strategic plan and statement of intent

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te mahere rautaki me tauākī whakamaunga atu

2007-10
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This Statement of Intent represents the intentions and objectives of Creative New Zealand for the period from 1 July 2007 to 30 June 2010. It is presented by Creative New Zealand in accordance with sections 138 to 148 of the Crown Entities Act 2004.

Alastair Carruthers  
1 July 2007

Alick Shaw  
1 July 2007

IN ACCORDANCE WITH SECTION 149 OF THE CROWN ENTITIES ACT 2004, I PRESENT THIS STATEMENT OF INTENT TO THE HOUSE OF REPRESENTATIVES.

Hon Judith Tizard  
FOR THE MINISTER FOR ARTS, CULTURE AND HERITAGE  
1 July 2007

COVER Te Ika a Maui under the Golden Gate Bridge, San Francisco (2005), part of the opening of Māori Art Meets America ... The event showcased Māori art to huge audiences and included the exhibition Toi Māori: The Eternal Thread – Te Aho Mutunga Kore, which toured the United States for 18 months before returning home to New Zealand. Māori Art Meets America was a partnership between Tourism New Zealand and Toi Māori Aotearoa. Creative New Zealand supports Toi Māori Aotearoa with three-year funding ($730,000 per year from 2007 to 2009) for its annual programme of activities.

PHOTOGRAPH COURTESY OF TOURISM NEW ZEALAND AND ANDY KATZ PHOTOGRAPHY
From the Chair
Mai i te Tumuaki

THE ARTS PLAY A VITAL ROLE IN THE LIVES OF NEW ZEALANDERS. THEY TELL US ABOUT OURSELVES. THEY CHALLENGE US, ENTERTAIN US AND ENRICH OUR LIVES. AND THEY PROVIDE EMPLOYMENT, SKILL DEVELOPMENT AND OPPORTUNITIES FOR INTERNATIONAL EXPOSURE THAT BENEFITS ARTISTS AND OUR COUNTRY.

Paul Bradford (Ngai Tahu), Pounamu Pendant. Creative New Zealand supports the promotion of Māori art through toi iho™ the trademark of quality and authenticity.
Creative New Zealand’s vision is for a flourishing arts environment where New Zealanders value, support and are inspired by the arts. To achieve this we need to bring our resources, insight and influence to bear on areas where we can make the most useful difference and achieve long-term benefits for the arts in our diverse and contemporary society.

Māori arts and culture have a special place in New Zealand, and are recognised internationally and acknowledged in our legislation. We also recognise the importance of the Pacific arts and the influence of an increasingly diverse range of cultures and ethnicities. Together these elements are making our arts more energetic, creative, reflective and exciting.

It is a privilege to chair Creative New Zealand for the three years covered by this new Strategic Plan. The arts have enjoyed a wonderful period of increased investment, development and revitalisation over several years. However this plan is not a business-as-usual document. Just as the arts must keep evolving, so must Creative New Zealand explore better approaches to supporting and investing in their growth.

We value all of our partnerships across the sector and are especially grateful for the support of the New Zealand Government and the New Zealand Lotteries Grants Board in helping us to achieve our vision. We also acknowledge the investment and commitment of local authorities and councils, and the many charitable trusts, private benefactors, sponsors, governors, staff and volunteers who are committed to the arts.

We want to work alongside you and artists to ensure that our contribution is as effective as possible. This plan sets out the key principles and priorities by which we intend to do that.

He toi whakairo, he mana tangata.

ALASTAIR CARRUThERS
Chair, Arts Council
Creative New Zealand

Raewyn Hill’s new contemporary dance work, Mercy: A dance for the forgotten, was performed by the Australian company Tasdance at the 2007 Festival of Colour in Wanaka. Creative New Zealand supported this and other New Zealand work at the Festival of Colour.

PHOTOGRAPHER: ALPINE IMAGE COMPANY

Annelise Le Grange was one of the participants in the 2007 New Zealand Jazz Foundation workshops for secondary school students. Culminating in a concert in Upper Hutt, the workshops were supported by Creative New Zealand through its project funding.

PHOTOGRAPHER: GARY GIRVAN
From the Chief Executive
Mai i te Kaiwhakahaere Matua

CREATIVE NEW ZEALAND HAS AN EXCITING AND CHALLENGING OPPORTUNITY OVER THE NEXT THREE YEARS AS WE REFOCUS OUR EFFORTS TO ACHIEVE THE PRIORITIES SET OUT IN THIS STRATEGIC PLAN.

Toni Huata as the Goddess of Darkness, Hine-nui-te-Po in Maui – One man against the Gods. Creative New Zealand supported the development and presentation of this production. The producers were also supported by Creative New Zealand to attend key international markets in Australia, the United States and Asia. PHOTOGRAPHER: LIGHTWORK PHOTOGRAPHY
The Arts Council of New Zealand Toi Aotearoa Act 1994 provides Creative New Zealand with a broad mandate to foster and promote New Zealand’s arts and artists, both in New Zealand and internationally.

Our challenge is similar to that faced by many arts organisations, in that our broad mandate provides us with many opportunities but it also poses questions. How do we ensure we are making the right decisions for the right reasons? Who are we making the decisions for – and on what basis? How do we ensure that we are being as effective as we can be with our human and financial resources?

We are open to the idea that we can do things better. We believe it is healthy to be asking ourselves some tough questions about what we do and how we do it. Currently we are having a good look at the project funding and special opportunities we deliver which, together, represent a large part of our engagement with the arts community. We know that this examination will impact significantly upon the way we deliver project funding and special opportunities in the future.

As the national arts development agency, our business is the investment of our finite resources in an environment of high demand. We know that we cannot be all things to all people and so we must make some difficult decisions about the allocation of our limited resources.

This Strategic Plan and Statement of Intent is our response to some of the questions posed by our broad mandate. They outline where we will focus our efforts over the next three years, our priorities and our guiding principles. They also identify key issues confronting the sector and its relationship and interaction with us at Creative New Zealand.

Nāu te rourou, nāku te rourou, ka ora ai te ao toi.

STEPHEN WAINWRIGHT
Chief Executive
Creative New Zealand

LEFT Blue Skies in Post Office Square, Wellington by Bill Culbert, part of Wellington City Council’s Sculpture Duo, premier winner at the Creative places Awards 2006.
PHOTOGRAPHER: NEIL PRICE, WELLINGTON CITY COUNCIL

RIGHT Mister Pip by Lloyd Jones, winner of the Commonwealth Writers Prize 2007. Creative New Zealand supported Jones to write Mister Pip. He is also the recipient of the 2007 Creative New Zealand Berlin Writer’s Residency.
Te Nikau Bowl in Riesling Green by Frances Woodhead, one of 70 artists whose work featured in the Top of the South Art Expo in Nelson in May 2007, with support from Regional Strengths Maurangi Toi, a partnership fund between Creative New Zealand and the Ministry of Social Development through its Enterprising Communities fund.
The Strategic Plan
Te Mahere Rautaki 2007–2010

VISION
Creative New Zealand is a catalyst for the development of a flourishing arts environment in which New Zealanders value, support and are inspired by the arts.

PURPOSE
Creative New Zealand is the national development agency for the arts in New Zealand. We invest resources in New Zealand arts for the long-term benefit of New Zealanders. We value:

- partnering with Māori, in acknowledgement of their unique position as tāngata whenua
- developing Pacific arts and their contribution to New Zealand identity
- working collaboratively and developing partnerships for mutual benefit
- articulating our strategic position and priorities with clarity
- demonstrating integrity, transparency and professionalism in all our dealings
- supporting artistic expression and the contribution of the arts to society
- aspiring to excellence.

GUIDING PRINCIPLES
We will achieve our vision and priorities through:

- Trustworthiness and credibility in the eyes of the arts sector and wider public stakeholders – to enhance and facilitate our ability to work collaboratively and in partnership
- Strengthening the arts sector – to ensure an enduring foundation for arts development in New Zealand
- Learning through research and evaluation – to ensure we are making progress, maximising impact and being as effective as possible
- Alignment and targeting of all that we do – to concentrate our efforts on achieving our strategic priorities
- Adding value by leveraging our resources and working with our partners – to improve performance and achieve greater impact across the arts sector

STRATEGIC PRIORITIES

New Zealanders are engaged in the arts

STRONG MĀORI ARTS
We will invest in Māori communities strengthening and building cultural identity through the arts

STRONG PACIFIC ARTS
We will invest in New Zealand Pacific communities strengthening and building cultural identity through the arts

COMMUNITY ARTS PARTICIPATION
We will invest in diverse, local and ethnic communities to participate in and develop their art

High-quality New Zealand art is developed

INNOVATIVE AND QUALITY ARTISTS
We will invest in dynamic New Zealand artists, practitioners and organisations, acknowledged for innovation and quality

PRODUCING INNOVATIVE WORK
We will invest in quality new art that commands attention nationally and internationally

DEVELOPING POTENTIAL
We will invest in and support quality New Zealand artists, practitioners and organisations to reach their potential

New Zealanders have access to high-quality arts experiences

DELIVERY OF THE ARTS
We will invest in opportunities for New Zealanders to access quality arts experiences on a regular basis

AUDIENCE DEVELOPMENT
We will invest in opportunities for New Zealanders to experience high-quality New Zealand work that is innovative, challenging and culturally diverse

DEVELOPING POTENTIAL
We will invest in providers of quality arts experiences to broaden, deepen and diversify their audiences

New Zealand arts gain international success

NEW ZEALAND’S DISTINCTIVE VOICES HEARD OVERSEAS
We will invest in the distinct expressions of New Zealand’s arts and culture at key international events and markets

MARKET DEVELOPMENT
We will invest in an arts sector that generates New Zealand artists making world-class work that delivers to targeted markets

DEVELOPING POTENTIAL
We will invest in New Zealand artists, practitioners and organisations to build their capacity, profile, relationships and work in order to have enduring overseas success
VISION
Creative New Zealand is a catalyst for the development of a flourishing arts environment in which New Zealanders value, support and are inspired by the arts.

NEW ZEALANDERS HAVE ACCESS TO HIGH-QUALITY ARTS EXPERIENCES
HIGH-QUALITY NEW ZEALAND ART IS DEVELOPED
NEW ZEALAND ARTS GAIN INTERNATIONAL SUCCESS
NEW ZEALANDERS ARE ENGAGED IN THE ARTS
LEARNING
ADDING VALUE
ALIGNMENT AND TARGETING
STRENGTHENING
TRUST-WORTHINESS AND CREDIBILITY

PURPOSE
Creative New Zealand is the national development agency for the arts in New Zealand. We invest resources in New Zealand arts for the long-term benefit of New Zealanders.
Creative New Zealand’s Strategic Plan Te Mahere Rautaki 2007–2010 articulates our priorities for the next three years and where we will focus our insight, influence and resources. Under the Arts Council of New Zealand Toi Aotearoa Act 1994 we are required to produce a strategic plan every three years.

In developing this plan we sought public feedback on our proposed strategic priorities and direction. In addition, a reference group comprising strategic thinkers from across the sector provided peer review throughout the development process. Internally, dialogue continues to take place within the staff, Pacific Arts Committee, Te Waka Toi, the Arts Board and the Arts Council. From an accountability perspective, the document is Creative New Zealand’s roadmap for the next three years.

Our vision is for a flourishing arts environment in which New Zealanders value, support and are inspired by the arts. With this plan, we are making a strong commitment to look at where we can make the most impact with the work we do.

There are three major components to the plan:

- Vision, purpose and values – where we want to be
- Guiding principles – the principles we must adhere to if we are to deliver the plan successfully
- Strategic priorities – investment priorities that will guide our decision-making.

These three components are fundamental for the organisation to encourage and support a flourishing arts environment in New Zealand.

This plan provides a framework to enable us to realise our vision. We will be focussing our efforts in three areas:

- learning through research and evaluation – ensure that we are making progress, maximising impact and being as effective as possible within our resource base
- increasingly aligning and targeting all that we do to achieve our priorities
- adding value by leveraging our resources and working with our partners to achieve greater impact.

In our second part of this document, you will find our Statement of Intent 2007–2010, which outlines the strategies and actions we will be undertaking to achieve the priorities and objectives in the Strategic Plan.
I te whakawhanaketanga i tenei mahere i kimihi e matou te urupare a te iwi whaenui ki nga take rautaki mатаumu me te ahunga i whakataktorika e matou. Hei mea tapiri, nā te tahi rōpu whakamārama, i roto nei anō etahi tangata tātari rautaki nō ngā wahi katao o te rāngai, nāna i hōmai he arorake aroap rā waenga o te tukanga whakawhanake katoa. Otīiā, e haere tonu ana ngā kōrero o rō whare i waenganui i a matou kaiwhiwi, te Komiti Toi o te Moana-nui-a-Kiwa, Te Waka Toi, te Poari o Toi Aotearoa me te Kaunihera o Toi Aotearoa. Ki te taha whakatau tīka, ko tenei pepa tā Toi Aotearoa mahere huarahei mō ngā tau e toru e tū mai nei.

E toru ngā wahi matua o te mahere:

- te kite whakamua, te kaupapa me ngā uara – te wahi e whai nei tātou
- Ngā kaupapa ārahi – ngā kaupapa me ū pono ai tātou ina angitu te whakarato i te mahere
- Ngā take rautaki tuatahi – ngā take haumi tuatahi e ārahi i ā tātou whakatau

Hei mea taketake ēnei wahi e toru mō te whakahaerenga e whakattina ai, e tautohona anō ai te tahi to matomato ki Aotearoa.

Kei tenei mahere te anga e taea e matou te kikotanga o tō mātou tirohanga. Ka arotahi ā mātou māhi ki ngā wahi e toru:

- te ako mā te ara o te rangahau me te aromātai – te tiaki he neke whakamua tā mātou, he mōrahi rawa te pāanga, he tino tōtika anō te whakamahi i ā mātou rauemi
- te whakahāngai haere ake, te arotahi haere ake i ā mātou mahi katoa e taea ai ā mātou whāinga mātāmua
- te tāpiri uara mā te whakamahi pai i ā mātou rauemi me te mahi tahi me ō mātou hoa kia nui ake ai te pāanga ka whiwhi.

I te wahi tuarua o tenei pepa, ka kītea e koe tā mātou Kianga Tikanga 2007–2010, e whakatakoto ana i ngā rautaki me ngā mahi ka mahia e mātou e taea ai ngā take mātāmua me ngā whāinga o te Mahere Rautaki.
Our future

This plan focuses on the particular impact Creative New Zealand can have on the arts landscape for the benefit of the arts and New Zealanders. Over the course of the Strategic Plan 2007–2010, Creative New Zealand will increasingly align our funding programmes with our four strategic priorities.

As the national development agency for the arts, we have a mandate to create an environment in New Zealand where the arts are valued and supported, and where New Zealanders are inspired by the arts. This leadership role requires us to take different investment approaches, develop tailored solutions, and have flexible processes to achieve the vision we have set.

We want to ensure that New Zealanders throughout the country have access to a broad range of high-quality arts experiences; that New Zealand artists develop the quality of their work and reach their potential; and that New Zealand artists, practitioners and arts organisations are successful at home and abroad.

Creative New Zealand’s resources are limited. This means we have to be more focussed, and smart about how we achieve and sustain success. We acknowledge that there are many others, including central and local government, regional organisations and iwi, who have an interest in the arts sector. It makes sense, therefore, to work collaboratively and identify ways to gain maximum benefit for the arts nationally.

The arts sector is dynamic. As it changes and as new demands emerge, we must also adapt to the new challenges that we and the sector face in the twenty-first century. We must constantly improve the impact and sustainability of the investments we make and the way in which we operate to help develop a better arts environment for all New Zealanders.

As this country continues to evolve, we must evolve with it and build on the changing elements that contribute to New Zealand’s unique and developing national identity.
Tō mātou ao ki mua

E arotahi ana tēnei mahere ki te pānga taukotoringa toi whānui hei painga mō ngā māhi toi me te īwi o Aotearoa. Rā waenga i te wā o te Mahere Rautaki 2007–2010, ka whakahāngai ake e Toi Aotearoa ōna kaupapa pūtea ki ā mātou take rautaki mātāmua e whā.

Nō te mea ko mātou te hinonga whakawhanake mō ngā māhi toi, kei a mātou te mana kōkiri ki te hanga ki Aotearoa i tētahi tiaiao e uratia ana, e tautokona ana ngā māhi toi, e whakahiwatia ana anō te īwi o Aotearoa e ngā māhi toi. Nā tēnei tūranga rangatira e tika ana kia whāia e mātou ētahi ara rerekē, kia whakawhanaketia ētahi whakarite hāngai, kia whai tu kanga ngohengohoe anō e taea ai te tirohanga kua whakatakotoria e mātou.

E hiahia ana mātou ki te tiaki kia whai wāhi katoa ai ngā tāngata huri noa i a Aotearoa ki ngā wheako whānui o ngā māhi toi kairangi, kia whakawhanaketia e ngā tohunga toi a rātou māhi e taea ai te māia o tēnā, o tēnā, kia angitu anō hoki i te kāinga, i tāwhai hoki, ngā tohunga toi o Aotearoa, ngā kaiwhaiwāhi me ngā whakahaere toi. Nā tēnei tūranga rangatira e tika ana ki mātou ētahi ara rerekē, kia whakawhanaketia ētahi whakarite hāngai, kia whai tu kanga ngohengohoe anō e taea ai te tirohanga kua whakatakotoria e mātou.

He rauemi iti nei a Toi Aotearoa. Nā reira me tino arotahi ake mātou, me mātou rawa anō ki te tikanga e riro i a mātou, e tauwhiro hoki ai te angitu. E whakae ae ana mātou he nui ake anō rātou, tae atu ki te kāwanatanga, ngā kāwanatanga a-rohe hoki, ngā whakahaere a-rohe me ngā īwi e whai wāhi ana ki ngā māhi toi. Nā reira, he tikia tonu kia mahi tahi ai hei tōtou i ngā ara e hua ai te painga mōrahi ki ngā māhi toi a-motu.

E whāhanga pūkaha hoki ngā māhi toi. Ina panoni haere, ā, ka puta anō māi ētahi taki hou, me takatū anō hoki ki ēnei taki e anga mai ana ki a mātou me te whāhanga i te rautau rua tekau mā tahi. Me kaha tonu mātou ki te whakapai ake i te pānga me te tauwhiro o a mātou māhi haumi, o tā mātou tikanga mahi hoki hei āwihia kia whanake he tiaiao māhi toi pai ke mō ngā tāngata katoa o Aotearoa.

Ina tipu haere ake tēnei whenua, me tipu haere ake anō hoki tātou me īa, me waihanga hoki i runga i ngā āhuatanga panoni haere e takoha nei ki te tuakiri ahurei o Aotearoa whānui e whanake ana.
We value the contribution that New Zealand arts make to the economic, cultural and social wellbeing of this country, and see Creative New Zealand as an important catalyst in the development of a flourishing arts environment.

While the challenges we face are many, our purpose is relatively straightforward: we are New Zealand’s national development agency for the arts. From a national perspective, we invest resources in New Zealand arts for the long-term benefit of New Zealanders.

We value the partnership we have with Māori, in acknowledgment of their unique position as tāngata whenua. Much of what makes New Zealand art unique lies in what makes New Zealand unique – our indigenous culture.

We also value Pacific arts and their growing contribution to New Zealand identity. Given the increasing ethnic diversity of New Zealand’s population, Creative New Zealand must ensure that our impact is felt across the population.

Other values important to us include our commitment to a collaborative approach based on partnerships; and our commitment to clarity, integrity, transparency, excellence and professionalism. Underpinning this is the value we place on freedom of artistic expression and the contribution of the arts to society.
Matapae, take me ngā uara

E uaratia ana e mātou te wāhi o ngā mahi toi o Aotearoa ki te painga mō te katoa o tēnei whenua ki te taha ohaoha, taha ahurea, taha pāpōri hoki, otirā e tirohia ana a Toi Aotearoa he i whākōkō nui ki te whanaketanga o tētahi taiao mahi toi matomato.

Ahakoa te maha o ngā mātataki kei mua i te aroaro, he ngawari noa iho tā mātou kaupapa take: ko mātou te pokapū whanaketanga a-motu o Aotearoa. Ki te tirohanga a-motu, he haumi rauemi mātou i ngā toi o Aotearoa mō te huanga roa o ngā tāngata o Aotearoa.

E uaratia ana hoki tō mātou hononga ki te iwi Māori, me te whakamihī i tō rātou wāhi ahurei hei tāngata whenua. Ko te wāhi rāhī e mea nei i ngā mahi toi o Aotearoa hei mea ahurei, ko īa anō e mea nei i a Aotearoa hei mea ahurei – arā ko tō tātou ahurea tāngata whenua.

E uaratia ana hoki e mātou ngā mahi toi o ngā Moutere o te Moana-nui-a-Kiwa me tō rātou wāhi tipu haere nei ki te tuakiri o Aotearoa. He whakaaro ki te tipu haere o ngā iwi rerekē o Aotearoa me tiakī a Toi Aotearoa kia rongona tōna pānga huri noa i te taupori.

Ko ētahi atu o ngā uara nui ki a mātou, ko tō mātou here ki tētahi aronga mahi ngātahi i runga i ngā pātuinga, tō mātou here ki te māhi ariari, mahi ngālo hoki. Kei te nako o tēnei, ko te uara ka utaina e mātou ki runga i ngā whakaaturanga toi me te takoha o ngā mahi toi ki te porihanga.
The five guiding principles we have established in this Strategic Plan provide the foundation on which the strategic priorities are based.

These principles reflect what we believe must be done internally if we are to achieve our strategic priorities. They will require some significant shifts in the way we work and in the ways we engage with our stakeholders over the next three years.

These principles are significant in establishing a long-term approach across the organisation.

TRUSTWORTHINESS AND CREDIBILITY in the eyes of the arts sector and wider public stakeholders – to enhance and facilitate our ability to work collaboratively and in partnership

We must be a trusted public investor in the arts. As a Crown entity, we receive public money to help foster a flourishing arts environment in New Zealand. Transparency, credibility and trust in the eyes of our key stakeholders are critical to ensuring that we can deliver to our priorities.

It is important that we can demonstrate the outcomes that are being achieved through public investments in the arts, and that the arts are contributing to the development of, and dialogue on, national identity.

We know that many of our objectives and outcomes will be achieved either in collaboration and partnership with, or through the work of, others – including artists, practitioners, arts organisations, iwi and local authorities. It is important, therefore, that we are clear about what we are seeking to achieve and why.
STRENGTHENING the arts sector – to ensure an enduring foundation for arts development in New Zealand

We know that strong foundations and quality people are critical to the ongoing success of the arts sector in New Zealand. There are many ways we can work to strengthen the sector’s infrastructure. These include investing in artists, practitioners and arts organisations; undertaking capability development; and undertaking research and establishing benchmark data that can be used to gauge progress across the sector.

We will continue to work in partnership with significant targeted organisations to enhance their ability to support and deliver opportunities for New Zealanders to engage with their arts.

LEARNING through research and evaluation – to ensure that we are making progress, maximising impact and being as effective as possible

Over the next three years, we will focus on outcomes. This demands that we are clear about what we are doing, why we are doing it and the impacts we are making. Monitoring our progress over time will enable us to increasingly re-align our efforts and resources to where they will have the maximum impact. We will continue to develop benchmark data and evidence that will enable us to work with increased clarity of focus across our areas of interest, and broaden the range of interventions available to deliver to our priorities. Transparency is one of our core values and we will be making the information gathered through research and evaluation widely available to the sector.

We know that in the short to medium term, we will have to develop more efficient processes that will enable us to become increasingly responsive to our changing environment.

We also recognise that over the next three years, there will be an increasing need to find smarter ways to use technology and share those benefits with our stakeholders.

ALIGNMENT AND TARGETING of all that we do – to concentrate our efforts on achievement of our strategic priorities

We must be a strategically aligned organisation with a clear focus on targeting our investments to achieve the greatest impact. Given our complex structure – a governing Council, two funding boards and a committee, and staff in three locations – it is important to align our focus and activity across all levels of the organisation with this plan’s strategic priorities. With this increased internal alignment, we expect greater accountability for performance as well as better delivery.

This clarity will result in improved communications, stronger arguments for resources from external stakeholders who share our interests in arts and culture, and more targeted advice and information.

ADDING VALUE by leveraging our resources and working with our partners – to improve performance and achieve greater impact across the arts sector

Many organisations are involved in the development of the arts in New Zealand – in government, local government, regional organisations, peak groups, iwi, the business sector, and other community and private groups. There are many opportunities to work collaboratively and in partnership with other groups to leverage outcomes. Working in this way will achieve better and longer-term results for the arts sector.
Mātāpono aratohu

Ko ngā kaupapa ārahi e rima kua whakatakotia e mātou ki tenei Mahere Rautaki te pūtē o ngā take rautaki mātāmu.

E whakaata ana i roto i ēnei kaupapa ngā mea e whakapono ana mātou me māhi i roto i a mātou e taea ai ē mātou take rautaki mātāmu. Ka hiahiatia e rātou ētahi nuku rahi tonu ki ē mātou tikanga māhi, ki ē mātou tikanga tomo anō hoki me ō mātou kaiwhaiwāhi rā waenga i ngā tau e toru e tō mai.

He mea hira tonu ēnei kaupapa hei whakaū i tētahi tikanga māhi wā roa huri noa i tenei whakahaere.

**TE WHAKAWHIRINAKITANGA ME TE NGĀKAU PONO – ki mua i te aroaro o te tōngai toi me ngā kaiwhai-pāanga tūmatarui whānui – ki te whakanikoniko me te whakatenatena i tō mātou kaha ki te māhi ngātahi me te māhi pātui**

Me kitea mātou hei kaihaumi tūmatarui noho pono i ngā māhi toi. I te mea he hinonga karauna mātou, ka whiwhi moni mātou hei penapena i te ao toi e tipu ana ki Aotearoa. Ko te pūataata, ko te ngākau pono, ko te whakawhirinakitanga ki mua i ō mātou kaiwhai-pāanga matua, te mea nui hei whakarite kia taea ē matou te whakarato i ō matou māhi tuatahi.

He mea hira kia whakaatu mātou kei te eke ngā whakatutukitanga nā runga i te haumi tūmatarui i ngā māhi toi ā, kei te takoha ngā māhi toi ki whanaketanga me ngā kōrero mō te tuakiri ā-motu.

E mōhio ana mātou ka eke te nuinga o ō mātou whāinga, ō mātou whakatutukinga hoki nā runga i ngā mahinga ngātahi me ngā māhi pātungia, i runga rānei i te māhi ē ētahi atu – tae noa ki ngā tāngata toi, ngā kaiwhakamahi nei, ngā whakahaere nei, ngā iwi me ngā mana ā – rohe.

Nā reira he mea hira kia mārama ai mātou ki tā mātou e hiahia āna ki te whakatutuki, me te tāke e hiahia āna mātou kia tutuki.
TE WHAKAPAKARI i te rāngai toi – ki te whakarite tumu mārō mō te whanaketanga toi ki Aotearoa

E mōhio ana mātou mā te whai tumu whai kounga me te whai tangata te mea nui kia angitū ai te rāngai toi ki Aotearoa. He nui ngā huarāhia hei whai ki te whakapakari i te anga ā-rotō o te rāngai, tae noa ki: te haumi i ngā pūkenga toi, ngā kaiwhakamahi toi, me ngā whakahaere toi, te whakahaere whanaketanga rōrāhia; te whakahaere rangahau me te whakatū raraunga paerewa ka taea te whakamahi hei ine i te kauneke, whiti no i te rāngai.

Ka kaha tonu mātou ki te mahi pātui me ngā whakahaere tāpua ka whāia hei whakaniko i tō rātou kaha ki te tautoko me te whakarato huarāhia me ngā ātanga o Aotearoa ki te kūhi o ngā māhi toi.

TE AKO mā ngā māhi rangahau me ngā māhi arotake – ki te whakarite kei te kauneke mātou, kei te whakanui ake i te pāpātanga kia whainiho ai

Ā ngā tau e toru e tō mai, ka arotahi mātou ki ngā otinga. E hiahi ana tēnei kia mārama ki tā mātou i aha ai, te take i pēnā ai mātou, ki ngā pānga hoki o ē mātou mahi. Mā te aroturuki i tā mātou nekehanga ake e te wā ka ahei anō mātou te whakahāngai ake anō i ē mātou mahi me ē mātou rauemi ki te wāhi e hua ai te pānga mōrāhi. Ka kaha tonu mātou ki te whakawhanake i ngā raraunga paearu me ngā taunakitanga kounga e ēhei ai mātou te whai me te arotahi puata huri noa i ē mātou wāhi whahapē, e whārangi anō ngā tikanga wawao e wātea ana e taea ai ē mātou rautaki mātāmua. Ko te puata anō tētahi uara taketake a mātou, ā, ka meinga e mātou kia noho wātea ngā pārongo ka minea mā te rangahau me te aromātai huri noa i te wāhanga māhi toi.

E mōhio ana mātou, i te wā poto tae noa ki te wā tūtata, me huri mātou ki te whanake hātepe māia e ahei ai mātou ki te whai uruparetanga ki tō tātou ao hurihuri.

E marama ana mātou, me kaha mātou i ngā tau e toru ki mua, ki te rapu huarahi kakama ki te whakamahi i ngā hangarau me te tohatoha i ngā hua ka arā ake, me ē mātou kaiwhiapāngā.

TE WHAKATŪTIKA ME TE WHKAHĀNGAI i ē mātou māhi katoa – kia hīhiwa ai ē mātou rautaki māhi tuatahi

Me tō mātou hei whakahaere whakatūtiaka rautaki me te whai aronga ariari e pā ana ki ngā māhi haumi mō te whai i te pāpātanga nui rawa atu. Nā runga i ē mātou anga whiwhi – arā, he kaunihera ārahi, ngā pōari tahu e rua, tētahi komiti, me ngā kaimahi e noho ana ki ngā wāhi e toru – he mea nui ka tō te he whakatūtiaka o te arotahi me ngā mahinga ki ngā koeko katoa o te whakahaere, hāngai ki ngā rautaki māhi tuatahi. Mā te whakapiki i ngā māhi whakatūtiaka ā – rōto, e piki ai te kawenga mō ngā māhi me ngā whakaratonga.

Mā tēnei atetanga anō e hua ai ngā whakawhitinga kōrero pāi ake, ngā tautohe kaha ake mō ngā rauemi ā ngā kaiwhiwhiwhi ā waho e whai wāhi nei ki ngā māhi toi me ngā māhi ahurea, ngā tohutohu me ngā pārongo āhanga ake anō hoki.

TE TĀPIRI UARA mā te māhi kia hua nga mātou rauemi me te māhi i te taha o ngā pātui – ki te whakapai ake i te mahinga me te whai papātanga nui ake i te rāngai toi

He nui ngā whakahaere kua uru ki ngā whanaketanga toi ki Aotearoa – te kāwanatanga, te kāwanatanga ā – rohe, ngā rōpū keo, ngā iwi, te rāngai pakihi me ētahi atu rōpū hapori, te tūmatatī hoki. He maha ngā huarāhia mō te māhi ngātahi me te māhi pātuinga me ētahi atu rōpū ki te whakarahi ake i ngā putanga hua inā, kia kaha ake o te pāpātanga o te katoa, ki te tapeke o ngā wāhanga katoa. Mā te tikanga mahi pēnei ka taea ai ngā otinga pāi ake, wā roa hoki ki te wāhanga māhi toi.
Creative New Zealand has developed four strategic priorities that collectively represent a healthy arts landscape. We are committed to making an impact in the four areas of:

+ New Zealanders engaged in the arts
+ High-quality New Zealand art is developed
+ New Zealanders have access to high-quality arts experiences
+ New Zealand arts gain international success.

Over the course of this plan and beyond, we will be taking an increasingly developmental approach which will have profound implications on how we do things. For the arts to develop in the longer term we will also be seeking to improve the performance of artists, practitioners and organisations. This will require different approaches, different emphases and different interventions that are targeted at achieving our identified outcomes.

In addition, we recognise that our own organisational culture, thinking and processes are fundamental to success in these four externally focussed strategic priorities. To this end, a fifth “organisational strength” priority has been developed. Details can be found on page 35. This internally focussed priority is designed to ensure that all aspects of our organisation are fully supporting and contributing to our vision of a flourishing arts environment.

There are several activities we are required to provide for the sector, including the New Zealand Authors’ Fund and the Prime Minister’s Awards for Literary Achievement. These activities will continue.

New Zealand is a vibrant, multicultural society built on a bicultural foundation. We are, therefore, committed to ensuring tāngata whenua have an integral role in the arts of this country. We are also continuing to explore ways in which we can deliver to diverse arts and artists, and you will see references to some of our ideas in our Statement of Intent 2007–2010.
This strategic priority aims to increase the opportunities for New Zealanders to participate in, and have access to, the arts for the benefit of their communities. It has a particular focus on Maori, Pacific and diverse local communities. This priority acknowledges that a lifelong commitment to the arts will be established when there is a strong foundation of community engagement in the arts.

In 2006 we commissioned research, in partnership with Auckland City Council and the ASB Community Trust, on Asian communities and artists in Auckland and their engagement with the arts. This research, published in Asian Aucklanders and the arts: Attitudes, attendance and participation in 2006, is an exciting step in our ongoing work to engage with and develop opportunities in the arts for Asian communities. Under this priority we will continue to explore how we can engage further with this segment of the New Zealand population.

Also under this priority, Creative New Zealand will continue to work with local authorities throughout the country to support and develop community arts. A number of organisations, including local authorities, are already working in this area. We will continue to develop and take advantage of opportunities that will lead to the increased engagement of communities in the arts. We will also be undertaking research so that we can gain greater clarity and focus on our role in the community arts environment.

A significant challenge for Creative New Zealand is to identify where we can make the most effective impact in delivering to these objectives. As a response to this challenge, Creative New Zealand will review the Creative Communities Scheme in 2008 to identify improvements to the scheme and thereby enhance our ability to address this strategic priority.
We will focus on identifying and developing the highest quality and most innovative new work. We will work with artists, practitioners and arts organisations to build the skills and capability needed to generate quality work that commands attention in New Zealand and overseas. It will be increasingly important for Creative New Zealand that artists, practitioners and arts organisations have in place sound processes for evaluating the quality of their work. This will also be of benefit to the artistic community who are committed to improvement but often lack the best tools to do the job.

We will examine new approaches to making investments in this area. These may include making longer-term or one-off investments in key individuals, organisations or infrastructure to develop artistic, organisational and market capability.

New Zealanders have a healthy appetite for quality arts experiences and Creative New Zealand will continue to broaden the opportunities for New Zealanders to access these by subsidising their arts experiences and contributing to the organisations that provide them.

This strategic priority aims to give New Zealanders regular opportunities to access diverse, high-quality arts experiences in identified centres. The distribution of Māori and Pacific art is seen as a critical component of this strategic priority. We will continue to consult artform experts and artists for their views about quality.

Creative New Zealand is very aware that New Zealanders in metropolitan centres have frequent opportunities to access high-quality arts experiences, which are not regularly available in provincial or rural New Zealand.

Over the next three years, we will take steps to examine this imbalance of opportunity and will identify priorities for diversifying, broadening and deepening the arts experiences available to New Zealanders.
This priority focuses on New Zealand arts in the international arena. International success for New Zealand arts, artists, producers and arts organisations does not, as a rule, happen spontaneously. It is generally the result of a long-term vision and commitment, built on the back of domestic success.

New Zealanders are outward looking, despite the country’s geographical remoteness, and want to be part of a dialogue with the world.

Creative New Zealand aims to position the best of New Zealand arts and artists within an international context, working collaboratively with key partners to achieve enduring impacts in target overseas markets. Māori and Pacific arts are seen as critical components of this strategic priority because we know already that Māori and Pacific influenced work is of considerable interest to many overseas people.

Internationally, there is a growing demand for high-quality arts experiences. This strategic priority is focussed on developing New Zealand artists who are making world-class art and whose work says something to the world about New Zealand art. For this to happen, there must also be a strong domestic arts infrastructure that enables the development of high-quality New Zealand art.

For several years, Creative New Zealand has been assisting New Zealand artists, practitioners and arts organisations to engage in an international environment. We have learned from these experiences and now wish to focus our efforts in order to achieve greater impact. By July 2008, Creative New Zealand will have identified priority international markets which will guide product development for these markets and result in an extension of the life and value of New Zealand work.
Rautaki mahi tuatahi

Kua whakawhanaketia e Toi Aotearoa ētahi take rautaki mātāmua e whā ina huia ka tū tonu mō te takotoranga mahi toi ora tonu. E ū ana mātou kia nui tā mātou pānga ki ēnei wāhi e whā:

+ Ngā tāngata o Aotearoa e whai wāhi ana ki ngā māhi toi
+ Te whanaketanga o ngā māhi toi kairangi o Aotearoa
+ Te whai wāhi a ngā tāngata o Aotearoa ki ngā wheako kairangi o ngā māhi toi
+ Te tū angitu ā-ao o ngā māhi toi o Aotearoa.

Rā waenga i te wā o tēnei māhе, ā, a muri ake ānō, kaanga mātou ki te ara whakawhanake e hōhonu hoki ōna rara ki tā mātou tikanga mahi. Kia whanake wā roa ai ngā māhi toi ka kimi ānō mātou ki te whakapai ake i te māhi a ngā tohunga māhi toi, ngā kaiwhaiwāhi me ngā whakahaere. Ka hiahiatia e tēnei ētahi ara rerekē, ētahi arotahi rerekē, ētahi wawao rerekē ānō, he mea arotahi kia taea ā mātou whāinga kua tūtuhitia.

Tāpiri ki tēnei, e mōhio ana mātou ko te mea taketake e angitu ai mātou i ēnei rautaki mātāmua o waho ko ngā tikanga ahurea, whakaaro, hātepe hoki o tō mātou whakahaere. Mō konei, kua whakawhanaketia tētahi “kaha whakahaere” tuarima. Ka taea ngā taipitopito te kōrero i te whārangi 35. Kua whakairihia tēnei take mātāmua e arotahi whakaroto ana hei tiaki kei te tino tautoko, kei te tino whai wāhi hoki ki tō mātou tiwhanga o te tahi wāhi toi matomato, ngā āhuatanga katoa o tō mātou whakahaere.

Arā anō ētahi māhi e tika ana me whakarato e mātou ki tē wāhanga māhi toi, tae ki Pūtea Kaituhi o Aotearoa me ngā Parahī a te Pirimia mō te Paetae Tuhituhi. Ka haere tonu ēnei māhi.

He pāpori hihiri a Aotearoa, nō ngā ahurea maha, he mea hanga i runga i te pūtakē o ngā ahurea e rua. Nō reira, e ū ana mātou ki te tītā ihe whai wāhi pūtakē tōnō tā ngā tāngata whenua ki ngā māhi toi o tēnei whenua. E torotoro hoki ana mātou i ngā ara a ēhei mātou te whakarato ki ngā māhi toi me ngā tohunga toi rerekē, ā, ka kīte koe i ētahi kōrero mō ō mātou whakarōtā i tō mātou Kianga Tikanga 2007–2010.
Hei wāhanga o ngā māhi ki tēnei pito, ka māhi tonu a Toi Aotearoa me ngā mana ā – rohe i roto i te ao toi hapori. Arā etahi pūtahi, tae noa ki ngā mana ā – rohe, e māhi ana i te ao toi hapori. Ka kaha tonu mātou ki te whanake me te whai i ngā huarahi e hāngai ana ki te whakapiki whakaurunga o ngā hapori ki ngā māhi toi. Hei māhi tuatahi, e kīte ana mātou me whakahaere rangahau mātou kia ahei mātou ki te whai māramatanga me te arotahi ki tō mātou whakatūnga i te tāiao toi hapori.

E tū ana ngā māhi toi o Aotearoa i runga i te ngākau auaha o ngā tohunga toi. Ko tō mātou wāhanga ko te whakarite kei te whai huarahi ngā tāngata toi o Aotearoa ki te eke ki ō rātou
Jacob Rajan and Justin Lewis in *The Dentist’s Chair*, a play created by Indian Ink Theatre Company with Creative New Zealand support. The company also showcased its work at the 7th Australian performing Arts Market in 2006 with Creative New Zealand support. The largest performing arts market in the southern hemisphere, and a vital platform for New Zealand performing artists wanting to make their mark on the international stage.  

PHOTOGRAPHER: ROBERT CATTO (WWW.CATTO.CO.nz)
Toi Aotearoa is a major arts organisation that is dedicated to the development and promotion of arts to New Zealand. With the support of Creative New Zealand, the organisation made a strategic plan to focus on the arts for New Zealand's people. The plan was created to support the arts and culture of New Zealand, and to promote the arts to the world. The plan included a focus on the arts for New Zealand's people, and the organisation's activities were supported by Creative New Zealand. The plan was a multi-year plan, and the organisation was dedicated to making the arts accessible to all New Zealanders. The plan was a success, and the organisation was able to support the arts in New Zealand effectively.
What’s different with this plan

This plan describes a change of focus from previous Creative New Zealand strategic plans. We are adopting a deliberate focus on outcomes. All the strategic priorities in this Strategic Plan are, therefore, expressed as outcomes.

From an accountability perspective, we are also being straightforward about how we will measure our progress against these priorities. This is a shift from previous plans, which have provided a blueprint combining what we would do and achieve with what we anticipated the wider sector might achieve, beyond any influence of Creative New Zealand.

This Strategic Plan is designed to articulate clearly where Creative New Zealand seeks to have an enduring impact on the development of the arts in New Zealand. We believe it is better to deliver well to these four priorities than to spread resources and energy to less effect across more priorities.

It is expected that in three year’s time, our stakeholders will be able to clearly see the impact of this new plan and strategic framework. We will be taking a pragmatic approach to the implementation of the plan and expect that over the next three years, significant momentum will be developed in shifting Creative New Zealand from a “funding” agency to an “arts development” agency. The sector can expect:

- different processes and approaches aimed at arts development
- significant change to the types of programmes we will be offering
- clearer alignment between our funding programmes and our strategic priorities
- clearer alignment and accountability relationships across the organisation, including governance and our funding boards
- clearer access points into the organisation for key stakeholders
- clarity for stakeholders on what Creative New Zealand does and does not support.

The New Zealand String Quartet tours nationally and internationally. Creative New Zealand supports the New Zealand String Quartet with three-year funding ($185,000 per year from 2007 to 2009) for its programme of activities.

PHOTOGRAPHER: ROBERT CATTO (WWW.CATTO.CO.NZ)
He aha te rerekētanga o tēnei mahere

E whakaahua ana tēnei mahere i tētahi rerekētanga arotahi ki ngā mahere rautaki a Toi Aotearoa o mua. E arotahi mārika ana mātou ki ngā ki ngā otinga. Nā reira, kua whakatakotoria katoa ngā rautaki mātāmua o te Mahere Rautaki hei otinga.

Ki te taha e heria ai mātou, e puaki ana mātou ka pēhea tā mātou ine i tā mātou nekehanga ake ki ēnei rautaki mātāmua. He nekehanga atu tēnei i ngā mahere o mua, ngā mea i homai i tētahi tauira e whakakotahi ana i tā mātou e mahi aī, e taea aī, ki tā mātou i manakahia ka taea e te wāhanga māhia to i whānui, i tua atu i tētahi whakaawe a Toi Aotearoa.

Kua whakairohia tēnei Mahere Rautaki ki te āta whakapuaki i ngā wāhi e hiahia ana a Toi Aotearoa ki ētahi pānga wā roa ki te whanaketanga o ngā mahi to i Aotearoa. E whakapono ana mātou he pai kē te whakarato tōtika ki ēnei wāhi mātāmua e whā waiho ia te tohatoha ngoikore iho i ngā rauemi, i ngā kaha hoki rā waenganui i ngā rautaki mātāmua nui ake.

E tūmanakohia ana i roto i ngā tau e toru, ka āhe i mātou kaiwhaiwāhī te kite mārika i te pānga o tēnei mahere hou me te anga rautaki. Ka whai mātou i tētahi ara whaikīko ki te whakatinatanga o te mahere, ā, e manakahia ana i roto i ēnei toru tau, ka nui tonu te āinga e whakawhanakehia kia nekehia a Toi Aotearoa ki te hinonga “whakawhanake māhia to i” mai o te hinonga “pūtea”. Me manako e te wāhanga:

- ētahi raupapa mahi me ētahi tikanga rerekē e whai ana i te whakawhanaketanga o ngā mahi to i
- ētahi panoni nui ki te mōmo hōtaka ka toroa e mātou
- he whakahāngaitanga mārama atu o ā mātou hōtaka pūtea ki ā mātou rautaki mātāmua
- he whakahāngaitanga o ngā hononga herenga huri noa i te whakahaere, tae atu ki te poari whakahaere me ō mātou poari tohatoha pūtea
- ētahi wāhi tomo ki te whakahaere mārama ake mō ngā kaiwhaiwāhī mātua
- he māramatanga mō ngā kaiwhaiwāhī o ngā mea e tautokotia ana e Toi Aotearoa, ngā mea hoki kāore e tautokotia ana.

George Nuku’s Outer space marae was exhibited at Pasifika Styles in Cambridge, England. Creative New Zealand supported a number of Māori and Pacific artists to participate in this major international exhibition.
Statement of Intent
Tauākī Whakamaunga atu 2007–2010

Old bridge structure from new bridge, Clutha River, Alexandra (1980) by Laurence Aberhart features in a touring exhibition and accompanying publication by Victoria University Press of the photographer’s work, supported by Creative New Zealand.

PHOTOGRAPH COURTESY OF THE ARTIST
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Creative New Zealand delivers one output class, which has been split into four strategic priorities. These are:

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WHO ARE WE
Creative New Zealand is an autonomous Crown entity under the Crown Entities Act 2004. We work across government to build an environment in which the arts can flourish and be an integral part of the lives of New Zealanders.

The Ministry for Culture and Heritage is our monitoring agency. We also have close working relationships with a number of central and local government agencies.

WHAT WE DO
Creative New Zealand’s work is diverse, ranging from grassroots projects through to support for professional artists and arts organisations. We also support opportunities for New Zealanders to engage in the arts throughout New Zealand. In addition, we:

- work with partners to build a stronger arts environment
- undertake research to better understand the New Zealand arts environment and our impact on it
- provide leadership and advocacy for the arts
- support artists to undertake arts projects, and offer residencies, fellowships and other special opportunities
- support a number of professional arts organisations on a recurrent (one, two or three-year) basis. As well as monitoring and managing the funding of these organisations, we work with the organisations on a range of initiatives
- provide national and international audiences with greater access to New Zealand arts, at the same time developing market opportunities for artists and arts organisations
- recognise in the arts the role of Māori as tāngata whenua
- invest funding and undertake initiatives to develop and support Pacific arts
- work to ensure the arts of ethnic communities in New Zealand are recognised and developed.
OUR STRUCTURE

Our structure is determined by our governing legislation, the Arts Council of New Zealand Toi Aotearoa Act 1994.

GOVERNANCE

ARTS COUNCIL

The Arts Council (the Council) of Creative New Zealand is a body corporate established under the Arts Council of New Zealand Toi Aotearoa Act 1994. Under the Crown Entities Act 2004, Creative New Zealand is an autonomous Crown entity. Creative New Zealand must have regard to government policy when directed by the Minister for Arts, Culture and Heritage. Under the Arts Council of New Zealand Toi Aotearoa Act 1994, the Council is accountable to the responsible Minister.

Following an amendment to the Arts Council of New Zealand Toi Aotearoa Act 1994, arising from the Crown entity reforms in 2005, “The Minister may not give direction to Council in relation to cultural matters.” (Section 7(3))

The Council carries out its statutory functions with funds provided by the Government through Vote Arts, Culture and Heritage and the New Zealand Lottery Grants Board.

The Minister for Arts, Culture and Heritage appoints the members to the Council.

The Council is responsible for setting the policy and strategic direction of Creative New Zealand, allocating funding to the arts boards for investment, and undertaking discrete initiatives. The Council is also responsible for, and monitors, the overall performance of Creative New Zealand.

There are three committees of Council that undertake work on its behalf: the Finance and Audit Committee; the Chairs’ Committee; and the Chief Executive Performance Review Committee. The Finance and Audit Committee meets bi-monthly to ensure Council accounting and financial reporting standards are developed, maintained and followed. The Chairs’ Committee meets regularly to advise the Council Chair on the implementation of Council policy and implementation and delivery of organisational processes as they apply to board members, and to develop greater understanding across the governance structure. The Chief Executive Performance Review Committee meets on an annual basis.
FUNDING BODIES

Under the Arts Council of New Zealand Toi Aotearoa Act 1994, Creative New Zealand has two funding boards: the Arts Board and Te Waka Toi (Māori arts board).

The Minister for Arts, Culture and Heritage appoints members to the Arts Board and Te Waka Toi. The Minister consults with the Minister of Māori Affairs before appointing members to Te Waka Toi.

The Pacific Arts Committee is a committee of the Arts Board. Its members are nominated through a public nominations process and appointments are made by the Arts Board.

These three funding bodies deliver our strategic priorities through a range of initiatives and mechanisms, including recurrently funded organisations, contestable project funding, investment priorities, special opportunities and tailored programmes.

These three funding bodies deliver our strategic priorities through a range of initiatives and mechanisms, including recurrently funded organisations, contestable project funding, investment priorities, special opportunities and tailored programmes.

These bodies are accountable to the Council for carrying out the functions and actions delegated to them by the Council. The priorities outlined in The Year Ahead (page 42) will be delivered by these boards. A clearer accountability framework will be developed over the course of this plan.

Our guiding principles, outlined in our Strategic Plan 2007–2010, provide direction for these funding bodies in delivering to our strategic priorities. They will deliver across each of the strategic priorities, with each body determining the most effective and suitable initiatives that will deliver the identified objectives under each priority.

ARTS BOARD

The Arts Board is responsible for developing the arts and artists of New Zealand. It invests contestable project funding, develops initiatives and delivers tailored programmes to meet identified needs. It also invests in more than 30 professional arts organisations on an annual or multi-year basis.

PACIFIC ARTS COMMITTEE

The Pacific Arts Committee is a committee of the Arts Board. It is responsible for developing New Zealand’s Pacific arts and artists. It invests in contestable project funding, develops initiatives and delivers tailored programmes to support Pacific artists and communities.

TE WAKA TOI

Te Waka Toi is responsible for developing Māori arts and artists. It invests in contestable project funding, develops initiatives and delivers tailored programmes. It currently invests in three key professional arts organisations on an annual or multi-year basis.

MANAGEMENT AND STAFF

As at 1 July 2007, Creative New Zealand has 51 staff based in three offices: Northern, Central and Southern.

As at 1 July 2007, our senior management comprised:

Stephen Wainwright, Chief Executive
Paul Atkins, Manager, Communications and Audience and Market Development
Elizabeth Beale, Manager, Corporate Planning and Organisational Performance
Cath Cardiff, Manager, Arts Development
Muriwai Ihakara, Manager, Māori Arts Services
Jane Milliken, Manager, Business Services
Brent Thawley, Manager, Arts Infrastructure Services

1 Taki Rua Productions is co-funded by the Arts Board and Te Waka Toi
ORGANISATIONAL STRENGTH

Organisational strength is very important for Creative New Zealand. We recognise that organisational culture, people, systems, processes, decision-making and relationships are critical in enabling us to achieve our outcomes.

We are required to deliver on a broad mandate to a diverse range of stakeholders and so it is important that we have the right culture, people, infrastructure and systems to ensure we can be as effective as possible. We aim to be a flexible organisation, respected for our integrity, professionalism and high standards.

We also aim to be a good employer, building a workforce capable of meeting the needs of New Zealand’s increasingly diverse population and creating an environment where all employees can flourish.

In March 2005, the State Services Commission Te Kōmihana o Ngā Tari Kawanatanga published Development Goals for the State Services. The goals and associated programmes seek to improve the State Services, recognising that “effective State Services [are] integral to the country’s economic and social performance”. The overall goal for the State Services is a “system of world-class professional State Services serving the government of the day and meeting the needs of New Zealanders”.

Creative New Zealand is committed to contributing to the high-level development goals established for the State Services.

This section sets out how Creative New Zealand’s organisational health and capability will be managed. We need capable leadership and people, a healthy culture, sound relationships, robust and rigorous processes, modern technology and physical assets to deliver our strategic priorities.

There are six strands to our organisational strength priority.


ORGANISATIONAL CULTURE

The manner in which we work – the way we interact with each other and the values of our organisation – are critical determinants of success. How we perceive ourselves and are perceived by our stakeholders is also critical.

Values that are important to our organisational culture include:

- the unique position of Māori as tāngata whenua
- the contribution of Pacific arts to New Zealand identity
- working collaboratively and developing partnerships for mutual benefit
- articulating our strategic position and priorities with clarity
- demonstrating integrity, transparency and professionalism in all our dealings
- supporting artistic expression and the contribution of the arts to society
- always aspiring to excellence.

BEST PEOPLE

We know that our future success depends on the capability of our people. We will continue in our efforts to develop and maintain a skilled, focussed, productive and satisfied workforce. The current tight labour market presents particular challenges for small organisations like Creative New Zealand. Consequently, it is critical that we have a strong organisational culture where we can build capability through recruitment, training, development and performance management. These will be priorities for us in the 2007–2010 period. We will continue to align our organisational and team structures, and our human resources initiatives, policies and practices with our new strategic priorities and values.

Key activities for 2007–2010 include:

- an enhanced human resources information system and management reporting
- revised recruitment and selection processes
- a revised induction process
+ a more integrated professional development framework for all staff
+ a review of all human resources policies
+ the development of an integrated performance management and reward framework
+ Māori responsiveness training.

**BEST THINKING AND DECISIONS**

It is important that we continue to make well-informed and robust decisions, which are properly documented and well-communicated. While the Strategic Plan 2007–2010 provides the framework for this decision-making, we will examine our decision-making processes to ensure we are being as effective as possible. Research and evaluation will become increasingly important as we seek to continually improve our services and develop more effective and efficient means to deliver our priorities.

We will continue to undertake and publish high-quality, relevant research that increases the knowledge and expertise of Creative New Zealand and the wider arts sector.

Equally as important as research is the quality of the decisions we make as a result of investing in research. Creative New Zealand acknowledges the need to ensure that appropriate steps are taken whenever research identifies the need for positive action.

Key activities for 2007–2010 include:
+ a research strategy to support the long-term research needs of the four strategic priorities
+ an evaluation framework to ensure that Creative New Zealand’s programmes are assessed regularly for their effectiveness in meeting the strategic priorities
+ a review of the place of the Creative Communities Scheme
+ research to provide greater insights into the community arts landscape and where Creative New Zealand can best apply its efforts to support:
  – the health of Māori heritage arts
  – the health of Pacific heritage arts
  – intercultural engagement in the arts.
+ establishing benchmark data for Creative New Zealand to evaluate the impact of its investments. Benchmark data will be established on:
  – the quantity of New Zealand works available
  – the quality of New Zealand works available
  – audience numbers for New Zealand work
  – audience numbers for local populations
  – diversity of audiences.
+ developing our information base on the drivers and barriers to participation and to access to the arts by New Zealanders
+ reviewing our recurrently funded portfolio of arts organisations to ensure our investment in arts infrastructure is delivering to our new priorities.

**BEST RELATIONSHIPS**

Trustworthiness and credibility in the eyes of the arts sector and wider public is critical to the future success of Creative New Zealand. We need to develop stronger and more positive relationships with our stakeholders; a challenge given our mandate and our inability to support the aspirations of most of the individuals and organisations to the level they would like. However, we believe we can – and should – seek to develop our relationships such that our stakeholders understand clearly what we are trying to achieve and why, and have faith in our processes, even if they do not agree with every one of our decisions.

At the heart of this is developing and maintaining relationships that are based on clear communication and expectations, and mutually beneficial outcomes. We recognise the importance of “how” we do things as much as “what” we do.

We also recognise that we achieve many of our objectives through the work of others across the sector. It is important that we work
collaboratively with our partners and identify other mutually beneficial opportunities that will enable us to leverage our resources towards the achievement of our strategic priorities.

Key activities for 2007–2010 include:

- developing and implementing a relationship management framework
- implementing a Creative New Zealand Code of Ethics, including a Code of Conduct for staff
- developing and implementing a portal for organisations funded by Creative New Zealand on a recurrent basis
- an intranet available to all staff
- providing leadership and advocacy for the arts with key identified partners
- continuing to contribute to key government policy and discussion documents.

BEST GOVERNANCE AND MANAGEMENT

We have a large number of governors, board and committee members. This means we need a clear accountability framework that sets out the complementary roles of the Council, funding boards and the Pacific Arts Committee, and also empowers our governors to provide direction to, and monitor the performance of, the organisation. This requires a shared strategic agenda that provides a clear decision-making framework. Creative New Zealand’s Strategic Plan 2007–2010 is the central component of this shared strategic agenda. Throughout 2007–2008 our governors, board and committee members and management will engage in dialogue on the implementation of the Strategic Plan across each arm of the organisation to ensure a coherent strategic approach.

We will continue to be a cost-effective, efficient agency that manages public funding wisely and well.

Key activities for 2007–2010 include:

- implementing a clear accountability and delegations framework for the Arts Council, Arts Board, Te Waka Toi and the Pacific Arts Committee
- undertaking an assessment of Creative New Zealand’s governance structure
- ensuring new Council, board and committee members are provided with a robust induction programme
- developing a strategic policy framework for the organisation
- ensuring Council members receive the necessary support to govern Creative New Zealand effectively.

BEST STRUCTURES AND PROCESSES

It is critical that we have the most effective and efficient structures and processes possible to facilitate the achievement of our priorities. We will ensure there is adequate infrastructure (e.g. office accommodation and IT equipment) provided to enable services to be delivered effectively. In addition, we will ensure that we have a sustainable financial position. We will continue to examine our processes — both internal and external — to ensure they deliver maximum effectiveness.

Key activities for 2007–2010 include:

- continued implementation of initiatives designed to improve our facilities and infrastructure, including:
  - enhanced networked IT facilities linking Creative New Zealand’s three sites
  - an upgrade of Creative New Zealand’s owned and leased premises
  - an upgrade of grant management IT business applications and access to web-based funding applications for a wider range of clients.
- continued examination and development of funding programmes and processes to deliver to our new strategic priorities
- evaluation of the efficiency and effectiveness of our funding mechanisms and processes, specifically through the Review of Project Funding and Special Opportunities for Artists in 2007–2008.
CREATIVE NEW ZEALAND AS A GOOD EMPLOYER

In accordance with section 118 of the Crown Entities Act 2004, Creative New Zealand operates a personnel policy that complies with the principle of being a good employer.

This policy addresses the following matters:

a) good and safe working conditions

b) an equal employment opportunities (EEO) programme

c) the impartial selection of suitably qualified persons for appointment

d) recognition of:
   i. the aims and aspirations of Māori
   ii. the employment requirements of Māori
   iii. the need for involvement of Māori as employees.

e) opportunities to enhance the abilities of individual employees

f) recognition of the aims, aspirations and employment requirements, and the cultural differences, of ethnic or minority groups

g) recognition of the employment requirements of women

h) recognition of the employment requirements of people with disabilities.

During 2007–2008 Creative New Zealand will continue to implement initiatives designed to strengthen our position as a good employer. These include the activities outlined under Best People (page 35), and an EEO policy and programme.
Our operating environment
Tō mātou ao mahi

SNAPSHOT OF THE SECTOR AND OUR ROLE

Our vision is to have a flourishing arts environment where New Zealanders value, support and are inspired by the arts. We want to ensure that New Zealanders throughout the country have access to a broad range of high-quality arts experiences; that New Zealand artists develop the quality of their work and reach their potential; and that New Zealand artists, practitioners and arts organisations are successful at home and abroad.

Creative New Zealand is only one player in the arts sector of New Zealand. There are many parties that have interests in the sector, including local government, other central government agencies, iwi, community trusts and so on. We expect that our role in the broader arts sector will change as we move from being a funding agency to an arts development agency. This Statement of Intent and our Strategic Plan 2007–2010 is the beginning of that journey.

With increased investments in recent years, the arts sector has flourished in many ways. Nevertheless, there is still a lot to do. Many high-quality New Zealand artists and practitioners continue to need support to develop their arts, along with many of our leading arts organisations. There is also a lot to do to provide more New Zealanders with local access to high-quality arts experiences.

THE WAY WE DO THINGS

The way we do things is guided by our values. We value:

- demonstrating integrity, transparency and professionalism in all our dealings
- supporting artistic expression and the contribution of the arts to society
- always aspiring to excellence.

OUR FUNCTIONS

The Arts Council of New Zealand Toi Aotearoa Act 1994 (section 7(1)) sets out our principal functions. Our Strategic Plan 2007–2010 provides the framework in which these functions are put into operation.

The functions of the Arts Council are to:

- encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders
- recognise in the arts the role of Māori as tāngata whenua
- promote the development of a New Zealand identity in the arts
- encourage, promote and support the arts of the Pacific Islands’ peoples of New Zealand and the arts of the diverse cultures of New Zealand
- determine the level of funding that should be available for allocation by each arts board
- deliver funding in accordance with the allocation decisions of the arts boards
- formulate policies for the directions of the arts boards
- ensure that the arts boards encourage, promote and support professional and community arts
- uphold and promote the rights of artists and the rights of persons to freedom in the practice of the arts
- maintain relationships with other agencies and organisations
- give advice to the Minister on any matter relating to or affecting the function of the Council.
The general functions of the arts boards reflect those of the Arts Council in that they are required to encourage, promote and support the arts, recognise the role of Māori as tāngata whenua and promote the development of a New Zealand identity in the arts. However, the primary functions of the arts boards are to:

- allocate available funding to arts projects for professional and community arts
- establish peer assessment mechanisms and guidelines for the allocation of funding
- set guidelines relating to designated community arts providers.

In terms of achieving its legislative mandate, Creative New Zealand is required to recognise and uphold the following principles (section 5 [d]):

- participation, by supporting initiatives which encourage participation in the arts
- access, by supporting the availability of projects of merit to communities or sections of the population that would otherwise not have access to them
- excellence and innovation, by supporting activities of artistic and cultural significance which develop the creative potential of artists and artforms
- professionalism, by maintaining and developing a professional arts infrastructure, both at national and community levels
- advocacy, by promoting New Zealand’s arts and artists locally, nationally and internationally.

ACCOUNTABILITY AND ALIGNMENT WITH GOVERNMENT GOALS

ACCOUNTABILITY

The Council is required to comply with the collective duties, individual duties as members and any directions made by the Minister for Arts, Culture and Heritage, as determined by the Crown Entities Act 2004. Following an amendment to the Arts Council of New Zealand Toi Aotearoa Act 1994, arising from the crown entity reforms in 2005, “The Minister may not give direction to Council in relation to cultural matters.” (Section 7[3])

The Minister for Arts, Culture and Heritage will be informed and engaged in discussions, as appropriate, on any proposals for significant changes in the way Creative New Zealand invests in the arts sector. Creative New Zealand will advise the Minister on matters in a manner consistent with section 133 of the Crown Entities Act 2004.

Under the Crown Entities Act 2004, Creative New Zealand must report annually to Parliament on its performance against its Statement of Intent. Creative New Zealand also provides six-monthly reports to the Minister on progress towards achieving its performance targets.

ALIGNMENT WITH GOVERNMENT GOALS

New Zealand arts and artists can play a major role in the cultural, economic and social life of New Zealand, helping to define, explore, challenge and build our national identity.

The Government has identified economic transformation, families young and old, and national identity as its priorities for the next decade. Arts experiences are integral to building a strong sense of national identity, and also contribute to the achievement of the priorities for economic transformation and for families.
In line with the Government’s identified goals, the Ministry for Culture and Heritage in its Statement of Intent 2007–2011 has identified the outcomes it seeks from its involvement in culture are that:

- the diversity, visibility and accessibility of our culture are enhanced
- the programmes, services and products of funded agencies are high quality and widely accessible
- the value and contribution of culture to New Zealand’s social, environmental and economic well-being is recognised.

Creative New Zealand contributes directly to the Government’s goal for building a strong sense of national identity through our vision for a flourishing arts environment and society in which New Zealanders value, support and are inspired by the arts.

We work closely with the Ministry for Culture and Heritage to ensure a healthy working relationship as we strive to achieve successful outcomes across the arts sector.

We will also continue to work collaboratively with other government agencies to support government goals. We are developing mutually beneficial relationships with agencies across government, local government, community trusts and the private sector to leverage our resources, increase opportunities for artists, practitioners and organisations, and achieve greater impact across the sector.

3 The Ministry for Culture and Heritage uses the term “culture” to describe all the areas in which it operates – arts, heritage, broadcasting and sport.
OUR OPERATIONS

Over the three years of the Strategic Plan, our operations will be linked directly to the achievement of our strategic priorities. We will increasingly align and focus our organisation, and what we do, to achieve the objectives we have identified as priorities.

Our operations will focus on the delivery against our four strategic priorities:

- New Zealanders are engaged in the arts
- High-quality New Zealand art is developed
- New Zealanders have access to high-quality arts experiences
- New Zealand arts gain international success.

MEASURING PERFORMANCE

This is Creative New Zealand’s second Statement of Intent. We have been careful to develop appropriate measures for key objectives that reflect the direction the organisation is taking. Target levels of performance have been developed for each of the four strategic priorities outlined in our Strategic Plan 2007–2010.

Across the broad range of our interventions – research, capability development, funding, special opportunities and tailored programmes – we aim to achieve our vision of a flourishing arts environment and a society where New Zealanders value, support and are inspired by the arts.

Our interventions will influence the quality of arts and artists across the sector, encourage artistic growth, facilitate New Zealanders having access to a wide range of arts, establish benchmark data across the sector, and enable artists, practitioners and arts organisations to grow their audiences and markets.

Our performance is also assessed in terms of our strategic priorities, which provide a framework for decision-making across the organisation.

We are committed to ensuring that our strategy, policy and decision-making are anchored by high-quality research and evaluation so we can tailor interventions to meet the greatest need.

It is difficult to assess the impact of our work when many of the outcomes are diffuse and because Creative New Zealand is often just one of a number of investors that contribute to outcomes. Nevertheless, we are committed to measuring our performance and this is manifest in the Statement of Intent.

We use qualitative and quantitative targets to measure our performance and inform the ongoing development of initiatives and interventions across the sector. These include evaluation programmes, research, establishment of benchmark data, ongoing improvements in systems and processes, a broader range of work available to New Zealand audiences, and enhanced audience and market development results.
Aaeroo Stone was an interdisciplinary collaboration between choreographer Carol Brown (pictured), performance artist Charles Koroneho and designer Dorita Hannah for the New Zealand International Arts Festival 2006. Creative New Zealand supports the New Zealand International Arts Festival with two-year funding ($400,000 per year in 2007 and 2008) for its programme of activities.

Photographer: Robert Catto (www.catto.co.nz)
The Strategic Plan
Te Mahere Rautaki 2007–2010

VISION
Creative New Zealand is a catalyst for the development of a flourishing arts environment in which New Zealanders value, support and are inspired by the arts.

PURPOSE
Creative New Zealand is the national development agency for the arts in New Zealand. We invest resources in New Zealand arts for the long-term benefit of New Zealanders. We value:

- partnering with Māori, in acknowledgement of their unique position as tāngata whenua
- developing Pacific arts and their contribution to New Zealand identity
- working collaboratively and developing partnerships for mutual benefit
- articulating our strategic position and priorities with clarity
- demonstrating integrity, transparency and professionalism in all our dealings
- supporting artistic expression and the contribution of the arts to society
- aspiring to excellence.

GUIDING PRINCIPLES
We will achieve our vision and priorities through:

- Trustworthiness and credibility in the eyes of the arts sector and wider public stakeholders – to enhance and facilitate our ability to work collaboratively and in partnership
- Strengthening the arts sector – to ensure an enduring foundation for arts development in New Zealand
- Learning through research and evaluation – to ensure we are making progress, maximising impact and being as effective as possible
- Alignment and targeting of all that we do – to concentrate our efforts on achieving our strategic priorities
- Adding value by leveraging our resources and working with our partners – to improve performance and achieve greater impact across the arts sector

STRATEGIC PRIORITIES

New Zealanders are engaged in the arts
STRONG MĀORI ARTS
We will invest in Māori communities strengthening and building cultural identity through the arts
STRONG PACIFIC ARTS
We will invest in New Zealand Pacific communities strengthening and building cultural identity through the arts
COMMUNITY ARTS PARTICIPATION
We will invest in diverse, local and ethnic communities to participate in and develop their art

High-quality New Zealand art is developed
INNOVATIVE AND QUALITY ARTISTS
We will invest in dynamic New Zealand artists, practitioners and organisations, acknowledged for innovation and quality
PRODUCING INNOVATIVE WORK
We will invest in quality new art that commands attention nationally and internationally
DEVELOPING POTENTIAL
We will invest in and support quality New Zealand artists, practitioners and organisations to reach their potential

New Zealanders have access to high-quality arts experiences
DELIVERY OF THE ARTS
We will invest in opportunities for New Zealanders to access quality arts experiences on a regular basis
AUDIENCE DEVELOPMENT
We will invest in opportunities for New Zealanders to experience high-quality New Zealand work that is innovative, challenging and culturally diverse
DEVELOPING POTENTIAL
We will invest in providers of quality arts experiences to broaden, deepen and diversify their audiences

New Zealand arts gain international success
NEW ZEALAND’S DISTINCTIVE VOICES HEARD OVERSEAS
We will invest in the distinct expressions of New Zealand’s arts and culture at key international events and markets
MARKET DEVELOPMENT
We will invest in an arts sector that generates New Zealand artists making world-class work that delivers to targeted markets
DEVELOPING POTENTIAL
We will invest in New Zealand artists, practitioners and organisations to build their capacity, profile, relationships and work in order to have enduring overseas success
STATEMENT OF INTENT
TAUĀKĪ WHAKAMAUNGA ATU 2007–2010

VISION
Creative New Zealand is a catalyst for the development of a flourishing arts environment in which New Zealanders value, support and are inspired by the arts.

NEW ZEALANDERS HAVE ACCESS TO HIGH-QUALITY ARTS EXPERIENCES

NEW ZEALAND ARTS GAIN INTERNATIONAL SUCCESS

NEW ZEALANDERS ARE ENGAGED IN THE ARTS

HIGH-QUALITY NEW ZEALAND ART IS DEVELOPED

STRENGTHENING

LEARNING

ALIGNMENT AND TARGETING

ADDING VALUE

TRUST-WORTHINESS AND CREDIBILITY

PURPOSE
Creative New Zealand is the national development agency for the arts in New Zealand. We invest resources in New Zealand arts for the long-term benefit of New Zealanders.
Strategic priority
New Zealanders are engaged in the arts

This strategic priority will give New Zealanders the opportunity to participate in, and have access to, the arts for the benefit of their communities. It has a particular focus on Māori, Pacific and diverse local communities, with Māori and Pacific art featuring in each of the strategic priorities.
NEW ZEALANDERS ARE ENGAGED IN THE ARTS

**KEY OBJECTIVE** – what we are trying to achieve in the short term

Strong Māori arts
We will invest in Māori communities strengthening and building cultural identity through the arts.

**STRATEGY / ACTION**
What we will do

- We will invest in the development and implementation of arts management plans with key identified hapū to enhance arts management skill bases.
- We will invest in opportunities that increase the access to Māori art that is essential to strengthening cultural identity by Māori communities.

**EVIDENCE 07/08**
Progress against objective

- Specified objectives as identified in individual iwi Management Plans are met.

**OUTCOME**
Impact of meeting the objective

The pātaka of knowledge and iwi cultural identity are strengthened.

- Opportunities are identified, prioritised and funded
- Review of Project Funding is completed and new funding programmes are developed
- Selected high quality artists are recognised.
NEW ZEALANDERS ARE ENGAGED IN THE ARTS

KEY OBJECTIVE – what we are trying to achieve in the short term

Strong Pacific arts
We will invest in New Zealand Pacific communities strengthening and building cultural identity through the arts.

STRATEGY / ACTION
What we will do

We will invest in key interventions to identify and facilitate the retention of key customary artistic practices including:
- project funding
- residencies
- fellowships.
We will invest in opportunities that facilitate the retention and transmission of customary artistic practices.

OUTCOME
Impact of meeting the objective
Knowledge and practice of identified customary artistic practices are maintained and strengthened.

EVIDENCE 07/08
Progress against objective

- Opportunities are identified, prioritised and funded
- Review of Project Funding is completed and new funding programmes are designed
- Selected high-quality artists are recognised.

We will invest in opportunities that facilitate the development of new forms of Pacific expression, including:
- project funding
- recurrently funded organisations
- residencies
- fellowships.

OUTCOME
Impact of meeting the objective
The development of new forms of Pacific expression is supported to enhance Pacific identity in New Zealand.

- Opportunities are identified, prioritised and funded
- Review of Project Funding is completed and new funding programmes are designed
- Selected high-quality artists are recognised.
NEW ZEALANDERS ARE ENGAGED IN THE ARTS

KEY OBJECTIVE – what we are trying to achieve in the short term

Community arts participation

We will invest in diverse, local and ethnic communities to participate in and develop their art.

STRATEGY / ACTION

What we will do

We will invest in the development of a programme that benefits New Zealanders in each of the Territorial Local Authorities.

A pilot programme will run with selected Territorial Local Authorities to develop their arts strategies.

We will explore the extent of ethnic community engagement through the Creative Communities Scheme.

We will identify opportunities to facilitate and invest in artist-led projects in communities that increase development of and participation in the arts at a community level.

EVIDENCE 07/08

Progress against objective

† Programme of arts funding is successfully devolved to Territorial Local Authorities

† Impacts and outcomes from pilot are measured and evaluated.

Identified opportunities and planned actions for 2008/2009.

† Opportunities are identified, prioritised and funded

† Review of Project Funding is completed and new funding programmes are designed.

OUTCOME

Impact of meeting the objective

Quality of community life is enhanced through the arts.

Greater understanding of the impact of the Creative Communities Scheme on ethnic communities.

Community arts that deliver a public benefit are developed to a high standard.

Impact of meeting the objective

Impact of meeting the objective

Impact of meeting the objective

impact of meeting the objective

quality of community life is enhanced through the arts.

impact of meeting the objective

greater understanding of the impact of the creative communities scheme on ethnic communities.

impact of meeting the objective

community arts that deliver a public benefit are developed to a high standard.

impact of meeting the objective

quality of community life is enhanced through the arts.

impact of meeting the objective

greater understanding of the impact of the creative communities scheme on ethnic communities.

impact of meeting the objective

community arts that deliver a public benefit are developed to a high standard.
Strategic priority
High-quality New Zealand art is developed

THIS STRATEGIC PRIORITY WILL ENSURE THAT THE BEST NEW ZEALAND ARTISTS HAVE THE OPPORTUNITY TO DEVELOP THE QUALITY OF THEIR WORK, REACH THEIR FULL POTENTIAL AND CONTINUALLY EVOLVE THEIR ARTFORMS.

Red Farm by glass artist Anne Robinson featured at Objectspace in 2007. Creative New Zealand supports Objectspace in Auckland with annual funding ($190,000 in 2007) to provide exhibition opportunities for artists. PHOTOGRAPH COURTESY OF THE ARTIST AND OBJECTSPACE
HIGH-QUALITY NEW ZEALAND ART IS DEVELOPED

KEY OBJECTIVE – what we are trying to achieve in the short term

Innovative and quality artists
We will invest in dynamic New Zealand artists, practitioners and organisations, acknowledged for innovation and quality.

STRATEGY / ACTION
What we will do

We will invest in artists, practitioners and organisations engaged in innovative, excellent and challenging research, artistic development and critical discourse. This investment will take place in a variety of ways, including through:

- project funding
- recurrently funded organisations
- residencies
- fellowships
- awards.

EVIDENCE 07/08
Progress against objective

NEXT STEPS
Towards measuring outcomes
The quality of the artistic outcome of supported projects is benchmarked.

OUTCOME
Impact of meeting the objective
Investments are made in well-developed, conceptually strong proposals that progress the understanding and practice of the arts.

NEXT STEPS
Towards measuring outcomes
New New Zealand work is produced that is based on strong, coherent artistic ideas, reflects best practice, and has benefited from critical dialogue in its development.

OUTCOME
Impact of meeting the objective
Improved uptake of best practice models.

We will undertake targeted investments to develop new, high-quality New Zealand work. Investment approaches will include:

- project funding
- toi iho
- residencies
- fellowships
- recurrently funded projects and organisations
- longer-term investment.

We will facilitate the identification, development and distribution of best practice models, approaches, and new ways of working to inform artists, practitioners and organisations.

New works are available from New Zealand artists, practitioners and organisations.

New ways of working and best practice are identified.
KEY OBJECTIVE – what we are trying to achieve in the short term

Producing innovative work
We will invest in quality new art that commands attention nationally and internationally.

STRATEGY / ACTION
What we will do

We will identify and invest in the development of the highest quality, most innovative, challenging and culturally diverse work through a range of mechanisms, including:
- project funding
- recurrently funded organisations
- residencies
- fellowships.

OUTCOME
Impact of meeting the objective

There is culturally diverse innovative, challenging and excellent new work available for New Zealand audiences by New Zealand artists. A proportion of this new work will receive international recognition.

EVIDENCE 07/08
Progress against objective

A framework is developed for particular culturally diverse audiences. Creative New Zealand-supported work receives critical acclaim nationally and internationally.
HIGH-QUALITY NEW ZEALAND ART IS DEVELOPED

KEY OBJECTIVE – what we are trying to achieve in the short term

Developing potential

We will invest in and support quality New Zealand artists, practitioners and organisations to reach their potential.

STRATEGY / ACTION
What we will do

- We will support critical discourse, exchange and systematic engagement in concepts, values and ideas as part of the development of artform practice.

- Tailored solutions that develop the skills and capability of identified high-potential artists, practitioners and organisations will be developed.

- We will develop the artistic potential of young people by supporting key national and regional events and organisations that enhance the development of young people at the early stages of their careers.

EVIDENCE 07/08
Progress against objective

- Creative New Zealand’s investment aids the development of artform practice and artist’s learning.

- New developmental programmes are identified and available by June 2008.

NEXT STEPS
Towards measuring outcomes

An increase is achieved in the skills and capability of identified high-potential artists, practitioners and arts organisations who go through the programmes.

OUTCOME
Impact of meeting the objective

- Artforms evolve and artists learn and develop their skills.

- Practitioners’ skills attain higher standards and their contribution to artform development increases.

- Young people progress to higher levels of achievement in their artistic development.

- Key events that are acknowledged for their impact on developing the potential of young artists are identified and supported.
Strategic priority
New Zealanders have access to high-quality arts experiences

THIS STRATEGIC PRIORITY WILL GIVE NEW ZEALANDEERS REGULAR OPPORTUNITIES TO ACCESS DIVERSE, HIGH-QUALITY ARTS EXPERIENCES IN IDENTIFIED CENTRES.

Penumbra, a journey through the interconnecting lives of more than 40 characters spanning three generations, was part of the Auckland Festival, AK07. Creative New Zealand supported the development and presentation of New Zealand work at AK07.

PHOTOGRAPHER: JOHN MCDERMOTT
NEW ZEALANDERS HAVE ACCESS TO HIGH-QUALITY ARTS EXPERIENCES

KEY OBJECTIVE – what we are trying to achieve in the short term

Delivery of the arts
We will invest in opportunities for New Zealanders to access quality arts experiences on a regular basis.

STRATEGY / ACTION
What we will do

- We will invest in providers who deliver high-quality arts experiences for New Zealanders in the metropolitan centres of Auckland, Wellington, Christchurch and Dunedin. These opportunities will include:
  - facilitating the touring of work
  - investing in key providers to deliver quality arts experiences locally and regionally.
- We will invest in targeted opportunities that provide high-quality arts experiences in up to four identified provincial centres.
- We will develop systems that enable organisations to better monitor audience numbers attending events.
- We will develop and implement a touring strategy.

EVIDENCE 07/08
Progress against objective

OUTCOME
Impact of meeting the objective
These centres provide regular opportunities for New Zealanders to experience work that includes quality literature, theatre, opera, contemporary dance, art and music, visual art, craft/object art, orchestral and chamber music to a high standard.

NEXT STEPS
Towards measuring outcomes
Benchmark data is increasingly available, providing a basis for measuring progress towards improved access to high quality arts experiences.

- A touring strategy that facilitates the touring of work to key identified metropolitan and provincial centres.

OUTCOME
Impact of meeting the objective
New Zealanders accessing high-quality New Zealand work digitally.

NEXT STEPS
Towards measuring outcomes
Priorities identified and communicated.

- Benchmark data is established from which progress can be measured.
NEW ZEALANDERS HAVE ACCESS TO HIGH-QUALITY ARTS EXPERIENCES

KEY OBJECTIVE – what we are trying to achieve in the short term

Audience development

We will support the provision of opportunities for New Zealanders to experience high-quality New Zealand work that is challenging, innovative and culturally diverse.

STRATEGY / ACTION
What we will do

- We will invest in providers whose work is targeted at Asian, Māori or Pacific audiences.

EVIDENCE 07/08
Progress against objective

- Benchmark data on the cultural diversity of audiences will be established for targeted entities.

OUTCOME
Impact of meeting the objective

- The range of quality arts experiences available and accessed reflect New Zealand’s diverse population.

NEXT STEPS
Towards measuring outcomes

- Organisations and providers achieve their improved audience and market targets.
NEW ZEALANDERS HAVE ACCESS TO HIGH-QUALITY ARTS EXPERIENCES

KEY OBJECTIVE – what we are trying to achieve in the short term

Developing potential

We will invest in providers of quality arts experiences to broaden, deepen and diversify their audiences.

STRATEGY / ACTION
What we will do

We will invest in programmes for organisations and key providers to build their skills and understanding of market and audience development.

EVIDENCE 07/08
Progress against objective

Material produced and made available impacts positively on market and audience development.

OUTCOME
Impact of meeting the objective
Decision-makers are better informed.
Over time, organisations are able to broaden, deepen and diversify their audiences.

NEXT STEPS
Towards measuring outcomes
Material is produced and made available by Creative New Zealand to facilitate market development.
Strategic priority
New Zealand arts gain international success

THROUGH THIS PRIORITY, CREATIVE NEW ZEALAND WILL POSITION THE BEST OF NEW ZEALAND ARTS AND ARTISTS WITHIN AN INTERNATIONAL CONTEXT, AND WILL WORK COLLABORATIVELY WITH KEY PARTNERS TO HAVE ENDURING IMPACTS IN TARGET MARKETS.

Duncan Sarkies and Nic McGowan’s Instructions for Modern Living will tour internationally in 2008 as a result of Creative New Zealand’s international visitors’ programme held during the New Zealand International Arts Festival 2006.

PHOTOGRAPHER: ROBERT CATTO (WWW.CATTO.CO.NZ)
NEW ZEALAND ARTS GAIN INTERNATIONAL SUCCESS

KEY OBJECTIVE – what we are trying to achieve in the short term

New Zealand’s distinctive voices heard overseas

We will invest in the distinct expressions of New Zealand’s diverse arts and culture at key international events and markets.

STRATEGY / ACTION
What we will do

We will identify and develop initiatives that enable distinctive, high-quality New Zealand artistic endeavours to be distributed, presented and toured internationally to targeted events, and recognised as being artistically fresh and distinctive. Mechanisms used will include:

- project funding
- recurrently funded organisations
- residencies
- fellowships.

OUTCOME
Impact of meeting the objective
New Zealand’s distinctive arts are sought internationally.

OUTCOME
Impact of meeting the objective
Intercultural learning impacts on artists, practitioners and artform practice.

EVIDENCE 07/08
Progress against objective

Key international audiences appreciate the freshness and quality of New Zealand art.

Intercultural exchange impacts on cultural practice.

Artistic links between tāngata whenua and other first nations peoples will be further developed and promoted through project funding.
KEY OBJECTIVE – what we are trying to achieve in the short term

Market development
We will invest in an arts sector that generates New Zealand artists making world-class work that delivers to targeted markets.

STRATEGY / ACTION
What we will do

Up to six priority international markets and events will be identified as a key focus for Creative New Zealand for the period 2007–2010.
We will position New Zealand art, artists and practitioners in key target markets.

Approaches and mechanisms will be developed so that New Zealand and New Zealand work can be better positioned and delivered into these markets.
We will focus work aimed at these markets and identify criteria for market development.

Benchmark data will be developed so that progress in accessing and achieving success in target markets can be measured.

EVIDENCE 07/08
Progress against objective

Priority international markets and events are identified.
Opportunities are identified, prioritised and funded.
New Zealand work is delivered into these markets and increased market penetration occurs.
A presence at targeted offshore markets to showcase selected work and build networks and relationships.

Benchmark data is gathered and measures are in place.
The results from targeted market interventions are identified.

OUTCOME
Impact of meeting the objective
New Zealand artists, practitioners and arts are active and successful in the identified markets.

OUTCOME
Impact of meeting the objective
Strong evidence, supported by credible data, of New Zealand’s success in targeted markets.
NEW ZEALAND ARTS GAIN INTERNATIONAL SUCCESS

KEY OBJECTIVE – what we are trying to achieve in the short term

Developing potential

We will invest in New Zealand artists, practitioners and organisations to build their capacity, profile, relationships and work in order to have enduring overseas success.

STRATEGY / ACTION
What we will do

We will deliver targeted programmes that develop the skills and capability of identified high-potential artists, practitioners and organisations to engage with confidence in identified international markets and events. These programmes will include:

- project funding
- mentoring
- capability building
- incubators.

OUTCOME
Impact of meeting the objective
Artists, practitioners and organisations attain higher standards and their contribution to a form development increases.

EVIDENCE 07/08
Progress against objective

An increase is achieved in the skills and capability of identified high-potential artists, practitioners and arts organisations who go through the programmes.

We will invest in the development of networks, platforms and people that contribute to and deliver enduring international success for New Zealand work.

We will identify and invest in key organisations that develop potential.

OUTCOME
Impact of meeting the objective
Networks and platforms are firmly established and provide strong support to arts providers in the delivery of excellent work in targeted offshore markets.

The early stage development of platforms to support international activity will be commenced through the establishment of networks of key influencers within New Zealand.

Key organisations are identified and supported.
Forecast financial statements
Ngā matapae pūrongo pūtea
1 REPORTING ENTITY

The Arts Council of New Zealand Toi Aotearoa was established on 1 July 1994 by the Arts Council of New Zealand Toi Aotearoa Act 1994. Its purpose, as defined under the Act, is to encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders. The Council has chosen to operate under the name Creative New Zealand.

2 STATEMENT OF COMPLIANCE

These prospective financial statements are prepared in accordance with the requirements under Financial Reporting Standard 42 Prospective Financial Statements and section 141 and 142 of the Crown Entities Act 2004. These are Creative New Zealand’s first forecast financial statements prepared under New Zealand’s equivalent International Financial Reporting Standards.

3 MEASUREMENT BASE

These financial statements have been prepared on an historical cost basis, modified by the revaluation of certain fixed assets.

4 ACCOUNTING POLICIES

The following particular accounting policies, which materially affect the measurement of financial performance and financial position, have been applied.

RECOGNITION OF REVENUE AND EXPENDITURE

Funding from the Government and the New Zealand Lottery Grants Board is recognised as revenue on an accrual basis.

Grants made by the Council but not uplifted at balance date are shown as a liability in the Statement of Financial Position.

When grants that were committed by the Council in previous years are no longer required for the purpose for which they were committed, they are retired and treated as revenue in the current financial year.

Revenue received from third parties on the condition that it is used for a particular purpose is matched with expenditure for that purpose and the difference is included in accumulated funds at balance date, as restricted equity.

During the year funds may be set aside for Council or board-led projects, known as initiatives. If these funds are not fully expended at the end of the financial year they are carried forward to the next financial year as restricted equity.

GOOD AND SERVICES TAX (GST)

All items in the financial statements are exclusive of GST, with the exception of accounts receivable and accounts payable, which are stated with GST included. 

INCOME TAX

The Council is approved exempt from income tax in accordance with the Income Tax Act 1994.

ACCOUNTS RECEIVABLE

Accounts receivable are stated at their expected realisable value after providing for doubtful and uncollectable debts.

INVESTMENTS

Investments are stated at the lower of cost and net realisable value. Any write-downs are recognised in the Statement of Financial Performance.

PROPERTY, PLANT AND EQUIPMENT

Land and buildings are stated at fair value as determined by an independent registered valuer. Fair value is determined using market-based evidence. Land and buildings are revalued every three years. Additions between revaluations are recorded at cost.
The results of revaluing land and buildings are credited or debited to an asset revaluation reserve for that class of asset. Where a revaluation results in a debit balance on the revaluation reserve, the debit balance will be expensed in the Statement of Financial Performance.

All other fixed assets, or groups of assets forming part of a network, which are material in aggregate, are capitalised and recorded at cost. Any write-down of an item to its recoverable amount is recognised in the Statement of Financial Performance.

DEPRECIATION

Depreciation is provided on a straight line basis on all fixed assets, other than freehold land, at a rate which will write off the cost (or valuation) of the assets to their estimated residual value over their useful lives.

The useful lives and associated depreciation rates of major classes of assets have been estimated as follows:

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>Useful Life</th>
<th>Depreciation Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building</td>
<td>50 years</td>
<td>2%</td>
</tr>
<tr>
<td>Building improvements</td>
<td>10 or 50 years</td>
<td>10% or 2%</td>
</tr>
<tr>
<td>Furniture, equipment and fittings</td>
<td>5 years</td>
<td>20%</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>4 years</td>
<td>25%</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>5 years</td>
<td>20%</td>
</tr>
</tbody>
</table>

WORKS OF ART

Works of art are valued every three years. The results of revaluing works of art are credited or debited to an asset revaluation reserve for that class of asset, in the same way as land and buildings.

EMPLOYEE ENTITLEMENTS

Provision is made in respect of the Council’s liability for annual, long service and retirement leave. Annual leave and other entitlements that are expected to be settled within 12 months of reporting date are measured at nominal values on an actual entitlement basis at current rates of pay.

Entitlements that are payable beyond 12 months, such as long service leave and retirement leave, have been calculated on an actuarial basis based on the present value of expected future entitlements.

GRANTS COMMITTED

This amount disclosed in the Statement of Financial Position represents financial grants to New Zealand artists and arts organisations committed by the Council relating to the 2007/08, 2008/09 and 2009/10 financial years or prior years, but not paid out at year end.

LEASES

Operating leases

The Council leases office premises in Christchurch and Auckland, photocopiers, facsimile machines and printers.

These leases, where the lessor effectively retains substantially all the risks and benefits of ownership of the leased items, are classified as operating leases. Operating lease expenses are recognised on a systematic basis over the period of the lease.

FINANCIAL INSTRUMENTS

The Council is party to financial instruments as part of its normal operations. These financial instruments include bank accounts, short-term deposits, long-term deposits, debtors and creditors. All financial instruments are recognised in the Statement of Financial Position and all revenues and expenses in relation to financial instruments are recognised in the Statement of Financial Performance.

Except for those items covered by a separate accounting policy, all financial instruments are shown at their estimated fair value.

FOREIGN CURRENCY EXCHANGE DIFFERENCES

Monetary assets in foreign currencies at balance date are translated at the exchange rates ruling at balance date. Exchange differences arising on the translation of monetary assets in foreign currencies are recognised in the Statement of Financial Performance.

5 CHANGES IN ACCOUNTING POLICIES

There have been no changes in accounting policies since the date of the last audited financial statements, other than the impact
Government baseline funding has been based on actual income for the 2007/08 financial year. An estimate for Government baseline funding has been used for the 2009 and 2010 financial years.

There is uncertainty surrounding the amount of funding to be received from the New Zealand Lottery Grants Board for the 2007/08 financial year. Therefore, New Zealand Lottery Grants Board income has been based on 2006/07 funding levels. An estimate for Lottery Grants Board funding has been used for the 2009 and 2010 financial years.

Factors that could lead to material differences between the forecast financial statements and the actual financial statements include possible changes to New Zealand Lottery Grants Board funding levels and/or the Government’s response to these. Actual New Zealand Lottery Grants Board funding will not be known until July 2007.

It is assumed that the timing of funding will be the same as the 2006/07 financial year.

The timing of Creative New Zealand contestable project funding expenditure can be variable after each funding round. A best estimate of the timing of this expenditure has been made but this can vary from the timing of the actual expenditure.

It is assumed that all creditors’ terms are net 30 days.

It is assumed that staffing levels will not significantly change in each of the financial years.

Artworks are to be revalued at 30 June 2007 and 30 June 2010. No attempt has been made to estimate the impact of this valuation in the prospective financial statements.

The Old Public Trust building is to be revalued at 30 June 2008. No attempt has been made to estimate the impact of this revaluation in the prospective financial statements.

A review of project funding and special opportunities for artists is being undertaken and intended to be completed by December 2007. The outcomes of this review are currently unknown but they could have a significant impact on the areas and types of expenditure Creative New Zealand undertakes. No attempt has been made to predict the impact of this review in the prospective financial statements.
## Creative New Zealand

**Forecast Statement of Financial Performance**

For the years ended 30 June 2008, 30 June 2009 and 30 June 2010

<table>
<thead>
<tr>
<th></th>
<th>JUN-08 $000</th>
<th>JUN-09 $000</th>
<th>JUN-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government grant</td>
<td>15,452</td>
<td>15,452</td>
<td>15,452</td>
</tr>
<tr>
<td>Lottery Board grant</td>
<td>21,310</td>
<td>21,310</td>
<td>21,310</td>
</tr>
<tr>
<td>Revenue from other government agencies</td>
<td>528</td>
<td>528</td>
<td>528</td>
</tr>
<tr>
<td>Interest received</td>
<td>716</td>
<td>720</td>
<td>720</td>
</tr>
<tr>
<td>Other income</td>
<td>374</td>
<td>450</td>
<td>370</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td><strong>38,380</strong></td>
<td><strong>38,460</strong></td>
<td><strong>38,380</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>JUN-08 $000</th>
<th>JUN-09 $000</th>
<th>JUN-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Zealanders engaged in the arts</td>
<td>4,280</td>
<td>4,200</td>
<td>4,210</td>
</tr>
<tr>
<td>High-quality New Zealand art is developed</td>
<td>6,810</td>
<td>6,800</td>
<td>6,780</td>
</tr>
<tr>
<td>New Zealanders have access to high-quality New Zealand arts experiences</td>
<td>16,506</td>
<td>16,500</td>
<td>16,450</td>
</tr>
<tr>
<td>New Zealand arts gain international success</td>
<td>1,647</td>
<td>1,650</td>
<td>1,650</td>
</tr>
<tr>
<td>Organisational strength priority</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>4,803</td>
<td>4,800</td>
<td>4,800</td>
</tr>
<tr>
<td>Personnel</td>
<td>4,234</td>
<td>4,250</td>
<td>4,250</td>
</tr>
<tr>
<td>Depreciation</td>
<td>236</td>
<td>240</td>
<td>235</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td><strong>38,516</strong></td>
<td><strong>38,440</strong></td>
<td><strong>38,375</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>JUN-08 $000</th>
<th>JUN-09 $000</th>
<th>JUN-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net Profit/(Deficit)</strong></td>
<td>(136)</td>
<td>20</td>
<td>5</td>
</tr>
</tbody>
</table>
## CREATIVE NEW ZEALAND
### FORECAST STATEMENT OF FINANCIAL POSITION

**as at 30 June 2008, 30 June 2009 and 30 June 2010**

<table>
<thead>
<tr>
<th></th>
<th>Jun-08 $000</th>
<th>Jun-09 $000</th>
<th>Jun-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7,274</td>
<td>7,324</td>
<td>7,350</td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bank</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main account</td>
<td>46</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Short-term investments</td>
<td>11,190</td>
<td>9,976</td>
<td>9,912</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>422</td>
<td>350</td>
<td>375</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Pre-payments</td>
<td>53</td>
<td>48</td>
<td>45</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>18,991</td>
<td>17,724</td>
<td>17,708</td>
</tr>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants committed</td>
<td>11,143</td>
<td>9,955</td>
<td>9,930</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>503</td>
<td>450</td>
<td>424</td>
</tr>
<tr>
<td>GST</td>
<td>536</td>
<td>485</td>
<td>512</td>
</tr>
<tr>
<td>Employee entitlements</td>
<td>220</td>
<td>225</td>
<td>228</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12,402</td>
<td>11,115</td>
<td>11,094</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td>6,589</td>
<td>6,609</td>
<td>6,614</td>
</tr>
<tr>
<td><strong>Public Equity</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revaluation reserve</td>
<td>4,284</td>
<td>4,284</td>
<td>4,284</td>
</tr>
<tr>
<td>Reserves</td>
<td>2,305</td>
<td>2,325</td>
<td>2,330</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>6,589</td>
<td>6,609</td>
<td>6,614</td>
</tr>
</tbody>
</table>
## Forecast Statement of Cash Flows

**CREATIVE NEW ZEALAND**

**FORECAST STATEMENT OF CASH FLOWS**

For the years ended 30 June 2008, 30 June 2009 and 30 June 2010

### Cash Flows From Operating Activities

**Cash was provided from:**

<table>
<thead>
<tr>
<th>Source</th>
<th>JUN-08 $000</th>
<th>JUN-09 $000</th>
<th>JUN-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government grant</td>
<td>15,452</td>
<td>15,452</td>
<td>15,452</td>
</tr>
<tr>
<td>New Zealand Lottery Grants Board</td>
<td>21,310</td>
<td>21,310</td>
<td>21,310</td>
</tr>
<tr>
<td>Interest</td>
<td>716</td>
<td>720</td>
<td>720</td>
</tr>
<tr>
<td>Revenue from other government agencies</td>
<td>528</td>
<td>528</td>
<td>528</td>
</tr>
<tr>
<td>Other income</td>
<td>74</td>
<td>50</td>
<td>75</td>
</tr>
</tbody>
</table>

**Total provided:** 38,080 38,060 38,085

**Cash was applied to:**

<table>
<thead>
<tr>
<th>Application</th>
<th>JUN-08 $000</th>
<th>JUN-09 $000</th>
<th>JUN-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Zealanders engaged in the arts</td>
<td>4,433</td>
<td>4,305</td>
<td>4,173</td>
</tr>
<tr>
<td>High-quality New Zealand art is developed</td>
<td>7,041</td>
<td>6,980</td>
<td>6,721</td>
</tr>
<tr>
<td>New Zealanders have access to high-quality New Zealand arts experiences</td>
<td>17,144</td>
<td>16,941</td>
<td>15,856</td>
</tr>
<tr>
<td>New Zealand arts gain international success</td>
<td>1,721</td>
<td>1,826</td>
<td>2,083</td>
</tr>
<tr>
<td>Administration</td>
<td>4,781</td>
<td>4,651</td>
<td>4,792</td>
</tr>
<tr>
<td>Personnel</td>
<td>4,404</td>
<td>4,298</td>
<td>4,245</td>
</tr>
<tr>
<td>Net GST paid</td>
<td>6</td>
<td>9</td>
<td>8</td>
</tr>
</tbody>
</table>

**Total applied:** 39,530 39,010 37,878

**Net Cash Flow From Operating Activities:**

(1,450) (950) 207

### Cash Flows From Investing Activities

**Cash was applied to:**

<table>
<thead>
<tr>
<th>Application</th>
<th>JUN-08 $000</th>
<th>JUN-09 $000</th>
<th>JUN-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of fixed assets</td>
<td>349</td>
<td>290</td>
<td>271</td>
</tr>
</tbody>
</table>

**Net Increase (Decrease) in Cash:**

(1,799) (1,240) (64)

**Add opening cash brought forward:**

<table>
<thead>
<tr>
<th>Source</th>
<th>JUN-08 $000</th>
<th>JUN-09 $000</th>
<th>JUN-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank</td>
<td>50</td>
<td>46</td>
<td>20</td>
</tr>
<tr>
<td>Short-term investments</td>
<td>12,985</td>
<td>11,190</td>
<td>9,976</td>
</tr>
</tbody>
</table>

**Balance at End of Period:**

11,236 9,996 9,932

**Represented by:**

<table>
<thead>
<tr>
<th>Source</th>
<th>JUN-08 $000</th>
<th>JUN-09 $000</th>
<th>JUN-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closing cash carried forward</td>
<td>Bank</td>
<td>46</td>
<td>20</td>
</tr>
<tr>
<td>Short-term investments</td>
<td>11,190</td>
<td>9,976</td>
<td>9,912</td>
</tr>
</tbody>
</table>

**Total:** 11,236 9,996 9,932
## Creative New Zealand

### Forecast Statement of Changes in Public Equity

as at 30 June 2008, 30 June 2009 and 30 June 2010

<table>
<thead>
<tr>
<th></th>
<th>JUN-08 $000</th>
<th>JUN-09 $000</th>
<th>JUN-10 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net operating surplus/(deficit) for the year</td>
<td>(136)</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>Increase in revaluation reserves</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total recognised revenue and expenses</td>
<td>(136)</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>Opening public equity</td>
<td>6,725</td>
<td>6,589</td>
<td>6,609</td>
</tr>
<tr>
<td><strong>CLOSING PUBLIC EQUITY</strong></td>
<td><strong>6,589</strong></td>
<td><strong>6,609</strong></td>
<td><strong>6,614</strong></td>
</tr>
</tbody>
</table>