

May 10, 2003

Cultural Recovery Package helps New Zealand arts look to the future

"The Cultural Recovery Package has assisted Artspace to improve its performance in terms of communications, research and development, and expand our exhibition programme. Moreover, it has been welcomed by Artspace (along with the rest of the arts sector) as a sign that the Government recognises the value of the arts and the contribution they can make to the development and sustainability of a country renowned for its creativity, innovation and cultural diversity."

- John McCormack and Hanna Scott, Artspace

"Creative New Zealand's Regional Strengths strategy has been the catalyst for bringing together Auckland's four metropolitan local authorities to develop a unique approach to arts infrastructure development in the Auckland region. The strategy has enabled us to leverage significant funds from other agencies and in 2003 our pool of funds for the project has tripled to more than \$500,000. None of this would have happened without Regional Strengths."

- Paul Heron, Auckland City, Creation Solutions - Toi Whenua Project Team

In May 2000 Creative New Zealand was allocated one-off funding of \$20 million (incl. GST) as a portion of the Government's Cultural Recovery Package. These funds were spread over three calendar and four financial years and will be fully expended by December 2003¹.

Prior to the Cultural Recovery Package, Creative New Zealand was unable to increase funding levels to its recurrently funded organisations (i.e. professional arts organisations funded on an annual or three-year basis) and these organisations were struggling to keep their heads above water. The funding available through the *Future Strengths* strategy and the Cultural Recovery Package has enabled these organisations to look to the future and address issues of longer term sustainability, capability and development.

The additional one-off funding was used to implement three high-priority strategies. These are: *Future Strengths*, *Regional Strengths* and *Seriously Maori*.

FUTURE STRENGTHS

The *Future Strengths* strategy, is an arts development strategy designed to strengthen and develop New Zealand's professional arts infrastructure. The strategy has four goals, each of which has artistic, organisational, financial and market objectives. For existing organisations the goals are **Capability**, **Sustainability** and **Development**.

¹ All figures used in this document are GST exclusive unless otherwise noted.

The fourth goal, **New Voices**, is specifically for emerging organisations of strategic significance.

A three-year strategy, *Future Strengths* has meant that Creative New Zealand was able to increase its funding to the 31 organisations already receiving annual funding by an average of **30 per cent**. It was also able to offer multi-year (three-year) funding to seven annually funded organisations (bringing the number of multi-year clients to eleven) and offer annual funding for the first time to seven organisations under the New Voices goal.

The increased grants have been complemented by a three-year programme of initiatives, addressing infrastructural issues surrounding capability, sustainability and development. These have included:

- The publication of *Getting on Board: a governance resource guide for arts organisations*, by Graeme Nahkies, Director, BoardWorks International and a series of workshops on governance practice for the board members of the recurrently funded organisations during 2001 and 2002. A revised edition of the governance guide will be published in mid 2003 and will be followed by another series of forums on key governance issues.
- Fellowships for two New Zealand arts managers to attend a residential programme in strategic leadership in the arts at Banff Centre for Management, Canada in 2001.
- Support for 17 New Zealand arts managers to attend the Australian Institute of Arts Management biennial conference in Canberra in 2002 and support for nine managers to take part in a two-day workshop aligned with the conference on governance and risk management.
- Research by the New Zealand College of Management into leadership issues for the managers of the recurrently funded portfolio, resulting in a three-day professional development programme for New Zealand arts leaders in June 2003.
- Publication of *Moving to the Future: Nga Whakanekeneke atu ki te Ao o Apopo*, Creative New Zealand's strategy for professional contemporary dance in New Zealand, and research into key recommendations highlighted by the strategy. This resulted in the announcement of the Choreographic Fellowship 2003, the pilot Choreographic Residency 2003/2004 and an audience development forum for choreographers 2003/4.
- Development of the internal document *An Object Future: Creative New Zealand's craft/object art strategy 2003-2005*. This presents an action plan supported by research and consultation to strengthen the craft infrastructure. This was followed by Creative New Zealand's support of the inaugural Craft Collection Scholarship 2003 in association with Errol Clark and facilitated by Museums Aotearoa. This scholarship enables a curator to participate in a professional development programme in Britain.
- *Wild Opera*, a partnership with the Centre of New Zealand Music (SOUNZ) to support the development of new New Zealand operatic theatre, culminating in the production of Michael Williams' opera *The Prodigal Child*.
- A pilot audience development initiative. Creative New Zealand called for proposals from the recurrently funded portfolio in January 2003 for three arts organisations to undertake a specific audience development project for their organisations. Twenty proposals were received and funding was offered to Downstage Theatre to penetrate its existing audience with an electronic marketing tool; Auckland Philharmonia to develop Asian

audiences; and Capitals E's National Theatre for Children to develop its national touring capability in Auckland and Rotorua. The outcome of these projects will be shared with the wider portfolio and other targeted initiatives will be developed in consultation with the portfolio during 2003/4.

\$3.2 million was allocated to *Future Strengths* in its first year. Approximately \$3.5 million was allocated in its second year with an investment of \$321,000 in annual funding to Black Grace Dance Company through the New Voices goal. In its third year, approximately \$3.5 million was allocated to *Future Strengths*.

REGIONAL STRENGTHS

The *Regional Strengths* strategy is a three-year strategy that supports local authorities, other agencies and the arts sector working in partnership to develop larger arts initiatives spanning local authority boundaries. The strategy, now in its third year, seeks to build infrastructure, increase opportunities for artists, and encourage investment and support into the arts sector from other sources.

In its first year, six major initiatives from Southland to Northland were supported. These included the publication of the *Otago Arts Guide*; the launch of a new brand for the Hawke's Bay that includes the arts; and an exhibition by Northland artists in Auckland promoting the region as a source of high-quality art.

Hawke's Bay, Otago and Southland continued in the second year with reduced funding from Creative New Zealand, matched by additional funding assembled by each partnership. Four new partnerships were supported with 100 per cent funding from Creative New Zealand, including West Coast, Wanganui, Nelson/Marlborough and a second Northland partnership led by the Northland Mayoral Forum. In the third year of the strategy each of these new partnerships continued their participation with reduced Creative New Zealand funding.

Current initiatives include cultural tourism strategies, a regional arts database and website development, cultural and arts industry mapping, an "ideas accelerator" for the arts and creative industries sector, production of regional arts guides and positioning the arts within regional brands.

\$510,000 was allocated to *Regional Strengths* in its first year, \$350,000 in year two and \$100,000 in year three.

SERIOUSLY MAORI

The *Seriously Maori* strategy is a three-year strategy to benefit Maori artists, iwi and Maori authorities. The strategy includes: the development of the toi iho™ Maori made mark, a promotional initiative for Maori arts involving a trade mark to support and promote authentic high-quality artworks of the tangata whenua and developing iwi arts management plans with iwi.

\$1.5 million was allocated to *Seriously Maori* in its first year, \$1 million in year two and \$980,000 in year three.

Examples illustrating how arts organisations have used the Cultural Recovery Package funding since the funds were made available by Creative New Zealand:

FUTURE STRENGTHS

THEATRE

Auckland Theatre Company

In 2001 ATC introduced the **ATC 2econd Unit**. This aims to produce new New Zealand work, provide professional development, build younger audiences, and build the theatre community both in Auckland and New Zealand as a whole.

Achievements to date include:

- the production of new works of, for and by young practitioners; the production of a new New Zealand play, *The Atrocity*, by Sugar & Spice; workshops and play readings of new New Zealand plays
- the setting up of an education/industry training programme, which provides six training positions (two directors, one set designer, one stage manager, one lighting designer and one costume designer), a script assessment service, acting masterclasses, ten new New Zealand play readings and three eight-day intensive workshops
- the provision of school matinees and workshops for Auckland secondary schools; the creation of a school ambassador and outreach programme
- links established with SiLO Theatre, Howick Little Theatre, UNITEC and Playmarket.

BATS Theatre

BATS has developed the STAB season much further than would otherwise have been possible due to the Cultural Recovery Package. STAB is the BATS annual commissioning grant, which over the past nine years has given the opportunity to established performance artists to explore, develop and create innovative, cutting-edge new work. It has now grown to be one of the largest commissions for this area in New Zealand.

With additional funding BATS has been able to commission three works in 2002 and three more for 2003, creating a real festival of STAB works. The theatre has also been able to contribute to and encourage joint marketing initiatives between the STAB co-operatives.

BATS has continued to develop marketing initiatives (website, Guano magazine, databases, audience surveys) to better promote its generic profile and brand to new and current audiences. Technical maintenance of the theatre continues to improve with a new fire-rated back wall, upgraded lighting and sound equipment, and refurbished dressing rooms.

The Court Theatre

The Court Theatre has introduced a six-month trainee internship in set design, working under the guidance of in-house set designer Tony Geddes.

Circa Theatre

As a result of the increase in annual funding, Circa has commissioned a new play from David Armstrong, called *The Tutor*. Two further plays will be commissioned in 2003

In October 2003, a theatre symposium featuring two of Australia's leading directors and company managers will be held in Wellington.

Capital E's National Theatre for Children

Capital E's National Theatre for Children became an annually funded organisation, which immediately had the effect of attracting other funding partners – notably The Ministry for Education through the LEOTC funding programme. This made it possible for the theatre to strengthen its links with schools and the curriculum by employing a Schools Co-ordinator.

Annual funding has also:

- strengthened existing partnerships with Auckland's The Edge and its Community and Education Programme
- allowed the presentation of up to three major seasons each year
- enabled the theatre to confidently plan seasons for the following year
- enabled the theatre to strengthen its infrastructure and encourage the Wellington Museums Trust (the theatre's trustees) to strengthen its financial commitment to the theatre
- assisted the theatre in consolidating its national touring operations and forward planning of all tours
- allowed the theatre to create a vision for the future, employ artists of the highest calibre, and encourage these artists to create a body of work for audiences of children and families.
- made it possible for the theatre to expose itself to international audiences and international standards (international children's theatre festivals in Australia, Canada, the United States and Scotland are taking an interest in Capital E's National Theatre for Children's unique New Zealand work).

The theatre has also been able offer some actors, musicians, designers and theatre technicians twelve months work over 2001 and 2002 which was impossible two years ago and has increased its annual turnover.

Playmarket

As a result of additional funding Playmarket has:

- redesigned and improved its website, an essential tool for Playmarket's information and promotion programme
- has appointed a full-time script development manager
- run the 2002 Aotearoa Playwrights Conference in October, a week-long national workshop for six playwrights
- worked in partnership with three of the professional theatre companies on new script development projects
- has hosted four writers' groups in four centres
- moved the National Young Playwrights Competition to Christchurch
- sent a representative of the organisation to participate in a key role in the Australian National Playwrights Conference
- begun working with the Ministry of Education on a research project looking at a teaching unit as part of the new drama curriculum.

Taki Rua Productions

The Cultural Recovery Package has enabled Taki Rua Productions to upgrade its office systems and to pay its employees reasonable salaries and wages.

MUSIC

Centre for New Zealand Music Trust (SOUNZ)

SOUNZ co-ordinated the significant *Wild Opera* initiative in partnership with Creative New Zealand (refer below). The Executive Director has also been able to become more active

internationally by taking on the vice-presidency of the International Association of Music Information Centres and (with NZMIC and Trade New Zealand) by representing SOUNZ at MIDEM (France, January 2000).

Wild Opera – A major breakthrough for New Zealand opera

The objective of the *Wild Opera* initiative was the collaborative development of new New Zealand operatic theatre.

Creative New Zealand and SOUNZ supported a consultation process with Canterbury Opera, NBR New Zealand Opera, the New Zealand Festival of the Arts, and New Zealand composers and theatre practitioners to look at ways to develop the artform. Proposals for new work were called for in November 2001 and 29 proposals were received. Four proposals were selected by the Reference Group for a Show and Tell to be held in May 2002. In March, SOUNZ facilitated a forum/workshop involving industry advisers working with the selected composers/creators.

At the Show and Tell, a sample of each new work was produced to give an idea of the flavour of the proposed opera. As a result, the opera *The Prodigal Child* was commissioned by the NBR NZ Opera for the Taranaki Festival of the Arts and the Christchurch Arts Festival. *The Prodigal Child*, composed by Michael Williams with libretto by Alan Riach, received significant support from Creative New Zealand towards its development from page to stage. Directed by Colin McColl, conducted by the NBR New Zealand Opera's Associate Conductor John Rosser and starring Paul Whelan, the new New Zealand opera opened as a highlight of the Taranaki Festival in New Plymouth on 4 March 2003.

Chamber Music New Zealand

For Chamber Music New Zealand, the Cultural Recovery Package provided an increase in funding over a three-year period. It provided an opportunity to strengthen the organisation's infrastructure with the employment of more highly skilled staff in key areas of responsibility. It gave the organisation the ability to review education activities and as a result of the review implement a pilot workshop/masterclass series in 2003, with a view to an annual programme from 2004.

Southern Sinfonia

In 2002, the Southern Sinfonia undertook its largest project ever: touring an outdoor concert: *Lloyd Webber Plays Lloyd Webber in Wanaka*. Additional project management and marketing expertise were contracted for this project, which served as an audience development project as well as providing better access to the Sinfonia for Central Otago residents. Additional marketing resources were also employed for the 2002 concert series as a result of increased competition.

DANCE

Black Grace Dance Company

Contemporary dance company Black Grace received annual funding for the first time in 2002. This supported a programme of activity to develop and present three new works in Auckland, and a tour to Wellington in 2002.

Dance Aotearoa New Zealand (DANZ)

DANZ has been able to provide a mentoring service to dance companies to assist with the development of marketing and management expertise. As most companies are

choreographer-led, this has proved to be significant in strengthening the business side of the companies.

DANZ is also producing a *Dancers' Survival Guide*, which will assist all dance practitioners with a wide range of advice and examples from contracts to career paths, tax to production schedules.

DANZ has put services to Auckland dance on a professional footing and used Creative New Zealand support to leverage further support for the development of the dance industry.

Footnote Dance Company

Footnote Dance Company has been able to continue to realise two specific objectives that are important to their strategic aims: the ongoing development and presentation of New Zealand choreography and the promotion of the international profile of professional New Zealand contemporary dance. Funding for these two aspects of our work over the past two years has meant:

- Consolidation in terms of choreographic opportunities for New Zealand artists (2002-03). This has meant that Raewyn Hill has been able to make three new works on the company. Emerging choreographers Tim Flether, Katie Burton, Jacob Sullivan have made new works. Guy Ryan and Jacob Sullivan's works have had their beginnings as part of the Choreolab Project. Returning Footnote dancers Moana Nepia, Moss Patterson and Raewyn Hill have made works, realising the unique nature of our extensive touring schedules and international positioning. A retrospective programme of works by Michael Parmenter was also realised in 2002.
- The initiation of the Choreolab Project in 2002 and the strengthening of this in 2003. Choreolab has become the most significant developmental event for contemporary choreography in the country. Choreographers and dancers with a specific interest in experimentation and exploration of aspects of their craft come together to workshop with International and New Zealand teachers and creators. Footnote Dance hosts this event in Wellington for three weeks in January. Tutors in 2003 included Daniella Kurz (Germany), Stephen Brown (USA), Justin Rutzou (Australia).
- The ability to travel to Brisbane in 2001 for a week-long intensive professional visit to Expressions and the Queensland Ballet. This initiative included performance and schools' visits.
- A follow-up collaboration with Expressions (2002) where Footnote Dance presented their repertoire *Banding Together 2002* at the Judith Wright Arts Centre as well as spending an intensive week in classes.

Contemporary dance strategy

Prior to the Government's Cultural Recovery Package, contemporary dance was identified by Creative New Zealand as an area with significant infrastructural needs. Creative New Zealand maintains that it is vital that the future of this country's dance sector is secure and strong. To this end, a strategy for professional contemporary dance in New Zealand entitled *Moving to the Future: Nga Whakanekeneke atu ki te Ao o Apopo* was developed and published in 2002.

Creative New Zealand worked with the dance sector over an 18 month period to develop this strategy, which is aimed at encouraging the long-term growth and development of the artform. The strategy was launched by the Associate Minister for Arts and Culture, Hon Judith Tizard, and the Chair of Creative New Zealand Arts Board, Murray Shaw, in Auckland on 3 May 2002.

Following the publication of the strategy, a feasibility study was undertaken to research some of the key recommendations. As a result, Creative New Zealand has announced several major initiatives, including a Choreographic Fellowship for senior artists in 2003 and a pilot Choreographic Residency for mid-career and senior artists in 2003/04. In addition, an audience development forum for choreographers will be facilitated by Creative New Zealand in 2003/04 and ongoing discussions will occur with key organisations regarding capability building in the sector.

LITERATURE

New Zealand Book Council

The additional funding was mainly allocated to the national Writers in Schools programme, which now reaches close to 100,000 students annually. The New Zealand Book Council has been able to expand its programme with the increased funding. The funding has also supported the expansion of the Council's public events programme with an increased number of smaller centre events and two extra exchange writers to Australian festivals each year. The significant achievement over the past three years has been the establishment of a major literature artform resource, the Book council's website, which receives more than three million hits annually.

Booksellers New Zealand

Booksellers New Zealand undertook a major promotion of New Zealand books at the London Book Fair in March 2001 and 2002.

The additional funding enabled Booksellers New Zealand to set up two major audience development initiatives during the first *World Book Day Aotearoa* in October 2000. These were the Famous Faces poster (conveying the message that reading is accessible and valuable to all) and the touring of New Zealand writers for World Book Day.

Additional funding enabled Booksellers New Zealand to set up local programmes for children and tour writers to provincial areas during the *New Zealand Post Children's Book Awards*.

VISUAL ARTS

Artspace

Artspace has used the additional funding to improve its performance in three key areas:

- Communications - Artspace has developed a communications plan, obtained new sponsorships and improved the profile of their projects.
- Additional funding continues to help Artspace with communications, research and expanding its programme with special events such as Alt.Music.3 and the Auteur series.
- Research and Development - the director is now able to make one international research and development trip per year so Artspace can keep abreast of developments and innovations in contemporary art internationally, source world-class projects for the Artspace programme, and establish and nurture networks with visual arts professionals.

Artspace has also been able to secure a full-time administrator's position through an increased salary.

Artists Alliance

In late 2002, Artists Alliance published *The Guide for Visual Artists* - a directory of awards, opportunities and residencies available to visual artists in Aotearoa New Zealand. At the same time, Artists Alliance published *The Artists' Workbook - an inquiry tool: professional development for visual artists*. Artists Alliance commissioned Caroline Robinson to write the

workbook, which is a members-only resource. The Guide is for sale - at a discounted price for members.

Work has begun on the Artists Alliance website, which is due to be launched in early June. It is expected that the website will make a significant contribution to the services it offers members and the wider arts community. Artists Alliance continues to publish a bi-monthly magazine as well as the supplement *Appliance*. The latter has proved to be a useful promotional tool and enabled Artists Alliance to build strong relationships with the organisations featured in the listings section.

Moving Image Centre (MIC)

The additional funding enabled MIC to shift to a new building that better meets the needs of its constituents and deal with the increased revenue costs associated with this expansion. The organisation has been able to increase its programming and will also be able to improve its signage.

Tautai Contemporary Pacific Arts Trust

This organisation was set up in 1995 to promote contemporary Pacific visual artists. As a result of increased funding, Tautai has been able to employ a full-time arts administrator for the first time and rent its own office space and upgrade its website. This organisation has also been able to further assist emerging and student artists by preparing for two exhibitions – one in Lopdell House Gallery for MIT student artists and the other in the Aotea Centre Gallery for Emerging Artists.

Te Whanau Paneke

Through annual funding, Te Whanau Paneke has been able to provide a programme of activities that would otherwise not have been undertaken, including the provision of a protégé programme that will ensure the traditional Maori arts of carving and weaving are kept alive for future generations.

The organisation has also been able to forward plan with a greater degree of certainty and therefore reduce the risk in investment decisions. The result has been the establishment of artist studios that enable professional development while also becoming a visitor attraction, which people find culturally and artistically enriching.

Craft strategy

Prior to the Government's Cultural Recovery Package, the contemporary craft/object art sector was identified by Creative New Zealand as a priority for infrastructural development. As a result, Creative New Zealand prepared an internal strategy to guide its work in this area: *An Object Future: Creative New Zealand's craft/object art strategy 2003-2005*. The strategy identifies key issues facing the sector by drawing on existing documentation, such as *The Stafford Report*, Creative New Zealand's *New Vision* report, the *Persuasive Object* conference report and the *Objectspace* report (commissioned by Creative New Zealand in response to an Auckland initiative) and consultation with practitioners, educationalists, curators and dealers.

Targeted strategies to strengthen the craft/object art infrastructure are being developed by Creative New Zealand in partnership with the public and private sector. The inaugural Craft Collection Scholarship, facilitated by Museums Aotearoa and launched in March 2003, was supported by Creative New Zealand in association with art patron Errol Clark. The scholarship enables a New Zealand curator in the craft/object art sector to attend the prestigious Attingham Summer School in Britain. A condition of the scholarship is that knowledge must be shared with the sector on return to New Zealand.

PAN ARTFORM

Toi Maori Aotearoa

Maori artists at the Toi Maori AGM in April applauded the strides made in building a robust and vibrant organisation. Capitalising on the Cultural Recovery Package platform provided by Creative New Zealand funding in 2000, Toi Maori is well-positioned to assist in the development of the New Zealand arts. This has been due to the advances made in Toi Maori's operational skills delivered by the Maori artists and support staff. In addition, this uplift in performance has attracted support from agencies and sponsors seeking a professional Maori arts delivery organisation.

Arts On Tour NZ

Arts On Tour NZ has increased the number of tours in 2003 from six to eight to include some new faces such as *Surfing USSR* and Fiona Pears' *Zardas*, as well as other successful touring acts such as Jonathan Besser's *Bravura*, *Four Play with Friends*, Nairobi Trio, Carrot and Pickle Family Clown Show, Jews Brothers and Wayne Mason's Trio.

Arts On Tour NZ is presently investigating the formation of a Trust to oversee the activities and achievements of Arts On Tour NZ. As part of a professional development initiative, the Director Steve Thomas will attend the annual conference of the National Rural Touring Federation (NRTF) in July in Britain.

The NRTF is the coordinating body for a number of rural touring schemes established in England over the last 10 years and the Coordinator David Porter visited NZ in January 2003 and made contact with Arts On Tour NZ at that time.

David Porter was impressed with the longstanding development of rural and provincial touring undertaken in New Zealand over the past 20 years and was keen to present the Arts On Tour NZ model to the touring schemes in the NRTF in July.

INITIATIVES ACROSS ARTFORMS

Getting On Board

In 2001, Creative New Zealand published *Getting On Board: a governance resource guide for arts organisations*. Graeme Nahkies, Director, BoardWorks International was commissioned to research and write the guide following a series of interviews and workshops with arts organisations in New Zealand. It emphasises the importance of sound governance practices, and was distributed to professional arts organisations and other interested groups.

The publication proved immensely popular with the sector and although copies can be downloaded from Creative New Zealand's website, there are no hard copies currently available. Given its success, Creative New Zealand has commissioned Graeme Nahkies to update the governance guide and a new edition, with additional information, will be published this year.

Last year, Creative New Zealand contracted Nahkies to facilitate workshops on governance practice for the board members and senior staff of Creative New Zealand's recurrently funded portfolio. These included an introductory forum on good governance practice for the new annual clients based in Auckland and forums on risk management in Auckland, Wellington and Christchurch. Another series of workshops is planned for the sector later this year.

Professional development for arts managers

- In 2001, Creative New Zealand awarded Simon Prast, Producer, Auckland Theatre Company and Elizabeth Owens, Executive Director, Canterbury Opera, places at a seven-day programme on leadership and management in the arts at the Banff Centre, Canada.
- In October 2002, Creative New Zealand supported a delegation of 17 New Zealand arts managers to attend the Australian Institute of Arts Management conference and nine arts managers to participate in an intensive two-day workshop on governance and risk management. The three-day conference, entitled *The Arts: Serious Business*, included a keynote address, panel discussions and arts management sessions with international delegates. The conference provided significant opportunities for the New Zealand team to network with each other and their trans-Tasman colleagues.

Creative New Zealand hosted a breakfast on Tuesday 29 October for all conference delegates at the Canberra Museum and Gallery. Creative New Zealand's Manager of Maori Arts Services, Muriwai Ihakara and Chief Executive Elizabeth Kerr welcomed the delegates. The New Zealand Deputy High Commissioner to Australia, Rupert Holborow, gave an address before a video profiling New Zealand's creativity was shown. This event was very well-attended and received much praise from the Australian delegation and conference hosts.

Last year, Creative New Zealand commissioned the New Zealand College of Management (the College) to consult the 38 recurrently funded organisations regarding aspects of leadership in the arts. The managers identified their priorities in terms of characteristics of a successful arts leader and self-assessed their capabilities in these areas. Based on the findings, the College recommended a two-stage professional development programme customised to the arts sector. The first phase proposed a three-day workshop targeting three key areas: leadership development, strategic management and financial/organisational management. Facilitated by the College, this programme will take place on 13 – 15 June 2003 in Wellington and will be attended by 23 arts managers from around the country.

Partnership with the New Zealand Institute of Management

A partnership was set up with the New Zealand Institute of Management, aimed at ensuring that successful arts companies are recognised as viable businesses. Benefits to Creative New Zealand's 38 recurrently funded organisations include free membership to the Institute via Creative New Zealand's membership; regular invitations to forums and keynote addresses; and fee reductions to arts management courses.

Summary of perceived benefits of additional funding through the *Future Strengths* strategy

The benefits of increased funding to professional arts organisations include:

- audience development
- greater expertise of staff and members through professional development opportunities
- ability to forward plan
- more new New Zealand work created and produced
- increased capacity to develop strategic partnerships with other bodies
- artistic development – higher and more consistent artistic standards

- capacity to undertake long-term strategic projects
- increased interaction with community groups
- increase in staff morale
- higher profile and visibility
- increased quality and range of services
- increased ability to meet increasing demand on services from stakeholders
- increase in membership
- financial gain – increased revenue
- increased international market opportunities
- national voice for visual artists, literary sector, Pacific artists and representation for traditional Maori artforms
- increased support for contemporary dance
- increased opportunities for professional development and contacts within the sector
- increased opportunities for self-evaluation.

REGIONAL STRENGTHS

Key Regional Strengths strategy benefits to date:

The key achievements of the *Regional Strengths* strategy include:

- completion of a wide range of innovative regional projects that position the arts in regional development strategies
- newly established or strengthened relationships among TLAs and arts communities
- the establishment of relationships between TLAs, arts organisations and Maori in the region
- the strengthening of artists' networks, including networks across artforms
- considerable skills acquisition and professional development.

Regional Strengths initiatives from year two :

Northland

The focus for this partnership hosted by the Arts Promotion Trust (Northland) was to “establish a market awareness of Northland as a unique and desirable arts centre in which artists thrive”. Three initiatives were identified and implemented:

- development and promotion of a Twin Coasts Arts and Crafts Trail, completed in December 2002
- supporting and brokering the development of an independent community theatre troupe involving Northland trained actors
- the Northland Visual Arts Networking project, which promotes to Northland visual arts practitioners the range of marketing resources available to them. Commenced February 2003

Other achievements include ongoing development and promotion of the Art of Northland website, created in the previous year.

Northland Mayoral Forum

This partnership, which includes three local authorities and the Northland Regional Council, was focused on taking a specific initiative that supports the Forum's Icons of Northland strategy. This strategy focuses on the development of a number of arts and cultural “icons”

that contribute to the cultural and economic vitality of Northland. Support was provided to the Mayoral Forum so that a leading Northland artist, Colleen Waata-Urlich, could be commissioned to produce public artwork sited in Dargaville at one of the new Icons of Northland. The public artwork was completed in December 2002.

The completion of this initiative has generated increased confidence within Northland about the contribution of the arts to the region's future.

Auckland

Representatives of the four cities in the region, using the name Creative Solutions – Toi Whenua and hosted by Auckland City, formed the *Regional Strengths* Auckland partnership.

The focus of Creative Solutions - Toi Whenua is two-fold:

- Researching the condition of Maori arts in the four cities
- Developing four Maori arts collectives across the region.

Creative Solutions aims to provide the generators of strategic ideas with access to expertise and finance through an ideas accelerator process, in order to realise their great ideas. Creative Solutions will focus on supporting ideas that have the following themes:

- Retaining artists in the creative sector
- Delivering organisational skill development to arts organisations
- The use of new technology to support regional arts infrastructure
- Market development.

The partnership has been able to secure strong ongoing commitment to a shared vision for the arts in the region as well as securing significant financial resources to enable them to continue their operation for some years.

Hawke's Bay

The *Regional Strengths* partnership, led by Creative Napier, has focused on positioning the arts and cultural sector in a cultural tourism context. Two initiatives have been undertaken:

- Presenting an exhibition of Hawke's Bay arts in Auckland in September 2002 as part of trialling the Hawke's Bay brand in Auckland.
- Publishing a second *Hawke's Bay Arts Trail* booklet and providing professional development support for the featured artists

In the course of completing these initiatives, the partnership has been able to forge strong working relationships with the tourism, wine and hospitality industries.

Manawatu

This partnership, led by the Palmerston North Community Arts Council, has focused on one initiative, the Manawatu One Stop Arts Information Centre (MOSAIC). MOSAIC will be a comprehensive regional database and website, which meets the needs of the Manawatu arts and broader community.

The principal benefits arising from the *Regional Strengths* partnership has been the participation of Maori in the planning of MOSAIC and the fact that arts representatives are thinking more regionally.

Wanganui

This partnership, led by the Wanganui District Council, has focused on resourcing region-wide consultations so that the arts sector and iwi can identify regional priorities for co-ordinated action across the region for sector development opportunities.

The partnership has enabled local authority, iwi and arts sector representatives to work together on a shared vision for the first time. The partnership envisages that actions taken as a result of these consultations will better position the region in a cultural tourism context.

Nelson/Tasman/Buller and Marlborough

This partnership, working as Communication Kawatiri and involving four local authorities and three arts organisations, has focused on enhancing communication within and about the region's arts industry. Through the employment of a co-ordinator, three initiatives have been undertaken:

- developing a cultural map of the region
- creating an arts industry database
- establishing a communication plan and communication tools, such as newsletters and arts calendars, for the sector.

The creation of this significant body of data for and about the arts industry within the region is an important platform for future sector development

West Coast

Working as Tai Poutini Arts, the partnership has focused on providing professional services to the arts sector. This will contribute to the sector's long-term development. Working with a paid co-ordinator, the partnership has developed a regional database, newsletters and professional development workshops for artists.

Through the work of the partnership, the arts infrastructure of the region has been strengthened and the partners have been able to identify new partnership opportunities.

Otago

Building on the successful launch of *The Otago Arts Guide* in 2001, this partnership of five local authorities has continued to have a cultural tourism focus. Current initiatives are:

- the formation of a regional Otago Arts Trust
- developing a website and related *Arts Guide* database
- providing business-focused professional development workshops for artists.

The realisation of these initiatives creates a strong foundation for the ongoing publication of *Otago Arts Guides* and new infrastructure for arts development across the region.

Southland

This partnership, covering three local authorities and involving other arts and iwi organisations, has a cultural tourism focus with a heritage theme focus for its work.

The partnership's broad initiative is to create across the region a series of interpretation stations based on contemporary artists' response to the stories and history associated with each identified site. Considerable research has been undertaken by a paid co-ordinator to identify suitable sites. Once the artists' responses are completed, these interpretation stations will be promoted as a package that aligns with existing cultural tourism information and opportunities.

SERIOUSLY MAORI

toi iho™ Maori made mark

toi iho™ was a response to Maori calls made over more than 20 years for a mark of authenticity and quality. Creative New Zealand held a number of hui to create the design of toi iho™ and develop an accreditation system. Following that work, two additional hui were held in Wellington and Christchurch in July 2001 to present information on toi iho™. The mark was launched in February 2002 and the first assessments took place at the end of May 2002. Since then, there have been two more assessment rounds.

There are now more than 100 artists who are licensed users of toi iho™ and 14 retail outlets that are licensed toi iho™ stockists.

toi iho™:

- responds to urgent calls from the Maori arts community for a Maori-made brand. Creative New Zealand consulted with Maori in 1997, who identified this as a priority issue.
- recognises and supports the intellectual and cultural property rights of Maori artists and the integrity of Maori culture.
- will promote authentic Maori artworks. With the burgeoning national and international interest in Maori arts, it is important and timely for the Maori arts community to set in place a label and management structure that can capture and manage the growing interest in the consumer and sponsorship markets for Maori artworks.
- will assist Maori artists to earn income from their artworks. A successful brand for Maori artworks will, over time, increase their value and the demand for them. This will result in economic benefits for those artists registered to use the brand.
- will add value to New Zealand's cultural tourism strategy.

toi iho™ is exclusively for artists of Maori descent. Among Maori artists to be awarded the toi iho™ Maori made mark are carvers, sculptors, a fashion designer, a furniture designer, weavers, jewellers and multimedia artists.

Among the artists awarded toi iho™ are: Taranaki carver **Rangi Kipa** (Taranaki, Atiawa, Maniapoto, Ngati Toa); Auckland furniture designer **Carin Wilson** (Ngati Awa, Ngati Rongomai); Dargaville jeweller **Alex Nathan** (Te Roroa, Ngati Torehina, Nga Puhi, Ngati Rongo, Ngati Whatua); Auckland weaver **Kahu Te Kanawa** (Ngati Maniapoto); Sydney-based jeweller **Mark Brochas-Reti** (Nga Puhi, Tainui); Kawerau multimedia artist **Grace Voller** (Ngati Awa, Te Arawa); Dunedin carver **Ewan Duff** (Ngai Tahu, Te Atiawa); Auckland fashion designer **Charles Walker** (Ngati Kahungunu); and Wellington carver **Jim Wiki** (Te Aupouri).

To be eligible to become a licensed toi iho™ stockist, a retail outlet must stock work from at least six artists who are licensed users of toi iho™. The 14 licensed stockists of toi iho™ include Maori Treasures, Lower Hutt; Te Toi Manawa, Coromandel; Best of Maori Tourism, Rotorua; Museum of New Zealand Te Papa Tongarewa; Artmaori Ltd, New Plymouth; Globe Gallery, Napier.

Iwi Arts Management Plans

The aim of this project is to work with iwi to develop arts and management plans to enable their heritage arts to be preserved, maintained and developed. This will result in iwi being empowered to control the development and delivery of their arts.

This is an exciting initiative where iwi Maori can develop and implement their own arts development strategies and programmes.

The project:

- recognises the Treaty of Waitangi in terms of assisting Maori to exercise kaitiakitanga over their culture and heritage
- assists iwi to develop an arts infrastructure, supporting a co-ordinated development and protection of their heritage arts
- supports iwi to plan and manage the resources available to them more effectively
- upskills iwi in arts planning, management and development, thereby providing them with revenue-earning opportunities and employment capabilities.

To date, 17 iwi and urban authorities have taken part in the initiative.

In year one of the initiative, nine iwi and urban authorities took part. These are: Ngati Kuri (Far North); Te Whanau o Waipareira Trust (West Auckland); Manukau Urban Maori Authority (MUMA, South Auckland); Raukawa Trust Board (Tokoroa); Te Whanau a Apanui (Bay of Plenty); Te Runanga o Turanganui a Kiwa (Gisborne); Ngati Kahungunu Iwi Incorporated (Hastings); Taranaki Maori Trust Board (New Plymouth); Ngai Tahu Development Corporation (South Island).

In year two of the initiative, eight iwi authorities took part. These are: Ngati Whatua (Auckland); Tainui (Waikato) Ngati Haua (Waikato) Ngati Awa (Eastern Bay of Plenty); Ngati Kahu (Far North); Te Aitanga a Hauiti (East Coast); Ngati Ranginui (Bay of Plenty); Ngati Pikiao (Bay of Plenty).

Among the outcomes iwi have been looking to realise through these plans are:

- greater business and project management
- increased employment opportunities
- stronger partnerships with other organisations
- more confidence in seeking funding for arts projects.

Among the initiatives that iwi have instigated through these plans are:

- development of databases of artists and art knowledge
- running of wananga (workshops) focusing on areas of identified need such as raranga (weaving), whaikorero, karanga, artwork conservation, and the making and playing of traditional wind instruments
- investigation of cultural tourism opportunities
- development of a tribal arts history resource
- festival production.

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