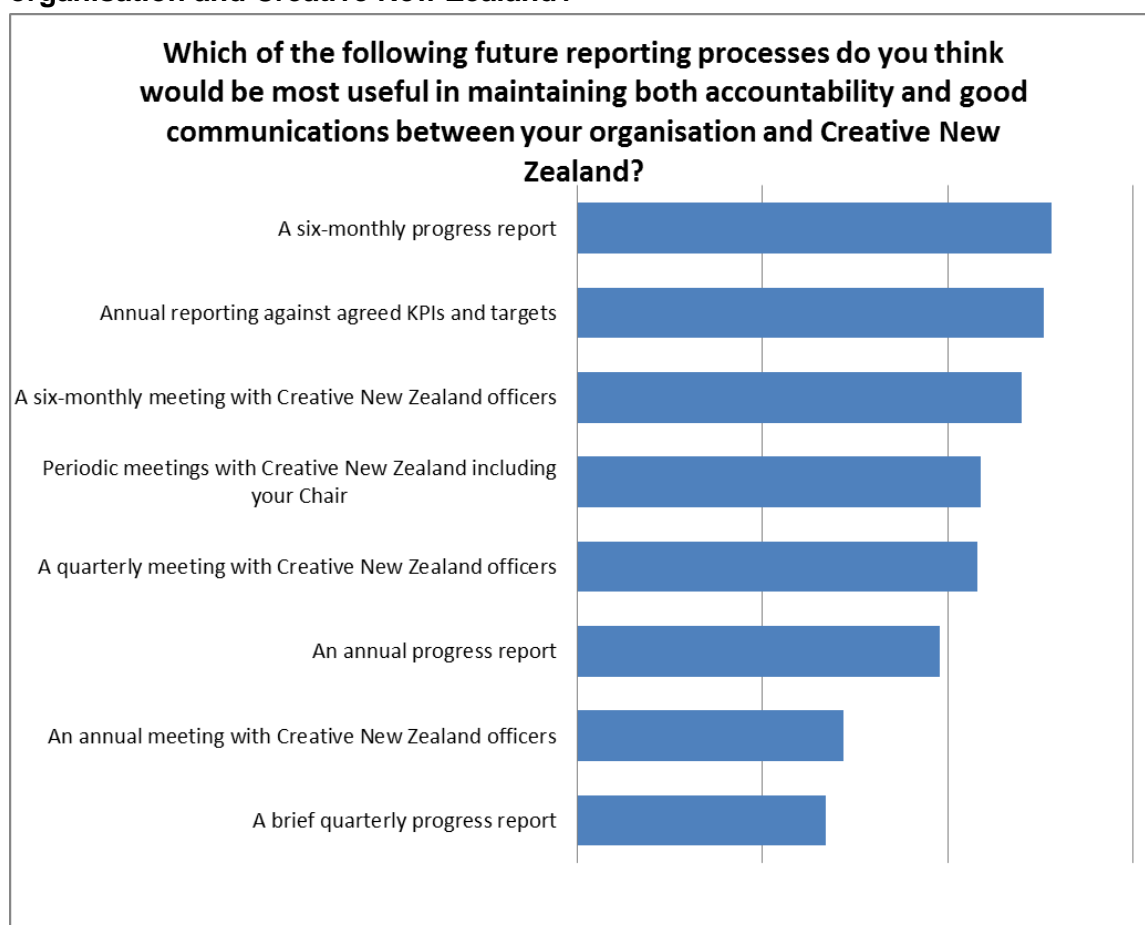
Seek partnerships with institutions which provide research capability to enrich the sector's understanding of its economic value and direct contribution to broader sectors like education and tourism, may have some benefit in this regard also.

We are very supportive of the research Creative New Zealand carries out about national trends in arts and culture. This is very useful as advocacy tools for our organisation.

More frequent engagement with the organisation and provision of support and advice, rather than simply holding us to account for reaching our KPIs.

Support should be provided at the correct level for organisations in areas such as marketing, digital, project management. A large amount of CNZ resources are dedicated to developing and implementing initial strategies for arts organisation but no support is given towards the ‘where to next’.

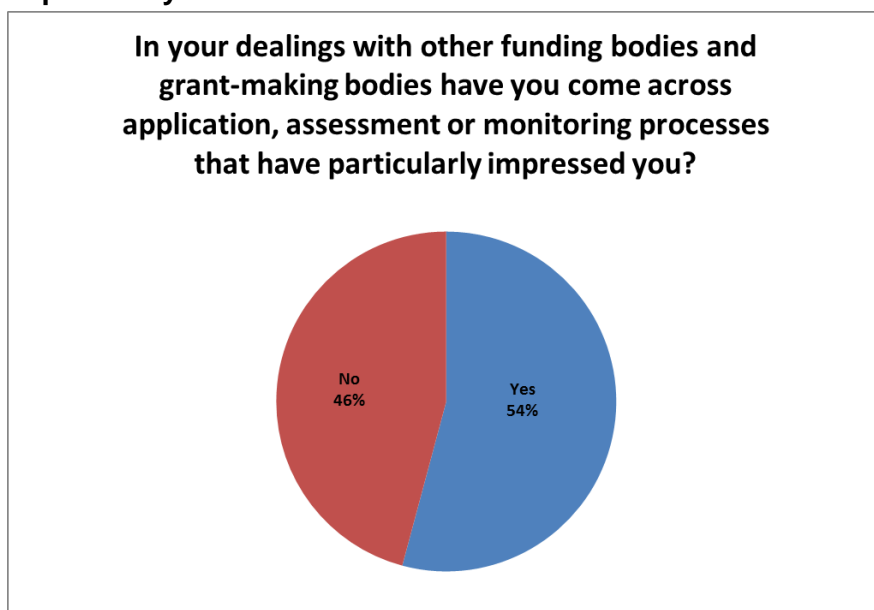
Which of the following future reporting processes do you think would be most useful in maintaining both accountability and good communications between your organisation and Creative New Zealand?



Respondents nominated a six-monthly progress report as the most useful reporting processes. This was followed by annual reporting against agreed KPIs and targets, a six monthly meeting with Creative New Zealand Officers, Periodic meetings with Creative New Zealand including the Chair, and a quarterly meeting with Creative New Zealand officers.

The least useful processes were an annual progress report, an annual meeting with Creative New Zealand officers and a brief quarterly progress report.

In your dealings with other funding bodies and grant-making bodies have you come across application, assessment or monitoring processes that have particularly impressed you?



54% of respondents have come across another funding body whose processes impressed them. These respondents were asked to provide the name of that body.

Five organisations named Foundation North as particularly impressive:

Foundation North's Impact Report is helpful. Their online application system is also simple and easy to use. (two respondents chose Foundation

Foundation North Key Community Partnership reporting back consists of a summary of operations based on key strategic thinking and impacts (e.g. Changes and opportunities in project delivery; Organisational sustainability; Risks; Knowledge sharing opportunities; Future risks and opportunities), this is an excellent way to frame a response to funders.

The Foundation North application and reporting process is much simpler - but of course we also get a lot less money from them.

Other organisations nominated include:

The Wellington City Council portal is efficient and easy to navigate making funding applications less challenging. Their response times are very effective also.

The Mondrian Foundation has an application and reporting process which is particularly low impact in terms of staff time spent as a ratio to the figure funded. Part of the efficiency is that they appreciate and will accept photographs and other visual documentation as part of the report, something which is highly straightforward to generate alongside the primary output of an organisation like ours.

NZ on Air...their process is thorough but easy to comply, very clear and time efficient.

Auckland Council have provided opportunities for feedback on applications that have been unsuccessful, supported by detailed documentation of assessment process (minutes of meetings etc).

Creative Scotland - devolved funds for development initiatives / seed funds that are delivered by partner organisations.

Australia Council for the Arts - Artistic Vibrancy Tools used by key organisations to ensure high quality artistic outcomes.

Those with the flexibility to have a light touch where trust has been earned.

What would be the one thing that you feel would make the biggest difference to the effectiveness and efficiency of this investment programme for your organisation?

The following key themes emerged from respondents when asked what they feel would make the biggest difference to the effectiveness and efficiency of this investment programme for their organisation:

- Increased funding and resources
- Long term funding
- Streamlined reporting and administrative processes
- Timing of information requests
- Further sector advocacy
- Partnerships and engagement

Comments include:

We would like to see more coordination from the various departments of CNZ requesting information so that these are spread across the year thereby making it manageable for us. At the moment a range of requests tend to come at similar times.

An active collaboration with Creative New Zealand to identify the key areas of capability assistance not being met by existing programmes.

A strengthened and more defined advocacy role for CNZ.

We would like to see an increase in the term of the funding from three years to five.

Adequate resourcing to ensure ongoing development and delivery of programmes for Māori, Pacific and Asian audiences among others.

The reporting and monitoring processes need to be simple and clear in terms of time.

Is there anything else you would hope will result from this review?

[We have] previously covered all of the information covered in this survey comprehensively in writing in the last 18 months between reporting, applications, annual reports and in various pieces of feedback provided to CNZ and their consultants. In future we hope that such duplication can be minimised however, we understand the requirement for CNZ to seek independent monitoring of their services and we do appreciate the opportunity to give feedback on a matter which is highly relevant to us

I hope that a different kind of relationship between CNZ and Tōtara organisations may develop - that there may be more opportunities to develop genuine partnerships and move away from the funder/fundee relationship.

I would hope for improved dialogue and communication, particularly around key sector or Auckland related issues.

Continued recognition of, and funding support for, organisations that deliver to the cultural diversity of their communities.

Less paperwork/more streamlined reporting is always a desirable outcome!

Increased funding.

Appendix Seven: Creative New Zealand Toi Uru Kahikatea Survey Evaluation

Overview

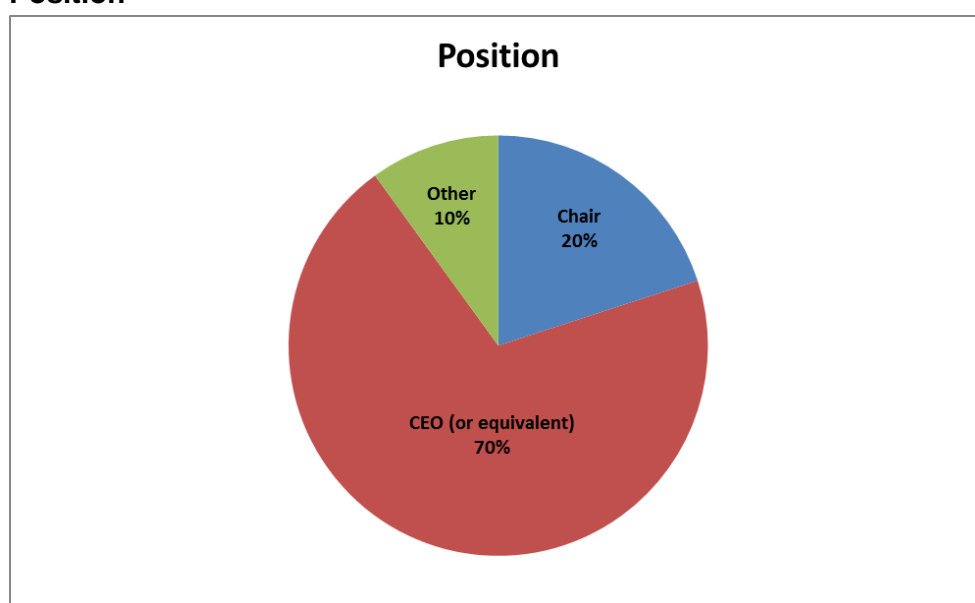
Positive Solutions was commissioned by Creative New Zealand to conduct an independent external review of the effectiveness of Creative New Zealand's investment programmes Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahikatea (Arts Development).

As part of this process organisations funded by the Toi Uru Kahikatea programme were asked to complete an evaluation survey. 53 organisations were sent the survey and 39 completed it. One organisation completed the first eight questions only.⁵

An evaluation of the data provided is included below.

Respondent Information

Position

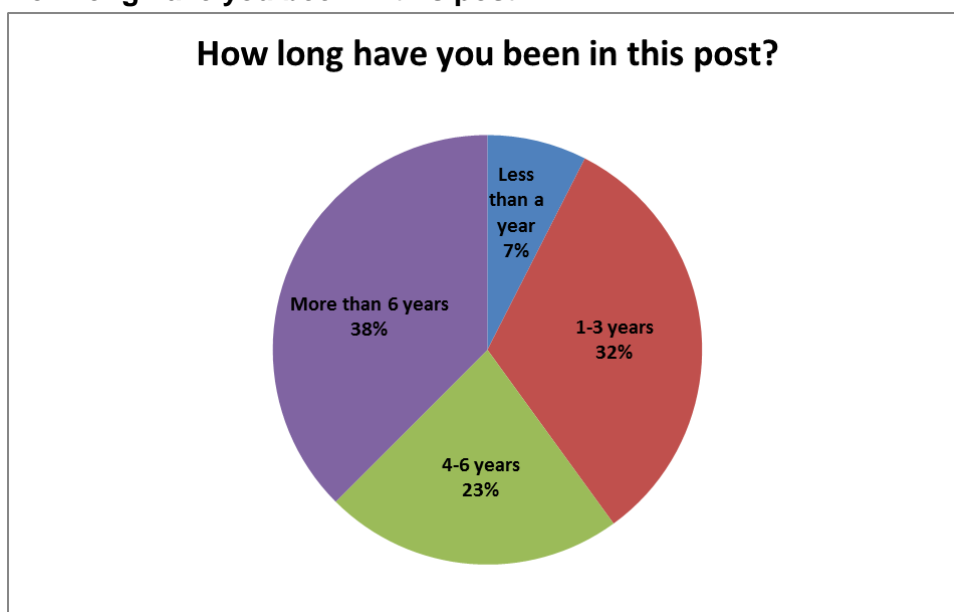


Respondents to the survey were asked to provide their position or job title. 28 respondents (70%) were the CEO (or equivalent) of their organisation and eight respondents (20%) were the Chair of their organisation's board. The respondents who selected the other category provided the following as their job titles:

- Arts administrator
- Senior Lecturer
- Associate Professor
- Fiction Publisher

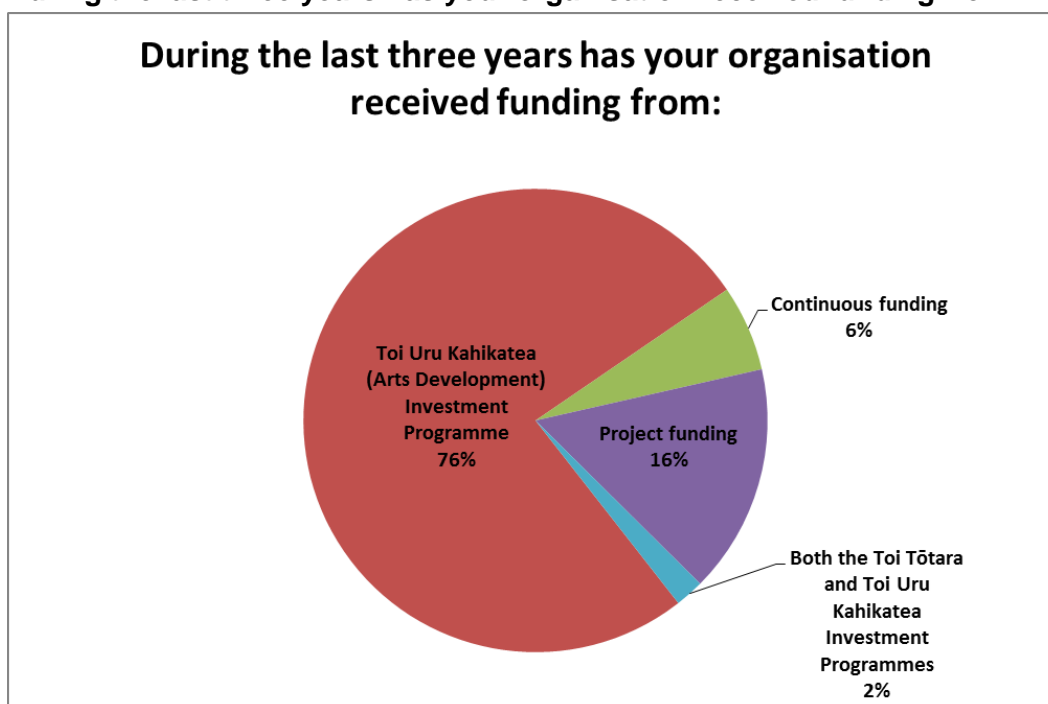
⁵ The organisations who did not complete the survey are: Art & Industry Biennial Trust (t/a SCAPE Public Art), Atamira Dance Collective Charitable Trust, International Institute of Modern Letters, New Zealand School of Music, Okareka Dance Company Ltd, Otago University Press, Rockquest Promotions Ltd, Silo Theatre Trust, Te Waka Taki Korero – Māori Literature Trust, The Conch Theatre Company Limited, Victoria University Press, Wellington Regional Orchestra Foundation Trust (t/a Orchestra Wellington), WOMAD. The organisation who completed only the first eight questions is Touch Compass Dance Trust.

How long have you been in this post?



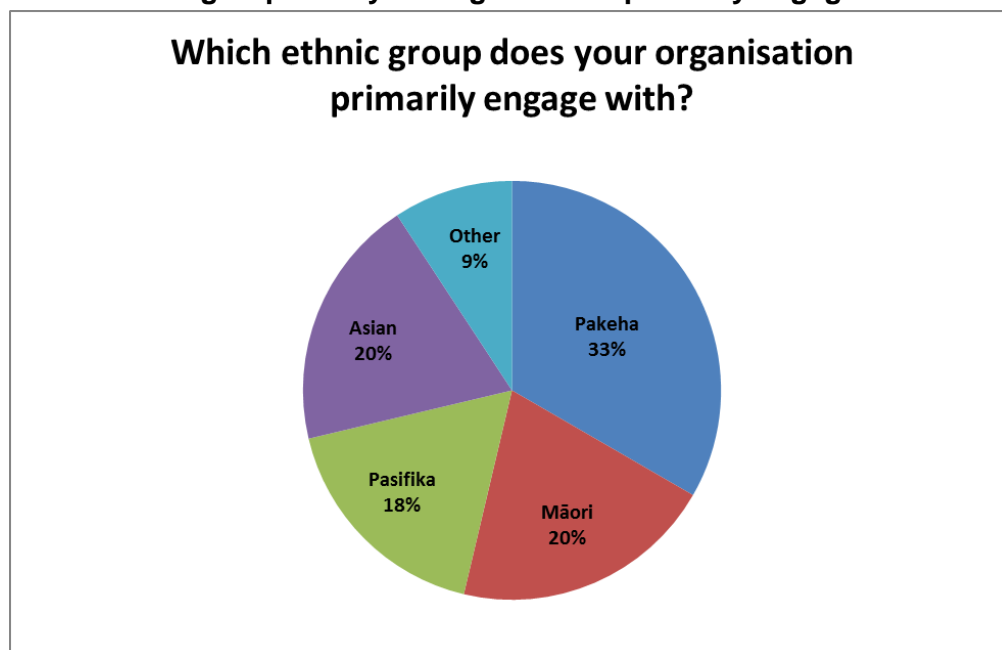
15 respondents (38%) have been in their current position for more than six years, 13 respondents (32%) for between one and three years, nine respondents (23%) for between four and six years, and three respondents (7%) have been in their role for less than a year.

During the last three years has your organisation received funding from:



Respondents were asked to provide the source of their Creative New Zealand funding in the last three years. 38 respondents (76%) have received funding from the Toi Uru Kahikatea programme, Eight respondents (16%) from project funding, three respondents (6%) from continuous funding, and one respondent (2%) from both the Toi Tōtara and Kahikatea investment programmes. Respondents could choose more than one answer to this question.

Which ethnic group does your organisation primarily engage with?



36 respondents (33%) engage with Pakeha clients, 22 respondents (20%) with Māori, a further 21 respondents (20%) with Asian, and 19 respondents (18%) with Pasifika. Ten respondents (9%) selected the other category and four of those indicated that they engage with all ethnicities. Other ethnicities engaged with include English, Dutch, Chilean, and French.

Leadership

The concept of ‘arts leadership’ is open to interpretation. Briefly, can you name three outcomes which you believe provide evidence of an ‘arts leadership’ role.

Respondents were asked to name three outcomes which they believe provide evidence of arts leadership.

The following key themes emerged from the examples provided:

- Networking and partnerships
- Sector development and advocacy
- Creative excellence
- Diversity and access
- Sustainability and good management

The following comments were provided by respondents:

Success and sustainability in the arts; well governed and accountable organisation; innovative and visionary leaders, reaching multi-cultural audiences.

Being a voice (advocate) for the arts community within the region - ensuring that the arts voice is heard in local, regional and as necessary national decision-making.

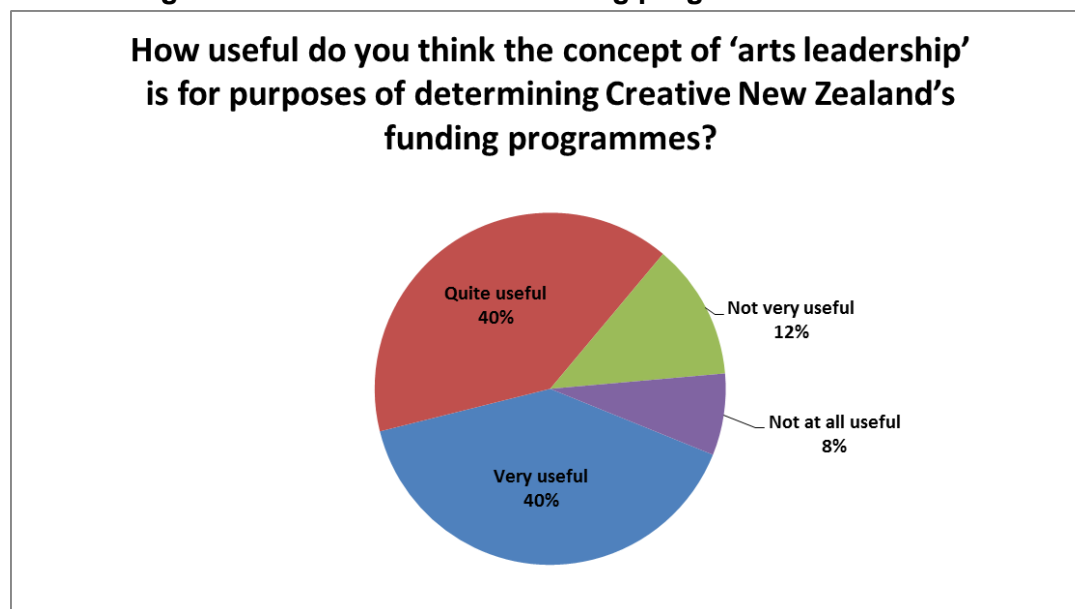
New performance frontiers. Pushing the boundaries of national (but particularly international) performing opportunities.

Outstanding excellence in outcomes (i.e. delivery of art form); Strategic development for the good of an art group or industry; Inspirational vision.

The art produced is consistently of the highest quality; the organisation is managed professionally and along lines of best practice; there are strong channels of mentorship and education, feeding skills and experience into the next generation of artists.

Identifying and supporting quality art in a NZ context and internationally; promoting art with community relevance and ensuring its accessibility; defending the importance of arts and culture in a competitive funding environment.

How useful do you think the concept of 'arts leadership' is for purposes of determining Creative New Zealand's funding programmes?



32 respondents (80%) feel that the concept of 'arts leadership' is quite useful or very useful for the purposes of determining Creative New Zealand's funding programmes. Five respondents (12%) feel that this concept is not very useful, and three respondents (8%) feel that it is not at all useful.

Comments provided include:

As with all limited funding it is critical to get the most out of every dollar spent. Done well arts leadership funding should improve not only the capacity and output of the organisation being funded but a good many other organisations and artists that are then assisted by the "lead" organisation.

We need to place a high value on our leading arts professionals - on their skills, knowledge, experience and networks.

There is a place for "leadership" funding, just as there is a place for development funding, project funding etc. It is the balance between the different types of funding that is important. Currently Tōtara "leaders" are the big companies that receive significant independent funding. But a small creative company can be a leader in breaking boundaries or in developing the skills of others - and not earn the income from elsewhere to qualify as a Tōtara client. Perhaps "a well-run organisation that achieves significant work in it's chosen area of operation" might simplify the system.

Useful to a certain extent as long as it doesn't become the sole or major factor in determining the range of funding programmes or the various criteria.

As long as artistic risk is still supported and organisations that are becoming staid and too concerned with "protecting their patch" are held to account.

The concept assumes a level of cohesion and hierarchy which is rarely apparent in a vibrant and diverse sector.

Development

The Tōtara and Kahikatea programmes were intended to support sector development. Briefly, can you name three outcomes which you believe provide evidence of development in the arts sector.

Organisations were asked to provide outcomes that they believe provide evidence of development in the arts sector. The examples provided were linked to the following areas:

- Collaborations and partnerships
- Long-term funding and planning
- Creative excellence
- Professional development
- Engagement and audience development
- Diversity and access

Some of the specific examples provided include:

Developing quality new programming; developing new professional talent; providing opportunities for NZ talent to have a global reach.

Kahikatea funding has allowed arts companies to transition from a project planning mentality to long term, multi annual planning. Tōtara and Kahikatea programmes have created a clear pathway for companies and a transparency to the sector about progress of other arts organisations.

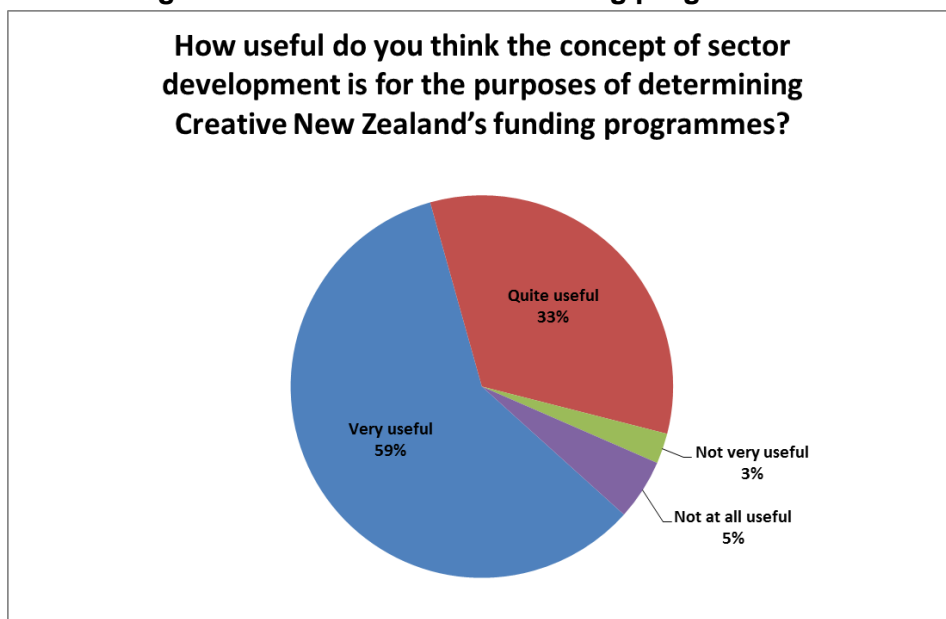
Stability - any sector can only develop successfully with committed longer term support; Skills development - professionals with a track record of success within the sector; Stronger inter-company collaboration.

1. Significant innovation in how arts organisations reach audiences, 2. Significant increase in external funding of the arts, 3. Significant growth in international impact of the arts.

1. Diversity, a range of activities are funded; 2. Homogenisation of content - a backwards development, the sector is unadventurous; 3. the negative development of 'buyers markets', arts tailored to meet perceived funding requirements, cabaret festivals masquerading as 'arts', the continued dumbing down of content, support for out dated models...negative developments.

We cannot name any sector development that provided much needed resourcing to the Māori and Pasifika industries. Unfortunately, Māori and Pasifika organisations engaged in sector development were relegated to a junior partner role and gained little long term development. The majority of this fund was given to productions rather than real sector development.

How useful do you think the concept of sector development is for the purposes of determining Creative New Zealand's funding programmes?



23 respondents (59%) feel that the concept of sector development is very useful for the purposes of determining Creative New Zealand's funding programmes. 13 respondents (33%) feel that the concept is quite useful, two respondents (5%) feel it is not at all useful and only one person (3%) feel that it is not very useful.

Comments provided include:

It is crucial to how we can support a variety of practitioners via our organisation for example helping to develop writing or curatorial practice through additional projects that effectively develop our visual arts sector. It is also a chance to strengthen bonds between organisations.

Sets strategic priorities, in a competitive environment for limited funding.

The concept of sector development is excellent as having strong infrastructure is key to the delivery of effective and well-managed programmes. However, funding does need to allow for a realistic amount for overheads.

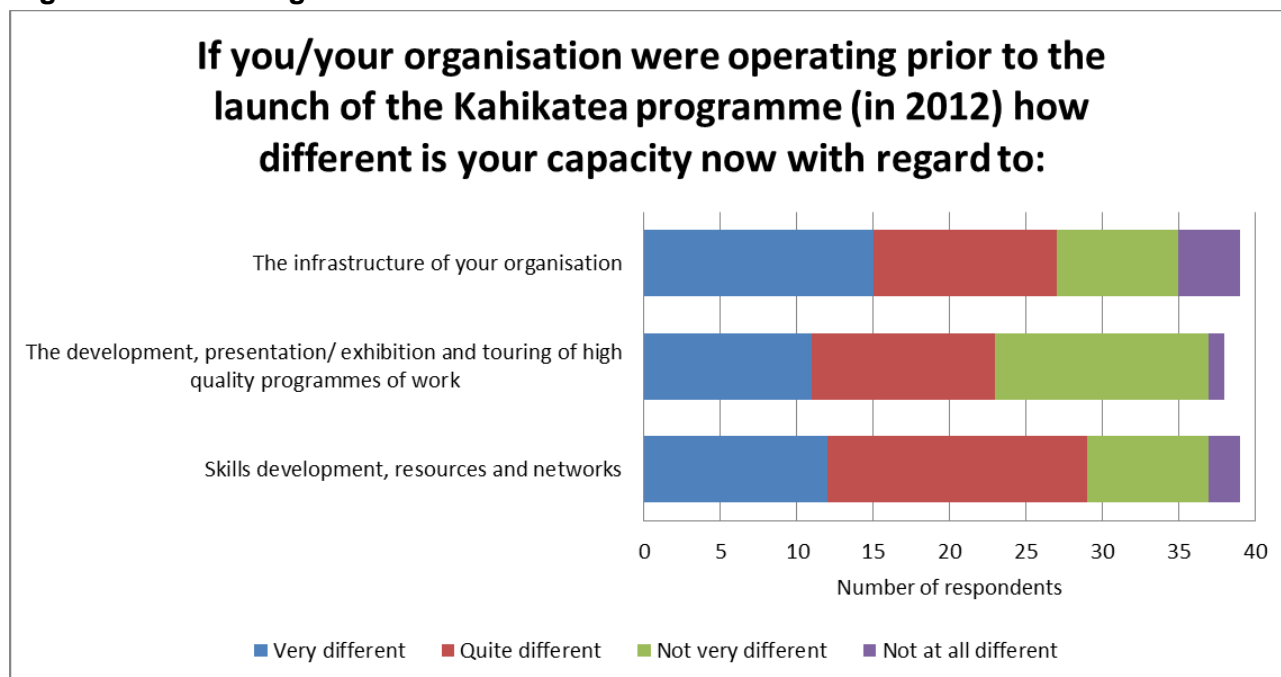
I don't see a rationale for funding at a high level under these schemes if there isn't a lasting and positive sector impact that enhances the relevancy, delivery and reach of the arts. It is important to ensure that there are clear, measurable but realistic KPI's in place.

Becoming part of the Kahikatea Programme has not provided us with any discernible development over and above the previous funding scheme.

Sector development should ideally be led by the sector to have most effective and lasting impacts - no use if just going through the motions because sector is incentivised to do so/expected to do so rather than having a fundamental belief in the benefits.

Impacts of the Programme

What level of impact has funding from the Kahikatea programme made to you or your organisation with regard to:



Respondents were asked to rate the level of impact funding from the Kahikatea programme has made in their organisation in a number of areas.

24 respondents (62%) rated the impact of Kahikatea funding on the infrastructure of their organisations high, seven (18%) rated the impact moderate, five (13%) selected low, and three (7%) indicated that there was no impact from Kahikatea funding on this area of their organisation.

The impact of Kahikatea funding on the development, presentation/exhibition and touring of high quality programmes of work was rated high by 28 respondents (74%), moderate by eight (22%), and low by one respondent (2%). One respondent (2%) feels that the funding has no impact in this area.

24 respondents (62%) rated the impact of funding on skills development, resources, and networks high and ten (26%) rated it moderate. For three respondents (7%) the impact is low and for two (5%) there is no impact in this area.

Comments provided on this question include:

[We] could not have achieved what we have without two year funding in place allowing us to plan ahead and invest in our dancers growing employment.

Kahikatea funding has enabled [us] to hire a full-time staff member on a modest salary. This enables longer term planning and more than just operational management.

[We] feel very supported and also it's highly useful to have the endorsement of CNZ through association for the artists particularly at an international level.

A 3 year grant allows more time for infrastructure, governance, PD, artist development. Extended time and budget secures our growth and gives us room to continuously achieve and improve on our strategic goals, vision and mission.

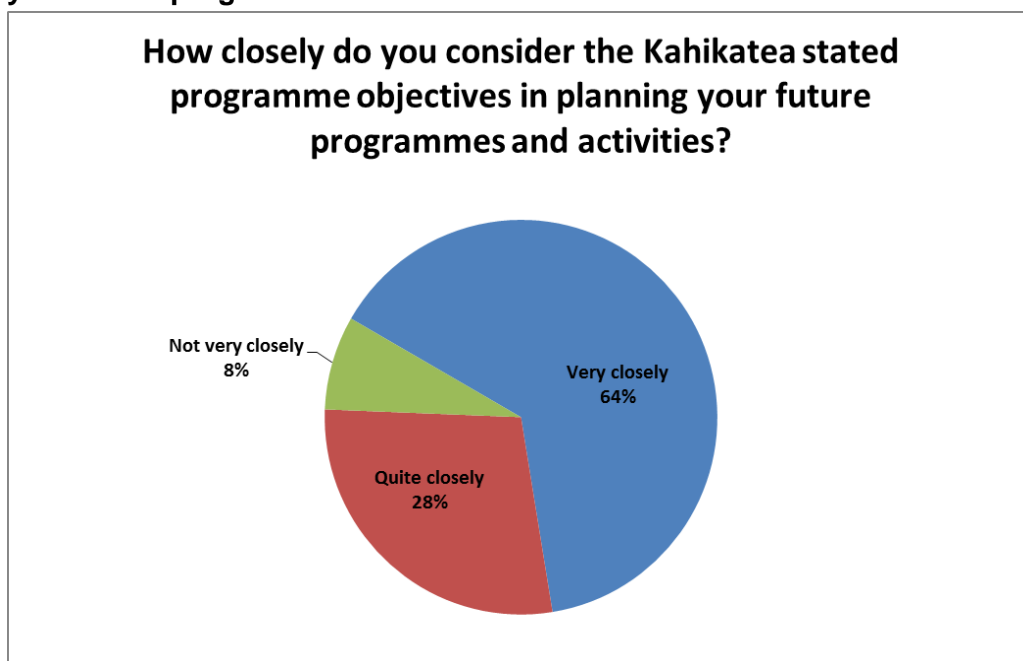
The Kahikatea grant is title specific, and at a low level. It does assist our publication programme; the grants are too low to contribute (via title-specific grants) to infrastructure;

there is no framework for infrastructure funding nor any understanding within CNZ of what that might look like.

Funding outcomes are weighted against the results of our entire Festival although CNZ has only funded a small portion of it; so we are asked to provide significantly much more in return than we are given.

With no change in funding since 2010, changes as a result of the Kahikatea programme have not been possible.

How closely do you consider the Kahikatea stated programme objectives in planning your future programmes and activities?



25 respondents (64%) consider the Kahikatea stated programme objectives very closely in planning their future programmes and activities. 11 respondents (28%) consider the stated objectives quite closely and only three respondents (8%) consider the objectives not very closely.

Comments provided include:

We only look at our overall KPI's in our funding agreement with CNZ and work to achieve these. But, in general, our organisational strategy and programming is steered by our own thinking and vision for the future.

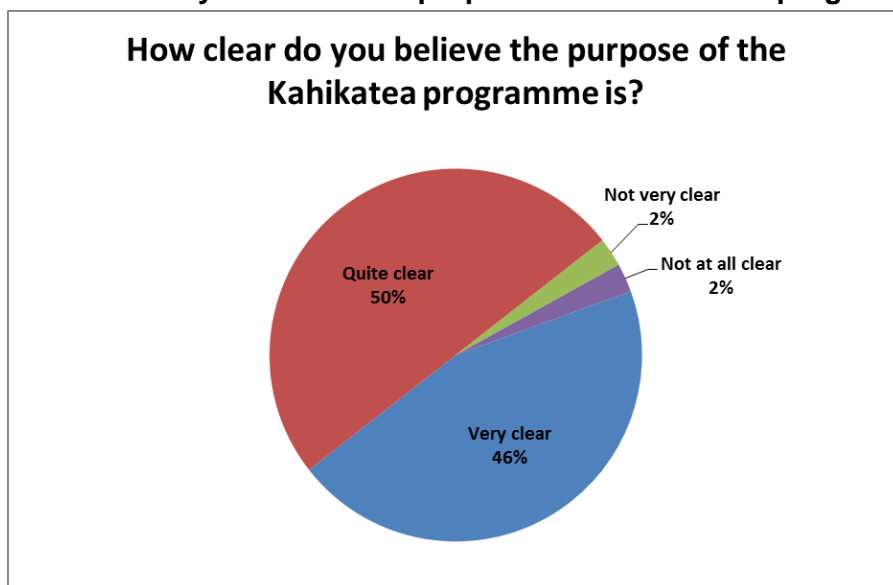
[Our] ultimate goals of presenting high quality performance, engaging with and enhancing the training of our theatre practitioners, providing opportunities for young respondents and audience development are all urbane to our objectives, which directly align with those of the Kahikatea programme.

[We have] many stakeholders, and our planning includes consideration of the objectives of all of them, including Creative NZ.

The programme three key objectives are very influential and guide our programmes and activities throughout the year. KPIs are very useful in focusing activities and development.

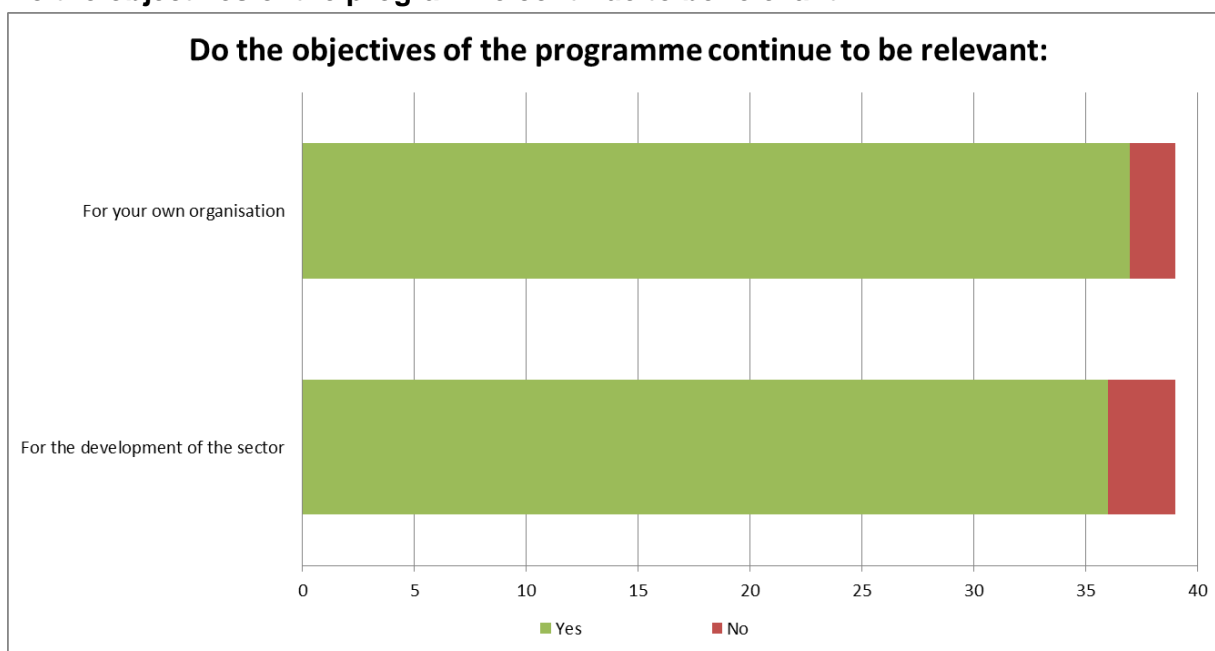
Programme Processes

How clear do you believe the purpose of the Kahikatea programme is?



Respondents were asked how clear they believe the purpose of the Kahikatea programme is. 19 respondents (50%) feel the purpose of the programme is quite clear and 18 respondents (46%) feel it is very clear. One respondent (2%) selected that the programme purpose is not very clear and a further one person (2%) feels that it is not at all clear.

Do the objectives of the programme continue to be relevant:



Respondents were asked if the objectives of the Kahikatea programme continue to be relevant to their own organisation. 37 respondents feel that the programme does continue to be relevant and only two disagreed.

When asked if the objectives of the programme continue to be relevant for the development of the sector, 37 respondents selected yes and only two selected no.

Comments provided by those who feel that the programme's objectives do continue to be relevant include:

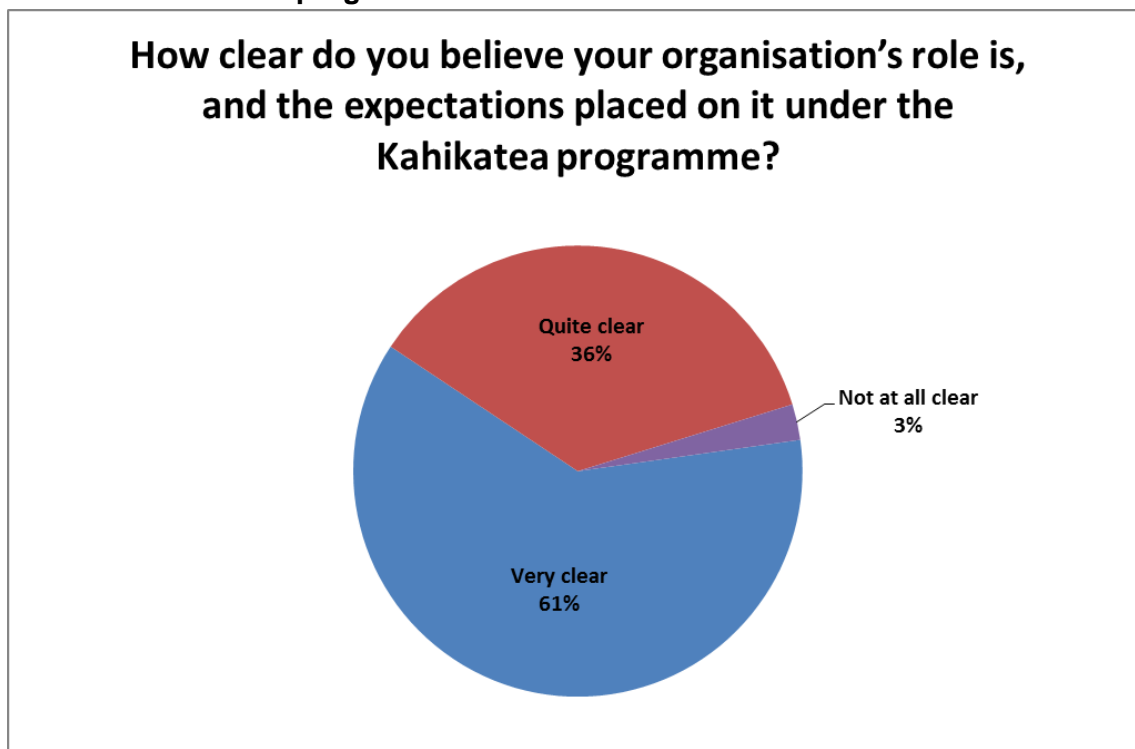
The programme is very much about capacity building for artists/organisations - with an understanding that this takes time - who have the ability to make a positive impact on the sector with their activities to support the delivery of CNZ's wider sector goals.

The objectives guide the short, mid and long term goals and strategies of our organisation.

A respondent who selected no provided the following comment:

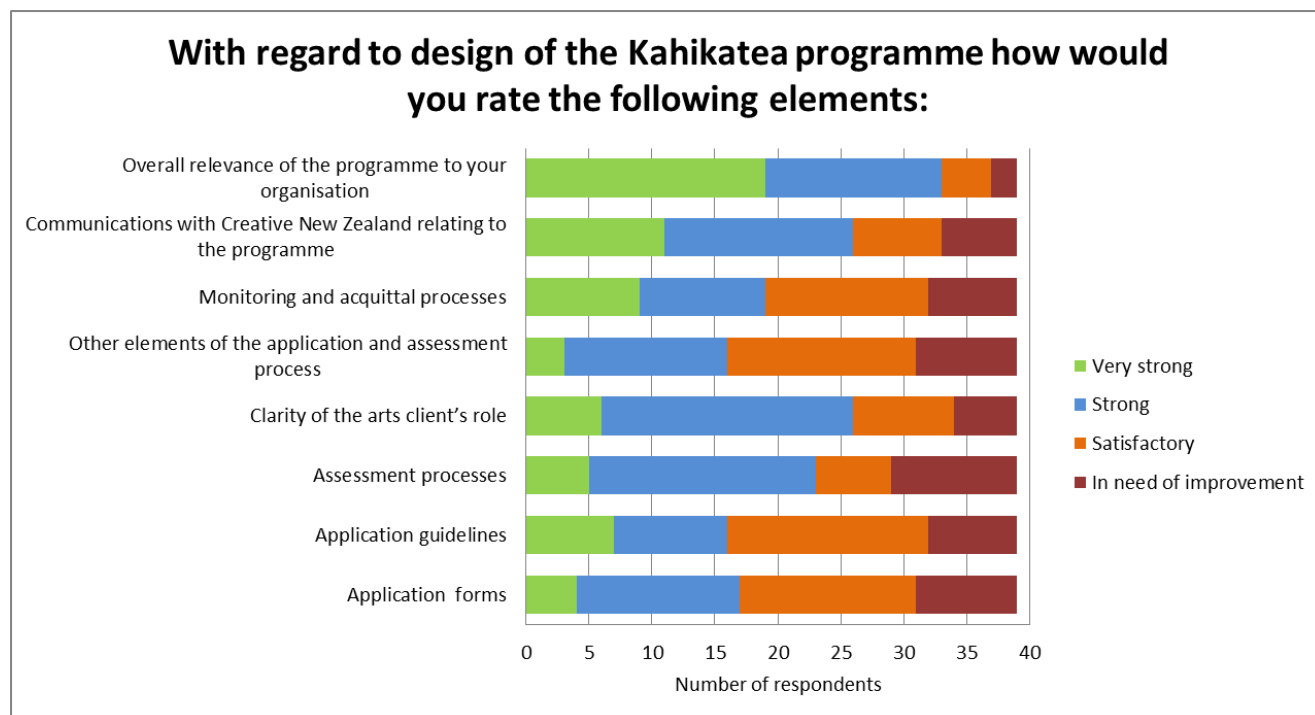
It is not clear to us that the sector has developed. Our organisation has not developed as a result of the programme.

How clear do you believe your organisation's role is, and the expectations placed on it under the Kahikatea programme?



24 respondents (61%) feel that their organisation's role and the expectations placed on it by the programme are very clear. 14 respondents (36%) feel that these roles and expectations are quite clear and only one respondent (3%) feels that it is not at all clear.

With regard to design of the Kahikatea programme how would you rate the following elements:



Respondents were asked to rate a number of elements of the design of the Kahikatea programme. Respondents were generally positive about the relevance of the programme to their organisation as well as the clarity of the clients role and communications with Creative New Zealand.

Areas most in need of improvement were identified as application forms and guidelines and other elements of the application and assessment process.

Respondents were given space to provide a comment on their answer. The following key issues were flagged in these comments:

- Application processes are time consuming and arduous
- Reporting and accounting requirements are particularly onerous on small organisations
- Clarity around deadlines is needed
- Support and communication with Creative New Zealand is very good

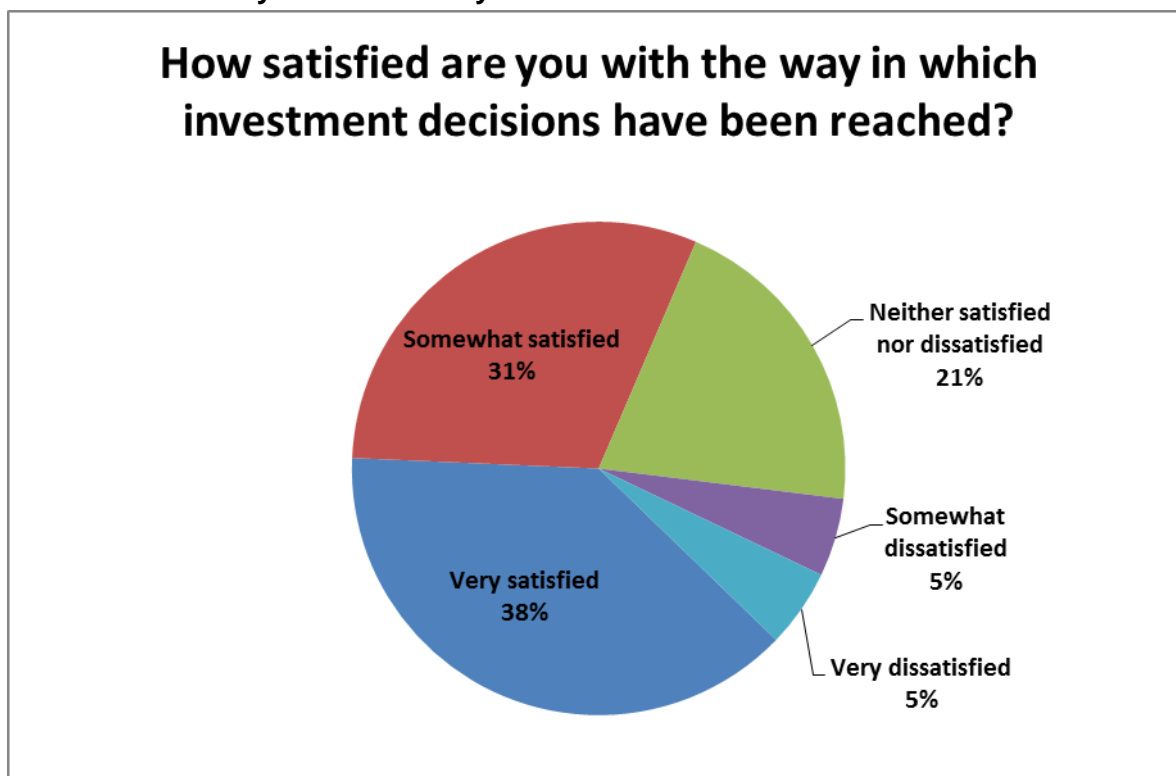
Assessment process could be reviewed; so that targets are more realistic. There could be greater clarity/collaboration between CNZ and organisations to achieve wider sector impacts.

The accounting process for CNZ can be onerous and require specialist accounting knowledge.

The application forms and other submissions required create an enormous workload for an organisation of our size. Although robust application processes are critical, the current structure impedes business-as-normal activities for too long.

Just have to comment on the EXCELLENT interactions that we have with CNZ staff. These conversations are often extremely robust but never less that totally respectful and professional.

How satisfied are you with the way in which investment decisions have been reached?



15 respondents (38%) are very satisfied with the way in which investment decisions have been reached. 12 respondents (31%) are somewhat satisfied with these decision making processes and eight (21%) are neither satisfied or dissatisfied. Two respondents (5%) are somewhat dissatisfied with the way in which investment decisions have been reached and a further two respondents (5%) are very dissatisfied with these processes.

Comments provided include:

The assessors' comments revealed a lack of understanding of the organisation and the context in which it operates, and therefore a lack of the requisite skills and experience to make informed assessments.

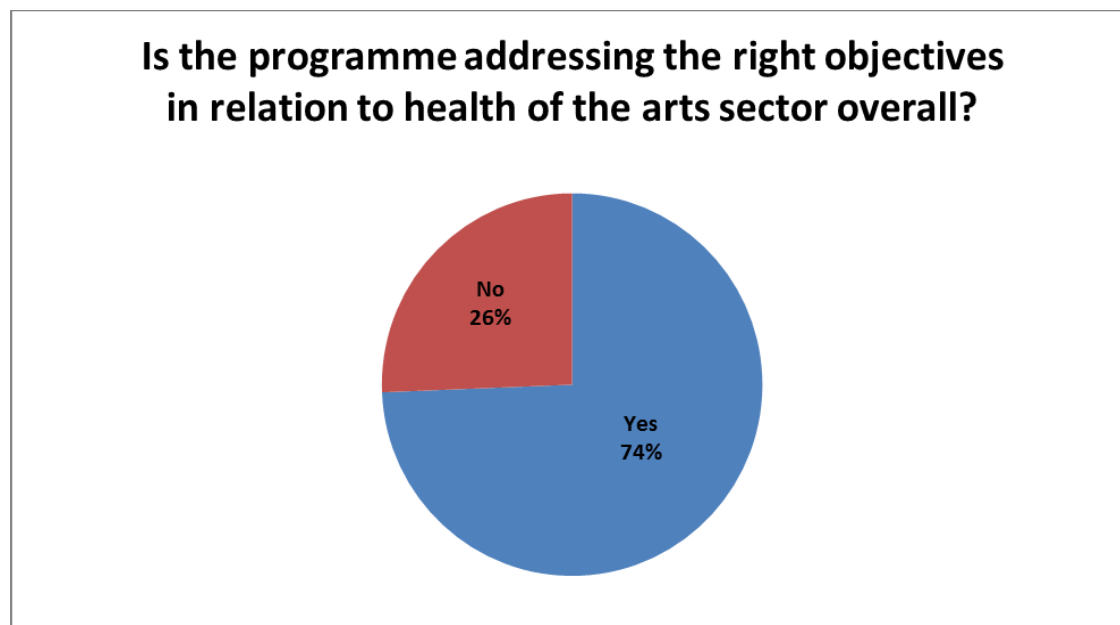
Care needs to be taken that decisions are made only within the criteria. Adequate representation needs to be present when making evaluating and making decisions about funding.

Because there is not much transparency/information provided around how investment decisions have been reached, this question is quite difficult to answer. It often feels as though the information we are given – even about the way our own investment decision was reached – is very limited.

It is a very hard thing CNZ does. We don't always agree with their decisions but can see that solid processes are followed.

Future of the Programme

Is the programme addressing the right objectives in relation to health of the arts sector overall?



29 respondents (74%) feel that the programme is addressing the right objectives in relation to the health of the arts sector overall. Ten respondents (26%) disagree.

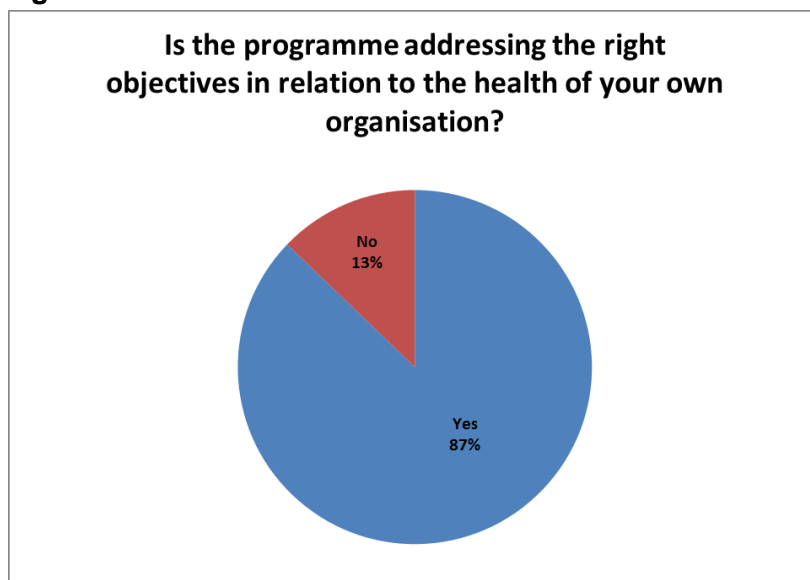
Respondents were asked to provide a comment on their response. The following themes emerged from this commentary:

- Need for further focus on Māori arts
- More funding and resources is required
- Improved emphasis on development and collaboration
- Professional development opportunities

This would be enhanced further by supporting organisations develop their long-term goals as well as their immediate programme activities.

Emphasis should be on quality, not necessarily 'growth' or 'development' for the sake of it.

Is the programme addressing the right objectives in relation to the health of your own organisation?



34 respondents (87%) feel that the programme is addressing the right objectives in relation to the health of their organisation. Five respondents (13%) do not feel that the programme is addressing the right objectives for their organisation.

Comments include:

Largely yes. But the constraints of the Kahikatea arrangement does mean that we are constantly looking for additional operational funding for our core purpose.

Processes could be simplified to be less time consuming.

We find we have been going from strength to strength over the course of 16 years with the advice and support that comes with Kahikatea.

Objectives good, but increasing number of client expectations/KPIs limits energy and freedom for risk-taking in programming.

We could do with innovative skills development and capacity building the but CNZ seems to continue to use the same providers over many years with little new thinking or advanced skills introduced.

Beyond the provision of funding what do you think would be the most useful ways in which Creative New Zealand could support the development of your organisation?

Organisations were asked to suggest the most useful ways Creative New Zealand could support the development of their organisation beyond the provision of funding. The following key themes emerged from responses:

- Partnerships and collaboration
- Training and development
- Advocacy
- Management and governance assistance

Comments include:

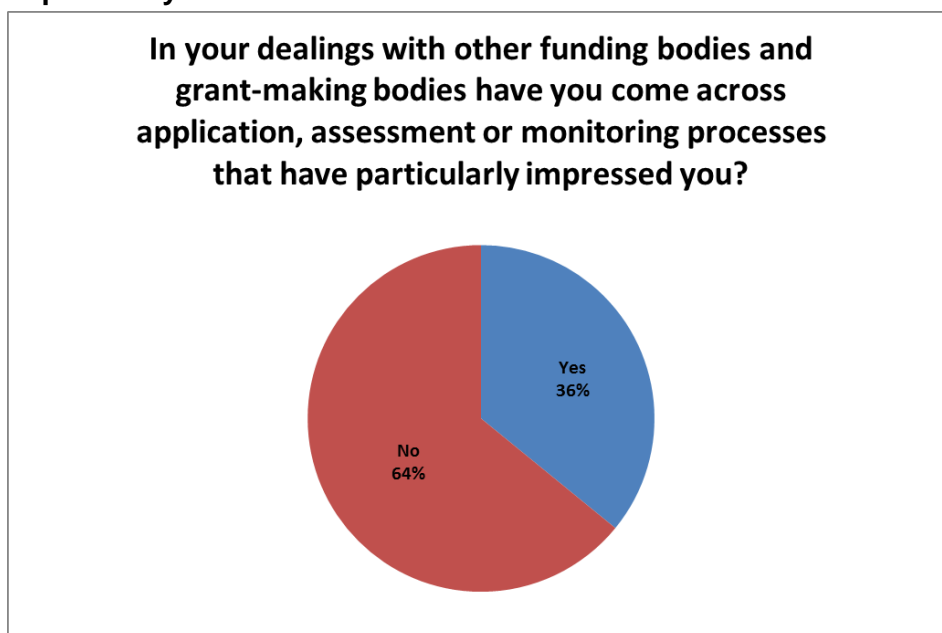
Improve professional development opportunities, partly by increasing the range of providers and subjects. Increase opportunities for sharing (and having to share) learning amongst the funded organisations to strengthen and co-ordinate the sector better.

Deeper levels of support for long term audience development, marketing and social media support, support in brokering access to corporate or philanthropic funding.

Continuing their current support and level of engagement (not just money). Not increase reporting and accountability requirements so man power is not diverted away from day to day business.

Promoting collaborative works across theatre companies. Governance and infrastructural support.

In your dealings with other funding bodies and grant-making bodies have you come across application, assessment or monitoring processes that have particularly impressed you?



14 respondents indicated that they have come across another funding body whose application, assessment or monitoring processes have impressed them. When asked to provide details of the body the following were suggested:

- Foundation North (four respondents)
- Otago Community Trust (two respondents)
- Wellington City Council
- Dunedin City Council
- NZ Community Trust
- Community Trust of Southland

Comments include:

Foundation North application is much more concise and easier to navigate, while still asking all the right questions and requiring the same amount of support material.

Foundation North's application process exemplifies simplicity and ease of process. In general CNZ processes and forms are cumbersome and exhaustive in their requirements.

Wellington City Council and Wellington Community Trust are both easy to complete - application and accountability. Ability to supply own format of budgets instead of convoluting ones is much easier with so much speculation against which evaluation is presumably made.

I have found application processes with the NZ Community Trust and the Wellington Community Trust to be rather more straightforward.

Otago Community Trust have an excellent staffer who gives clear guidance on the current priorities of the trust and the level of funding that can be expected in the current year. She also follows up by visiting the festival and meeting with the director and GM.

Other respondents provided advice for further research into funding processes:

Check out Philanthropy New Zealand, especially talks by international speakers Mae Hong and Justin Rockefeller at 2015 summit. Other NZ funders are catching up with new

philanthropy and working with: clarity about priorities (for both funder and donee); simple applications; not micromanaging; simple reports; funding relationships developing on the basis of trust, good communication, informed discussion. We deliver well; that is acknowledged and built on by funders other than CNZ.

There is a strong movement in the philanthropic funding sector to move away from transaction based to a relationship based granting process; leading to more partnerships and collaboration between funders and applicants, and longer term funding programmes.

What would be the one thing that you feel would make the biggest difference to the effectiveness and efficiency of this investment programme for your organisation?

Respondents were asked to comment on what would make the biggest difference to the effectiveness and efficiency of the Kahikatea investment programme for their organisation.

Responses emerged under the following key themes:

- Simplification of applications and processes
- Increased engagement and communication between organisations and Creative New Zealand
- Collaborations and partnerships
- Flexibility around deadlines and application processes
- Training and development

Comments include:

Greater communication to the sector and the wider NZ community about their function and the ways that they can assist New Zealand to develop their unique cultural voice.

CNZ's financial reporting requirements place a burden on our budgetary and voluntary resources. We accept the need for accountability and planning, but CNZ needs understand Kahikatea clients offer arts expertise; not necessarily the knowledge, infrastructure and funding to respond to CNZ's measures for finance/accounting.

A more streamlined approach to applications for funding in areas that are currently outside our Kahikatea funding scope and require project funding applications - e.g capability building and international presentation.

It would be helpful receive notice of deadlines (application deadlines, and for surveys such as this one) as far in advance as possible. For example, we are planning on applying in the next round of Kahikatea funding, but haven't yet been notified of the deadline although we already need to begin planning our application writing processes.

Direct mentoring for professional development and improved governance and business practice.

Is there anything else you would hope will result from this review?

Respondents were asked to provide comment on what else they would like to result from this review of investment programmes. Comments provided reveal that there is some disparity between respondents' experiences with Creative New Zealand. One respondent was very keen to praise their contact with Creative New Zealand:

There are some wonderful respondents doing simply fantastic work within CNZ and we value what you do enormously. I have very much enjoyed the sense of collegiality with the International team and many members of CNZ.

However, other respondents felt that communication with Creative New Zealand required some improvement.

Greater openness and communication between CNZ and the sector. We are on the same side and I think that an adversarial relationship has developed and that it is unhealthy.

Currently CNZ can share commercially sensitive information about an organisation with any other funding body without having to advise that organisation. This is not conducive to an open partnership.

I appreciate how over-worked our representatives are - so it's not possible to meet face to face more regularly. That would be a good outcome - not really factored into the review/survey.

Respondents also wanted to reiterate the need for a simplification of application and funding processes.

A more streamlined application process with the possibility of, as is happening in the UK a single accountability process across all funding bodies.

Streamlining and simplifying of the application process would be optimal.

Other suggestions made include:

- Strong leadership in arts institutions
- Recognition of communities outside Auckland/Wellington for arts development
- More funding for the publishing sector
- Less bureaucracy
- More funding and resources
- Dispensation for purchase of capital resources
- Opportunities for collaboration
- Widening the scope of recurrent funding support to include the importance of benchmarking internationally
- A review of the metrics used to determine success.

Comments include:

Some dispensation for purchase of capital resources is necessary. How is it I can be running a web-based agency and submit a budget for pens, pencils and stationery yet not be entitled to purchase a computer or hard drives? Some exceptions need to be factored in.

A good, hard look at the efficacy of funding models and their relationship to content production and innovation. Does meeting funding targets jeopardize, compromise or negatively influence artistic creativity? How can the arts be supported financially while allowing and encouraging artistic freedom? Do funding criteria assume preconceived ideas of artistic quality?

That Māori and Pacific Island Industry is given funds that are tagged to the Tōtara organisations as they are failing the Māori and Pacific Island industries. That the literature used by CNZ be changed in relation to Māori and Pacific Island industry - e.g. including Māori and Pacific Island work.

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