

Creative New Zealand

ARTS LEADERSHIP INVESTMENT  
(TOI TŌTARA HAEMATA)  
PROGRAMME

CALL FOR EXPRESSIONS  
OF INTEREST

July 2010

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# 1. INTRODUCTION

Creative New Zealand is calling for Expressions of Interest from arts organisations for a new funding programme, called the **Arts Leadership Investment (Toi Tōtara Haemata) programme**.

This guide will help you decide if it is appropriate for your organisation to submit an Expression of Interest for support through this new programme.

To receive support through the Arts Leadership Investment programme your organisation will need to maintain high standards of governance, management, and business-planning. The programme will not suit all arts organisations, and so it may not be appropriate for your particular organisation or activity.

## **Deadline for sending us your Expression of Interest**

Organisations interested in receiving support through the Arts Leadership Investment programme must deliver a written Expression of Interest to Creative New Zealand's Wellington office by:

**5 pm on Monday, 20 September 2010**

When we have considered your Expression of Interest, we may ask you to supply further information, including an indicative programme and budget for 2012-14.

## WHAT'S INCLUDED IN THIS GUIDE

This guide explains:

- the background to Creative New Zealand's new Arts Leadership Investment programme, and its complementary programme, the Arts Development Investment programme (see page 6)
- our timetable for making decisions about funding under the Arts Leadership Investment programme (see page 18)
- the eligibility criteria for organisations seeking support through the Arts Leadership Investment programme (see page 10)
- the assessment criteria we will use when we decide whether to support arts organisations under the Arts Leadership Investment programme (see page 12)
- how to obtain further information about what you need to include in an Expression of Interest (see page 17).

## GETTING MORE INFORMATION AND ADVICE

You can discuss your organisation's options with your usual Creative New Zealand advisor, or with one of the following Creative New Zealand advisors:

- **Raewyn Bright** (04) 498 0741 raewyn.bright@creativenz.govt.nz
- **John McDavitt** (04) 498 0736 john.mcdavitt@creativenz.govt.nz
- **Maria Waterhouse** (04) 498 0728 maria.waterhouse@creativenz.govt.nz
- **Kim Acland** (04) 498 0704 kim.acland@creativenz.govt.nz  
(from 18 August)

These advisors will be able to discuss your organisation's suitability for the Arts Leadership Investment programme, answer any questions you have, and provide further information about what you need to include in an Expression of Interest.

## 2. BACKGROUND: CREATIVE NEW ZEALAND'S NEW SECTOR DEVELOPMENT APPROACH

As a result of the recent Review of Recurrently Funded Organisations (RFOs), Creative New Zealand has adopted a **Sector Development approach** to its investment in New Zealand's arts infrastructure.

A Sector Development 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. Established organisations will be expected to play leadership roles in their areas of arts practice – for example, through supporting the creative and professional development of New Zealand arts and artists.

### CHANGES TO OUR MULTI-YEAR INVESTMENT PROGRAMMES

Creative New Zealand will discontinue the existing Recurrent Funding Programme as well as two current forms of Contestable Funding support – the Sector Investment and Arts Investment Programmes. Instead we will introduce two new, complementary multi-year investment programmes, the **Arts Leadership Investment (Toi Tōtara Haemata) programme**, and the **Arts Development Investment (Toi Uru Kahikatea) programme**.

This Call for Expressions of Interest relates only to the **Arts Leadership Investment programme**.

### THE PURPOSE OF THE NEW ARTS LEADERSHIP INVESTMENT PROGRAMME

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 some areas of arts practice Creative New Zealand will limit the number of organisations it supports through the Arts Leadership Investment programme. This will

enable us to spread our investments across the key roles we have identified as our areas of main responsibility.

Those key roles, and the limits on the number of organisations we can support through the Arts Leadership Investment programme (where applicable), are set out in Appendix 1 (see page 22).

## A COMPLEMENTARY PROGRAMME: THE ARTS DEVELOPMENT INVESTMENT PROGRAMME

The Arts Development Investment (Toi Uru Kahikatea) programme will offer support for periods from six months to two years to organisations, groups and individuals that:

- create high-quality work
- foster skills, resources and networks
- are developing an infrastructure
- are developing and presenting a programme of work, and/or
- offer a touring programme.

Support under the Arts Development Investment programme will be available for:

- well-developed, conceptually strong proposals to research, develop, create and publicly present a work or body of work over a period from six months to two years
- the creative and professional development of New Zealand artists and practitioners
- artists-in residence, fellowships, mentoring and internship programmes
- the commissioning and public presentation of New Zealand art<sup>1</sup> as part of an arts festival programme (whether the festival is pan-artform or artform-specific)
- second or subsequent public presentations of New Zealand work<sup>2</sup>
- the publication by a New Zealand publisher of a multiple set of titles by writers of high-quality New Zealand literature (we refer to these as “block grants”)

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<sup>1</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 work 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 or Kushner).

<sup>2</sup> “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.

- well-conceived programmes for audience development and market development that broaden, deepen and diversify the audiences for high-quality New Zealand arts and artists
- organisations that are developing the infrastructure required to create, present, distribute or participate in high-quality New Zealand arts and arts experiences
- specific costs associated with programmes to tour New Zealand artists, writers or work within New Zealand or overseas.

It is expected that organisations, groups and individuals that are receiving or are eligible for support under the current Arts Investment or Sector Investment Programme will be eligible to be considered for the new Arts Development Investment programme.

Established arts organisations, individuals and groups can contact a Creative New Zealand advisor to discuss whether support through the Arts Development Investment programme would be suitable for them.

Full details of the Arts Development Investment programme, including eligibility and assessment criteria and the deadline for submitting an application, will be available in Creative New Zealand's 2011 *Funding Guide*, which is scheduled to be published in November 2010.

## OTHER SUPPORT AVAILABLE TO ORGANISATIONS FUNDED THROUGH THE TWO NEW PROGRAMMES

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

Creative New Zealand is also looking to provide incentive funding to support such areas as:

- commissioning and presenting, or presenting again, New Zealand work, in addition to the organisation's core programmes
- working in collaboration with other arts organisations
- providing opportunities for young and emergent arts practitioners, or
- addressing other strategic initiatives.

Organisations, artists and practitioners that receive support under the Arts Leadership Investment programme or the Arts Development Investment programme will be eligible to apply for capability-building or incentive funding.

## EXCLUSIONS

- Organisations receiving support from the Arts Leadership Investment programme may not apply for support from the Arts Development Investment programme or from Arts Grants (including Quick Response grants).
- Organisations, groups and individuals in receipt of support from the Arts Development Investment programme may not apply for support from Arts Grants (including Quick Response grants).

### 3. ELIGIBILITY CRITERIA

To be eligible to be considered for support under the Arts Leadership Investment programme your organisation must have discussed its Expression of Interest with a Creative New Zealand advisor. The advisor will provide your organisation with the unique reference number that is to be included in your Expression of Interest.

In addition your organisation must meet all of the following criteria:

- **Your organisation and its activities**
  - Your organisation must be a trust or an incorporated body (such as an incorporated society or company), and the organisation’s governing document (for example a Trust Deed or Constitution) must provide for it to carry out artistic activity.
  - Your organisation must be non-profit-distributing, which means that it has a structure that ensures that the distribution of funds is transparent and there are safeguards against self-interested decision-making.
  - Your organisation must offer a regular or continuous programme of arts activity.
  - Your organisation must be based in New Zealand and be delivering work or services within New Zealand.<sup>3</sup>
  - It must not be seeking support to undertake a programme of activity that is the core business of either a tertiary training institution or an institution (an art gallery or museum, for example) that is mainly supported by a central or local government agency.
- **Your track record with Creative New Zealand**
  - Your organisation must have a successful funding track record with us, which means your organisation has received at least three grants or investments from Creative New Zealand within the last three years. These grants or investments may have been received from either the Recurrent Funding Programme<sup>4</sup> or from Contestable/Project Funding. The grants or investments should have been used to successfully deliver the relevant work programmes or projects within budget and on time.

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<sup>3</sup> This would not prevent an organisation from presenting work internationally or supporting international professional-development opportunities for New Zealand artists. But it would require an organisation to deliver work or services within New Zealand on a regular basis.

<sup>4</sup> Having received Recurrent Funding support in each of the last three years would count as three grants.

- You must not be one of our “default clients” (a client that has not provided a report as required for a previous Contestable Funding grant), or have an overdue report for a current grant.<sup>5</sup>
- **Financial accounts**
  - Your organisation must have a set of audited accounts for at least the last two financial years of its operations.
- **Making an initial case for meeting the assessment criteria**
  - Your organisation must be able to make a case for meeting each of the assessment criteria for the Arts Leadership Investment programme (see the next section).

An **Eligibility Criteria Checklist** is included in Appendix 2 of this guide (see page 27).

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<sup>5</sup> Existing RFOs who have failed to provide a required report (such as a quarterly report) by an agreed date are listed as having an overdue report.

## 4. ASSESSMENT CRITERIA

Creative New Zealand will use the following seven assessment criteria to assess your Expression of Interest.

Your organisation will need to meet **all seven** criteria.

### 1. HOW YOUR ORGANISATION FITS WITH OUR STRATEGIC PLAN

We will assess how strongly your organisation delivers to the “**impact**” area or areas listed under each of the four strategic “**outcomes**” that we have identified in our strategic plan.

For a list of the **outcomes** and **impact** areas specified in Creative New Zealand’s Strategic Plan, and for how organisations might achieve these impacts, see Appendix 3 on page 29.

### 2. KEY ROLES AND PRIORITIES

#### Key roles

We will assess the extent to which your organisation’s regular or continuous programme delivers to the key role or roles you have identified in your Expression of Interest.

Some organisations may deliver aspects of a key role across a number of areas of arts practice – for example, by supporting the distribution of music, theatre and dance, or by providing community arts participation programmes across a range of areas of arts practice.

#### Sector leadership and collaboration

We will assess the extent to which your organisation provides positive leadership within its area of arts practice and collaborates with other arts organisations – for example, through supporting the creative development of New Zealand work and the professional development of New Zealand artists and practitioners.

## Cultural awareness

We will consider how your organisation is responding<sup>6</sup> to New Zealand's demography through:

- recognising the role of tangata whenua
- developing and supporting Māori arts and artists
- developing and supporting Pasifika arts and artists, or
- any plans your organisation may have to engage with cultural and/or diverse communities.<sup>7</sup>

In the case of Māori arts organisations that are focussed on delivery by Māori, for Māori and the world, our assessment of the organisation's cultural awareness would include considering its relationships with Māori communities and artists, as well as the extent to which Mātauranga Māori is evident in the organisation's practice and the results it achieves.

## 3. QUALITY OF WORK OR SERVICES OFFERED

We will assess the following areas:

- **The people** – whether the people in your organisation have the ability and experience necessary to deliver a programme of activity that is relevant to the key roles you have identified in your Expression of Interest
- **The practice** – the standard of your organisation's artistic practice, as shown by its work, the services it provides, or the quality of the arts experiences it facilitates or offers
- **Artistic vitality** – how strongly your organisation supports the creation, presentation or distribution of, or participation in, high-quality New Zealand arts experiences and the commissioning, development, presentation or re-presentation of distinctive<sup>8</sup> New Zealand work.

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<sup>6</sup> An appropriate response may include involving members of the Māori, Pasifika and other communities as members of staff or as governors of the organisation.

<sup>7</sup> A community may be based around a place, or a cultural tradition, or commonly held interests or experiences – for example, the deaf community, young people, retirees, the gay and lesbian community.

<sup>8</sup> The “distinctiveness” of a created work relates to the particular ways in which it is an exceptional piece of New Zealand art. Distinctive New Zealand art will have been created by a New Zealand citizen or resident and must display at least two of the following four attributes:

- a) Possess distinguishing characteristics that typify New Zealand art, music, dance, poetry and so on.

- **Levels of innovation** – the level of innovation shown in the creation, production or delivery of the organisation’s programme of work or services.<sup>9</sup>

#### 4. INVOLVEMENT IN PARTNERSHIPS

We will assess how your organisation complements and works in partnership with other organisations. A partnership may:

- be formal or informal
- involve working with key stakeholders, or with other arts organisations or with commercial or community organisations
- involve partners both within and outside your organisation’s particular area of arts practice or particular cultural tradition or locality.

#### 5. OTHER SOURCES OF FUNDING AND SUPPORT

We will assess the extent to which your organisation is able to attract appropriate investment or support from other funders and stakeholders. This may be in the form of:

- direct grants or investment
- subsidies
- sponsorship, or
- appropriate and accurately valued “in-kind” support.

#### 6. A WELL-RUN ORGANISATION

We will assess whether your organisation is well-run, which means that it must have:

- excellent and appropriate governance
- skilled management

- 
- b) Convey or expresses experiences, attitudes and styles that are unique to the New Zealand way of life or to New Zealand’s history.
  - c) Have some representational, symbolic or iconic significance for a New Zealand community.
  - d) Display an authenticity and originality that is peculiar to the artist or artists who created it

<sup>9</sup> Innovation may not be a relevant quality for every type of arts activity. Further, for a given type of activity the relevance of innovation may vary depending on the context (how, when and where the activity is to happen). Innovation may exist in the form of the work, the process of creating the work, the way the work is presented, the ways the work engages with its audience, or the way in which skills and techniques are applied or passed on.

- sound documentation of its business and strategic-planning
- a clear ability to meet the usual requirements of operating a non-profit-distributing business, and
- appropriate and feasible plans for audience-development<sup>10</sup> and market-development.

## 7. A FINANCIALLY SOUND ORGANISATION

We will assess whether your organisation is financially sound, which means that it must be a going concern that is financially sustainable.

When we assess the financial sustainability of your organisation, we will take account of the contribution being made by Creative New Zealand and by other stakeholders, and also of how the term “going concern” may have been applied by an auditor.

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<sup>10</sup> An organisation’s “audience” will vary according to the nature of the organisation concerned. It may include readers, viewers, artists and practitioners, or the people the organisation offers services to.

## BEST PRACTICE INDICATORS

Creative New Zealand has developed a set of indicators describing our view of what best practice looks like in relation to these particular assessment criteria:

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

These best practice indicators are included in Appendix 4, on page 31.

## 5. WHAT TO INCLUDE IN YOUR EXPRESSION OF INTEREST

A written Expression of Interest will be expected to contain information on each of the following areas:

- your organisation's name, contact details and unique reference number
- which key role or roles your organisation would deliver under the Arts Leadership Investment programme
- your organisation's structure, purpose and operations, and
- how your organisation meets eligibility and assessment criteria for the Arts Leadership Investment programme.

For details of what we would expect to see outlined under each of these headings, contact one of the following Creative New Zealand advisors:

- **Raewyn Bright** (04) 498 0741 raewyn.bright@creativenz.govt.nz
- **John McDavitt** (04) 498 0736 john.mcdavitt@creativenz.govt.nz
- **Maria Waterhouse** (04) 498 0728 maria.waterhouse@creativenz.govt.nz
- **Kim Acland** (04) 498 0704 kim.acland@creativenz.govt.nz  
(from 18 August)

## 6. TIMETABLE FOR DECISIONS UNDER THE ARTS LEADERSHIP INVESTMENT PROGRAMME

There will be a transition period, from July 2010 to December 2011, during which the Arts Leadership Investment programme and the Arts Development Investment programme will be implemented.

These are the **key transition dates**:

<b>July 2010</b>	Findings of the Review of RFOs are published. The Call for Expressions of Interest in the Arts Leadership Investment programme is announced.
<b>Monday 20 Sep 2010</b>	Written Expressions of Interest are due at Creative New Zealand's Wellington office by 5 pm.
<b>Oct-Nov 2010</b>	<p>Expressions of Interest are assessed and a set of recommendations developed for the Arts Board and Te Waka Toi. The assessment will identify which of the following three responses should be made to each Expression of Interest:</p> <p><b>Yes</b> – The organisation has the clear potential to fulfil a key role or roles, it meets the eligibility and assessment criteria for the Arts Leadership Investment programme, and there are no other likely suppliers.</p> <p><b>Further assessment needed</b> – More than one organisation has a clear potential:</p> <ul style="list-style-type: none"> <li>• to fulfil a key role or roles, and</li> <li>• to meet the eligibility and assessment criteria for the Arts Leadership Investment programme.</li> </ul> <p><b>No</b> – The organisation does not have a clear potential to fulfil a key role or roles, <b>or</b> does not meet the programme's eligibility criteria, <b>or</b> does not meet the programme's assessment criteria.</p>
<b>Dec 2010</b>	Those organisations to which we responded with “Yes” or “Further assessment needed” (see above) are asked to supply further information, including an indicative programme and budget for 2012–14.

<b>May 2011</b>	<p>Additional information is due from organisations categorised as “Yes” or “Further assessment needed” (Actual date to be confirmed).</p> <p><b>Note:</b> Other organisations, groups and individuals will be applying for support from the Arts Development Investment programme around this time. This may include organisations whose Expression of Interest in the Arts Leadership Investment programme were declined in December 2010.</p>
<b>June–July 2011</b>	<p>Creative New Zealand assesses:</p> <ul style="list-style-type: none"> <li>• further information provided and 2012-14 indicative programmes and budgets for the Arts Leadership Investment programme</li> <li>• applications under the Arts Development Investment programme.</li> </ul> <p>Creative New Zealand then develops recommendations for funding bodies for both those programmes.</p>
<b>Aug 2011</b>	<p>Creative New Zealand’s funding bodies decide investments to be made through the Arts Leadership Investment and Arts Development Investment programmes from 2012.</p> <p><b>Note:</b> Creative New Zealand expects that there will be more demand for support through these two programmes than can be met with the available resources. Therefore not all eligible organisations will be able to be supported.</p> <p>If an existing RFO is identified as “Further assessment needed” and then does not succeed in obtaining support under either the Arts Leadership Investment programme <b>or</b> the Arts Development Investment programme, Creative New Zealand may offer to fund the organisation until June 2012.</p>
<b>Sep 2011</b>	<p>Organisations, groups and individuals are informed of the funding bodies’ decisions.</p>
<b>Oct–Nov 2011</b>	<p>Agreements are signed for the Arts Leadership Investment and Arts Development Investment programmes for the period from January 2012.</p> <p><b>Note:</b> All funding agreements with organisations will be for specified periods, with a review date and no guarantee of funding beyond the end of the agreement.</p>
<b>Jan 2012</b>	<p>Investment through the Arts Leadership Investment and Arts Development Investment programmes begins.</p>

**May 2012**

The Arts Development Investment programme accepts applications for 2013–14.

The Arts Leadership Investment programme accepts applications for any key roles that Creative New Zealand has identified as not being fulfilled by current agreements under this programme.

**Note:** From May 2012 Creative New Zealand is unlikely to consider applications to deliver to a key role if it has an existing funding agreement with an organisation to deliver that key role.

However, in the period before the expiry of an agreement under the Arts Leadership Investment programme, applications will be accepted from other arts organisations interested in fulfilling the key role or roles covered by that agreement.

## 7. FUTURE CONSULTATION

A key element in the ongoing success of Creative New Zealand's new Arts Leadership Investment and Arts Development Investment programmes will be a means of regularly checking with each area of arts practice as to the changing strengths and weaknesses of the area and the continuing relevance and applicability of the key roles and priorities that Creative New Zealand has identified.

Creative New Zealand will do this through regular consultation with the arts sector.

### Example of consultation timetable

An example of a consultation timetable across the various areas of practice would be:

2011 – Inter-arts

2012 – Music (including contemporary music), opera and literature

2013 – Māori arts and Pasifika arts

2014 – Visual, craft and object arts

2015 – Theatre and dance

At the end of 2015 or the beginning of 2016, Creative New Zealand would re-examine the key roles we have identified, and also the sector-development priorities across all Creative New Zealand programmes. We would then make any adjustments that may be necessary as a result of changes in the arts environment.

Creative New Zealand will confirm a consultation timetable by mid-2011.

## APPENDIX 1 – KEY ROLES AND LIMITS FOR THE ARTS LEADERSHIP INVESTMENT PROGRAMME

**Note:** In some areas of arts practice Creative New Zealand will limit the number of organisations it supports through the Arts Leadership Investment programme. This will enable us to spread our investments across the key roles we have identified as our main areas of responsibility.

Some arts activities require a large population base to have sufficiently large audiences or numbers of participants, and this may also require us to limit the number of funded organisations in those areas of arts practice.

There are no limits stated for:

- **Craft/object arts** – Creative New Zealand has very specific and limited areas of interest, and this is reflected in the key roles noted below.
- **Māori and Pasifika arts** – These are both areas where Creative New Zealand has specific responsibilities under our governing legislation. We expect that many organisations that we support through the Arts Leadership Investment programme will be able to support or deliver services to Māori and Pasifika arts, artists or communities.

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>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>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> <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>	

<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>	<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 Arts Leadership Investment programme</li> </ul> <p><i>(This is relevant to the issue of responsiveness to the role of tangata whenua in the arts: see “Cultural awareness” on page 13)</i></p>	
<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>

Area of practice	Key roles in arts infrastructure for the Arts Leadership Investment programme	Limits on support available under the programme
<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 Arts Leadership Investment programme</li> </ul> <p><i>(This is relevant to the issue of responsiveness to Pasifika arts and artists: see “Cultural awareness” on page 13)</i></p>	
<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>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>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.

## APPENDIX 2 – ELIGIBILITY CRITERIA CHECKLIST

Name of organisation .....	Yes / No	Comments
Has discussed its Expression of Interest with a Creative New Zealand advisor and the Expression of Interest has a unique Creative New Zealand reference number		
Offers a regular or continuous programme of arts activity		
Is based in New Zealand and delivers work or services within New Zealand		
Has a successful funding track record with Creative New Zealand – that is, the organisation has received at least three grants or investments from Creative New Zealand within the last three years. These grants or investments may have been received from either the Recurrent Funding Programme <sup>11</sup> or from Contestable/Project Funding. The grants or investments must have been used to successfully deliver the relevant work programme or projects within budget and on time.		
Is a trust or an incorporated body, and its governing document (for example Trust Deed or Constitution) provides for it to carry out artistic activity		
Has a set of audited accounts for at least the last two financial years of its operations		

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<sup>11</sup> Having received Recurrent Funding support in each of the last three years would count as three grants.

	<b>Yes / No</b>	<b>Comments</b>
Has a structure that ensures that the distribution of funds is transparent and has safeguards against self-interested decisions		
Is not a “default client” of Creative New Zealand (see page 10) or a client for which a funding report is listed by Creative New Zealand as being overdue		
Is not seeking support to undertake a programme of activity that is the core business of a tertiary training institution or of an institution (such as an art gallery or museum) that is mainly supported by an agency of central or local government		
Is able to make a case that it meets each of the seven assessment criteria for the Arts Leadership Investment programme		

## APPENDIX 3 – OUTCOMES AND IMPACTS IN CREATIVE NEW ZEALAND’S STRATEGIC PLAN

### OUTCOME 1: New Zealanders participate in the arts

<b>Impact</b>	<b>What does this look like?</b>
<i>Māori heritage arts</i>	Māori communities preserve, develop and transmit their cultural traditions and artistry
<i>Pacific heritage arts</i>	Pacific communities preserve, develop and transmit their customary artistic practices
<i>Community arts participation</i>	New Zealand’s diverse communities participate in and develop the arts

### OUTCOME 2: High-quality New Zealand art is developed

<b>Impact</b>	<b>What does this look like?</b>
<i>Developing potential</i>	Artists, practitioners and arts organisations with potential develop their skills and practice
<i>High-quality artists</i>	Artists, practitioners and arts organisations acknowledged for the quality of their work are supported
<i>Producing innovative work</i>	High-quality and innovative new work is developed, including Māori and Pacific work and the works of New Zealand’s diverse cultures

### OUTCOME 3: New Zealanders experience high-quality arts

<b>Impact</b>	<b>What does this look like?</b>
<i>Delivery of the arts</i>	Artists, practitioners and arts organisations deliver high-quality arts experiences to New Zealanders
<i>Diversity in the arts</i>	New Zealand audiences have access to diverse arts experiences
<i>Developing audiences</i>	Artists, practitioners and arts organisations develop skills and capabilities to deliver work and increase and diversify their audiences

### OUTCOME 4: New Zealand arts gain international success

<b>Impact</b>	<b>What does this look like?</b>
<i>New Zealand's distinctive voice is heard overseas</i>	Distinctive, high-quality, internationally viable work is presented overseas
<i>Market development</i>	International markets and audiences for New Zealand art are developed
<i>Developing potential</i>	Artists, practitioners and arts organisations develop skills and capabilities for engaging internationally

## APPENDIX 4 – BEST PRACTICE INDICATORS

Creative New Zealand has developed a set of indicators describing our view of what best practice looks like in relation to the following assessment criteria:

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

The **Best Practice Indicator Checklist** (see page 35) sets out examples of the kind of documents required as evidence to meet an indicator. We advise you to discuss this list with one of the following Creative New Zealand advisors before you submit an Expression of Interest:

- **Raewyn Bright** (04) 498 0741 raewyn.bright@creativenz.govt.nz
- **John McDavitt** (04) 498 0736 john.mcdavitt@creativenz.govt.nz
- **Maria Waterhouse** (04) 498 0728 maria.waterhouse@creativenz.govt.nz
- **Kim Acland** (04) 498 0704 kim.acland@creativenz.govt.nz  
(from 18 August)

Your discussion with the Creative New Zealand advisor should identify which, if any, of the documents are held in our files and which you will need to provide. The advisor will tell you whether you need to provide them as part of your Expression of Interest, or only if we later invite you to supply further information together with an indicative programme and budget.

### INVOLVEMENT IN PARTNERSHIPS

A partnership may:

- be formal or informal
- involve working with key stakeholders, or with other arts organisations or with commercial or community organisations
- involve partners both within and outside your organisation's particular area of arts practice or particular cultural tradition or locality.

#### Best practice indicators

- The organisation has a planned approach to partnerships, and does not rely on the unexpected.

- The organisation engages with and communicates regularly and effectively with a range of stakeholders and arts, community and commercial organisations within and outside its area of arts practice and locality (as appropriate).
- There are partnership initiatives and collaborative activities occurring at the local, regional, national or international level (as appropriate).
- The nature and purpose of each partnership or collaboration is clearly articulated, recorded and agreed with the partner or collaborating group.
- The intention and effects of a partnership or collaboration is monitored and evaluated at Board level.
- The organisation regularly and effectively communicates about its programme and activities with its own staff, governors, members or affiliates (if applicable).
- The organisation has a strong identity, which is promoted through a full range of interpretative material and activities.

## OTHER SOURCES OF FUNDING OR SUPPORT

This may be in the form of:

- direct grants or investment
- subsidies
- sponsorship, or
- appropriate and accurately valued “in-kind” support.

### Best practice indicators

- The organisation is able to attract appropriate investment from other funders.
- The organisation has a foundation of financial support that is as diversified as opportunity and circumstances allow.
- The organisation is actively engaged in diversifying its income base from a range of public or private sources.
- An appropriate strategy for development, fundraising or marketing is in place or is outlined within the current business plan.
- Responsibility for fundraising is assigned to a specific staff member.
- Board members are actively engaged with fundraising activities.

## A WELL-RUN ORGANISATION

A well-run organisation must have:

- excellent and appropriate governance
- skilled management

- sound documentation of its business and strategic-planning
- a clear ability to meet all the usual requirements of operating a non-profit-distributing business, and
- appropriate and feasible plans for audience-development and market-development.

## Best practice indicators

### *Governance and management*

- The Board or governing body has an appropriate range of expertise and diversity to make it an effective governing body.
- Evidence of an annual schedule of Board meetings, agendas and minutes
- Evidence in Board papers that the Board regularly monitored and evaluated the performance of the organisation in relation to its strategic and organisational plans
- Evidence in Board papers that the Board regularly monitored and evaluated the performance of the Chief Executive/Artistic Director
- Evidence in Board papers that the Board regularly monitored and evaluated its own performance as a Board
- The composition of the organisation's Board complies with the rules stated in the organisation's foundation document (for example, its Constitution, Trust Deed or Society rules). These rules are clearly adhered to in areas such as Board membership and rotation.
- Processes are in place for the Board and senior staff to plan and support the development of staff and to monitor and evaluate staff performance.
- Processes are in place for the Board to identify, declare, record, adjudicate and respond to conflicts of interest.
- Remuneration packages and contract rates are regularly reviewed in relation to staff experience and industry standards.

### *Documentation of business- and strategic-planning*

- There are sound, forward-looking business and strategic plans that clearly relate to one another.
- The job description of the Chief Executive/Artistic Director relates to delivering the organisation's aims and objectives, as outlined in the organisation's business plan.
- Realistic development aims and performance measures are articulated for how the organisation will achieve its aims and deliver the programmes identified in its business plan.

### *Audience development and market development*

- The organisation demonstrates an active commitment to developing and diversifying its audience or customer base. This includes realistic plans to engage

with and develop audiences or customers from Māori and Pasifika communities and/or from a range of cultures or communities.

- Board and management are committed to developing audiences or the customer base, and they understand how this should be translated into practice for their organisation.
- The organisation's programme is designed to engage and develop audiences or participants.
- The organisation is committed to engaging with new audiences or customers.
- Information is regularly collected and analysed on the number, composition and socio- and geo-demographic profile of the organisation's audiences or participants.
- Qualitative data on audiences or participants are collected and monitored by the management and the Board.
- Evidence that quantitative evaluation is undertaken with audiences or participants and monitored by the management and Board.

## A FINANCIALLY SOUND ORGANISATION

A financially sound organisation must be a going concern that is financially sustainable.

### Best practice indicators

- The organisation follows standard accounting practices.
- The organisation maintains a realistic overview of its cash flow and its overall financial situation.
- The organisation's financial records are subject to an independent, annual audit.
- The organisation is aware of, and able to meet, its tax payment obligations in a timely manner.
- The value of the company's assets is greater than the value of its liabilities, including contingent liabilities (that is, its net asset position).
- The organisation is able to pay its debts as they become due in the normal course of business (that is, the organisation is solvent).
- There is an audit opinion for the past two years, confirming that the organisation is a "going concern".<sup>12</sup>

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<sup>12</sup> We will consider your organisation's "going concern" status as that term is used by auditors, and we will take account of the financial contribution being made by Creative New Zealand and other stakeholders.

- The organisation has reporting systems that enable it to produce complete and timely information on its financial affairs and take corrective action if and when necessary.
- The Board takes responsibility for financial monitoring and takes action as appropriate.

## CHECKLIST FOR BEST PRACTICE INDICATORS

This lists documents and/or areas where evidence may be required in order for Creative New Zealand to analyse and assess whether your organisation meets these four assessment criteria:

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

If your organisation is an existing RFO, we may already hold many of the key documents required. If you are not an existing RFO, we may ask you to provide copies of key documents.

Creative New Zealand accepts that some organisations may not have all the documents or policies on the checklist as separate and distinct documents but instead hold the information within business plans or Board papers. For example, your organisation may not have a separate Staff Remuneration and Review Policy, but it will be acceptable if your Board papers refer to staff remuneration and performance reviews.

Your discussion with a Creative New Zealand advisor before you submit your Expression of Interest should identify which, if any, documents are held in our files and which you will need to provide. The advisor will tell you whether you will need to provide a document as part of your Expression of Interest, or only if we later invite you to provide further information with an indicative programme and budget.

<b>Item number</b>	<b>Document / Evidence</b>	<b>Creative NZ has copy? Yes / No</b>	<b>To be provided with Expression of Interest or at a later point</b>
1	Constitution or articles of association		
2	Strategic plan		
3	Business plan		
4	Marketing plan		

<b>Item number</b>	<b>Document / Evidence</b>	<b>Creative NZ has copy? Yes / No</b>	<b>To be provided with Expression of Interest or at a later point</b>
5	Communications strategy		
6	Fundraising strategy		
7	Audience-development policy and action plan		
8	Board papers		
9	Annual report		
10	Audited accounts		
11	Monthly management accounts		
12	Budgets		
13	Marketing material such as programmes, e-bulletins, website		
14	Job descriptions for Chief Executive/Artistic Director		
15	Press cuttings and media reviews		
16	Evidence of Board discussion of staff remuneration, performance and professional development		
17	Evidence the organisation has appropriate processes in place to identify, declare, record, adjudicate and respond to conflicts of interest		
18	Evidence of a planned approach to partnerships		
19	Evidence of Board discussion of partnership and collaboration programmes		
20	Evidence that the organisation attracts appropriate investment or support from other funders or stakeholders		

