

Creative New Zealand

# REVIEW OF RECURRENTLY FUNDED ORGANISATIONS

## FINDINGS

July 2010

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# 1. SUMMARY OF RECOMMENDATIONS

## SUPPORTING ARTS INFRASTRUCTURE THROUGH A SECTOR-DEVELOPMENT APPROACH

The Review of Recurrently Funded Organisations recommends that Creative New Zealand adopt and further develop a **Sector Development approach** for the support of arts infrastructure.

A Sector Development approach is based on the belief that greater collaboration and communication is needed within the arts sector in order to develop the arts of the future for New Zealanders.

This approach will encourage arts organisations to adopt a collaborative, sector-wide view of the development of the arts and of the delivery of high-quality arts experiences for New Zealanders. Creative New Zealand will therefore invest in organisations that:

- play leadership roles
- broaden opportunities for creative and professional development
- develop audiences for the arts
- connect with a range of communities, and
- provide opportunities for young and emerging artists to access career pathways.

**To achieve those aims, the Review recommends that Creative New Zealand take the following actions.**

### Establishing priorities for multi-year investments

- Build on identified **areas of strengths** in developing New Zealand's arts
- Identify **gaps and priorities** in New Zealand's arts infrastructure and allocate available resources to address these gaps and priorities
- Ensure that investment in service organisations is directed to purchasing services to deliver **identified cost-effective benefits**
- Give priority to initiatives and incentives that broaden, diversify and deepen **audience demand** for the arts

### Identifying and funding key roles

- Identify **Creative New Zealand's roles and responsibilities** in specific areas of arts practice, taking account of the current funding responsibilities of central and local government funders as well as the support provided by the private sector

- Identify the **key roles** in arts infrastructure that Creative New Zealand will fund arts organisations to carry out. In selecting organisations to be supported, Creative New Zealand will articulate the outcomes it seeks and aim for the most effective coverage of identified key roles for the benefit of all New Zealanders, given available resources.

### Specific investment programmes

- **Discontinue** the Recurrent Funding, Sector Investment and Arts Investment Programmes
- Introduce two new complementary investment programmes – an **Arts Leadership Investment programme** and an **Arts Development Investment programme** – through which all multi-year investments will be allocated, in order to achieve both stability and flexibility for arts infrastructure for the benefit of all New Zealanders.

### Specific infrastructure gaps

- Undertake **feasibility work** during 2010–11 in two areas:
  - a **management company for dance and theatre companies**, including Māori and Pasifika dance and theatre. This organisation could provide shared cost-effective management, audience-development and (potentially) governance services for smaller independent companies.
  - a **Pasifika arts-development organisation** to co-ordinate and provide capability-building for Pasifika artists across areas of arts practice, and to encourage arts organisations to be more responsive to Pasifika artists and audiences.

### Managing the expectations of arts organisations

- Develop guidelines for **appropriate levels of public investment** for different types of arts activities
- Develop, with other funders and arts organisations, **clear expectations** about the levels of support that arts organisations can obtain from Creative New Zealand and from local authorities.

### Capability-building

- Develop Creative New Zealand's **Arts Organisations Development and Audience Development Programmes** in order to deliver high-priority services for organisations receiving funding through the new Arts Leadership Investment and Arts Development Investment programmes.

### Incentive funding

- Allocate resources to an **incentives programme** for organisations funded through the Arts Leadership Investment programme and the Arts Development Investment programme. Organisations would be able to apply for funding:
  - to commission and present, or to present again, New Zealand work, in addition to their core programmes
  - to work in collaboration with other arts organisations
  - to provide opportunities for young and emergent arts practitioners, or
  - to address other strategic initiatives.

## 2. ABOUT THE REVIEW: ITS PURPOSE AND ITS APPROACH TO CONSULTATION

### PURPOSE OF THE REVIEW

The purpose of the Review was:

- to establish how well Creative New Zealand's existing investment choices in Recurrently Funded Organisations (RFOs) are achieving Creative New Zealand's priorities, and
- to recommend improvements and changes in Creative New Zealand's investment programmes, in the composition of the portfolio of arts organisations it invests in, and in levels of investment.

The Review has provided an opportunity to look at investment across the whole arts sector. Earlier reviews dealing with investment choices have been confined to a single arts organisation or to a single area of arts practice.

### CONSULTATION WITH THE ARTS SECTOR: HOW IT WAS DONE

The terms of reference for the Review required consultation with the arts sector and stakeholders. This was done at various stages of the Review:

- Current RFOs were surveyed in October 2009 and the results reported back that year.
- A Discussion Paper and questionnaire on the Review were sent to RFOs and key stakeholders in March 2010.
- Arts organisations funded through other Creative New Zealand programmes, and other arts practitioners, organisations and Creative New Zealand stakeholders, were contacted about the Review and invited to respond to the questionnaire.

- Creative New Zealand also informed 4,000 individuals and groups, through an e-newsletter, about the Discussion Paper and survey.
- Regional meetings were held with RFOs and key stakeholders.
- Focus group hui and fono were held with Māori arts practitioners (in Auckland and Wellington) and Pasifika arts practitioners (in Auckland).

Responses to the questionnaire were received and analysed by MartinJenkins and Associates. In addition, Creative New Zealand staff examined the full submissions made by all respondents. This information has been used to inform the Review.<sup>1</sup>

## THE RESPONSE OF THE ARTS SECTOR

The response from the sector has been generous and thoughtful. There was certainly endorsement of change to the Recurrent Funding Programme. There was also strong, but qualified, support for the Sector Development approach canvassed in the March 2010 Discussion Paper. It should be recognised that the Discussion Paper described a Sector Development model in general terms only, and did not provide much detail on how the approach would operate.

RFOs indicated a desire for change, with support for a combination of the approaches described in the Discussion Paper. There was interest in the Institutional Model and the Modified Programme. Of the four approaches described in the Discussion Paper, there was least support for the Incremental Change approach.

Overall there was support for the idea of organisations being encouraged to work more collaboratively.

## ARTS INFRASTRUCTURE

The terms of reference for the Review called for it to clearly set out why a professional arts infrastructure is pivotal to the long-term development of the arts in New Zealand.

The legislation<sup>2</sup> that governs Creative New Zealand and its work requires it to support a professional arts infrastructure at both the national and community levels. However, the legislation does not define the term “infrastructure”.

An “infrastructure”, in general, supplies and connects essential component parts of a system. It can be provided by the public or private sectors, or both. The components of any kind of infrastructure may change over time.

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<sup>1</sup> A copy of the MartinJenkins analysis of submissions in response to the Discussion Paper is available from the Creative New Zealand website at [www.creativenz.govt.nz](http://www.creativenz.govt.nz).

<sup>2</sup> The Arts Council of New Zealand Toi Aotearoa Act 1994.

An “**arts infrastructure**” is made up of all the elements that are necessary for groups and individuals to create, present, distribute and participate in the arts. There is no difficulty in reaching agreement on that point. But identifying, in a hard and fast way, the component parts for particular areas of arts and cultural practice and achieving useful consensus on what these parts might be has been problematic.

The Review examined the understanding of the term “infrastructure” both within Creative New Zealand itself and within the wider arts sector. Consultation with the current RFOs indicated that they did not always find the “infrastructure” concept to be a familiar or useful one. However, once people talked about how their own part of the sector operates, they began to identify some components. The discussions with RFOs around the Sector Development and Institutional models canvassed in the RFO Discussion Paper also seemed to help these organisations connect with the idea of infrastructure.

In general, for the purposes of this Review “arts infrastructure” refers to arts organisations. It includes the people who work within each organisation and their skills, and the arts participants associated with the organisation.

### 3. IDENTIFYING PRIORITIES AND KEY ROLES IN ARTS INFRASTRUCTURE

The terms of reference for the Review required it to identify a rationale for investment and to identify the arts-development priorities for the Recurrently Funded Organisations.

#### CLARIFYING CREATIVE NEW ZEALAND’S ROLE

Research by Creative New Zealand staff and consultation with the arts sector confirmed that Creative New Zealand has a critical role to play in setting clear policy and guidelines for the investment of resources in arts infrastructure.

Creative New Zealand’s resources are limited and will never satisfy all funding requests. There was consensus that there needs to be change in Creative New Zealand’s investment allocations to arts organisations. The current arrangements for a closed portfolio of arts organisations was no longer justifiable.

Some parts of the arts sector are concerned about the strict alignment of Creative New Zealand’s investments to the “outcomes” identified in its current strategic plan. Organisations that see themselves as enduring and as following their own mission and objectives fear that their sustainability could be threatened if Creative New Zealand changes its strategic direction and priorities. There was also comment that Creative New Zealand as the funder should not play a role in setting an overall central plan for independent arts organisations.

The Review concludes that Creative New Zealand should not set the missions of individual organisations, nor should it endorse “mission creep”, which is where organisations shift their direction in order to attract funding from Creative New Zealand. Instead, Creative New Zealand should be clear about the infrastructure roles and priorities it will support, and it should allocate funds where an organisation’s purpose and capabilities converge with those identified roles and priorities and where the organisation is well-placed (compared with other organisations) to deliver specified benefits.

This approach to investment may raise issues for arts organisations wishing to bring international artists to New Zealand as part of their core business. In order to fit with Creative New Zealand’s strategic outcomes and priorities in the relevant area of arts practice, those organisations will need to demonstrate the benefits to New Zealand arts practice of bringing artists to this country, or else meet the costs from their other revenue sources.

## HOW THE REVIEW IDENTIFIED PRIORITIES AND KEY ROLES

The Review identified priorities by considering each of the separate areas of arts practice. Creative New Zealand staff carrying out the Review built up a picture of the arts ecology for each area, in order to identify key players and activities.

The key premise of that part of the Review was that Creative New Zealand should identify its responsibilities in a particular area of arts practice, taking into account investment provided by central or local government and by the private sector.

Some of Creative New Zealand’s policies are implicit rather than fully explicit. The Review explored Creative New Zealand’s policy assumptions, particularly those that underpin why it does not currently invest in a particular area. This was usually due to an historic pattern of investment by central or local government or due to the successful operation of the private sector.

The Review assessed strengths, weaknesses and gaps in the different areas of arts practice, and those assessments have been used to identify key roles for infrastructure in each area of arts practice. A summary of the key roles identified is included as an Appendix to this document: see page 15.

## BUILDING ON EXISTING STRENGTHS

In line with its terms of reference, the Review proposes that Creative New Zealand should, in selecting the key infrastructure roles in which it will invest, build on strengths that can be identified in New Zealand arts and culture. These include:

- culturally unique areas of strength that command international attention, such as choral music, Māori and Pasifika dance, and children’s literature

- New Zealand’s visual, craft and object arts, which are vibrant and varied
- the distinctive and high-quality dance, music and theatre that are enjoyed by New Zealand audiences.

## STIMULATING DEMAND AND DEVELOPING AUDIENCES

It is also clear that demand for the arts needs greater stimulation. Developing audiences and improving distribution are essential if a full range of arts activities are to be sustained and developed.

## TWO SPECIFIC INFRASTRUCTURE GAPS: DANCE AND THEATRE; PASIFIKA ARTS

Two clear gaps were identified across arts infrastructure:

- management and related services for dance and theatre, including Māori and Pasifika dance and theatre, and
- infrastructure support for Pasifika arts.

To address these gaps, the Review recommends that Creative New Zealand assess the feasibility of the following options:

- a **management company for dance and theatre**, which could provide management, marketing, planning and, perhaps, governance for selected emergent companies, and also undertake sector-wide audience development
- a **Pasifika arts-development agency**, which could co-ordinate identified services and capability-building for Pasifika artists that have been recognised and validated by Pasifika peoples, and also assist Pasifika artists and audiences to obtain greater support from arts organisations.

The Review concluded that these two gaps are unlikely to be addressed by emergent groups currently supported through Creative New Zealand’s Contestable Funding. Feasibility studies would be required to ensure that the two initiatives proposed here would be cost-effective and that there would be buy-in from the appropriate parts of the arts sector.

The Review recommends that work on the feasibility of these initiatives be carried out in 2010–11 so that options for addressing these gaps can be considered by 2012, when the new multi-year investment programmes recommended by this Review would be implemented.

## 4. PROPOSAL TO ESTABLISH TWO NEW MULTI-YEAR INVESTMENT PROGRAMMES

The arts sector needs organisations of different sizes, and Creative New Zealand's investment must also be able to respond to changing needs and opportunities. In order to develop a New Zealand arts infrastructure that is both stable and flexible, the Review proposes that Creative New Zealand allocate resources through two new investment programmes – an **Arts Leadership Investment (Toi Tōtara Haemata) programme** and an **Arts Development Investment (Toi Uru Kahikatea) programme**.

The two programmes would complement one another. The Arts Leadership Investment programme would provide stability for well-run organisations that are able to deliver benefits and increase access and participation in the arts, and that are also able to obtain income from a number of sources. The Arts Development Investment programme would offer flexibility by supporting a wider range of arts organisations and individual artists and practitioners. The two proposed programmes are explained in more detail below.

Over time a particular organisation might be funded through one programme and then move to the other. However, some organisations may be best suited to one programme only.

### A NEW ARTS LEADERSHIP INVESTMENT PROGRAMME

Under this proposal, Creative New Zealand would invest for periods from two to five years in well-run, financially sound arts organisations that play key roles in creating, presenting, distributing or participating in high-quality New Zealand arts experiences.

Organisations funded through the Arts Leadership Investment programme would:

- 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.

Organisations funded under this programme would be able to reapply under the programme before they reach the end of their contract.

### A NEW ARTS DEVELOPMENT INVESTMENT PROGRAMME

Under this proposal, Creative New Zealand would offer investment between six months and two years, to assist artists, practitioners and organisations to:

- research, create, present, or present for a second or subsequent time, high-quality New Zealand work or art<sup>3</sup>
- foster the skills, resources and networks required to create, present, promote, distribute or participate in high-quality New Zealand art or arts experiences
- develop the infrastructure required to create, present, distribute or participate in high-quality New Zealand arts or arts experiences
- present or tour programmes of high-quality New Zealand art within New Zealand or overseas.

## 5. MANAGING THE EXPECTATIONS OF ARTS ORGANISATIONS

The Review found that it is critical that Creative New Zealand manage the expectations of arts organisations about levels of funding. As well as setting investment policies and reviewing its partnership charter with arts organisations, Creative New Zealand should adopt these additional tools:

- guidelines for investing in different types of activity, and
- funding formulae.

### GUIDELINES FOR INVESTMENT

Through examining the activities of current RFOs and organisations funded through other programmes, the Review found that there are very different cost structures for different activities. For example, the cost structures of a fully professional orchestra are very different from those of a community orchestra, and a presenter theatre’s cost structures are very different from those of a touring company.

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<sup>3</sup> Creative New Zealand sees “New Zealand art” as meaning works created, curated, authored or presented by New Zealand citizens or residents. This may include the presentation of works originally authored, created or composed by a New Zealander (for example, Lilburn, Hodgkins, Tuwhare, Mason), as well as performances by New Zealanders of works originally authored, composed or created by someone who lived or lives overseas (for example, Beethoven, Shakespeare, Puccini, Gershwin, Stoppard, Kushner).

“New Zealand work” refers both to original work created by a New Zealand citizen or resident (whether living or dead) and to second or subsequent presentations or exhibitions of such work.

Creative New Zealand should set guidelines around the levels of public investment that are required for an organisation engaged in an identified activity to be able to achieve high-quality results while using its resources carefully.

The Review proposes that Creative New Zealand develop and adopt indicative investment-level guidelines for different kinds of arts activities. This will signal what Creative New Zealand believes is an appropriate level of public investment as a proportion of an organisation's total revenue.

Work is continuing on this area and it is expected that Creative New Zealand will publish a set of indicative investment guidelines by the end of 2010.

## FUNDING FORMULAE GUIDELINES

Many RFOs earn large proportions of their revenue from sources other than Creative New Zealand. It is feasible to encourage growth in revenue for some organisations from these other sources. Some of these sources are local authorities, which are already a major funder of infrastructure in arts and culture. Guidelines for funding formulae should be developed and discussed with local authorities. These formulae could identify the proportion of an organisation's total revenue that might reasonably be expected to be met by local authorities, where those activities produce local or regional benefits.

Local authorities' responses to the RFO Discussion Paper indicate an interest in this approach, but they caution that changes will need to be carefully negotiated and implemented. It is expected that it will take time for local authorities to plan to achieve desirable levels of investment in organisations that provide local or regional benefits.

Further consultation with local authorities on the feasibility of adopting appropriate "funding formulae" is planned.

## 6. CAPABILITY-BUILDING

The need for capability-building was a strong theme in the Review's consultation with the arts sector. Creative New Zealand currently supports a range of capability-building initiatives, including:

- the Arts Organisations Development Programme
- Audience and Market Development Programmes, and
- aspects of the International and Distribution Strategies.

The Review recommends that Creative New Zealand further develop its various capability-building programmes in order to meet the needs of established and emergent organisations that may be supported through the proposed new Arts Leadership Investment and Arts Development Investment programmes.

## 7. INCENTIVE FUNDING

The Review recommends that Creative New Zealand consider reserving funds to provide incentives to arts organisations to participate actively in the development of the arts sector.

Excellent and diverse work is produced by independent artists and companies working outside the current RFOs, and it may be better that some of these artists and groups continue working independently rather than channelling their energies into establishing support or governance structures. The Review suggests that more collaboration between these independent artists and groups on the one hand and the existing arts organisations on the other would be mutually beneficial, and incentive funding would be one means of facilitating this.

Creative New Zealand canvassed the views of the arts sector on incentive funding and priorities for these incentives. There is support for collaborative activities and the commissioning and presentation of new work, as well as recognition that touring can be a priority area for RFOs. The newly established **Regional Presenter and Audience Development Fund** will provide arts organisations with opportunities to undertake regional touring where they are offering work that is of interest to regional venues and their audiences.

## 8. SELECTING ORGANISATIONS FOR KEY ROLES IN THE ARTS INFRASTRUCTURE

The Review recommends that Creative New Zealand decide to fund a definite or approximate number of organisations to play key roles in the arts infrastructure for a particular area of arts practice. Creative New Zealand should establish a process for selecting the organisations to be funded.

Creative New Zealand's choices around:

- the mix of organisations
- their roles in creating, presenting, distributing and participating in the arts, and
- what the organisations deliver and for whom,

will depend on and reflect Creative New Zealand's judgment of what are the key parts of the infrastructure for which it takes responsibility.

In deciding which organisations to invest in, Creative New Zealand will take account of the level of access to the arts an organisation is able to provide. This will often, but not always, mean taking account of geographic access to particular services. For some types of arts experiences it will be assumed that audiences will need to travel. Other kinds of experiences may take place in a local or regional area, or it may be cost-effective to deliver touring services.

The Review noted that, over time, service organisations have been supported to address artform needs that were identified in the past. Future decisions about whether to support these services should be made following an assessment of the relevant organisation's strategic contribution, the costs and benefits of its services, the outcomes they achieve, and the organisation's ability to meet or contribute to key roles.

The Review recommends:

- that all funding agreements with organisations be for specified periods, with a review date and no guarantee of funding beyond the end of the agreement, and
- that Creative New Zealand prioritise and ration investments to achieve the best possible outcomes in line with its statutory responsibilities and its strategic plan.

## APPENDIX: KEY ROLES AND LIMITS FOR THE ARTS LEADERSHIP INVESTMENT PROGRAMME

Area of practice	Key roles in arts infrastructure for the Arts Leadership Investment Programme	Limits on support available under the programme
<b>Craft/ Object Art</b>	<ul style="list-style-type: none"> <li>• Presentation of high-quality New Zealand craft/object art in non-commercial environments</li> <li>• Providing national access to craft/object art information and to services and opportunities for professional development and participation. The information, services and opportunities will complement those provided by regional galleries and Te Papa's National Services Te Paerangi.</li> </ul>	
<b>Dance</b>	<ul style="list-style-type: none"> <li>• Creating, presenting and distributing high-quality contemporary New Zealand dance, including Māori and Pasifika dance</li> <li>• Providing professional-development services and information services to the wider dance sector</li> </ul>	Support is available for a limited number of dance organisations providing high-quality New Zealand dance and dance services.
<b>Inter-arts</b>	<i>No key roles identified at this stage. Key roles and priorities to be developed in time for applications in 2012 for investment from 2013.</i>	
<b>Literature</b>	<ul style="list-style-type: none"> <li>• Delivery of an integrated programme of activity that works in partnership with publishers and other organisations and institutions to promote the reading and writing of high-quality New Zealand literature</li> </ul>	Support is available for a single effective co-ordinating body
<b>Māori Arts</b>	<p><b>By Māori, for Māori and the world</b></p> <ul style="list-style-type: none"> <li>• Creating, presenting, distributing and participating in contemporary Māori performing arts that complement the traditional Māori performing-arts focus of Te Matatini</li> </ul>	

<b>Area of practice</b>	<b>Key roles in arts infrastructure for the Arts Leadership Investment Programme</b>	<b>Limits on support available under the programme</b>
<b>Māori Arts</b> <i>(contd)</i>	<ul style="list-style-type: none"> <li>• Providing identified services to assist the creation, presentation and distribution of Māori heritage and contemporary arts by Māori, for Māori and the world. These are services that complement those offered or made available by other arts and cultural funding agencies and other organisations that receive multi-year investment from Creative New Zealand.</li> </ul> <p><b>By all</b></p> <ul style="list-style-type: none"> <li>• Providing and delivering services to Māori arts, artists, audiences and participants across the organisations supported through the Sector Development Programme</li> </ul>	
<b>Music</b>	<p><b>Orchestral music</b></p> <ul style="list-style-type: none"> <li>• Maintaining a consistently high standard of orchestral presentation to provide access for New Zealand audiences</li> <li>• Creating and re-presenting New Zealand contemporary orchestral music</li> <li>• Providing support for the professional infrastructure of community orchestras</li> <li>• Providing orchestral services in support of live performances across a range of other areas of practice, including opera</li> </ul> <p><b>Chamber music</b></p> <ul style="list-style-type: none"> <li>• Developing and presenting small-scale, professional-standard New Zealand chamber ensembles</li> <li>• Developing New Zealand chamber-music composers and players</li> </ul> <p><b>Choral music</b></p> <ul style="list-style-type: none"> <li>• Developing and presenting small-scale, high-quality New Zealand choirs</li> <li>• Developing New Zealand singers and compositions for choirs</li> </ul>	<p>Support is available for at least two high-standard orchestras (in addition to the New Zealand Symphony Orchestra): one in the North Island and one in the South Island.</p> <p>Professional infrastructure support of between \$100,000 and \$150,000 per year is available for a limited number of community orchestras.</p> <p>Support is available for a limited number of small-scale, professional-standard New Zealand chamber ensembles.</p> <p>Support is available for at least one small-scale, high-quality New Zealand choir.</p>

<b>Area of practice</b>	<b>Key roles in arts infrastructure for the Arts Leadership Investment Programme</b>	<b>Limits on support available under the programme</b>
<b>Opera</b>	<ul style="list-style-type: none"> <li>• Maintaining a consistently high standard of production, to provide access for New Zealand audiences</li> <li>• Developing and presenting operas composed by New Zealanders</li> <li>• Developing and presenting New Zealand singers</li> </ul>	Support is available for at least one opera company.
<b>Pasifika Arts</b>	<ul style="list-style-type: none"> <li>• Creating, presenting, distributing and participating in consistently high-quality Pasifika dance, literature, music, theatre, visual arts and craft/object arts</li> <li>• Delivering professional-development services and initiatives for Pasifika practitioners</li> <li>• Providing and delivering services to Pasifika arts, artists, audiences and participants across the organisations supported through the Sector Development Programme</li> </ul>	
<b>Theatre</b>	<ul style="list-style-type: none"> <li>• Creating, presenting and distributing consistently high-quality New Zealand theatre, including Māori and Pasifika theatre</li> <li>• Creating and distributing high-quality New Zealand theatre for New Zealand children</li> <li>• Creating, presenting and distributing high-quality New Zealand theatre by Māori, for Māori and the world</li> <li>• Creating and presenting experimental and excellent work by young and emerging New Zealand theatre practitioners</li> </ul>	<p>Support is available for at least three theatre companies to create and present high-quality New Zealand theatre: one in each of Christchurch, Auckland and Wellington.</p> <p>Support is available for children’s theatre, Māori theatre and the creation and presentation of work by young and emerging theatre practitioners.</p>
<b>Visual Arts</b>	<ul style="list-style-type: none"> <li>• Presentation of experimental and excellent work by New Zealand artists in independent, non-commercial exhibition spaces that aim to feed innovative practice</li> </ul>	Support is available for at least one independent, non-commercial artists’ exhibition space in the South Island, and at least one in the North Island