

Diversity Report 2019/20

Te Pūrongo Rerenga
Kētanga 2019/20

He Waka Eke Noa
We're all in this together

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INTRODUCTION *KUPU WHAKATAKI*

The Diversity Report 2019/20 is the first of a planned series of biennial reports looking at:

- the diversity of those who access or benefit from Creative New Zealand’s services
- the diversity of our organisation and those who contribute to decision-making around our investment in the arts sector.

The report aims to increase our understanding of issues around equity and access in the arts and provide recommendations for improvement.

Our [Diversity in the Arts Policy \(2015\)](#) states our commitment to recognise, promote and celebrate diversity in the arts and clarifies how we undertake, or will undertake, to give effect to it. ‘Diversity in the arts’ is an inclusive term consistent with the use of ‘cultural diversity’ in the [Arts Council of New Zealand Toi Aotearoa Act 2014 \(the Act\)](#). The Act interprets the ‘arts’ as including “all forms of creative and interpretative expression”.

This report lets us better understand our collective offering to the arts sector from the perspective of who is benefiting from our services and support. It also helps us see the broader picture across our funding and to track our delivery across specific funding programmes. It highlights areas that haven’t been on our radar and helps inform where we may want to focus in the future, in line with our current strategies. This first report provides baseline data. Further iterations will provide an analysis over time and may explore specific areas of interest more deeply.

Consistent with the Act, Creative New Zealand recognises the role in the arts of Māori as tangata whenua, and we’re exploring what Te Tiriti o Waitangi means for us as an organisation and our work with the arts sector. This work is being progressed separately. As we advance this mahi, we’ll consider the need to review our Diversity in the Arts Policy, recognising the difficulties with the term ‘diversity’ and the increasing imperative to shift towards a focus on equity and inclusion.

EXECUTIVE SUMMARY

WHAKARĀPOPOTOTANGA MATUA

This report presents an analysis of the diversity of Creative New Zealand's:

- applicants
- attendees and participants
- recipients of our Phase 1 COVID-19 Emergency Response (over March to July 2020)
- external peer assessors
- staff and members of the Arts Council (our governing body).

Creative New Zealand's Diversity in the Arts Policy 2015 aims specifically to ensure:

- that funding and services are fair, equitable and non-discriminatory and keep pace with demographic changes in New Zealand society
- the benefits of the arts that we support are available to all New Zealanders, irrespective of age, gender, ethnic affiliations, physical or other disability, sexual orientation or religion.

To achieve these aims, we'll continue to make improvements in accessibility and data collection and quality. We'll also monitor these trends yearly to identify the impact of our programmes and to plan additional interventions where needed.

What the findings point to

The findings of this first report highlight several areas for further consideration.

Data collection on applicants

- **improvements to data collection** in relation to **disability** and **LGBTQIA+** – we don't currently collect information that lets us track whether these communities are accessing our services or whether what we support reflects the experience of these communities
- improvements to how we collect data on **gender**
- improvements to data recording for **career stage**.

Programme reach

- the low number of applications from New Zealand citizens or residents who identify as being of **Asian ethnicity**
- the lower levels of funding success by **younger applicants** in the 20–29 year age group
- ongoing disparity in funding to applicants and organisations based in the main centres compared with those **outside the main centres**
- the low numbers of Māori-led and Pacific-led organisations within the Toi Tōtara Haemata and Toi Uru Kahikatea investment programmes.

Who we are

- we have an ongoing imperative to increase the **diversity of staff** and of **external peer assessors**.

Key findings – in detail

Applicants

Applicants with a successful track record of funding are likely to provide more information about themselves. Organisations and individuals apply at equal rates, but organisations are more likely to be funded. This is attributable to a combination of factors. Organisations tend to have more resources to be able to prepare a good case, and organisations are more likely to deliver projects with wider reach (audience and participation) than individual applicants.

Females are more likely to apply, but both males and females are approved at a similar rate. We know little about other gender diversity, and our current gender categories don't align with Stats NZ or international best practice guidance on the collection of data on gender.

Applicants aged 30–39 years are more likely to apply and receive funding, reflecting the overall trend we see in the arts as a career. Those aged under 20 years had the lowest success rate in receiving funding, at 4 percent.

Individual applicants reflect the overall population of New Zealand in all ethnicities except 'Asian'. Applications from Asian artists are low, but once applications are received, they're successful at

favourable rates. Most organisations applying to Creative New Zealand don't have a specific cultural affiliation. We've made recent improvements to align with best practice in ethnicity data collection, and we'll start to see this information better reflected in our data over the next few years.

Applicants are mainly from Auckland and Wellington, however, 'location' data may disguise touring activities. This is understandable, because many artists and organisations choose to headquarter in one of these two cities, and then travel to other locations through residencies and touring.

Creative New Zealand provides regional funding through the Creative Communities Scheme, as well as initiatives such as Ngā Toi ā Rohe—Arts in the Regions funding programme. This pilot incentivised arts programming and the development of new work in partnership with communities outside of the main centres of Auckland, Wellington and Christchurch.

Career stage data is not complete, with an average of 15 percent of applications not coded. We've been working to improve coding and will continue to improve data collection in the future. Based on existing data, established artists, and organisations serving established artists, are more likely to apply and get funded.

Attendances and participation

A higher proportion of people attend the arts in Wellington and Nelson–Marlborough, while a proportionally lower number attend the arts in Auckland, Bay of Plenty, Manawatū–Whanganui, Northland and Waikato.

Arts participation is strong in Canterbury, Southland and Wellington, and proportionally lower in Auckland, Bay of Plenty, Northland and Waikato.

COVID-19 Emergency Response

Creative New Zealand enacted a significant temporary shift in our programmes in 2020, in response to the COVID-19 pandemic. Three new one-off programmes were developed as part of our [Phase 1 Emergency Response Package](#) to meet the immediate needs of the sector: Emergency Relief Grants (ERG), Arts Continuity Grants (ACG), and Short-term Relief for Investment Clients aimed at organisations funded through the Toi Tōtara Haemata and Toi Uru Kahikatea Investment programmes.

Through the Emergency Response Package, we received an increase in applications and practitioners accessing our services for the first time. The diversity across all funds in the package reflected the sectors hardest hit by COVID-19, and more grants were provided in Auckland and Wellington, reflecting the higher proportion of professional artists living in these locations. The ERG reached a higher proportion of 20–29 year olds than average Creative New Zealand funding.

Peer assessors

A good level of diversity can be seen among the peer assessors Creative New Zealand engages to provide external assessment of applications. Overall, 43 percent are New Zealand European, 28 percent are Māori, 17 percent are Pasifika, 6 percent are Asian, 5 percent are Other European, and 1 percent are Middle Eastern/Latin American/African.

Peer assessors are distributed across New Zealand and across artforms. The highest proportion of external assessors are in the 40–49 age group, at 31 percent, compared with being 22 percent of total individual applicants.

An identified gap is the low percentage of external assessors aged between 20–29 years, at 7 percent, compared with the higher volume of applicants within this age range, at 21 percent.

Staff

Based on 2019/20 data, the diversity of Creative New Zealand staff is good but could be improved further. Across all staff, women represent 72 percent of staff, but 40 percent of senior leadership. Since then, women in senior leadership has increased to 50 percent. Other gender diversity is in line with population estimates, with 2 percent of staff identifying as non-binary. Ages are reasonably distributed, and staff represent a broad range of ethnicities. Diversity decreases, however, at higher management levels.

Arts Council members

As at 30 June 2020, the Arts Council comprised seven women and six men, with no other forms of gender diversity. Council members are overwhelmingly in the 50–59 year age range, and most are based in Wellington. Māori and Pasifika representation on the Council is mandated by our legislation. One Council member identifies as Asian and one identifies as disabled.

DIVERSITY IN THE ARTS POLICY 2015

MAHERE TOI RERENGA KĒTANGA 2015

Our Diversity in the Arts Policy 2015 states our commitment to recognise, promote and celebrate diversity in the arts and clarifies how we undertake, or will undertake, to give effect to it.

Diversity in the arts applies both to the artists and practitioners we support. It also applies to the individuals, groups and communities who access and benefit from participating in, and experiencing, the arts activities we support.

The policy aims to ensure that:

- our funding and services are fair, equitable and non-discriminatory and keep pace with rapid demographic changes in New Zealand society
- the benefits of the arts that we support are available to all New Zealanders, irrespective of age, gender, ethnic affiliations, physical or other disability, sexual orientation or religion.

The policy states that Creative New Zealand will:

- ensure our data collection allows us to research and report on the age, gender and ethnic affiliations of applicants to Creative New Zealand for arts funding
- aim to ensure no significant barriers exist to accessing Creative New Zealand support and resources (this includes making sure communications and application processes meet, as far as possible, agreed standards for removing barriers)
- encourage the arts sector to remove barriers to access the arts for practitioners, participants and audiences
- encourage the arts sector to recognise, promote and celebrate the arts of the diverse cultures of New Zealand
- fund educational and advocacy services to promote diversity in access to the arts sector and other relevant sectors
- require key arts organisations to demonstrate how they deliver to New Zealand's diverse communities.

INFORMATION WE COLLECT

KO NGĀ PĀRONGO KA KOHIA E MĀTOU

We collect information on those who have registered in our application Portal. Our Grants Management System (GMS) also contains data on our investment across our eight investment categories and the funding programmes that sit below them. We hold information internally on our people, our external peer assessors, staff and Arts Council members.

Data about applicants (individuals and organisations) are captured in our GMS. Applicant data were either migrated from our previous GMS (D'arta) in 2015/16, or are self-entered or updated by applicants when they use the Creative New Zealand Portal.

Applicant data captured include the option for individuals to **self-select**:

- date of birth
- gender
- location
- ethnicity.

Organisations can also **self-select** an ethnic affiliation.

Best practice in data capture and reporting of **ethnicity** and **gender** has evolved since the GMS was implemented in 2015/16. Current gender options available to select are 'male', 'female', 'other gender' or leave blank.

Before October 2020, individuals and organisations could select only one ethnicity or ethnic affiliation or leave blank. Recent GMS improvements mean individuals and organisations can self-select more than one ethnic group from various options, and ethnic group is now a required field.

We don't collect data on applicants':

- disability status
- sexual orientation
- migrant status
- religion.

Further scoping will be done to determine the method, cost and desirability of addressing these information gaps, taking into account what the information will be used for.

Additional improvements to applicant diversity data capture will be implemented. This will be done alongside recommendations from the privacy audit, as part of our new Funds and Opportunities Portal, so it's clear to applicants why this information is collected, how it will be used and kept safe.

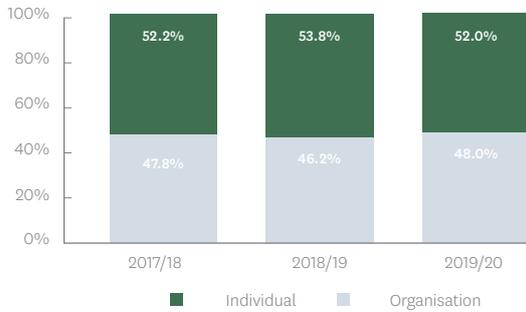
What do we know?	Age	Gender	Cultural background	Location	Physical/ other disability	Sexual orientation	Religion	Migrant status
Applicants: Individuals	Yes - limited	Yes - limited	Yes - limited	Yes - limited	No	No	No	No
Applicants: Organisations	N/A	N/A	Yes - limited	Yes - limited	No	No	No	No
Audience members	No	No	No	Yes	No	No	No	No
Participants	No	No	No	Yes	No	No	No	No
Arts Council	Yes	Yes	Yes	Yes	No	No	No	No
Staff	Yes	Yes	Yes	Yes	No	No	No	No
Peer assessors	Yes	Yes	Yes	Yes	No	No	No	No

APPLICANTS KAITONO

Note: This section captures data on all applicants across Creative New Zealand's eight investment categories.¹ The data is not specific to an investment category or funding programme. Please note, the Emergency Relief Grant (ERG), Arts Continuity Grant (ACG) and Short-term Relief for Investment Clients programmes delivered as part of the Phase 1 COVID-19 Emergency Response Package have been excluded from to reflect business as usual. Analysis of this data can be found on page 17.

Organisations and individuals apply at equal rates

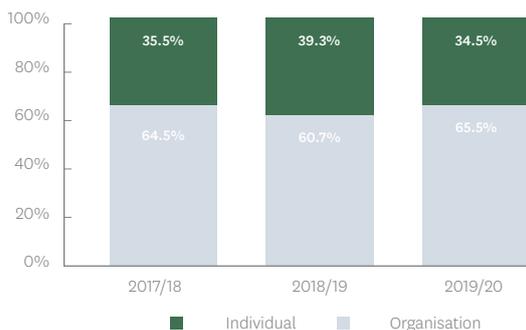
Percentage of applications submitted by applicant type, 2017 to 2020



The proportion of applications submitted by individual practitioners and organisations has remained consistent and evenly split across three years, with an average of 52.7 percent of applications from individuals and 47.3 percent from organisations. In 2019/20, an increase occurred in the proportion of applications from individuals. This is attributable to the ERG programme, but ERG and ACG applicants are excluded from the charts.

Organisations are more likely to get funded

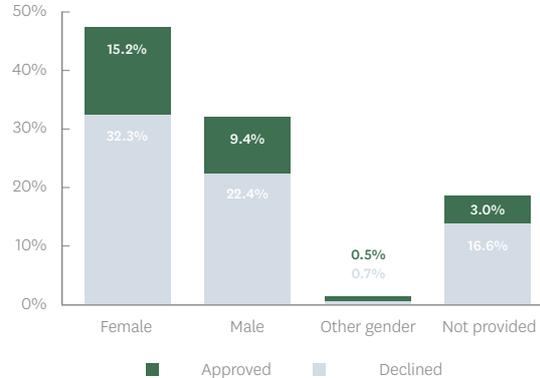
Percentage of applications approved by applicant type (2017/18–2019/20)



Applications from organisations were more likely to be approved, with an average success rate of 63.6 percent, compared with 36.4 percent for individuals, across the three years. This is likely because organisations tend to have more resources to be able to prepare a good case and are more likely to deliver projects with wider reach (audience and participation) than individual applicants. This means organisations may be more likely to achieve a higher score when assessed against criteria for strategic fit and delivery to Creative New Zealand outcomes. The data is also affected by the near-100 percent success rate of applicants to our Toi Tōtara Haemata and Toi Uru Kahikatea investment programmes. This is because of the extensive preparatory work done through the Te Pūawaitanga programme.

Women are more likely to apply; men and women have equal success rates

Percentage of applications by primary applicant gender and application status (individual applicants from 2017/18–2019/20)



Men and women have similar success rates; 32.0 percent of female applicants are funded, compared with 29.5 percent where the primary applicant is a male individual i.e. the 15.2 percent of approved female applications in the graph, represents 32.0 percent of all female applicants. The success rate of other gendered individuals is hard to calculate because of the small proportion of these applications. Better data collection is needed here.

In total, 15.3 percent of applicants who didn't provide their gender received funding. This is low but consistent with a trend we see where applicants with a successful track record are likely to provide more information about themselves.

¹ The eight investment categories are: Advocacy, Capability Building, Creative Communities Scheme, Grants and Special Opportunities, Initiatives and Pilots, International, Toi Uru Kahikatea investment programme, Toi Tōtara Haemata investment programme.

Data needs to improve to better capture other genders

Gender is not currently a required field. From 2017/18 to 2019/20, 19.6 percent of individual applicants didn't provide this information. Of those who provided information, 47.5 percent self-identified as female, 31.8 percent self-identified as male and 1.2 percent self-identified as other gender.

Stats NZ recently reviewed and updated the statistical standard for gender, sex, and variations of sex characteristics. Based on Stats NZ advice, we we'll evaluate what updates are needed, to ensure the collection of information on these topics follows best practice.

Stats NZ provide question example guidance, for use as appropriate:

What was your sex at birth?	What is your gender?	Do you consider yourself to be transgender?	Were you born with a variation of sex characteristics?
<ul style="list-style-type: none"> • Male • Female 	<ul style="list-style-type: none"> • Male • Female • Another gender (with option to specify) 	<ul style="list-style-type: none"> • Yes • No • Don't know • Prefer not to say 	<ul style="list-style-type: none"> • Yes • No • Don't know • Prefer not to say

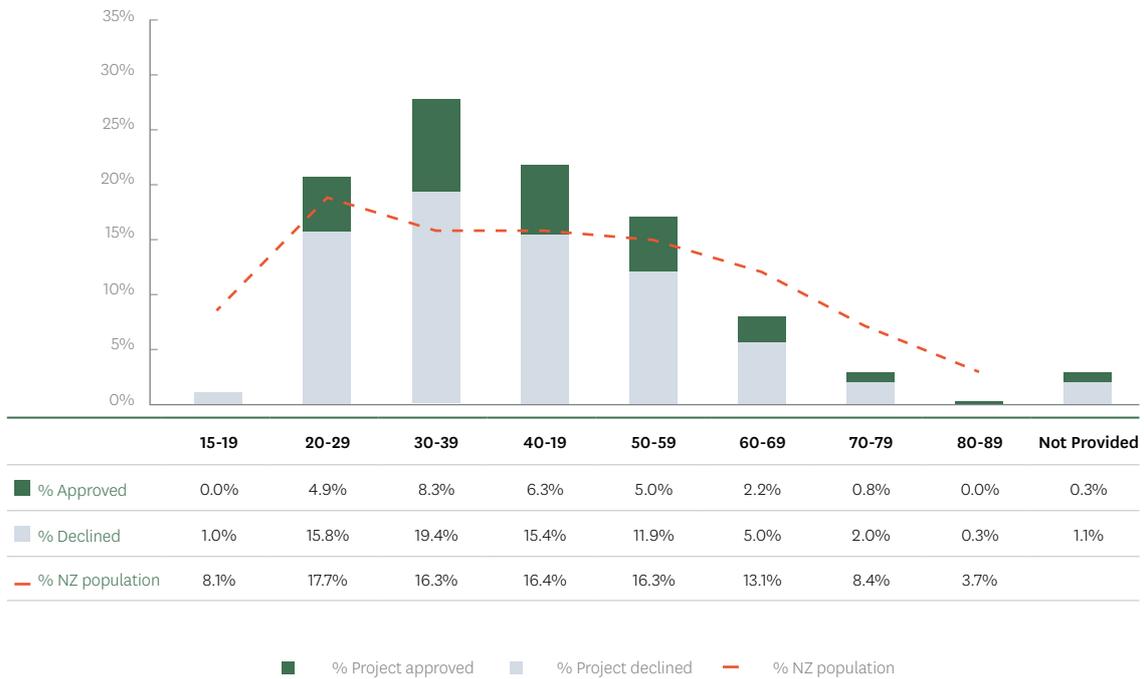
While we don't propose making gender a required field, we recommend that a 'prefer not to say' option is added. Currently, we don't know whether the individuals who didn't provide the information simply forgot to answer or specifically chose not to answer.

Applicants aged 30–39 years are more likely to apply and receive funding

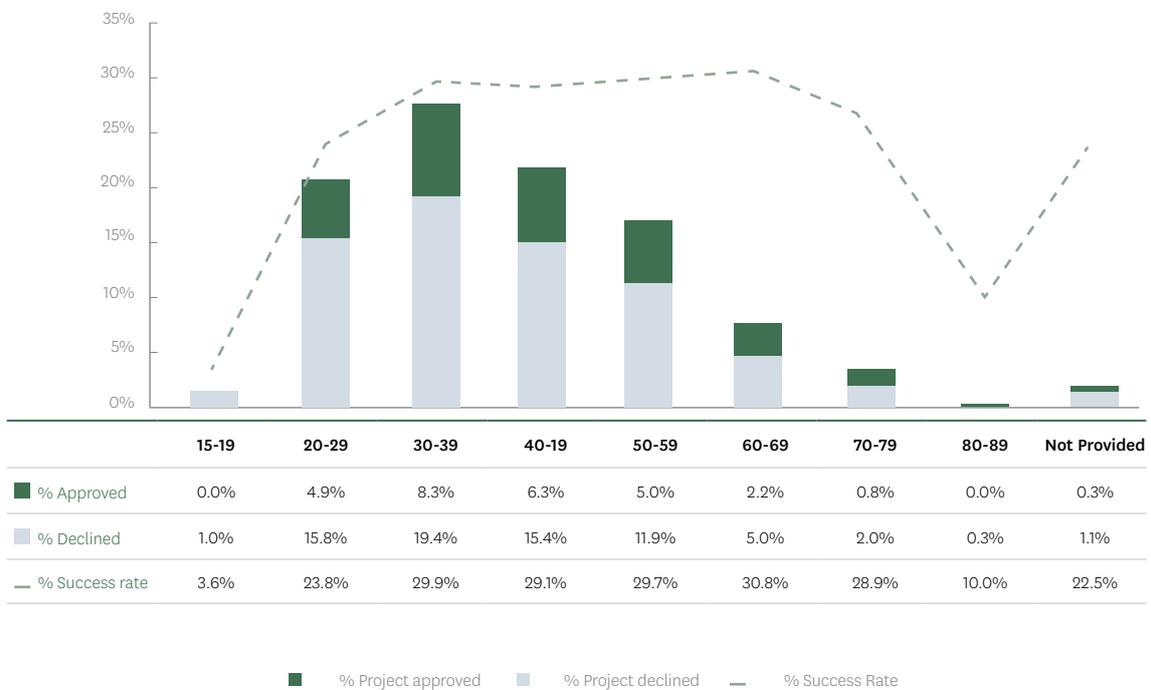
Date of birth is not currently a required field. From 2017/18 to 2019/20, 1.5 percent of individual applicants didn't provide this information. Applicants aged 30–39 years are most likely to apply and receive funding, and this age group was the largest sample size for our [Profile of Creative Professionals](#) research undertaken with NZ on Air in 2019. This research shows median creative income peaks at 40–49 years for men and 50–59 years for women.

The highest percentage of applications from individuals was from those aged 30–39 years, at 27.7 percent of the total. This age group also had the second highest success rate of 29.9 percent. The lowest percentage of applications from individuals was those aged under 20 years, at 1.0 percent and 80–89 years, at 0.3 percent. Those aged under 20 years had the lowest success rate, at 3.6 percent.

Percentage of applications submitted by primary applicant age range and status, compared with New Zealand population (individual applicants from 2017/18–2019/20)

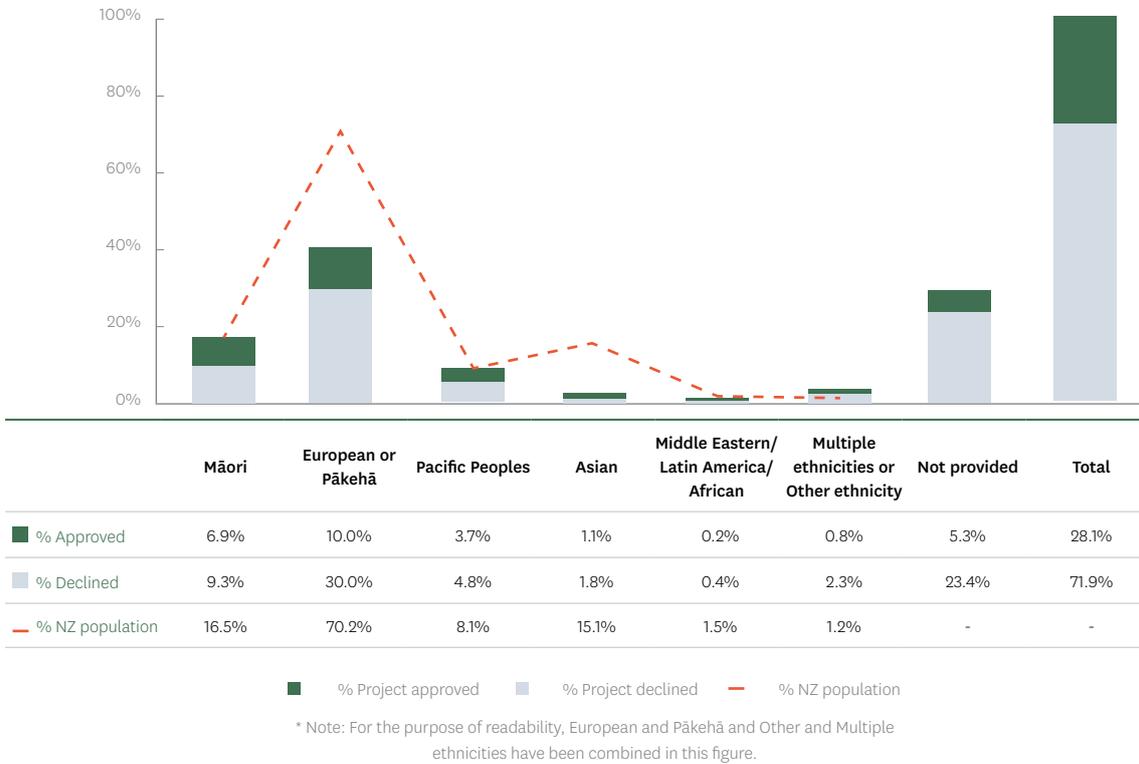


Percentage of applications submitted by primary applicant age range and status, compared with success rate (individual applicants from 2017/18–2019/20)



Individual applicants reflect the overall population of New Zealand in all ethnicities except 'Asian'

Percentage of applications by primary applicant ethnicity and application status (individual applicants from 2017/18–2019/20)



Ethnicity was not a required field before October 2020, so data is not complete. Ethnicity is now required, and anyone who creates a Portal account or edits their profile information must select an option from the drop-down list (ethnicity, if it's an individual profile, or ethnic affiliation, if it's an organisation profile). We've not done a 'push' to encourage applicants to complete this information. This will likely be done when the new Portal goes live and we've agreed on and implemented all the dimensions of diversity we want to capture and report on.

Pākehā is no longer an active ethnicity category, and people can now self-select more than one ethnic group they identify with. Individuals who identify as European or Pākehā make up an average of 40.0 percent of total applicants and have a success rate of 25.0 percent.

Between 2017/18 to 2019/20, individuals identifying as Māori made up an average of 16.2 percent of total applicants and had the second highest success rate, at 42.5 percent. Based on census 2018 data, Māori make up 16.5 percent of the total New Zealand population.

For the same timeframe, individuals identifying as Pasifika made up an average of 8.5 percent of total applicants, similar to their proportion of the total population, at 8.1 percent. They had the highest success rate, at 43.5 percent.

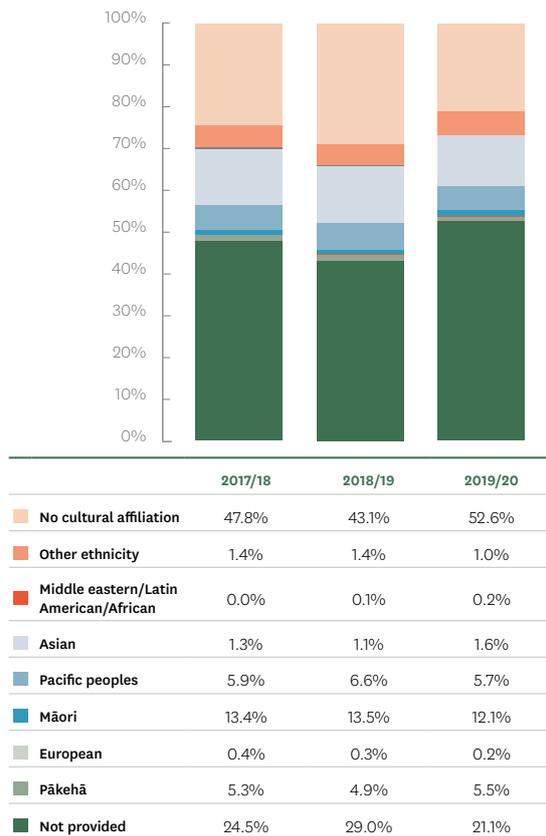
The Asian ethnic group is the third largest in New Zealand and makes up 15.1 percent of the total population. Creative New Zealand receives a low proportion of applications from this ethnic group (an average of 2.9 percent), but once applications are received, they're successful at favourable rates. The success rate for Asian applicants is 37.9 percent.

This suggests that Creative New Zealand should aim to attract more applicants from Asian backgrounds.

As system changes improve over time, so too will the reliability of overall data.

Most organisations applying to Creative New Zealand do not have a specific cultural affiliation

Percentage of applications submitted by organisation ethnic affiliation (organisation applications only from 2017/18–2019/20)



Just over 70 percent of organisations either don't have a cultural affiliation or didn't provide any information. This is understandable, because many organisations don't consider themselves to have specific affiliations unless it's part of their core vision or kaupapa. No significant risks or inconsistencies are immediately presented by these data.

Diversity of Tōtara and Kahikatea investment programmes has increased but is planned to improve further

We've been working to diversify the Toi Tōtara Haemata and Toi Uru Kahikatea investment programmes over recent years. This takes time and resources, because

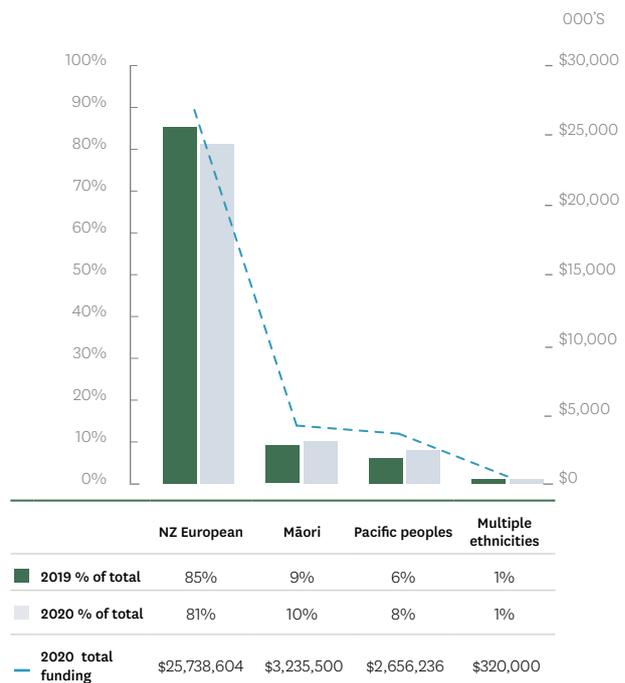
we need to ensure programmes adequately support non-European organisations so those that enter the programmes are set up for success.

In 2017, we established a pre-entry programme, Te Puāwaitanga, designed to provide individualised business assessment and support for organisations wishing to enter the programmes. In 2019/20, we increased the proportion of funding going to Māori- and Pacific-led organisations, and we plan to continue working with several Māori- and Pacific-led organisations in Te Puāwaitanga.

Within the portfolio, the overall proportion of funding is weighted toward New Zealand European organisations, and further work is needed to support the full range of arts infrastructure in New Zealand.

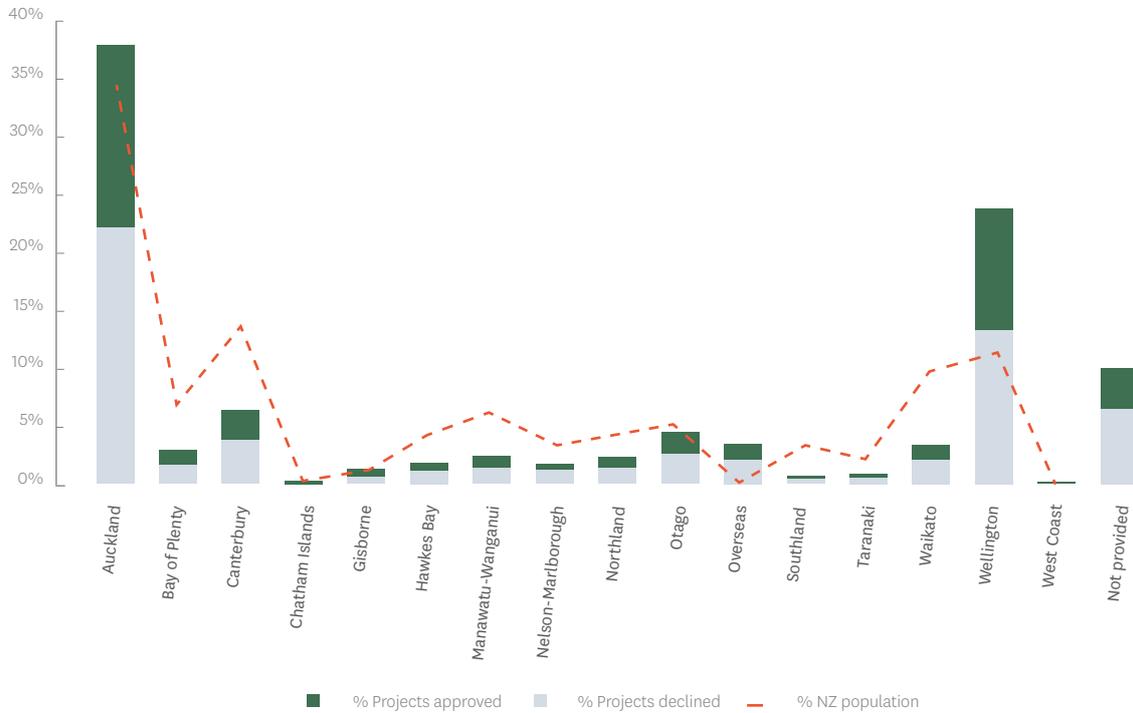
In our contracts with Investment organisations, we set out explicit expectations relating to our delivery to Māori, Pasifika and diversity more broadly, so the numbers above don't show the full picture.

Tōtara and Kahikatea investment programme funding by ethnicity (2019/20)



Applicants are mainly from Auckland and Wellington; location data may disguise touring activities

Percentage of applications by primary applicant region and application status (from 2017/18–2019/20; excluding Tōtara and Kahikatea investment programmes)



More applicants come from Wellington and Auckland, compared with each city's proportion of the New Zealand population. This is understandable, because many artists and organisations choose to headquarter in one of these two cities and then travel to other locations through residencies, touring and so on. Of greater note is the low proportion of applications from Bay of Plenty, Canterbury, Manawatu-Whanganui and Waikato, compared with the total population.

Creative New Zealand has delivered targeted initiatives in the regions, such as the Regional Arts Pilot programme (2014/15 to 2017/18), where dedicated funds were applied to developing the arts in Waikato and Southland. In total, \$700,798 was invested over four financial years.

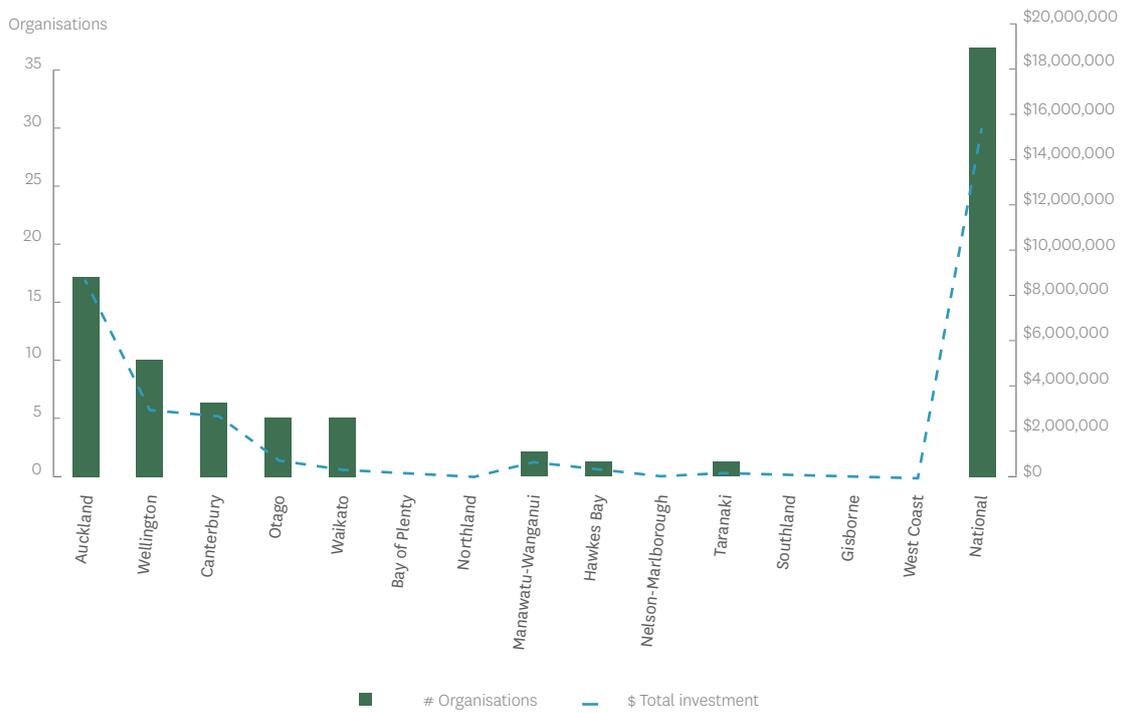
We also launched a new fund, Ngā Toi ā Rohe, in 2020. This focuses on incentivising arts programming and the development of new work in partnership with communities outside the main centres of Auckland, Wellington and Christchurch. The fund aims to increase investment in the arts by local and regional partners, develop new high-quality arts by, with and/or for local and regional communities and increase engagement (attendance and/or participation) in high-quality arts experiences by local and regional communities outside the main centres.

The Creative Communities Scheme also supports arts in the regions, and this funding is allocated to territorial authorities on a population basis.

Organisational funding is mainly for organisations delivering nationally

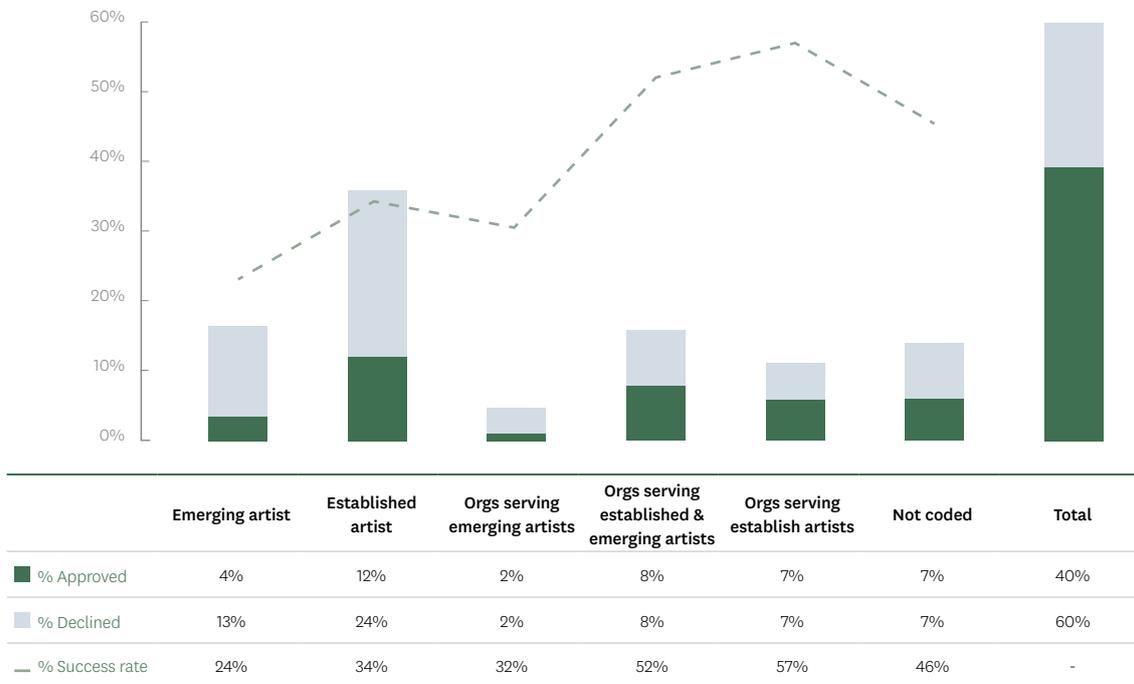
As expected for programmes intended to support national arts infrastructure, organisations supported through Tōtara and Kahikatea are mainly delivering nationally (46 percent of all organisations, or 37 of 81 organisations). Currently, the wider gaps within the Tōtara and Kahikatea investment programmes are in diversity of ethnicity, so we'll focus on addressing this over the next two-to-three years.

Tōtara and Kahikatea investment programme organisations by region of delivery (2019/20)



Established artists and organisations serving established artists are more likely to apply and get funded

Percentage of applications by career stage and application status (individuals and organisations from 2017/18–2019/20)



The quality and completeness of career stage data is poor, with an average of 15 percent of applications not coded, so the following data is indicative only. We've been working to improve coding and will continue to do so in the future.

Over the past three years, the largest proportion of applications received and approved have been from individual established artists, at an average of 36 percent of all applications submitted and a 34 percent success rate.

Several reasons could exist for why CNZ receives a lower proportion of applications from emerging artists and organisations supporting emerging artists. To be eligible to apply to Creative New Zealand, applicants must meet our track record requirements and

demonstrate proven success in their artform. Emerging artists may also have access to other funding avenues, such as the Creative Communities Scheme, other council funding, crowdfunding and support from other institutions.

In the past, Quick Response grants were capped at \$7,500 and seen as the first step to securing Creative New Zealand support before working up to funding programmes with a larger cap, such as Arts Grants. Arts Grants now support projects between \$5,000 to \$75,000, and emerging artists may see this as a barrier to seeking and being successful in obtaining Creative New Zealand funding. In addition, the 15–19 years age group is one of the lowest to apply, at 1 percent. This increases to 21 percent for those in the 20–29 years age group.

ATTENDEES AND PARTICIPANTS

KO NGĀ KAIHUI ME NGĀ KAIURU

We capture location data but no other information on attendees and participants.

It is difficult for a central body like Creative New Zealand to collect reliable, thorough information on other aspects of the diversity of who is accessing the work that is funded. This is because applicants would need to first collect that data themselves, in a format and using categories that would fit within our database structure, then report this granular data to Creative New Zealand. The data would then need to be checked for completeness and accuracy, and loaded into our system. In many cases, this would be thousands of data points for each project, across thousands of projects funded each year. While the data would be interesting, this would not have a material benefit greater than the huge cost to artists, organisations, audience members and Creative New Zealand staff.

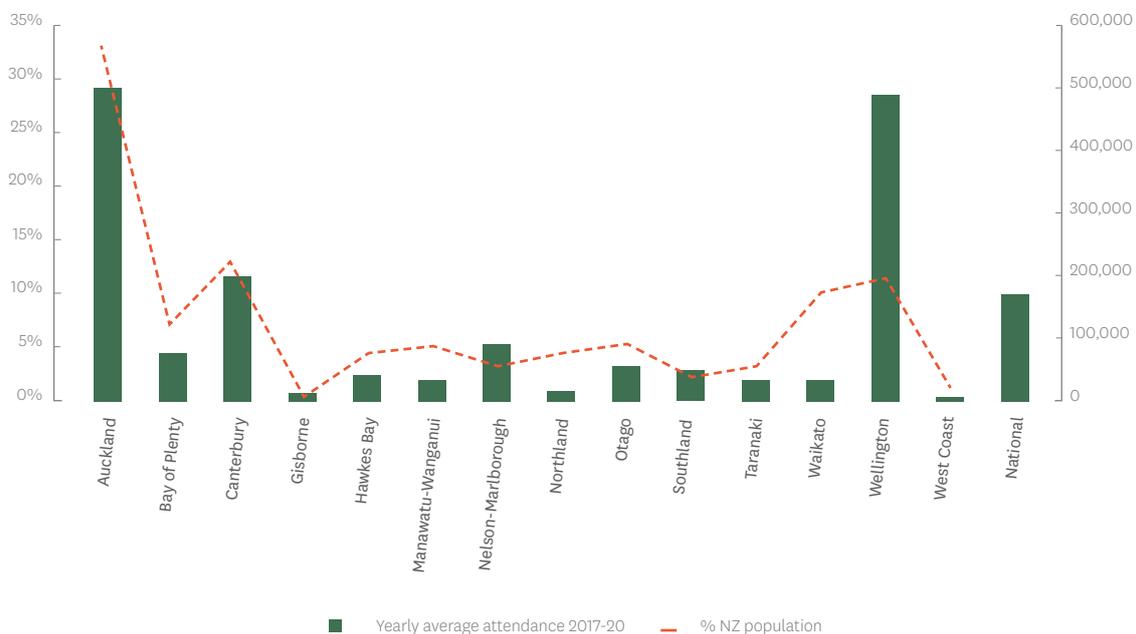
Instead, we have specifically prioritised diversity within our strategies through Diversity and Reach (*Investment Strategy Te Ara Whakamua 2018–2023*) / Pacific arts reach, inspire and are valued by more people and communities, everywhere (*Pacific Arts Strategy 2018–2023*) / Increasing public engagement with ngā toi Māori (*Te Hā o ngā Toi – Māori Arts Strategy 2019–2024*). Funding decisions are then made with the intention of maximising these strategic features.

When looking at trends in attendance and participation, we can also examine data gathered through the three-yearly *New Zealand and the Arts: Attitudes, attendance, participation research*. [Research was undertaken in 2020 and full results can be found here.](#)

By population, a higher proportion of people attend the arts in Wellington and Nelson–Marlborough

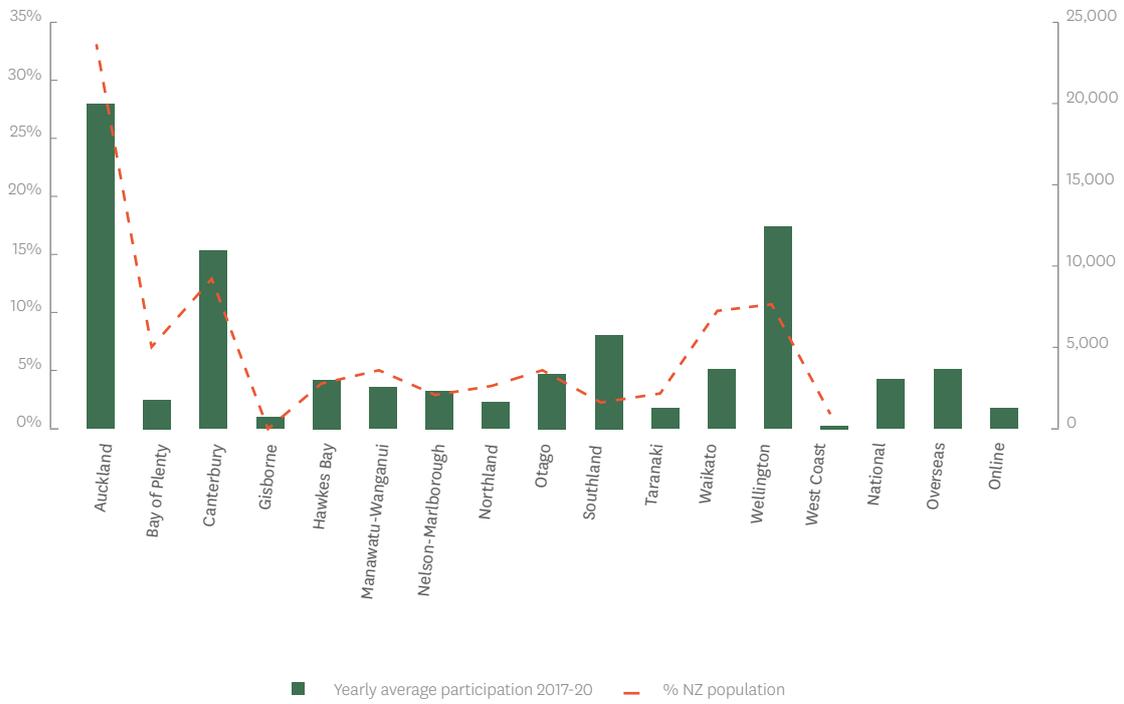
When compared with the total New Zealand population, it appears a high number of attendances occur in Wellington, and an above-average number occur in the Nelson–Marlborough region. Waikato has a low number of attendances; this may be because, anecdotally, many residents of Waikato report driving to Auckland to experience the arts. It could be this is both cause and effect: low arts activity leads to lower attendance leads to lower arts activity. Auckland attendance is also low, compared with the total population; it's possible, however, this is a skewed picture of how well Auckland is being served by the arts because of its size. When compared with other regions, Auckland attendances are lower than its proportion of the population. Bay of Plenty, Manawatu–Whanganui and Northland also have low attendance, compared with total population.

Average attendances by region, compared with population (individuals and organisations from 2017/18–2019/20)



By population, arts participation is strong in Wellington, Southland and Canterbury

Average participants by region, compared with total population (individuals and organisations from 2017/18–2019/20)



Arts participation figures show a slightly more balanced picture. Participation is more equally split across the regions according to total population, with high areas of participation in Canterbury, Southland and Wellington. Participation could be increased in Auckland, Bay of Plenty, Northland and Waikato.

As with attendance figures, we'll continue to monitor the trends over time.

COVID-19 EMERGENCY RESPONSE

TE MAHERE OHOTATA ĀRAI MATE KORONA

This section captures data for our Phase 1 COVID-19 Emergency Response Package. This includes support allocated across the 2019/20 and 2020/21 financial years, from April to July 2020.

The Phase 1 Emergency Response Package included the:

- **Emergency Relief Grant** – a contribution towards loss of income due to the COVID-19 pandemic
- **Arts Continuity Grant** – to support short-term arts projects
- **Short-term Relief for Investment Clients** – emergency support for existing investment clients materially and negatively affected by the COVID-19 pandemic, to help them stabilise their businesses and remain viable.

Through the Emergency Response Package, Creative New Zealand received an increase in applications and practitioners accessing our services for the first time. Around 2,500 applications to the ERG and ACG were from first-time applicants.

The ERG grant, in particular, brought a considerable number of new applicants to Creative New Zealand, including many who support the delivery of arts projects but who would not normally be applicants (for example, technicians). Many were also from new areas of arts practice not generally supported by Creative New Zealand but eligible under specific ERG eligibility requirements. These applicants included non-traditional tattooists (other than tatau or tā moko) and photographers.

Emergency Relief Grant

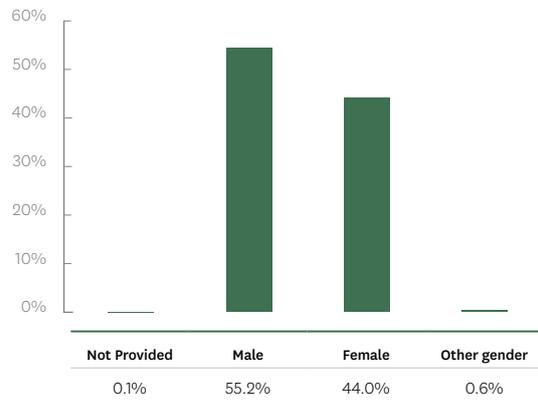
The ERG provided temporary relief for independent artists and arts practitioners, some working for arts organisations (including groups and collectives), who could demonstrate their loss of income in the period 1 March to 30 June 2020.

By July 2020, **2,641 ERGs** totalling **\$9,979,397** were paid. This included payments to organisations that had received the wage subsidy for their staff.

The success rate for this grant was 100 percent, because only approved applications were processed and entered into the GMS.

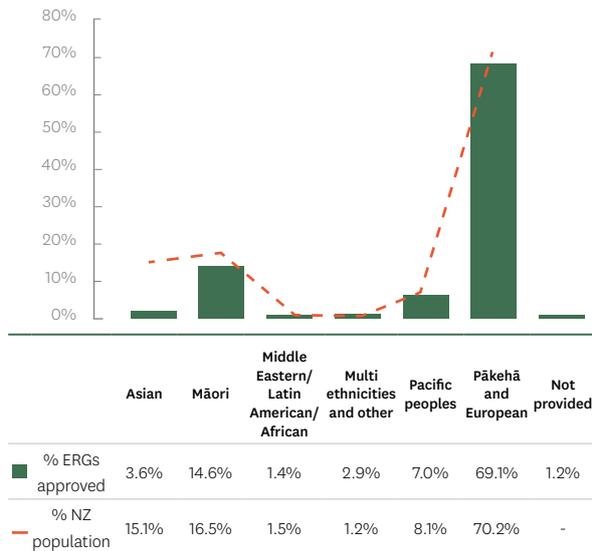
Males who identify as European/Pākehā were more likely to apply for an Emergency Relief Grant

Emergency Relief Grants by gender (approved applications 2019/20)



Applications received broadly reflect the demography of New Zealand, except for 'Asian', and a higher proportion of applicants provided their ethnicity

Emergency Relief Grants (ERGs) by ethnicity (approved applications 2019/20)



Of the 2,641 individuals who received a grant, 14.6 percent self-identified as Māori and 7.0 percent self-identified as Pasifika, closely in line with the total New Zealand population.

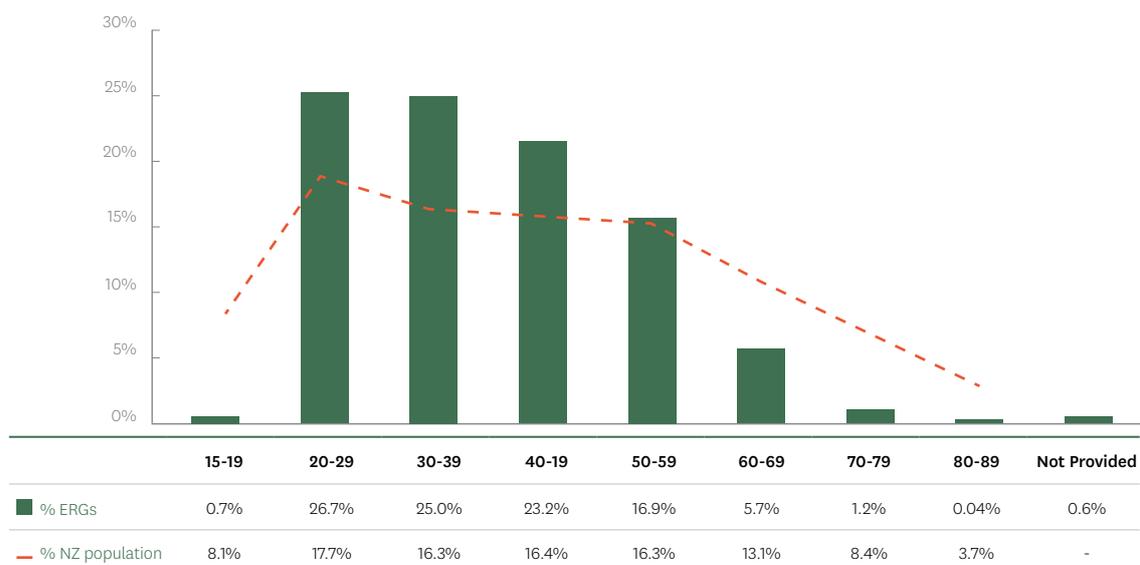
A lower number of applications were received by those identifying as 'Asian', compared with the total New Zealand population. This is the same trend we saw with total applications across all eight investment categories, noted on page 10.

More people provided their ethnicity when applying for an ERG, with only 1.2 percent choosing not to, compared with 28.7 percent across our other funding programmes. This could be due to the different application form, a Word document submitted via email and not through the Creative New Zealand Portal.

Those aged 20–29 years are more likely to be emerging artists. We know many young artists work in the hospitality industry to supplement their creative income, therefore, they would have experienced a sudden loss of income due to the COVID-19 lockdown in April–May 2020.

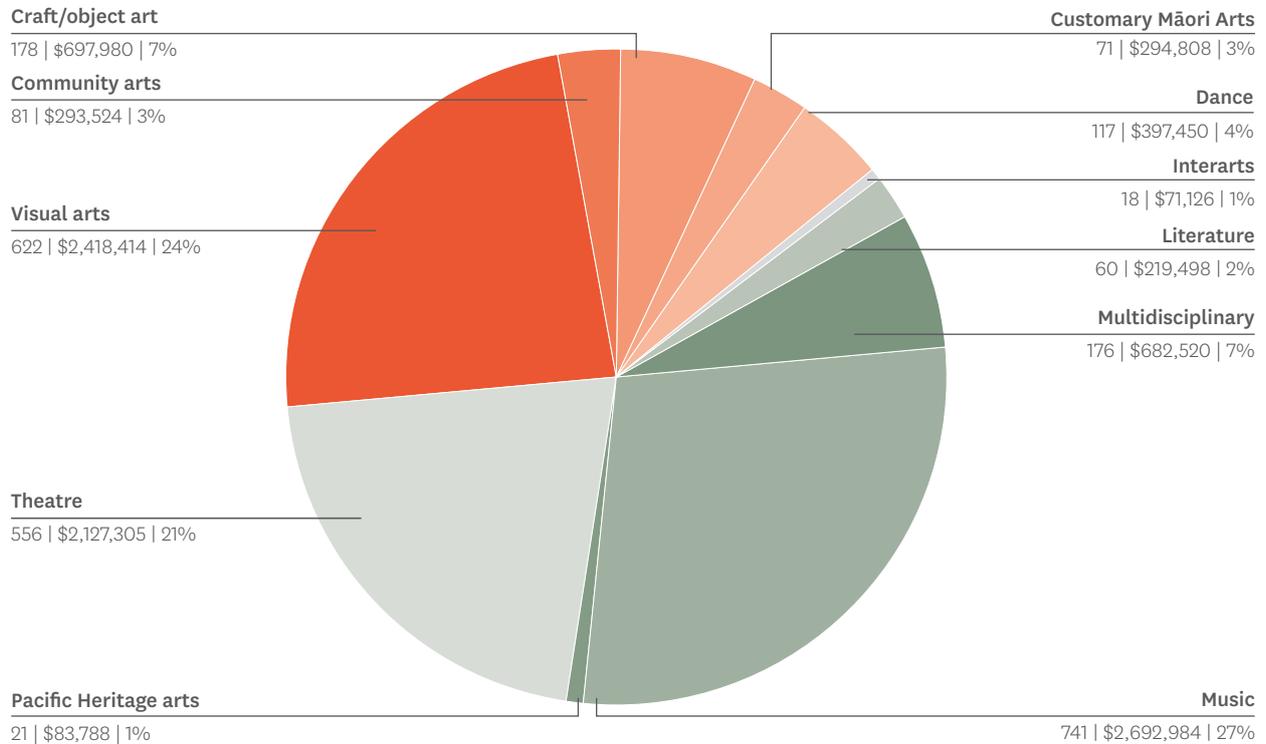
Applicants aged 20–29 years were more likely to apply for income support, compared with our business-as-usual funding opportunities

Emergency Relief Grants (ERGs) by age (approved applications 2019/20)



Diversity of the Emergency Relief Grants reflected the sectors that were hardest hit by the COVID-19 pandemic

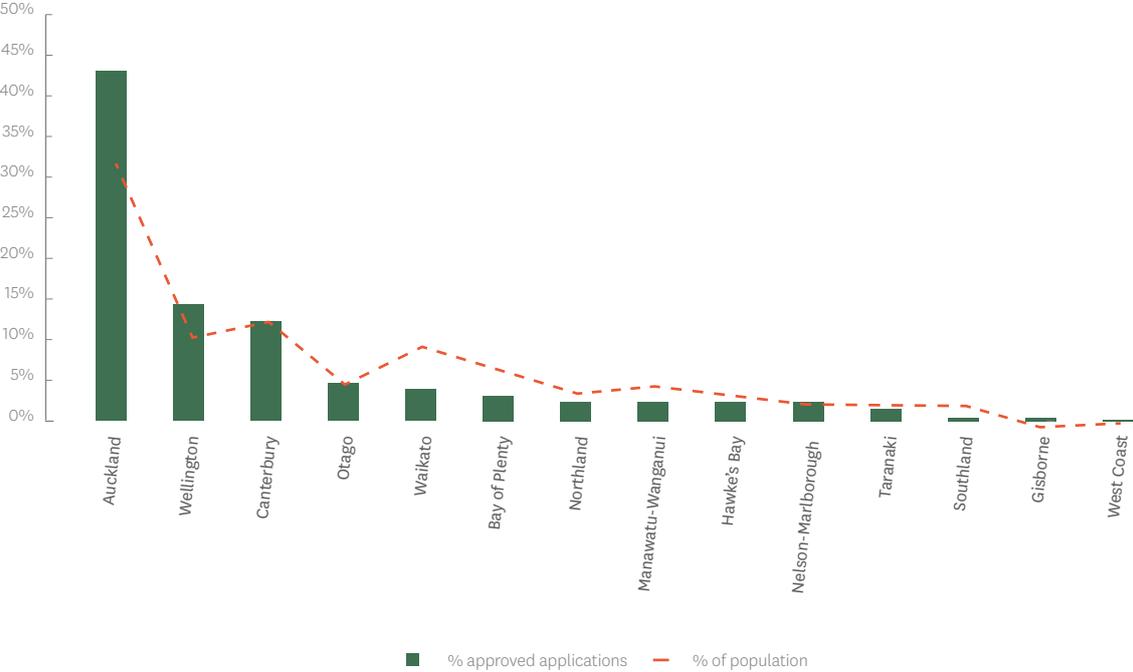
Emergency Relief Grants by artform (approved applications 2019/20)



We distributed over three times the amount of funding to Music, Visual Arts and Theatre as it did to other artforms. This is most likely a reflection of the hardest-hit artforms during the COVID-19 lockdowns. It also could relate to which artforms are the most aware of Creative New Zealand's services or an indicator of which artists had the most formalised systems to be able to prove loss of income. All these potential reasons are difficult for us to address, particularly because this intervention was a one-off response to the COVID-19 pandemic .

More Emergency Relief Grants were provided in Auckland and Wellington, reflecting the higher proportion of professional artists in these locations

Emergency Relief Grants by location (approved applications 2019/20)



When compared with the total New Zealand population, more ERGs were provided to artists in Auckland and Wellington, and fewer in Waikato and Bay of Plenty. Again, it's hard to confirm attribution here; it's most likely because Auckland and Wellington have a higher proportion of professional artists living in these cities compared with the total population.

Arts Continuity Grant

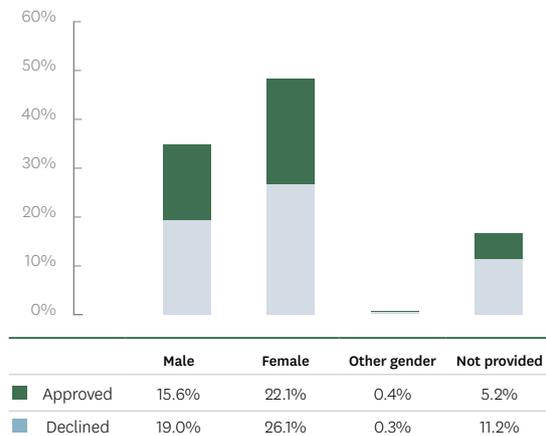
By mid-July 2020, when the final round of ACG applications had been assessed, we had offered **637 grants** totalling **\$16,037,190** to support short-term projects by New Zealand artists and practitioners across the three funding pools (General, Māori and Pacific). We had received 1,418 eligible applications, with \$33,755,931 requested. The success rate across all three funding pools was 45 percent.

This opportunity brought a large number of new applicants to Creative New Zealand, including many who generally support the delivery of arts projects but had never applied to us personally before.

It was clear, despite the limitations in place due to the COVID-19 pandemic and the Alert Levels, that demand for Creative New Zealand support was high. The funding provided made a significant difference to the ability of many artists to continue their arts practice.

Similar to business-as-usual data, females are more likely to apply. Females and males are approved at similar rates

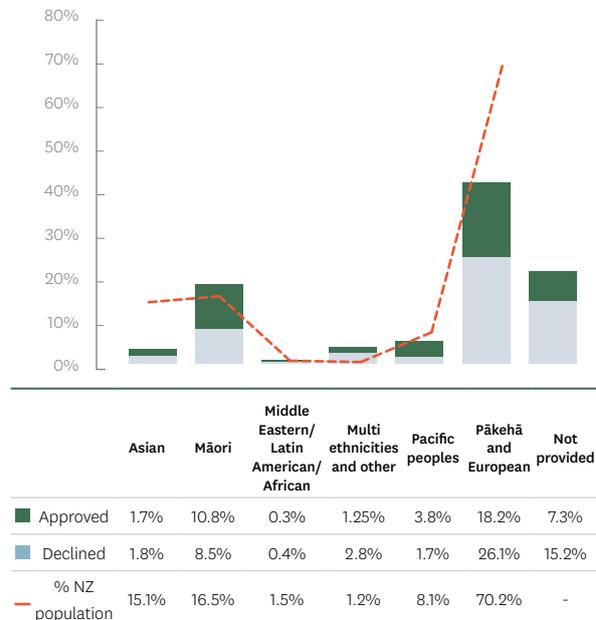
Arts Continuity Grants by gender (2019/20–2020/21)



As noted on page 7, males and females have similar funding approval success rates; 45.8 percent of female applicants received an ACG, whereas males had a success rate of 45.0 percent.

Of the 637 grants approved, 19.3 percent self-identified as Māori and 5.5 percent self-identified as Pacific peoples

Arts Continuity Grants by ethnicity (2019/20–2020/21)

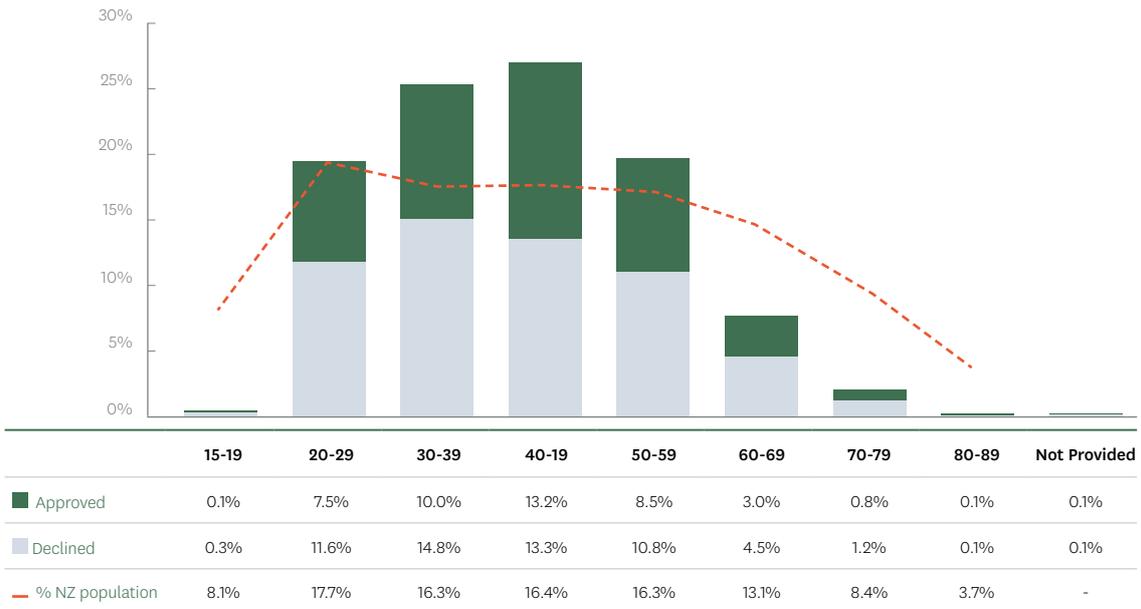


The highest proportion of Arts Continuity Grant applications received was from those aged 40–49 years. This age group also had the highest success rate at 50 percent

This is compared with the highest proportion of ERGs from those aged 20–29 years, and 30–39 years for our business-as-usual funding opportunities.

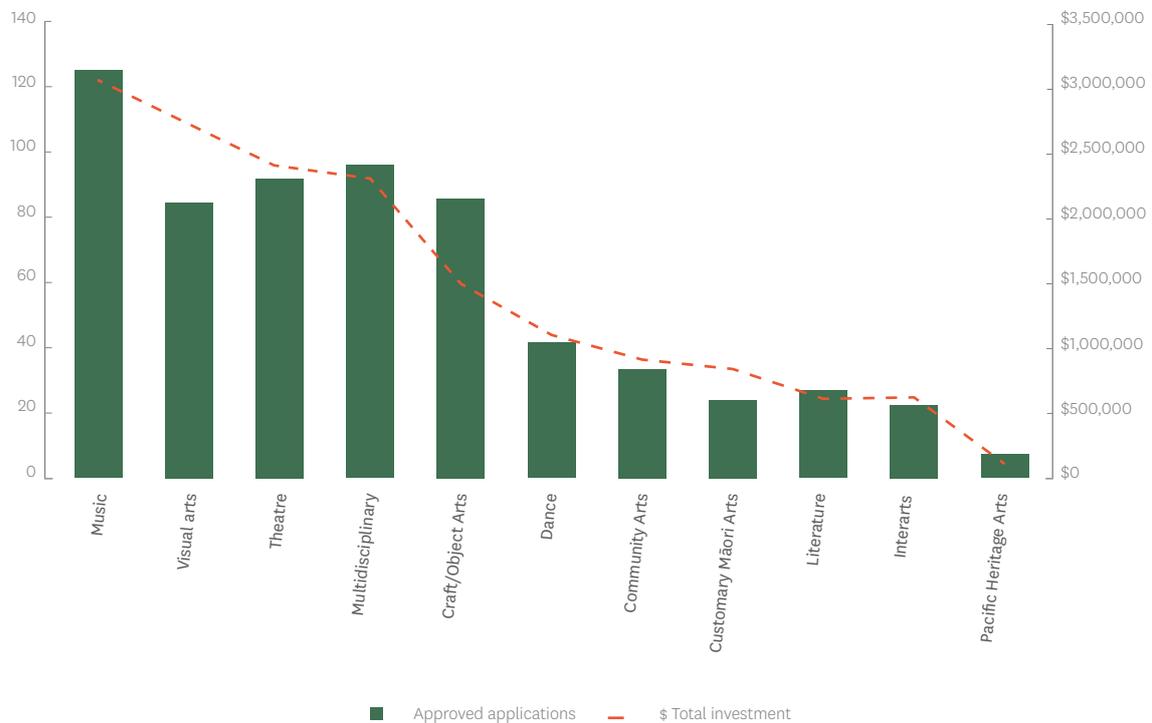
The combined distribution of ERGs and ACGs generally reflected the grants distribution we see across our other programmes. As noted on page 18, the proportion of 20–29 year old applicants increased through the ERG. It would be useful to examine the reasons for this difference in greater detail, especially if we want to increase the proportion of younger and emerging artists funded through other programmes. As noted, those aged 20–29 years may have experienced a more dramatic and sudden loss of income compared with those in older age groups. Those aged 30–39 years were the second highest age group to seek an ACG, and this age group is most likely to seek support across our business-as-usual programmes, see page 9.

Arts Continuity Grants by age (2019/20–2020/21)



The highest number of Arts Continuity Grants went to Visual Arts and Music; the highest investment went to Visual Arts and Multidisciplinary arts

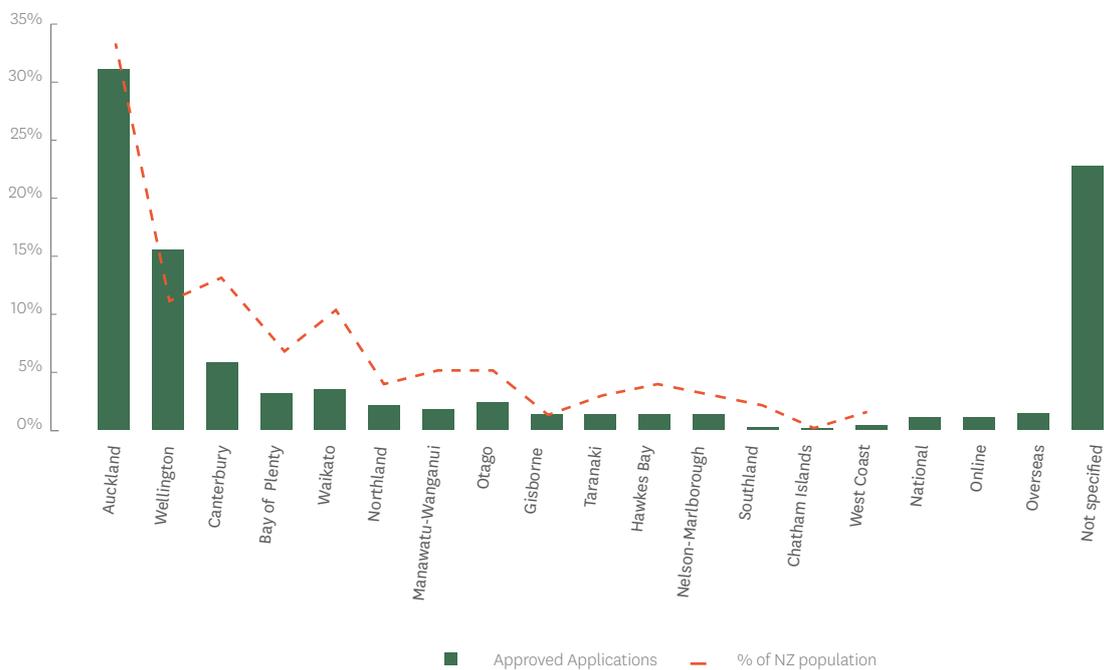
Arts Continuity Grants by artform (2019/20–2020/21)



Comparing total applications and total investment, a smaller number of higher-value grants were provided to multidisciplinary artists and organisations, and a higher number of smaller-value grants were provided to literature. This could be because of the higher average costs of mounting an interactive work, a festival or other multidisciplinary event, and the respectively lower costs of writing and publication. The differences in investment within the ACGs are difficult for us to address, particularly because this intervention was a one-off response to the COVID-19 pandemic.

Arts Continuity Grants supported national, Auckland and Wellington work; less impact in the regions

Arts Continuity Grants by location (2019/20–2020/21)



ACGs were also provided in high numbers to applicants living in Auckland and Wellington, and, proportionally, a much smaller number were provided to Canterbury, Bay of Plenty and Waikato. However, 23.4 percent (or 149 grants) didn't specify a location, so it's likely that the impact of these projects was felt across New Zealand. It is difficult to attribute this weighting toward Auckland and Wellington to any specific factor. It could be that lower numbers of applications were received from some regions, lower levels of awareness of Creative New Zealand funding opportunities, or the proportion of professional artists in the main cities had the resources and capability to quickly prepare a proposal.

Short-term Relief for Investment Clients 2020

The first phase of the Short-term Relief for Investment Clients provided emergency support for existing Toi Tōtara Haemata and Toi Uru Kahikatea investment programme clients to survive the impact of the COVID-19 pandemic, maintain their key people and, in some cases, support the broader ecology of freelance practitioners until 30 June 2020. The fund was for organisations that were materially and negatively affected by the COVID-19 restrictions and that, as a result, were unable to stabilise their organisation up to 30 June 2020.

At this time, 83 organisations were receiving multi-year funding via the Tōtara and Kahikatea investment programmes.

Nineteen organisations applied to the Short-term Relief for Investment Clients, requesting \$3,504,891.60. Twelve applications were eligible (63 percent), and \$2,069,828.22 was approved for payment. Six organisations were ineligible and one application was withdrawn.

Diversity information is less relevant to this specific intervention, because the funding decisions were not based on impact or merit but on financial vulnerability. This was more an aspect of an organisation's business model rather than its location, cultural affiliation or area of focus.

The ineligible and withdrawn applications were because the organisations had sufficient financial resources to withstand the COVID-19-related shocks or were not negatively affected by COVID-19 or the lockdowns.

Out of the 12 organisations that received funding, four were for festivals, representing the highest funding need and investment of \$934,600. This was followed in size by three theatre organisations with \$553,900, three music organisations with \$280,800, two literature organisations with \$200,500 and one visual arts organisation with \$100,000. None had a specific cultural affiliation. Two operate in Auckland, four in Christchurch, two in Wellington and four nationally.

PEER ASSESSORS, STAFF AND ARTS COUNCIL

KO NGĀ KAIAROTAKE, KAIMAHI ME TE KAUNIHERA TOI O AOTEAROA

Our peer assessors

We use external peer assessors to assess applications for funding programmes. Peer assessment is critical to our decision-making process. Peer assessors are people from the creative sector who don't work at Creative New Zealand and come from diverse backgrounds and experiences. Peer assessors use their knowledge and expertise to provide independent and impartial advice.

All peer assessors are registered for five years. Around 400 to 450 assessors are on the Creative New Zealand register at any time.

We select peer assessors for each funding round based on several factors, including but not limited to their availability, artform experience and previous performance in other funding rounds.

Applications submitted to our Ngā toi Māori and Pacific arts funding pools must be assessed by Māori and Pacific assessors, respectively.

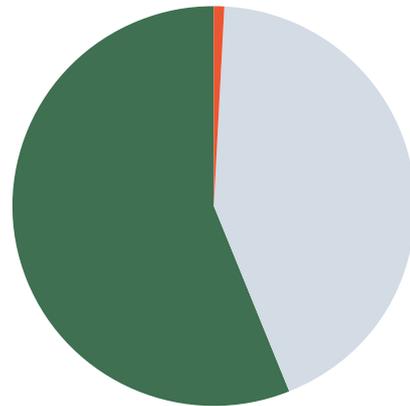
We look for diversity in terms of age, experience, gender and ethnicity, to ensure assessors fairly represent the pool of applicants.

We don't currently capture assessors with lived experience of disability, nor do we hold information on assessor's sexual orientation or other factors such as religion. The peer assessor nomination form was amended in 2020 to capture assessors who have self-declared expertise in specific areas, such as disability/access and Asian arts.

The total number of assessors used across the 2019/20 financial year was **141**. Some were used up to four times.

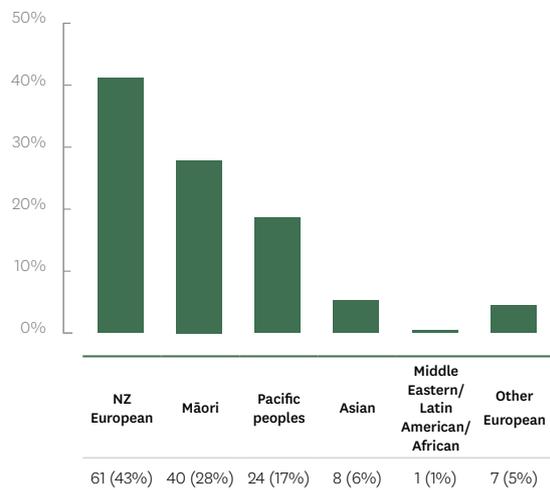
The total number of funding rounds assessors worked on was **18**. This does not include the funding rounds that took place early 2020 and that were suspended due to COVID-19.

Gender of assessors 2019/20



Gender	Assessors
Male	60 (43%)
Female	80 (56%)
Other	1 (1%)

Ethnicity of assessors 2019/20



Note some assessors identify as more than one ethnicity.

A good level of diversity exists among the ethnicity of the assessors that Creative New Zealand engages to provide external input.

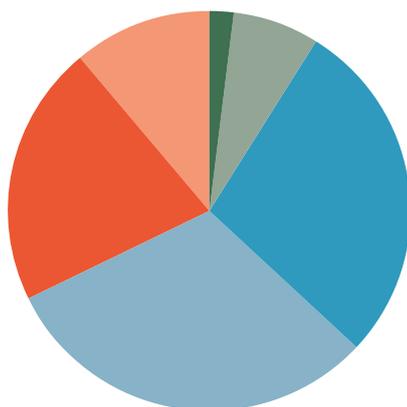
Age of assessors 2019/20

Applicant age was provided in the first section of the report. The information given here shows how these points are reflected or contradicted by the trends we see in assessors. Assessors' ages generally reflect individual applicants' ages in every age range except the 20–29 year-old group.

The highest proportion of applicants were aged 30–39 years, at 27.7 percent. This age range is the second largest proportion of external assessors used in 2019/20, at 28 percent.

The highest proportion of external assessors were aged 40–49 years, at 31 percent, compared with 22 percent of total individual applicants (see page 9).

An identified gap is the low percentage of external assessors used who are aged between 20–29 years, at 7 percent, compared with the higher volume of applicants within this age range, at 21 percent.



Age Range	Assessors
20–29	10 (7%)
30–39	40 (28%)
40–49	43 (31%)
50–59	29 (21%)
60–69	16 (11%)
70–79	3 (2%)

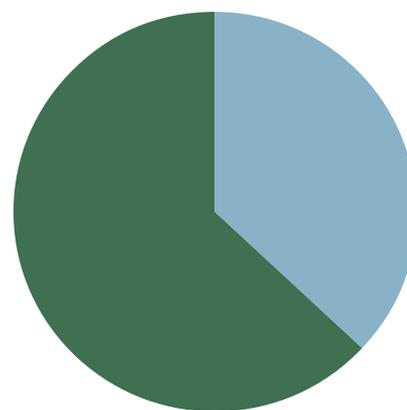
Artforms assessors work in 2019/20

Artform	Assessors
Visual Arts	42 (30%)
Theatre	40 (28%)
Music	34 (24%)
Multidisciplinary Arts	33 (23%)
Dance	26 (18%)
Community Arts	21 (15%)
Literature	18 (13%)
Interarts	18 (13%)
Craft	16 (11%)
Customary Māori Arts	8 (6%)
Pacific Heritage Arts	6 (4%)

New and experienced assessors

Creative New Zealand ensures a balance exists between experienced and less experienced assessors.

In 2019/20, one-third of the assessors used were new (first-time assessors).



New and experienced assessors	
New	52 (37%)
Experienced	89 (63%)

Location of assessors 2019/20

Most external peer assessors are based in Auckland and Wellington. We use a significant cohort in the regions and overseas, although using those based overseas can be challenging with time zones. The use of Zoom panel meetings has meant we can use more assessors than before, and dramatically reduce costs.

Location	Assessors
Auckland region	53 (38%)
Wellington region	44 (31%)
Christchurch	12 (9%)
Dunedin	6 (4%)
Waikato	6 (4%)
Overseas	5 (4%)
Taranaki	3 (2%)
Manawatū	3 (2%)
Kāpiti Coast	3 (2%)
Bay of Plenty	2 (1%)
Gisborne/East Cape	2 (1%)
Whanganui	1 (1%)
Northland	1 (1%)

Creative New Zealand Staff

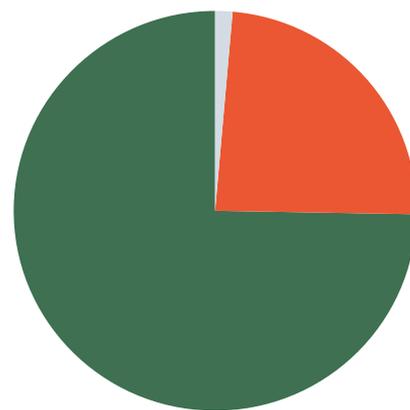
We know we can add the most value for the sector and our organisation when our team includes people who reflect the communities we serve. As at 30 June 2020, we had 64 staff (61.8 full-time equivalent staff) based in Wellington and Auckland working across four groups: Arts Development Services, Business Services, Māori Strategy and Partnerships, and Strategy and Engagement.

Our staff are experienced across artforms, international market development and cultural exchange, audience development, project management, and corporate and business services.

Our staff profile, at 30 June 2020, is shown on the next page.

Gender Creative New Zealand Staff 2019/20

Gender 2019/20	Female	Male	Non-binary
Senior Leadership Team (5)	40%	60%	-
Third-tier managers (12)	75%	16%	8%
All staff, including all managers (64)	72%	26%	2%



Gender	Staff 2019/20
Female	72%
Male	26%
Non-binary	2%

Age Creative New Zealand Staff 2019/20



Age Range	Staff 2019/20
20-29	9 (14%)
30-39	17 (27%)
40-49	21 (33%)
50-59	13 (20%)
60+	4 (6%)

We respect that disclosing demographic information, such as ethnicity, is a personal choice. To encourage a clear picture of workplace diversity data, staff are invited to disclose demographic information, such as ethnicity, on a voluntary basis when they join our organisation. The information is held securely in personnel files and our payroll system. Staff can update their personal details at any time. Periodically, staff are invited to check and update this information, if needed, and are reminded what it's used for. Because disclosing information is a personal choice, we hold limited data on the age, gender and ethnic affiliations of staff. These are open, write-in fields so the information is not complete or comparable across staff.

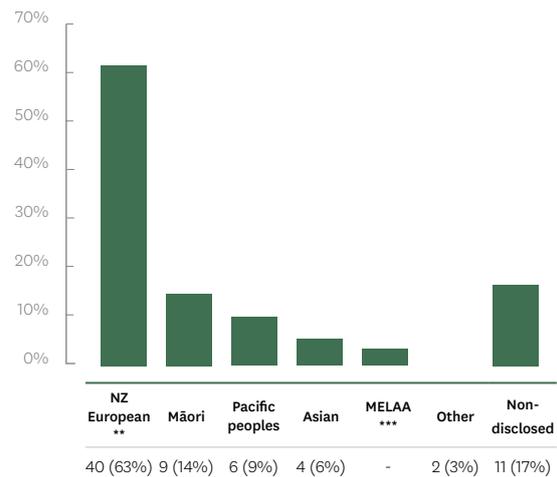
We plan to include (optional) 'physical/other disability' and 'sexual orientation' in our collection of staff data.

We continue to strengthen the diversity of our workforce while also expanding our teams. This is evident through our recruitment over the first half of the 2020/21 financial year.

We've renewed our membership with Diversity Works, which has undertaken a Human Resources-led diversity review. As a result, several important actions have been identified to improve our delivery in this area. This is a three-phased approach to build a foundation, build understanding and embed behaviours that meet the diversity needs of our community, stakeholders and partners. For example, Creative New Zealand will:

- establish a diversity and inclusion/culture group
- develop policy, and review people-related policies, guidelines and processes
- establish a culture calendar of events, education and mentoring programmes
- address unconscious bias and support cultural intelligence and inclusive leadership training.

Ethnicity Creative New Zealand Staff 2019/20



Ethnicity is self-declared by staff, who may choose not to declare an ethnicity. Of 64 staff, 53 have chosen to do so. Staff may declare more than one ethnicity; so percentages add up to more than 100 per cent. The percentage is calculated using the total staff number of 64.

** Includes 'New Zealand European', 'Pākehā'.

*** Middle Eastern, Latin American, African.

Arts Council

Under the Arts Council of New Zealand Toi Aotearoa Act 2014 (the Act), the Arts Council must recognise:

- the cultural diversity of New Zealand
- the role of Māori in the arts as tangata whenua
- the arts of the Pacific peoples of New Zealand.

The Arts Council must also uphold the principles of:

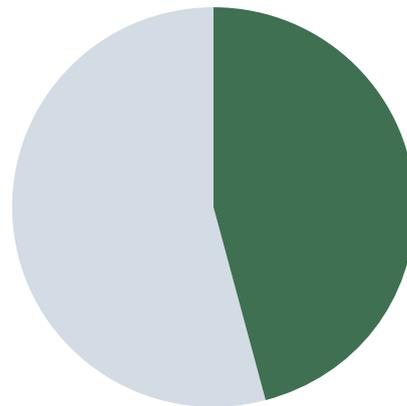
- participation, by supporting initiatives that encourage participation in the arts
- access, by supporting initiatives that provide access to the arts for those who may not otherwise have the opportunity
- excellence and innovation, by supporting work that develops the creative potential of artists and artforms
- professionalism, by maintaining and developing a professional arts infrastructure in New Zealand
- advocacy, by promoting New Zealand art and artists at home and overseas.

Members of the Arts Council are appointed by the responsible Minister (Arts, Culture and Heritage). Under the Act, the membership of the Arts Council must include:

- a minimum of four members with knowledge of Māori Arts, te ao Māori (a Māori world view) and tikanga Māori (Māori protocol and culture) appointed in consultation with the Minister of Māori Development
- two members with knowledge of the arts, and the traditions or cultures, of the Pacific peoples of New Zealand, appointed in consultation with the Minister of Pacific Communities.

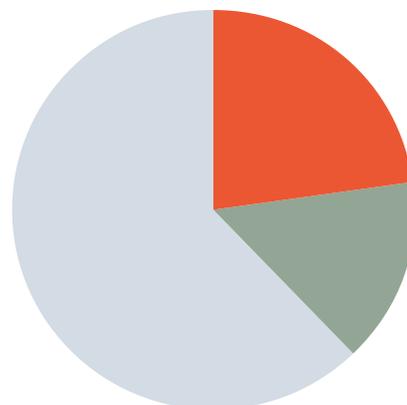
Council members have self-identified their gender and ethnic identities. Creative New Zealand does not systematically capture information on sexual orientation, disability and religion.

Gender of Arts Council 2019/20



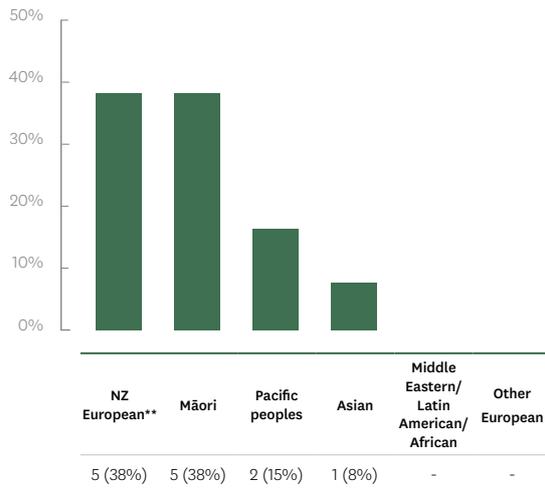
Gender	Arts Council 2019/20
Male	7 (54%)
Female	6 (46%)
Non-binary	-

Age range of Arts Council 2019/20



Age Range	Arts Council 2019/20
20-29	-
30-39	2 (15%)
40-49	-
50-59	8 (62%)
60+	3 (23%)

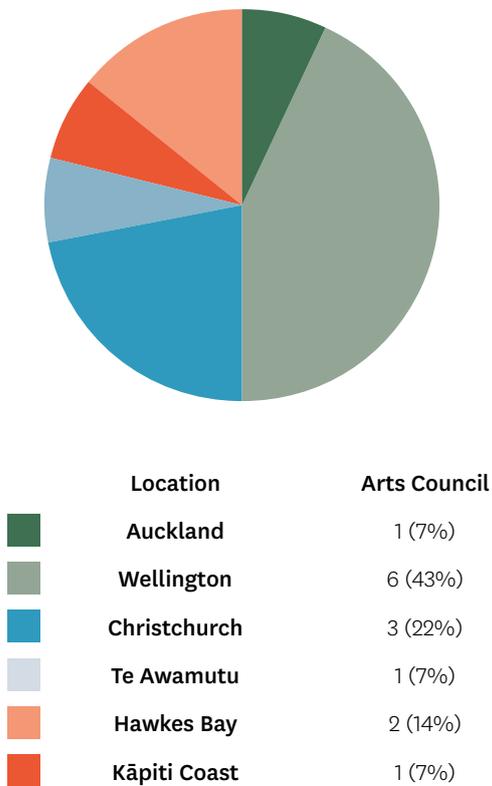
Ethnicity of Arts Council 2019/20



Note: Ethnicity is self-declared by council members, who may choose not to declare an ethnicity. Council members may declare more than one ethnicity, so percentages add up to more than 100 percent.

** Includes 'New Zealand European', 'Pākehā'.

Location of Arts Council 2019/20



NOTES ON ACCESSIBILITY AND DATA COLLECTION

HE KUPU MŌ TE ĀHEINGA ME TE KOHINGA RARAUNGA

Accessibility

We recognise that barriers exist for people accessing our services.

We've heard requests from members of the sector for different ways to submit applications, such as proposals to present a funding application orally through a filmed application and in person, and support for those who experience dyslexia or a disability.

We're committed to reviewing our communications, systems, processes and people to best respond to the arts sector.

In 2020, we adopted new methods, such as:

- increased digital engagement with the arts sector during the COVID-19 lockdown through a series of zui, zono and other Zoom sessions with the sector
- an increase in guidance and support provided in video format, including:
 - development of video content to support people making an application – these include 'how to' videos and funding programme 'snapshots'
 - development of video content and Zoom sessions to support external peer assessors
 - development of other Creative New Zealand-created video content (eg, New Zealand Sign Language Week video and our recent recruitment video).

Work will be ongoing to improve the accessibility of our systems and processes, with the aim of reducing barriers to accessing services.

Data

Without good data, we can't track the trends, understand their causes, or plan for next steps or interventions. We've made significant progress on improving our data collection and have several more improvements planned.

The next step will be to prepare a list of further data improvements. These will be prioritised on the basis of cost and the rationale for collecting and using the data. As well as the cost in terms of technical development and opportunity, consideration must also be given to the additional level of effort for applicants to provide their information, and the effect on staff.

We're considering GMS enhancements to get a better understanding of the diversity of what we fund and who benefits. This includes improved data collection on who our applicants are and who applicants are serving.

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