

*Do my arts look
good on this?*

Media Arts and Digital Platforms

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Discussion Paper

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Introduction

In this introductory section:

- we explain the purpose and contents of this discussion paper
- we explain how Creative New Zealand uses the terms “media arts” and “digital platforms”
- we introduce the topics of media arts and digital platforms and summarise briefly how they are changing the New Zealand arts landscape, and
- we explain Creative New Zealand’s role and responsibilities, and the different ways we might support media arts and the arts sector’s use of digital platforms.

This discussion paper and its purpose

Getting your feedback and advice

Creative New Zealand is committed to consulting regularly about whether our funding priorities and initiatives are keeping up with new arts practices and the changing New Zealand arts environment.

In publishing *Do My Arts Look Good on This?*, we’re looking for feedback and advice on how we can best support and develop New Zealand media arts and the arts community’s use of digital platforms.

Your feedback will help us identify:

- our roles and responsibilities in relation to media arts, taking into account the current funding responsibilities of central and local government, as well as support provided by the private sector
- our priorities for the development of media arts
- how our various funding programmes, capability-building initiatives and advocacy activities should

support New Zealand media artists over the next five years (2012–2017), and

- how we can best support the New Zealand arts sector to take advantage of digital technologies and platforms.

The contents of this paper

In this paper we outline some of the ways in which Creative New Zealand’s resources might be used to support media arts and artists and the wider New Zealand arts sector’s use of digital platforms.

After this Introduction section, this paper has two main sections:

In “**Background: The new digital environment and its impact**” (see page 7), we

- provide background on the broader digital environment
- look at ways some artists and arts funders are responding to that environment, and
- identify some of the strengths, opportunities and challenges that Creative New Zealand needs to take account of when developing its policies on media arts and digital platforms.

In “**Media arts and digital platforms in New Zealand today: With analysis and questions**” (see page 16),

- we discuss in detail what we mean by the terms “media arts” and “digital platforms”
- we explore the environment for media arts and digital platforms, including our current funding policies and recent grants, and discuss how our funding, capability-building and advocacy resources might best be directed, and
- we ask questions which we encourage you or your organisation to respond to. These questions are also listed together in the feedback form at the end of the

paper (see page 36); You may also provide feedback via our online survey:

<https://www.surveymonkey.com/s/2R9JYCD>

Sending us your feedback: How and when

We invite feedback from artists, practitioners, arts groups, arts organisations and others who are interested in New Zealand's media arts and ways the arts can benefit from digital platforms.

We value your contribution. Please write to us with your views and answers to the questions we ask by **Monday 19 December 2011**. For more details of how to provide feedback, see page 28.

In January 2012 we will collate and analyse your feedback. This information will be used to develop a draft report for our funding bodies (the Arts Board, Te Waka Toi and the Pacific Arts Committee). After these bodies have discussed that draft report, a final report will be submitted to the Arts Council for it to consider. It's expected that the Arts Council will make its decisions about any new policies in April 2012.

Media arts and digital platforms: How they're changing our arts landscape

What we mean by "media arts" and "digital platforms"

We use the term "media arts" to refer to artworks that have been created with the use of digital and new media technologies (including analogue technologies) and presented within a screen-based, electronic, virtual network or mobile domain.

We use the term "digital platforms" to refer to the use of digital technologies as a medium to engage with audiences, to promote and discuss artwork, to document and archive work, and/or to distribute work and make it more widely available.

Later in this discussion paper we look at these definitions in more detail and ask for your feedback on how accurate or useful they are: see "Defining our terms" on page 16.

Digital platforms – New ways of doing things

Digital platforms allow people to do things in new ways. For the arts sector it means new ways of viewing, reading, hearing or otherwise accessing the arts; new ways of responding to, and engaging with, the arts; new ways of distributing, promoting or selling the arts. For some a digital platform may be where they first engage with a particular artwork or artform – for others it will mean a new way of doing something they've done previously.

In New Zealand, websites such as eyeCONTACT¹ and Theatreview² are shifting arts discourse from printed to digital platforms. Worldwide there is less reliance on printed newspapers and magazines as a medium for promoting and discussing the arts, with more and more information and commentary moving to online environments.³

Digital platforms also offer a potential for artists to directly access and relate to audiences and supporters worldwide. For the savvy New Zealand artist or arts organisation, a world-wide niche market may be larger than the entire New Zealand population, leading to new audiences and new income opportunities that may be accessible without leaving New Zealand.

Archives of past work and documentation of an individual artist's or organisation's practice can also be made more accessible through the use of digital platforms.

To adapt and take advantage of all these opportunities, people working in the arts will need to acquire or access new skills, and redirect their existing resources and budgets away from older technologies towards the digital platforms that work best for them.

1 <http://eyeCONTACTartforum.blogspot.com>

2 <http://www.theatreview.org.nz/index.php>

3 For example <http://www.furtherfield.org> and <http://rhizome.org>

Media arts – A new arts practice

Digital technologies and platforms are changing not just the way that people engage with and respond to the arts. Just as the invention of photography led to changes in the nature and role of painting, digital platforms are affecting the practice and content of the arts - the way artists create and present work, and the subjects they choose for their works – for example:

- Computer games have become sites for the creation of a new genre of artworks, including internationally celebrated works such as those by ex-pat New Zealander Julian Oliver.⁴
- Networked environments support the creation of artworks that exist in multiple locations or that are distributed virtually through many sites – for example, Douglas Bagnall’s early work *The Filmmaking Robot*, which depended on Wellington’s free wireless network infrastructure, and New Zealand artist Kentaro Yamada’s interactive video screens, which question our reliance on reality for communication.⁵
- New Zealand’s collaborative research and development environment has seen practices and innovations in AR (Augmented Reality) developing here as quickly as anywhere else in the world.⁶
- Groups that mix audiences across the internet, live performance and digital broadcasting for example Blast Theory⁷ or Upstage.⁸
- Computer tablets like the Kindle or iPad may lead to new literary styles that respond to where, when and how people are reading eBooks.

Media artists are an increasingly active and dynamic part

4 See www.selectparks.net

5 See www.kentaroyamada.com

6 See www.youtube.com/watch?v=ZKw_Mp5YkaE

7 See www.blasttheory.co.uk/bt/index.php

8 See www.upstage.org.nz/blog

of the New Zealand and international arts environment. The challenge for any arts funding organisation, particularly in a time of static or decreasing funding resources, will be to decide how best to direct, or redirect, resources to support developments in media arts and help arts organisations to realise the potential of digital platforms.

About Creative New Zealand: Our role and responsibilities

Creative New Zealand was established to encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders.⁹

Under our governing Act, we’re required to recognise in the arts the role of Māori as Tangata Whenua, the arts of the Pacific Islands peoples of New Zealand, and the cultural diversity of the people of New Zealand.

Our vision is of strong and dynamic New Zealand arts that are valued in Aotearoa and internationally. Our purpose is to be the national arts development agency – developing, investing in and advocating for the arts.

Services that Creative New Zealand provides

To deliver on our vision and purpose we provide three distinct but inter-linked services:

- **Funding** – investing in the best artists, arts practitioners and arts organisations to assist them to develop their art and deliver it to audiences throughout New Zealand and overseas.
- **Capability building** – support for the organisations and people we fund to deliver their art in the best possible ways, by building their skills and capabilities.
- **Advocacy** – on behalf of the arts to central and local

9 Arts Council of New Zealand Toi Aotearoa Act 1994. The Act has been reviewed and new legislation presented to Parliament.

government and other interested parties. This can include us undertaking research to develop resources for the arts sector.¹⁰

How we can support media arts and digital platforms

The following are some ways Creative New Zealand might help sustain and develop New Zealand's media arts and the New Zealand arts sector's ability to take advantage of digital platforms:

- Funding support for the best artists, arts practitioners and arts organisations to research, create and present high-quality media artworks.
- Supporting individuals and groups to deliver high-quality New Zealand arts experiences to local and international audiences via digital platforms.
- Capability building for the New Zealand media artists and arts organisations that we fund, to help them develop the skills required to make effective use of digital tools and platforms.
- Advocacy, targeted at central and local government and other interested parties, in support of the inclusion of high-quality New Zealand arts content across a range of digital platforms – for example, New Zealand arts content on digital television.

¹⁰ For more information on our advocacy research and resources see <http://www.creativenz.govt.nz/en/developing-the-arts/research-and-publications/resources>

Background: The New Digital Environment and Its Impact

The following pages provide an overview of:

- the digital environment, its infrastructure requirements, and key trends within the environment,
- the range of central and local government agencies with an interest in people's access to and use of, digital platforms,
- environmental factors that may affect the responses of arts funders, and examples of some of those responses, and
- strengths, opportunities and challenges presented by the digital environment.

The digital environment

Twenty years ago media arts and the use of digital platforms were limited to a range of arts practitioners exploring the artistic and interactive possibilities of computers and audio-visual equipment. Today, digital technologies are a pervasive aspect of our everyday life and culture. Digital literacy has grown exponentially in the last decade and digital devices have proliferated; personal computers, mobile devices, laptops and computer tablets are now commonplace.

The use of digital platforms by the arts community in New Zealand is now so ordinary that an arts organisation is likely to attract comment if it lacks a webpage or email facilities, or if it's not making use of social networking sites such as Facebook and Twitter or posting material on YouTube.

Some statistics

Since the turn of the century there has been almost exponential growth in the number of New Zealanders using the internet and digital platforms such as mobile phones, MP3 players and, most recently, computer tablets like the Kindle and the iPad. New Zealand households with a broadband connection jumped from 33% in 2006 to 63% in 2009.¹¹

Worldwide a recent growth area has been the use of mobile phones and devices. The International Telecommunications Union estimating there would be 5.3 billion mobile subscriptions by the end of 2010. This equated to 77% of the world's population.

In the fast changing digital environment, data from two years ago may not reflect how people will be using digital technology six months from now. Nonetheless the trend of the past decade is clear. Using digital technologies to read, view, hear, purchase, engage with and respond to the arts is commonplace and unexceptional.

A 2007 study indicated that just over a third of the population (34%) had posted pictures online, 29% had downloaded or listened to music online, 21% had downloaded or watched videos at least weekly, and 8% had posted audio material.¹² This study also noted that:

- 81% of New Zealanders surveyed used the internet
- 81% of those users browsed the Internet at least weekly for entertainment purposes
- 13% of all users have their own website and 10% their own blog

¹¹ See www.stats.govt.nz/browse_for_stats/industry_sectors/information_technology_and_communications/HouseholdUseofICT_HOTP2009/Commentary.aspx

¹² Bell, A., Crothers, I. Kripalani, K., Sherman, K., Smith, P. (July 2008) The Internet in New Zealand 2007. Final Report. Institute of Culture, Discourse and Communication, AUT University (Auckland, NZ) cited in *New Zealanders and the Arts* page 33. See also www.onlinemarketer.co.nz/internet-usage-behaviour-in-new-zealand

- those who create content tend to be under the age of 30.

Creative New Zealand's 2008 survey, *New Zealanders and the Arts*, showed similar results: 23% of respondents had created original arts works using a computer, 29% had used the Internet to book tickets to performances, and 38% had used the Internet to view online performances or artworks.

Younger New Zealanders: Most likely to engage with the arts digitally

The *New Zealanders and the Arts* survey showed that younger New Zealanders were the most likely to engage with the arts using the Internet, with 59 percent of 15–24 year olds and 43 percent of 25–44 year olds reporting they had used the Internet for this.

Among 10–14 year olds, 83 percent said they had used a computer to create their own artworks within the past 12 months.

Māori, Pacific and Asian peoples: Accessing artworks digitally

The Internet was used to access the arts across all cultural groups in New Zealand. In the 15–24 age group for example, 59% of Māori, 63% of Pacific people, and 69% of Asian New Zealanders reported having watched artworks on line.

Further, in the same age group, 28% of Māori, 37% of Pacific people, and 43% of Asian New Zealanders reported having created original works of arts using a computer.

In 2010 Te Puni Kōkiri reported that:

*Māori (particularly young Māori) are over-represented amongst a group of New Zealanders who are heavy and extensive users of new and emerging devices such as cell phones/PDAs and iPods/MP3 players.*¹³

¹³ Te Puni Kōkiri, Mātauranga Whakarāpopotonga (Knowledge

Commentators have noted that the presence of Māori information on the Internet has benefits for Māori, but also that many Māori see risks to their culture in making information too freely available in this way. For indigenous peoples in particular, some of the issues can include:

- threats to cultural values
- loss of control of information once it has been digitised
- issues of intellectual and cultural property ownership
- accuracy and authority
- commercialisation of information.¹⁴

These issues can also be areas of concern for people in the wider arts sector.

Building a digital infrastructure

New Zealand's digital infrastructure is still under construction. Affordable broadband (high-speed) Internet access is seen as a critical part of the national infrastructure, and the Government has committed to spending \$1.5 billion between 2009 and 2019 to roll out ultra-fast broadband.¹⁵

Broadcasting of digital television (DTV), with its potential for multiple, interactive channels and high-definition services, is to be rolled out across all of New Zealand between September 2012 and December 2013.

Between 2006 and 2009 the Government's Digital Strategy provided funding support for a number of aspects of the production, distribution and archiving of content

across a range of digital platforms. More recently these programmes have been winding down – for example the Digital Strategy Community Partnership Fund (managed by the Department of Internal Affairs) was last offered in 2009. However, a computers-in-homes scheme and a computer clubhouse scheme continue.

New Zealand can sometimes lag behind other developed countries when it comes to access to the latest technologies and support. For example delays in getting iPads on sale in New Zealand, the lack of locally based ebook reader support, the national, high speed broadband network not being completed until 2019.

The developing infrastructure will benefit media arts and enhance the arts sector's ability to take advantage of digital platforms. In future, arts content is as likely to be enjoyed at home or on the move as in a gallery, library, theatre or museum. As the digital infrastructure improves, national broadcasters, telecommunication companies and online publishers may move away from mass-market approaches towards focusing on smaller niche markets, including arts markets.

Digital technologies and increasing accessibility will also present opportunities for greater participation in and engagement with the arts for a wide variety of peoples and communities.

Government agencies

A range of central and local government agencies have interests in New Zealanders access to and use of digital platforms.

This includes:

- NZ on Air
- Television New Zealand
- Radio New Zealand
- Te Māngai Paho
- Te Puni Kōkiri

Summary Sheet) 001 – 2010. Go to www.tpk.govt.nz/en/in-print/our-publications/fact-sheets/use-of-broadcasting-and-e-media-maori-language-and-culture/download/tpk-broadcast-factsheet-en-2010.pdf

14 Alistair Smith. Fishing with New Nets: Maori Internet Information Resources and Implications of the Internet for Indigenous Peoples. Go to www.isoc.org/inet97/proceedings/E1/E1_1.HTM

15 Go to www.beehive.govt.nz/release/budget-kick-starts-broadband-investment

- Māori Television
- the New Zealand Film Commission
- Te Papa
- the Ministry for Culture and Heritage
- the National Library
- Archives New Zealand
- the Department of Internal Affairs
- the Ministry of Economic Development
- the Ministry of Science and Innovation
- regional art galleries and museums
- local libraries
- the Media Studies, Fine Arts, Music, Theatre and Film departments of universities and tertiary training institutions

With so many agencies having a part to play there may be duplication of effort or, more worryingly, agencies may be working with old assumptions and failing to respond in an appropriate way to the changing environment. It can also be difficult for an artist or arts organisation to know exactly what the different agencies are responsible for or what they are trying to achieve.

In publishing this document and inviting a conversation with artists and other interested parties, Creative New Zealand is keen to clarify its own role and responsibilities. We are also eager to identify how we can work more effectively with other agencies to ensure that the arts community makes the most of its opportunities and is equipped to meet the challenges posed by an ever-changing digital environment.

Key trends in the digital environment

For several years arts organisations have been urged to face up to a rapidly changing environment and embrace new, more interactive and more personalised ways of engaging with existing and potential audiences.

The following are some of the trends in this environment:

- **Content creation** – Consumers and users will continue to be active in creating content, from editing home videos to be shared with family members, to creating ultra-low-budget movies. The line between creating and consuming content will continue to blur – this is sometimes referred to as a “pro-am” or “prod-user” revolution.
- **Personalised content** – Consumers are not only more likely to create and distribute their own personal content, but also more likely to consume content targeted towards their own tastes. More and more it will be the consumer who decides what and who they will view on their screen, listen to in their music library, or read on their e-book reader. The world will continue to move towards niche markets and personalised content, away from mass marketing and mass distribution.
- **Power and affordability** – Supporting this trend will be continued improvements in hardware power and affordability, and an increasing range of applications (“apps”) that enable users to access, view and use recordings, images, music and e-books.
- **Social networking sites** – There will be further evolution of social networking sites, – such as YouTube, Twitter, Facebook and LinkedIn – for posting and promoting both commercial and user-generated (personal) content.
- **The “long tail”** – This is a term used to describe opportunities offered by the Internet and web-based

commerce. It refers to using Internet connectivity to sell a large number of unique items to many customers in relatively small quantities, instead of seeking to sell large volumes of a limited number of popular items. People that buy the hard-to-find or "non-hit" items form a customer demographic called "the long tail".

- **Direct-to-Fan** – This is a business model used by independent musicians and others in the music industry, by-passing major recording labels, radio and retail outlets and letting the artist (or the team that supports them) create interest in their music directly with their fans.¹⁶ A Direct-to-Fan model may be of use to artists operating in areas other than music where an artist or group of artists are looking to leverage a fan base throughout their career.
- **Digital distribution channels** – There will be continuing use of online music distribution mechanisms, a growth in the publication and distribution of e-books, and increased use of high-definition digital equipment to make performing arts more widely accessible.
- **Crowdfunding** – Crowdfunding websites enable artists, arts groups and organisations to ask friends, family and their fan base for small donations to help complete a project. In the US over \$80 million was raised for creative projects in two years through crowdfunding channels. In New Zealand the Arts Foundation is looking to establish a crowdfunding website.¹⁷
- **Growth of mobile devices and apps** – Growing numbers of subscribers to mobile devices will have access to additional features such as streamed content, as well as an increasing number of apps that enable the mobile user to access, view and use

recordings, images, music and e-books.

- **Collaborative consumption** – a rise in the use of economic models based on sharing, swapping, bartering, trading or renting that have been enabled by advances in social media and peer-to-peer online platforms such as TradeMe & CouchSurfing.
- **Traditional forms will continue** – Traditional ways of engaging with the arts offer unique experiences that digital environments can't reproduce, such as presentations of live music, dance and theatre performances in the immediate presence of an audience; viewing paintings, craft works or installations in a gallery; and the reading of printed books. These will continue to be an essential part of the arts environment for many decades to come.

The role of arts funders in the new environment

Digital platforms and the emergence of the new artform we've called "media arts" have led some to question whether the traditional approaches used by arts funding agencies are still appropriate for the new digital arts environment.

In this section we consider some key factors and issues that arts funders need to consider, and some examples of how arts funders are responding internationally.

Relevant features and trends for arts funding policy

These are some factors that arts funders need to consider when developing their policy settings:

- **No longer place-specific** – Past arts policies have often been place-specific, with New Zealand artists being supported to produce work for New Zealand audiences. Digital culture now means it's easier for New Zealand artists to operate more easily from, and appear in, any territory, so that they can reach

¹⁶ For more information see www.en.wikipedia.org/wiki/Direct-to-Fan

¹⁷ See www.boosted.org.nz

international audiences irrespective of where the artists are working. The internet has allowed global artists to participate in local initiatives and local artists to participate in global initiatives.

- **A global market** – International companies are using digital platforms to make their work more readily accessible to New Zealand audiences. For example, the 2011-12 season of the New York Metropolitan Opera will be shown at 28 cinemas throughout New Zealand, while the (UK) National Theatre is broadcasting one-off showings of three of their productions “live” in 17 New Zealand cinemas between September and December 2011.¹⁸
- **No longer top down** – In the arts and cultural sector the traditional value chain is being rapidly modified. Growing access to tools and technology now supports a ‘DIY’ process and aesthetic. Artists – or anyone with the right tools – can now create, produce and distribute their own work from their personal computer, whether the end product is a digital one or a more familiar and tangible product such as a book.
- **Consumer-led** – There are now internet spaces where creators and audiences can connect directly. This has modified a market system that previously involved many gatekeepers (including arts funders), as a work made its way from creation, production and distribution to audience experience.
- **The people formerly known as the audience** – With traditional, non-digital literature, arts and media, a distinction was often made between the author, artist or producer and those who listened to, read, viewed or contemplated their work. The capacity for interactivity associated with digital technologies may change these relationships. People using digital platforms may want to do more than just buy a book or ticket or passively view or listen to arts content. They may expect to be able to contribute to, comment

on, or alter and manipulate images, sounds and text, often for their own creative purposes.

- **Sustainable arts practice** – New ways of working and disseminating work can present challenges for artists and practitioners in trying to maintain income levels and make enough to pay for basics like rent, food and a pension plan. Issues to be considered include the merits of limited versus unlimited editioning of work, and whether “sharing” or giving away work online will be beneficial, rather than detrimental, to generating income.

At a July 2008 mini-summit on New Media arts policy and practice organised by the International Federation of Arts Councils and Cultural Agencies (IFACCA) it was suggested a well developed set of policy tools for media art and culture could include:

- productions by individuals, collectives, associations, artist run companies, and transnational collaborations
- research driven projects and programmes, often with trans-disciplinary teams
- infrastructures that include organisations, networks and virtual platforms
- physical spaces such as media labs and exhibition venues
- festivals, exhibitions, conferences, workshops
- mobility support such as travel grants and shipping costs for exhibiting
- transnational collaboration through residencies
- research and development; and distribution of software and hardware
- documentation and publications both on- and off-line
- policy research and development, maintaining ‘practice to policy’ dialogue¹⁹

¹⁸ Appendix 4 of this paper lists the NZ cinemas involved and productions available.

¹⁹ See <http://media.ifacca.org/uploads/ASEFReport2008.pdf>

International examples of how Arts Councils are responding

Many Arts Councils have been grappling with how best to respond to digital developments. The following are some examples of recent approaches.

Arts Council of England

The Arts Council of England (ACE) recognises digital arts practice and supports artists and arts organisations across artforms to present and promote the arts in “new and inspiring ways”.

All of the ACE’s funding programmes are cited as being able to respond to digital opportunities. These programmes include the National Portfolio, Grants for the Arts, and the new strategic lottery funds.²⁰

Digital arts have long been supported within visual arts investment, including digital arts, moving image and artists’ film and video.

The ACE supported AmbITion project started life in England as a pilot for the arts and cultural sector in the North West and East regions of ACE. It is a change programme – helping arts and cultural sector organisation integrate IT and digital developments. The programme is based on a belief that small to medium sized creative organisations are most likely to benefit from digital developments, but their knowledge base, limited staffing capacity and scale means they may not be able to sustain and support new digital developments alone.²¹

In June 2011 the ACE, the Arts and Humanities Research Council and the National Endowment for Science Technology and the Arts (NESTA) announced a £500,000 Digital R&D Fund for Arts and Culture, to harness digital technologies to connect with audiences and explore new ways of working. As part of the research before this

fund was established, a scoping study interviewed 60 people from a range of arts organisations, museums and commercial organisations from the wider creative media industries. The scoping study identified three broad segments, based on the interviewees’ use of digital media:

- **digital creative organisations** for whom digital media is fundamental to their core creative and cultural output
- **multi-platform cultural organisations** from the traditional arts and cultural sectors that have embraced digital media both for engaging with audiences and for creative practice
- **traditional arts and cultural organisations** that mainly use digital media as a tool for marketing their live offerings.²²

20 See www.artscouncil.org.uk/funding/national-portfolio-funding/national-portfolio-depth/digital

21 See www.getambition.com/about

22 For a copy of the scoping study go to: www.nesta.org.uk/library/documents/NESTADigitalRnDProgrammeJune201V2.pdf.pdf

The Australia Council for the Arts

In June 2009 the Australia Council for the Arts announced its *Arts Content for the Digital Era Strategy*.²³ This strategy has four streams:

- **New audiences:** promoting access to arts content – to help the sector better understand audiences and their behaviour in the digital era, and to promote greater access to Australian-sourced arts content across digital platforms, locally, regionally and internationally
- **New domains:** evolving arts content and practice – to raise the profile of emerging artforms and support artists to evolve their arts practice in new domains
- **New incomes:** linking arts content and commerce – to build the capacity of the sector to adopt appropriate business, marketing, copyright and distribution models in the digital era
- **New support:** producing and preserving arts content – to offer support that is fitting for a new cross-platform arts landscape and encourage the creation of and access to arts content through digital archives.

Over recent years the Australia Council has supported Opera Australia and the Australian Ballet to undertake live simulcasts to eight high-definition cinemas around Australia. It has also been exploring ways to support the digital transmission across Australia of works by major performing arts companies. These initiatives have involved the Council working directly with broadcasters such as the ABC, ABC Online and internet channels.

Other media arts and digital platform programmes supported by Australia Council artform boards include:

- **Synapse Residencies** – through which the Australian Network for Arts and Technology (ANAT) is calling for applications for arts/science collaborations.

See: www.anat.org.au/2010/12/2011-synapse-residencies-call-for-applications/

- **AlloSphere Residency** – presented by the Music Board and Inter-Arts office with the University of California.

See: www.australiacouncil.gov.au/grants/grants/allosphere_residency

- **Literature New Work – Digital and New media Writing** – to assist Australian writers and illustrators working in the digital space to create digital and/or new media works with a literary focus.

See: www.australiacouncil.gov.au/grants/grants/new_work_-_digital_and_new_media_writing_grants

- **A Geek in Residence pilot** – to enable digital artists and technicians (“geeks”) to share skills and experience with arts workers and organisations.

See: www.australiacouncil.gov.au/news/items/pre-2010/geeks_open_gateways_for_the_arts

Strengths, opportunities and challenges

The following are some of the strengths, opportunities and challenges that Creative New Zealand believes it will need to take account of when it develops any policy around media arts or digital platforms:

Strengths

- the talents and abilities of New Zealand artists, arts practitioners and arts organisations
- New Zealanders resourcefulness – an ability to create opportunities with minimal resources
- the active engagement by New Zealand media artists with international sites and networks.

²³ See www.australiacouncil.gov.au/special_projects/arts_digital_era

Opportunities

- new ways of creating work
 - new ways of preserving, developing and transmitting cultural traditions and artistry
 - new ways of doing business that offer new ways to engage with audiences, new ways to distribute work and new income streams for artists
 - the roll out of a high-speed national broadband network and digital television
 - increasing speed of digital transmission, reducing New Zealand artists' distance from local and international markets
 - access to world-wide niche markets larger than the New Zealand market
 - increased access and participation options for a wide range of New Zealand communities
 - increasing recognition within New Zealand for the achievements and practice of New Zealand media artists
 - the changing nature of the artist-audience relationship.
- agencies – for example, broadcasting, narrowcasting and internet television
 - providing simple and easy ways for New Zealanders to digitally access New Zealand arts content
 - building and maintaining required technical knowledge and skills within media arts and the wider arts sector.

Challenges

- how to manage the risk of an erosion of intellectual and cultural property rights
- how to maintain and build demand for distinctive New Zealand arts in a global marketplace
- artists and arts organisations not adapting to and making use of digital platforms, leading to a loss of existing audiences and income streams, while also missing out on new audiences, new ways of doing business and new methods of creating work
- potential confusion between the funding mandates and responsibilities of different central government

Media Arts and Digital Platforms in New Zealand today: With analysis and questions

Defining our terms

What we mean by “media arts” and “digital platforms”

A range of terms are used, often interchangeably, when describing the ways in which artists, arts practitioners and arts organisations are using digital technologies. Terms used include “Digital Arts”, “New media”, “media arts”, “Electronic media”, “Screen arts”, “Hybrid arts” and “Inter-arts”.²⁴

Given this varying terminology, it’s important that we are clear on exactly how this paper uses the terms “media arts” and “digital platforms”:

²⁴ Creative New Zealand sees Inter-arts as projects and activities that involve a singular artistic vision that combine artforms and/or cultural arts practices, or that integrate existing artform practices, processes and techniques into a distinctive artwork. An Inter-arts practitioner is expected to have skill and ability in an identifiable artform, but their creative process and work may involve techniques and skills usually associated with another artform. Although some Inter-arts projects may have similarities with media arts projects, not all Inter-arts projects will have a media arts component. Inter-arts are not a focus of this discussion paper.

- **“Media arts”** refers to artworks created with the use of digital and new media technologies (including analogue technologies) and presented within a screen-based, electronic, virtual network or mobile domain.

The process of realising a media arts work may involve a diverse range of disciplines and practices, such as audio-visual performance, Augmented Reality (AR), 3D printing, computer graphics, graphic design, interactive media, moving image, animation, computer programming, digital photography, electro-acoustic music, sound installation, holograms, and online and offline gaming.

- **“Digital platforms”** refers to the use of digital technologies as a medium to engage with audiences, to promote and discuss artwork, to document and archive work, and/or to distribute work and make it more widely available. Digital platforms are not artworks in themselves: they are a means for audiences (viewers, readers, listeners, buyers, attenders and so on) to access or participate in the arts.

Examples of digital platforms that may be used to engage, promote, document, archive, discuss or distribute work include: the Internet, mobile devices, e-books, computer tablets, compact discs (CDs), digital versatile discs (DVDs), digital television (DTV), electronic ticketing systems, and customer relationship management (CRM) databases.

Analysis and questions

In distinguishing between “media arts” and “digital platforms” as described above, Creative New Zealand’s intention is to recognise the different purposes of these two types of activity and to be clear about the activities we’re supporting and the outcomes we expect.

Our support for media arts is focused on artists, practitioners and groups who use digital technologies to **create and present** high-quality artworks.

By contrast, our support for the use of digital platforms is focused on artists, practitioners and arts organisations making use of digital platforms as a means for audiences and others to **access and participate** in the arts. Here, the creation or presentation of the artwork itself may or may not rely on a digital technology – what is key is that the digital platform is primarily being used for archiving, engagement, promotion, discussion, distribution and/or marketing.

Creative New Zealand sees both media arts and digital platforms as essential features of New Zealand’s current and future arts landscape.

Question

Q.1: Our distinction between “media arts” and “digital platforms”

Do you believe it is appropriate for Creative New Zealand to distinguish between the practice of media arts and the use of digital platforms in the way we’ve described?

Yes

No

Comment:

Note: all questions are listed together in the Feedback form on pages 36 - 39.

Media arts

In the following pages we summarise:

- places where media arts activities are happening
- people involved (media artists and groups)
- projects that Creative New Zealand has supported in recent years
- our current media arts funding policies.

We then ask you a few questions about Creative New Zealand’s existing policies and what our policy settings should be for the next five years.

Places where media arts are being presented

Sites where media arts are presented range from formal spaces such as art galleries, schools, museums and universities, to more public spaces such as retail, entertainment and media outlets, to less formal sites such as personal computers and mobile phone screens.

By their nature, media arts often involve or result in the simultaneous use and interconnection of real and virtual spaces. The range and extent of these interconnections can be significantly increased when the practice engages with networks, whether real or virtual. Engagement with networks is often a significant part of media arts practice.

The tertiary education sector

The tertiary education sector has been an active supporter of media arts practice – for example:

- The Print Factory, at Massey University
- Colab, based at Auckland University of Technology (AUT)
- Hitlab, at the University of Canterbury, and
- support for the ADA (Aotearoa Digital Arts) Network provided by the Otago Polytechnic, AUT and the University of Canterbury

New and emergent media arts practitioners are also studying within tertiary art schools and wānganga. AUT University, Dunedin School of Art, Massey @ Wellington, and Elam School of Art all have specific strengths in media arts.

A number of tertiary education institutions are also interested in developing partnerships with other agencies and with the commercial sector.

Commercial use of digital technology

The commercial sector has a strong interest in digital technologies and the uses that can be made of them. This can provide employment opportunities for media artists, who then use the same set of skills in their “day job” as they use in developing their own art projects. The day job may also provide them with after-hours access to up-to-date production tools and facilities – on the other hand, they may be “time poor” when it comes to creating their own work in their own time.

Infrastructure and equipment

The necessary hard infrastructure for media arts, such as a national high-speed broadband network, is still being developed. Other material requirements for media artists can include both computer software and hardware. For an overview of New Zealand’s digital infrastructure, see page 9 of this paper.

Media arts by their nature are rapidly evolving, and maintaining the equipment required to present media artworks can be challenging. A media artist might find that their favoured technology is no longer available, as public institutions have come to see it as outmoded and have upgraded to a newer technology. In other cases, equipment and applications may be so new that public institutions haven’t yet acquired them.

It can also be challenging for media artists to develop necessary skills or to access the people who know how to make full use of the equipment and technologies required to present work.

International connections

International networks and practice can be important to New Zealand media artists, and a number of our successful media artists are based overseas.²⁵

Over the last 10 years, New Zealand artists have had a strong presence at the International Symposium on Electronic Art (ISEA). This is a highly valued and prestigious event; it was founded in the Netherlands in 1990 and has grown to become a significant international media arts forum. New Zealand’s presence at the ISEA has included *Cloudland*, curated by the ADA Network in Singapore in 2008, and *EcoSapians*, curated by Intercreate in Istanbul in 2011.

The Australian Network for Arts and Technology will be hosting the 19th International Symposium on Electronic Art in Sydney in 2013. ISEA2013 will include exhibitions, performances and workshops, and also an academic conference.²⁶

People involved in media arts (artists and groups)

A 2008 report commissioned by Creative New Zealand²⁷ cited more than 40 individuals and a smaller number of arts groups and organisations that were active in the some form of media arts (it was then referred to as “digital arts”).

New Zealand artists and arts projects described involved skills and techniques based in a wide range of artforms and cultural traditions, including Māori arts, Pacific arts, visual arts, craft/objects arts, literature, music, dance and theatre.

25 For example Julian Oliver, Honor Harger, Adam Hyde, Sue Healey, Kentaro Yamada.

26 See <http://www.isea2013.org>

27 *Digital Arts Position Paper. Final report by McDermott Miller Ltd.*

The paper is available on the Creative New Zealand website at <http://www.creativenz.govt.nz/en/developing-the-arts/research-and-publications/documents> (under ‘D’ for Digital)

Among the media arts groups noted in the 2008 Report were:

- **The ADA (Aotearoa Digital Arts) Network** – A network of artists, curators, writers, and teachers with affiliation to New Zealand media arts. ADA offers an email-discussion list, a website (including a media art base and a library of writing on media arts),²⁸ and organises face-to-face symposiums and curated exhibitions. With the support of Creative New Zealand, ADA published *The Aotearoa Digital Arts Reader*, which is internationally recognised as a key guide to media arts in New Zealand.
- **The Audio Foundation of New Zealand** – Established to support, promote and preserve innovative audio culture in New Zealand, the Foundation provides support to a nationwide network of practitioners whose work involves an exploratory approach to sound.²⁹

Some examples of New Zealand media artists and the types of arts projects they are involved with are outlined in Appendix 1 of this paper (see page 29).

Projects that Creative New Zealand has supported recently

In the 30-month period from January 2009 to June 2011, Creative New Zealand granted \$1,073,400 in direct support of media arts projects, or projects that had elements with a significant media arts focus. Examples of projects with a significant media arts focus are media artists appearing as part of the Splore Festival or the Prague Quadrennial.

Funding support was provided through the former Recurrent Funding programme, Arts Grants, Quick Response Grants, and two new arts investment

programmes, as explained below:

Projects supported through Recurrent Funding

We granted \$625,000 through the Recurrent Funding programme (up to January 2011) for the Moving Image Centre (MIC) Toi Rerehiko, to support their annual programme of exhibitions, screenings, workshops and performances.³⁰

As well as direct funding of the MIC Toi Rerehiko, a number of other recurrently funded organisations supported media artists to create and/or present work, including Toi Māori, Artspace, Tautai Contemporary Pacific Arts Trust, and the Physics Room.

Projects supported through Contestable Funding

A review of support provided through Quick Response Grants, Arts Grants and the former Arts Investment and Sector Investment programmes shows that we granted \$448,400 in support of 27 media arts-focused projects from January 2009 to June 2011.³¹ This consisted of:

- 21 projects involving the creation and/or presentation of work
- 4 projects relating to the professional development of artists
- 2 projects focused on the documentation of media artworks.

More detail about these grants is provided in **Appendix 2** of this paper (see page 32).

Projects supported through our new investment programmes

In addition to the \$1 million worth of funding distributed between January 2009 and June 2011, the two new

28 See www.aotearoadigitalarts.org.nz

29 See www.audiofoundation.org.nz

30 MIC Toi Rerehiko does not currently receive any funding from Creative New Zealand.

31 Some care needs to be taken when considering these figures, as not all media arts projects supported may have been identified.

investment programmes Toi Tōtara Haemata (Arts Leadership Investments) and Toi Uru Kahikatea (Arts Development Investments) have allocated a total of \$153,600 to support the Audio Foundation (in 2012-13) and the Intercreate Trust (in 2012). The Audio Foundation and Intercreate Trust each have a strong focus on the creation and presentation of media arts.

Other organisations supported by the two new programmes may also support media artists to create and/or present work as part of their 2012–2014 programmes.³²

The Toi Tōtara Haemata and Toi Uru Kahikatea investment programmes have replaced the former Recurrent Funding programme and the Arts Investment and Sector Investment programmes. The small number of media arts-focused organisations being supported through the two new programmes may indicate that this relatively new area of arts practice will need support to build organisational capability over the next few years.

Policy – Creative New Zealand’s media arts funding policy

Film/Moving Image has been a relatively small but significant part of Arts Council funding since the Queen Elizabeth II Arts Council was established in 1964. Formalised funding began in 1973 with a dedicated fund that has taken a number of forms, including the Screen Innovation Production Fund (SIPF) and the Independent Filmmakers Fund (IFF). The New Zealand Film Commission (NZFC), established in 1978, partnered with Creative New Zealand for these dedicated Funds from 1984 until December 2009, when the NZFC withdrew as a partner in the Independent Filmmakers Fund. Creative New Zealand

32 For example: Toi Māori, Artspace, Tautai Contemporary Pacific Arts Trust, the Physics Room, Blue Oyster Gallery, Enjoy Gallery, The Big Idea, Atamira Dance Collective, the NZ Dance Advancement Trust, the Dunedin Fringe Festival, the Otago Festival of the Arts, the Auckland Festival Trust, the NZ International Festival of the Arts, and the (Wanaka) Festival of Colour.

offered a final IFF round in 2010 to keep faith with the expectations of the sector and with advertised material.

In 2010 media arts guidelines were introduced to support a variety of artistic practices that use digital or analogue technologies within a screen-based, electronic, internet or mobile phone domain. The term “media arts” was used to include animation, experimental or dance films, experimental sound/audio, moving image arts projects, network cultures and/or web-based arts projects.

To receive funding support a media arts project must be focused on achieving arts outcomes, rather than being focused on the technology or on commercial research and development.

Examples of activities that may be funded through the media arts category are:

- community arts projects with a focus on professional artists and practitioners working with communities or, that have regional or national significance
- critical dialogue and discourse
- labs, workshops, wānanga, fono, forums, masterclasses, seminars and other opportunities for creative and professional development for New Zealand media artists and practitioners
- international opportunities for creative and professional development for New Zealand media artists and practitioners
- publications
- projects that encourage collaboration and partnership
- researching or creating a new New Zealand media artwork
- researching, writing and publishing critical writing about New Zealand media arts and artists
- residencies in New Zealand or overseas

- visits by international critics that will directly benefit New Zealand media arts and artists

In 2011 our priority areas for media arts funding were:

- collaborative projects, including residencies
- critical dialogue and discourse through symposiums, documentation and publication
- research and creation of new work.

Funding is not restricted to identified priorities and we don't expect every grant to directly relate to a priority. However, when funding decisions are made, some account may be taken of the extent to which an activity may deliver to an artform priority.

Exclusions

Under Creative New Zealand's general funding guidelines we do not provide support for:

- those already supported through other Government agencies, such as the Ministry for Culture and Heritage, the New Zealand Lottery Grants Board, NZ On Air, the NZ Film Commission or public broadcasters
- developing, producing or distributing content for television or radio
- the purchase of capital assets such as buildings or computer hardware.

If a project is a narrative short or feature film, applicants are advised to contact the New Zealand Film Commission to discuss funding options.

Consultation with practitioners on funding policy

Barriers to media arts

In 2010 Creative New Zealand consulted with some Moving Image and media arts practitioners about innovation and how they were using existing and new technologies. The following are some of the barriers that these practitioners saw as hampering New Zealand media arts:

- unresponsive public museums and galleries, and a lack of interest in media arts
- New Zealand's small population size restricting the development of venues, including in Auckland
- "silo" mentalities within creative disciplines at tertiary education institutions
- the Technology curriculum not being applied towards art
- teaching institutions being too focused on high-end production equipment rather than creative processes.

Practitioners pointed out the term "Digital Arts" may not be useful, as some sound and film artists were intentionally using non-digital technologies. The term "media arts" was seen as more inclusive, as it could encompass any sonic, visual art, moving image or network-based practice that made significant use of electronic media (whether digital or analogue).

Practitioners suggested a strategic approach by Creative New Zealand may be to attract collaborative funding applications from institutions that provided for artists to be paid, materials to be funded or provided in kind, and networks to be developed and supported.

Analysis and Questions

How Creative New Zealand allocates funding

Funding for media artists, practitioners, arts groups and organisations is currently being allocated through Quick Response Grants, Arts Grants and the Toi Uru Kahikatea (Arts Development Investments) programme. Media artists may also be being supported to create and present work by organisations funded on an artform basis, including organisations supported through the Toi Tōtara Haemata (Arts Leadership Investments) programme.

The Toi Tōtara Haemata programme was established to provide support for between two and five years to well-run, financially sound organisations that fulfil a key role or roles in creating, presenting, distributing or participating in high-quality New Zealand art experiences. Currently there is no key role for media arts identified for the Tōtara programme.

Before it establishes a key role for media arts within the Tōtara programme, Creative New Zealand will need to identify its own role and responsibilities for media arts, taking into account the current funding responsibilities of central and local government and the support provided by the private sector.

In the current environment it may be wiser for Creative New Zealand **not** to fix on a definitive key role for media arts within the Tōtara programme, given –

- the emergent and changing nature of the media arts environment
- the wide range of government agencies and commercial entities with media arts interests, and
- the strict requirements the Tōtara programme places on organisations in the areas of governance, management and financial accountability.

Capability Building

Creative New Zealand may be better to use the next five years to build the capabilities and strength of selected media arts organisations and practitioners through the Investment programmes and through targeted capability-building initiatives.

This could include incentives for existing arts organisations to provide opportunities or services that would support media artists and strengthen media arts organisations – for example, through collaborative projects, residencies or by providing specified services.

Advocacy

Alongside any capability-building initiatives, Creative New Zealand may need to discuss with others in the government sector about such areas as:

- the changing nature of music, film, publishing, broadcasting and archival practice, and
- how different agencies can assist New Zealand media artists to realise their potential and raise their profile.

Questions

Q.2: Media arts activities

The following are examples of media arts activities for which Creative New Zealand might offer funding support.

Using the following scale, please indicate what sort of priority you would give to each of the listed activities:

1. Not a priority
2. Low priority
3. Medium priority
4. High priority

creating New Zealand work for exhibition within New Zealand at public spaces or art galleries

creation and public presentation of distinctive New

Zealand media artworks that are of the highest international standard

- critical dialogue and discourse through symposiums, documentation and publication
- developing local and overseas audiences and markets for New Zealand media artists and practitioners
- international opportunities for creative and professional development for New Zealand media artists and practitioners
- labs, workshops, wānanga, fono, forums, masterclasses, seminars and other opportunities within New Zealand for creative and professional development for New Zealand media artists and practitioners
- projects that encourage collaboration and partnership, including artist residencies
- researching or creating a new New Zealand media artwork
- researching, writing, producing, publishing or distributing catalogues, monographs, essay series, and critical writing about New Zealand media arts, artists and practitioners
- visits by international critics that will directly benefit New Zealand media arts, artists and practitioners

Are there any additional types of activities that you believe should be supported as part of Creative New Zealand's funding of media arts?

Yes

No

If yes, what type of project or activity? (Please limit your answer to 2 additional types of projects or activities)

Why have you suggested this/these additional activities? (Please limit your answer to 150 words)

Q.3: Funding priorities

What single activity do you believe should be Creative New Zealand's top priority for media arts funding?

Please briefly explain your answer.

Q.4: Capability Building

How strongly do you agree or disagree with the statement:

Over the next five years Creative New Zealand should focus on building the capability and strength of media artists and organisations through the Investment programmes and through targeted capability-building initiatives.

Strongly agree

Agree

Neutral

Disagree

Strongly disagree

(Please circle your preferred response)

Q.5: Other relevant factors

Are there any other factors you would like Creative New Zealand to consider when we are reviewing our support for media arts? (Please limit your answer to 200 words)

Note: all questions are listed together in the Feedback form on pages 36 - 39.

Digital platforms

Introduction

In the following pages we consider:

- the ways in which digital platforms are being used by arts organisations in New Zealand
- the nature and extent of Creative New Zealand's recent support for arts organisations in their use of digital platforms
- our current funding guidelines relating to digital platforms.

We then ask you to answer some questions about our existing policies and potential policy settings for the next five years.

Ways in which digital platforms are being used

The purposes for which digital platforms are being used by the New Zealand arts sector include:

- archiving and documenting work
- building online communities and information exchange between identified people
- circulating email communications to registered subscribers and supporters
- collecting audience profile, demographic data and permission-based marketing data
- creating and curating online forums for artists, practitioners and/or the wider public to discuss or post views about artworks and issues
- displaying and promoting the work of individual artists, arts groups, arts companies and arts events
- providing access to artform information and resources
- providing opportunities to the public to view and/or buy artworks

- presenting works to New Zealand and international audiences and communities
- ticket purchasing for performances and events

Some examples are provided in Appendix 3 (see page 34).

Recent funding for digital platforms

To operate in the contemporary world requires the use of a wide range of digital equipment and platforms. In modern arts practice digital platforms may include digital sound and lighting equipment, as well as the internet, email, websites, digital archiving, data and content management system, and customer relationship management (CRM) systems.

For a number of years Creative New Zealand has provided assistance for arts organisations and groups to operate digital platforms.

From January 2010 to August 2011, we contributed at least \$140,000 under the former Recurrent Funding programme to assist organisations to operate and develop digital platforms. Most of these funds were directed towards website development, but email management systems, sound equipment and CRM database systems were also included. These contributions were in addition to core funding offered through the Recurrent Funding programme.

During the 2010-11 financial year Creative New Zealand provided support of \$40,000 towards a pilot *Optimise* programme. This Audience Development initiative aims to enable New Zealand arts organisations to use the power of online marketing to attract new audiences and increase returns.

The *21st Century Arts Conference* organised by Creative New Zealand has sought to engage the arts sector with trends and ideas about the changing nature of audience consumption and behavior, including the use of digital technologies and platforms.

From January 2009 to June 2011 at least \$270,512 was contributed through Quick Response Grants, Arts Grants and the former Arts and Sector Investment programmes to support New Zealand artists and arts organisations to take advantage of digital platforms. Some care needs to be taken when considering these figures as not all projects that used digital platforms may have been identified. Nonetheless it is apparent that grants in support of websites were the most common, with eight of the ten identified projects being focused on website development. Further details are outlined in Appendix 2 (see page 33).

Between 2002 and 2011 Creative New Zealand managed the Smash Palace Fund in partnership with the Ministry for Research, Science and Technology (MoRST). Smash Palace provided support for collaborative projects that involved NZ scientists (including technologists) and artists (including designers). Many of the 14 collaborations supported involved people from the arts and scientific communities exploring the potential of digital platforms. For example *Giant Jimmy Jones* and *Te Ahua Hiko* teams' exploration of Augmented Reality (AR).

The Creative Communities Scheme

The Creative Communities Scheme (CCS) is a partnership between Creative New Zealand and city and district councils to support community-based arts activities throughout New Zealand. Each council takes responsibility for delivering the scheme and all local residents can apply.

In the 12 months from July 2010 to June 2011 the scheme offered 39 grants, totalling \$67,857, in support of some form of media arts or digital practice. As the terms used may not have been consistently applied, care needs to be taken when considering these grants. Nonetheless it is apparent that the use of digital platforms was a feature of:

- 20 grants for film-related projects (for example, to support the making of a short film or contributing towards the costs of a local film festival)
- four grants for web-based projects (including a YouTube project in Christchurch)

- four grants in support of making documentaries about local events or communities in Hamilton, Manukau, Tauranga and Christchurch
- two grants related to community broadcasting projects in Hamilton and the Hutt.

\$67,857 equates to just over 2% of the \$2.8 million of CCS funds available in the 2010-11 financial year.

New investment programmes

A number of organisations to be supported from 2012 through the new investment programmes (Toi Tōtara Haemata and Toi Uru Kahikatea) will be undertaking projects that specifically involve digital platforms, such as The Big Idea, eyeCONTACT, and Bridget Williams Books.

Our current funding guidelines

Creative New Zealand's current funding guidelines for Arts Grants, Quick Response and the two new investment programmes include the following provisions:

Websites

Funding can support projects that:

- create, promote or distribute quality New Zealand artwork through a website, or
- engage in artform development and arts criticism through a website.

For an established website an applicant can request up to \$30,000 per year focused on editorial costs. Applicants may also apply for a contribution towards writers' fees and up to \$5,000 towards costs directly relating to the placing of work on the website.

For a new website the maximum grant is \$5,000.

Web-based arts projects

Applicants seeking support for a web-based arts project may seek a contribution towards the fees of New Zealand artists and practitioners involved in the project.

Documentaries

We can support documentaries that focus on a particular artform or artist, to a maximum of \$30,000.

Creative New Zealand's general funding guidelines apply for all applications to Quick Response, Arts Grants and the two Investment Programmes. The general exclusions that apply for media arts also apply for digital platforms (see Exclusions, page 21).

Analysis and questions

Funding support for the use of digital platforms is provided through Quick Response Grants, Arts Grants, the two new investment programmes (Toi Uru Kahikatea and Toi Tōtara Haemata) and the Creative Communities Scheme.

Capability-building support has also been offered through Audience Development initiatives and the former Recurrent Funding programme. Capability-building support has often been focussed on audience development and marketing initiatives.

Web-based projects seem to be the main way in which the New Zealand arts community is seeking to use digital platforms to promote work and to provide opportunities for discussion and discourse about different areas of arts practices.

International companies are also using digital platforms to make their work more readily accessible to New Zealand audiences.

Funding

Current funding policies are capable of supporting artists, practitioners and arts organisations to make use of digital platforms for a wide range of arts-related activities. Over recent years the main emphasis seems to have been on:

- developing websites and the content for websites, and
- audience and market development related programmes

Capability Building

Not all New Zealand artists or arts organisations have the means or the knowledge to engage with digital platforms. These artists and organisations risk losing existing audiences and income streams, while also missing out on new audiences, new ways of doing business and new methods of creating work. Creative New Zealand may need to take steps to build the capacity of the New Zealand arts sector to adopt appropriate business, marketing, copyright, archival and distribution models in a digital era.

Advocacy

Digital platforms offer new ways for New Zealanders to access and participate in the arts. However, digital platforms are not place-specific. The internet and digital television are as likely to offer opportunities for New Zealanders to access, and participate in, international content as they are for them to access and participate in New Zealand arts.

As with media arts, Creative New Zealand may need to discuss with others in the government sector about ways to ensure digital platforms profile New Zealand arts and provide ways for New Zealanders to digitally access and participate in New Zealand-sourced arts content. These discussions could also consider:

- alignment of policies in a changing environment
- ways to identify, promote and support best practice

Questions

Q.6: Support for using digital platforms:

The following are examples of the way digital platforms are currently being used.

Using the following scale, please indicate what sort of priority you would give to each of the listed activities:

1. Not a priority
2. Low priority
3. Medium priority
4. High priority

- archive and document work
- build online communities and exchange information between identified people
- circulate email communications to registered subscribers and supporters
- collect audience profile, demographic data and permission-based marketing data
- create and curate online forums for artists, practitioners and/or the wider public to discuss or post views about artworks and issues
- display and promote the work of individual artists, arts groups, arts companies and arts events
- provide access to artform information and resources
- provide opportunities to the public to view and/or buy artworks
- present works to New Zealand and international audiences and communities
- ticket purchasing for performances and events

Are there any additional types of activities that you believe should be supported as part of Creative New Zealand's funding of New Zealand artists, arts practitioners and arts organisations that are making use of digital platforms?

Yes

No

If yes, what type of project or activity? (Please limit your answer to 2 additional types of projects or activities)

Why have you suggested this/these additional activities? (Please limit your answer to 150 words)

Q.7: Capability Building

How strongly do you agree or disagree with the following statement:

Creative New Zealand needs to help build the capability of the New Zealand arts sector to adopt appropriate business, marketing, copyright, archival and distribution models for a digital era.

1. Strongly Agree
2. Agree
3. Neutral
4. Disagree
5. Strongly Disagree

Q.8: Other relevant factors

Are there any other factors you would like Creative New Zealand to consider when we are reviewing our support for the use of digital platforms? (Please limit your answer to 200 words)

Note: all questions are listed together in the Feedback Form on pages 36 - 39.

How to provide your feedback

We invite feedback from artists, practitioners, arts groups, arts organisations and others who are interested in New Zealand's media arts and ways the arts can benefit from digital platforms.

You can provide your feedback and answers to the questions in this discussion paper by:

- **completing the feedback form at the end of this paper and posting it to us at:**

Media Arts and Digital Platforms
Creative New Zealand
PO Box 3806
Wellington
New Zealand

- **completing the feedback form at the end of this Discussion paper and delivering it to our Northern (Auckland) or Central (Wellington) offices at:**

Northern Region Office
Third Floor, Southern Cross Building
59 – 67 High Street
Auckland 1010

Central Region Office
Old Public Trust Building
131 -135 Lambton Quay
Wellington 6011

- **completing the online survey at <https://www.surveymonkey.com/s/2R9JYCD>**

We ask that you provide your feedback and answers to the questions asked by no later than 5.00 pm on Monday 19 December 2011.

Appendices

Appendix 1 – Examples of New Zealand media artists

The following is a list of some examples of New Zealand media artists and their work. The list is provided by way of example and is not an exhaustive list of active New Zealand media artists.

ONSITE (living in New Zealand)

Stella Brennan is a video and installation artist. Brennan was a finalist in the Walters Prize in 2006 and has shown in the Sydney and Liverpool Biennales. Her work is marked by critical approach to the future promises of media and encompasses materials as diverse as packing crates, ceramics and psychedelic film. She curated the early media art exhibition *Dirty Pixels* in 2002, and co-curated *Cloudland* for ISEA Singapore in 2008. She is a director of the ADA network and, with Su Ballard, edited the *Aotearoa Digital Arts Reader* in 2008. <http://stella.net.nz>

Rachael Rakena. (Kāi Tahu, Ngā Puhī). Rakena showed *Aniwaniwa*, a collaborative work with Brett Graham, in the Venice Biennale 2007. Her recent works include complex underwater choreography where ideas about iwi identity, and the subjects' dis/embodyment are reflected in both digital and water spaces. <http://www.waikatomuseum.org.nz/news/pageid/2145843405>

Julian Priest was co-founder of early wireless freenetwork community Consume.net in London. Now based in Whanganui and running The Green Bench project space, he is an activist and advocate for the freenetworking movement and has pursued wireless networking as a theme in fields of arts, development, and policy. His media work *Information comes from the Sun* was shown at ISEA 2011 Istanbul. Julian is a director of the ADA network. <http://julianpriest.org>

Hye Rim Lee (South Korea and NZ) works in 3D animation, character design, video and glass. Her digital work questions the social construction of the female figure, particularly in the Asian diaspora, the work speaks to the manipulation and perception of female sexual identity worldwide. <http://www.hyerimlee.com>

Jae-Hoon Lee (South Korea and NZ) digitally manipulates photographs of the landscape, plants and body, reinventing still and moving images that are both familiar and startling. Lee was selected for the 2011 Anne Landa Award for Video and New Media (AGNSW, Sydney). <http://www.jaehoonlee.net>

Sean Kerr. Media based sound and installation artist Sean Kerr's interests lie in the emergent area of new media technologies, incorporating internet art, installation and sonic practices, but with a particular focus on the expectations and effects of interactivity. Kerr often creates scenarios and machines that lead to unexpected and accidental explorations of communication. <http://www.seankerr.auckland.ac.nz>

Seung Yul Oh (South Korea and NZ) creates playful interactive networked engagements alongside equally gentle sculptural investigations. In 2011 Oh is showing at ART HK in Hong Kong and his online interactive *Rain* was included in the online screens exhibition curated by Luke Munn. <http://www.screens.org.nz/seung-yul-oh-rain>

Nathan Pohio (Kati Mamoe, Ngai Tahu and Waitaha) works in video with a clear engagement with the histories of media and the screen. His moving images repeatedly return to the masculine figure in the landscape, constructed through and by his image. <http://nathanpohio.yolasite.com>

Aaron and Hannah Beehre. Working inbetween design, painting and interactive surfaces the Beehre's work contains a distinctly digital sensibility. In 2007 their *Winter Rose* activated the rose window of the Christchurch Cathedral through motion sensors placed in the square. <http://www.hannahandaaronbeehre.co.nz>

Clinton Watkins. Working in the synesthetic spaces of sound and image Watkins produces large generative colourfield projections. Watkins works with generative software that connects sound and image through the physical experience of the audience by overlapping their sensory receptors. http://www.frieze.com/issue/article/clinton_watkins

Phil Dadson's media practice is based in a deep knowledge of sound and performance. Working for the past 40 years within international contexts Dadson challenges the boundaries of the instrument re-introducing the body and 'new' media to the production of sound and image. His 2011 exhibition *Deep Water* pulls these strands together in a visual exploration of refracted and reflected space. Dadson was nominated for the Walters Art Prize in 2006. <http://www.sonicsfromscratch.co.nz/index.php>

Lisa Reihana's (Ngā Puhī) ongoing project *Digital Marae* has been realized in multiple contexts and was included in the Anne Landa Award in 2009 and the Liverpool Biennale in 2008. Working between installation, moving image, and time-based media works Reihana transports viewers in space and time making us rethink the constructions of both histories and futures. <http://www.tepapa.govt.nz/Whatson/exhibitions/Pages/Maiitearohakotearoha.aspx>

Alex Monteith works in video. Her current multiple screen installations involves complex choreography of adrenalin fuelled modes of transport or subtle meditations on the New Zealand environment. Monteith uses video media to distort and represent the world through a new frame. Her *2.5 Kilometre Mono Action for a Mirage* was included in the New Zealand International Film Festival in 2011 and she was nominated for the Walters Art Prize in 2010. <http://www.alexmonteith.com/index.php>

Shona McCullagh works between dance and film introducing kinaesthetic sensibility and interactivity to visual practice. <http://www.humangarden.co.nz/mondonuovo>

Daniel Belton. Artistic director of "Good Company" Belton produces dance films and installations that have a very particular sensibility moving between older technologies and 21st century practices and ideas of the body. <http://www.goodcompanyarts.com/main.html>

Douglas Bagnall. Working with the hidden details of code, Bagnall produces lively critical interactives, games and installations. His *Libsparrow* was shown at the Dowse Art Gallery in 2010. He has a key involvement in *Floss Manuals* and software creation of digital platforms for other media artists such as *opo* which allows for multiple screens to be generated off a single source. <http://halo.gen.nz/db>

Bruce Russell has an ongoing sound practice that encompasses experimental and improvisational live practice with recording and curated sonic installation. His influence includes his role as a networker, curator and writer as he works to connect the audio with new forms of media practice. <http://www.audiofoundation.org.nz/artist/bruce-russell/74>

Rachel Shearer combines a variety of sound practices - creating sound installations, composing music for film and working as a sound designer/sound editor. She has worked alongside visual artists and filmmakers investigating the particularities of media art as it connects to the materiality of sound. <http://starkwhite.blogspot.com/2011/08/rachel-shearers-sound-installation-at.html>

Veronica Vaevae (Cook Islands Maori - Mangaia/Manihiki) works in interdisciplinary and experimental film-making and videography, including photography, sculpture and digital design. Her work has been exhibited throughout Australia, New Zealand, the Cook Islands, Europe and the United States. <http://www.physicsroom.org.nz/gallery/2003/lonnieandronnie>

Janine Randerson is an Auckland based artist who works with a range of time-based media including 16mm film, digital audio and video and computer programmed interaction design. Her art practice is often interdisciplinary with a focus on science and climate. <http://www.janineranderson.com>

OFFSITE (living outside of NZ)

Daniel Crooks (NZ and AU). Photographer and video artist, Daniel Crooks redefines familiar experiences of reality through digitally manipulated images with figures and objects appearing to organically mutate through time and space. Crooks has been included in the Sydney Biennale 2010, the Anne Landa Award 2007, and the Tate Modern's *Figuring Landscapes* in 2009. <http://danielcrooks.com>

Luke Munn (NZ and Berlin) is an interactive designer who's practice includes the creation of websites, games, exhibitions, animation, and social widgets. In addition, he was Online Curator for Window, commissioning a range of work from NZ and international artists, and curated the influential online gallery [screens.org](http://www.screens.org) in 2010. <http://www.lukemunn.com/> and <http://www.screens.org.nz>

Daniel von Sturmer (NZ and AU) constructs optically puzzling engagements with video, motion and space through screen installation. He critically manipulates our experiences of the body with objects often behaving in unique ways. He was in the Anne Landa Award in 2006, the Biennale of Sydney in 2004, and in 2007 represented Australia at the Venice Biennale. <http://www.danielvonsturmer.com/index.html>

Helen Varley Jamieson (NZ, Europe and online) uses the internet for live performance. Created the upstage platform for live cyberformance and curates a yearly international festival on the site. Her new work *make shift* premiered in December 2010 in Italy, UK and online. <http://www.make-shift.net/> and <http://www.creative-catalyst.com>

Hayden Fowler (NZ, Sydney and Berlin) constructs elaborate sets in which he choreographs human or animal subjects, creating hyper-real video and photographic work from within these fictional spaces. <http://haydenfowler.net/index.html>

Honor Harger (NZ and UK) influential curator, director

of The Lighthouse Brighton, UK; and advocate for NZ experimental sound and media arts internationally. http://en.wikipedia.org/wiki/Honor_Harger

Adam Hyde (NZ and Berlin) runs the influential *FLOSS Manuals* involved in documenting and advocating for open source artist's tools and software. <http://www.flossmanuals.net>

Julian Oliver (NZ and Berlin) works intimately with software and artistic game development. In 2010 Oliver was awarded the Golden Nica by the Prix Ars Electronica for a collaborative project with his studio partner Danja Vasiliev. Julian has given numerous workshops in software art, hacking, artistic game-development, information visualisation, UNIX/Linux and open source development practices. He is an advocate of free software, working exclusively with free and open source software in his own practice. <http://julianoliver.com>

A number of New Zealand companies are also achieving international success. Gibson Group was awarded an e-Culture & Heritage World Summit Award in 2011 for their *Wall* project. The World Summit Award honours excellence in multimedia and e-Content creation. Forty outstanding projects, in eight categories, are selected from over 160 UN member states.³³

³³ http://www.copenhagen.dk/en/whats_on/the_wall

Appendix 2 – Examples of funding support for media arts

Examples of funding support for media arts, January 2009 - June 2011

Client	Description	Pathway	Grant (\$)
Aotearoa Digital Arts Trust	towards a symposium, performance and workshop	Quick Response	5,400
Te Runanga O Ngati Porou	towards a digital media showcase	Arts Grants	17,000
Splore Dynamics Ltd	towards Splore Festival 2010	Arts Grant	20,000
Lake Taupo Arts Festival Trust	towards a new multi media work 'Underland Domain'	Arts Grants	29,525
Stella Brennan	towards the creation of a new work	Quick Response	7,500
James Charlton	towards a residency and exhibition at Artspace Sydney, Australia	Quick Response	4,000
Pandemonic Operations Trust	towards the 090909 Upstage Festival	Quick Response	7,480
David Watson	towards the creation and documentation of a multi-media performance	Quick Response	7,500
Daniel Belton and Good Company	towards completion of 'Line Dances', a series of new dance films	Arts Grants	14,410
Alyx Duncan	towards a development workshop for a new dance film installation work	Quick Response	4,500
Aotearoa Digital Arts Trust	towards a national series of masterclasses, performances and talks on the use of sound and electromagnetism in art with Douglas Kahn	Quick Response	6,900
Luke Munn	towards commissioning six online interactive projects	Arts Grants	14,000
Eugene Hansen	towards participating in the 15th International Environment Art Symposium, Asia	Arts Grants	5,850
Intercreate Trust	towards SCANZ 2011; Eco sapiens	Arts Grants	22,725
Daniel Belton and Good Company	towards the production of an experimental dance film	Independent Film Makers Fund (2010)	66,590
Tracey Collins	towards the creation of new work and its presentation at the 2011 Prague Quadrennial of Performance Design and Space	Arts Investment	46,000
Aotearoa Digital Arts Trust	towards an annual symposium	Quick Response	5,200
Pandemonic Operations Trust	towards the 101010 Upstage Festival	Quick Response	7,470
Aotearoa Digital Arts Trust	to redevelop the Aotearoa Digital Arts Network website	Quick Response	5,000
Radia Network New Zealand	to commission three new works by Matthew Middleton, David Clegg and David Haines	Quick Response	5,375

Client	Description	Pathway	Grant (\$)
Audio Foundation	towards creating a subsection to the Audio Foundation website for 'Altmusic'	Quick Response	4,000
Audio Foundation	towards publication of a book surveying sound-art practice in New Zealand	Arts Grants	29,090
Intercrate Trust	participating in ISEA 2011 in Istanbul	Arts Grants	28,835
Sean Grattan	towards the third year of postgraduate studies at the California Institute of the Arts	Arts Grants	12,000
Miriam Harris	towards a short experimental animated film	Arts Grants	21,100
Auckland University of Technology	to commission six new works	Arts Grants	18,000
Mark Williams	to curate, digitise and distribute film and video art by New Zealand artists	Arts Grants	32,950

Examples of funding support for digital platforms, January 2009 – June 2011

Client	Description	Pathway	Grant (\$)
International Institute of Modern Letters	towards the web-based publication 'Best New Zealand Poems 2009'	Arts Grants	5,950
eyeCONTACT	towards website development, editorial and commissioning critical reviews	Investments	69,800
The Big Idea - Te Aria Nui Charitable Trust	towards growing and strengthening The Big Idea website	Investments	50,000
Words for Action	to operate, manage, upgrade, maintain and sustain the website Theatreview	Investments	40,000
University of Otago	towards ongoing research and data entry for the Theatre Aotearoa database	Quick Response	6,312
Ina Johann	towards the development of a website	Quick Response	5,000
International Institute of Modern Letters	towards publishing a digital poetry anthology	Arts Grants	5,950
eyeCONTACT	towards commissioning critical reviews for the EyeCONTACT website 2010-12	Investments	50,000
The Big Idea - Te Aria Nui Charitable Trust	towards delivery of the editorial and regional strategies of The Big Idea website	Investments	30,000
Vita Cochran	towards the development of a website and commission writing	Quick Response	7,500

Appendix 3 – Examples of the use of digital platforms in New Zealand

- **NZ Symphony Orchestra's** June 2011 webcast of the NZSO performance of Mahler's *Sixth Symphony*
- **NBR NZ Opera's** posting of information on the opening of *Cavalleria Rusticana & Pagliacci* on YouTube³⁴
- **Te Papa Tongarewa website** – which provides information on exhibits, interactive education programmes, a collection search facility and the opportunity to purchase items from the Te Papa store³⁵
- **The Big Idea** – a website and weekly e-bulletin sharing news, views, events, jobs and opportunities related to New Zealand arts and artists³⁶
- **NZ on Screen** photo booth where visitors can have their image inserted into classic New Zealand film and television scenes that can be emailed to friends and family³⁷
- **NZ Contemporary** – a centralised gateway to information about leading-edge contemporary arts practice in New Zealand³⁸
- **NZ Book Council website** – providing information on New Zealand writers, authors, publishers and literary events³⁹
- **The New Zealand Electronic Poetry Centre** – a project to set up an electronic gateway to poetry resources in Aotearoa/New Zealand and the Pacific region⁴⁰
- **SOUNZ website** – allowing users to locate, purchase, or borrow recordings or scores by New Zealand composers⁴¹
- **DANZ** – offering access to information on archiving, codes of practice, health and safety issues, dance education, sample contracts and community dance resources⁴²
- **Virtual TART** – promoting and displaying the art and artists of Taranaki⁴³
- **Playmarket** – whose website allows users to purchase New Zealand playscripts and register interest in obtaining a license to perform a New Zealand play⁴⁴
- **Theatreview** – providing online reviews, news and forums about New Zealand professional theatre⁴⁵

34 <http://www.youtube.com/user/NZOpera>

35 <http://www.tepapa.govt.nz/pages/default.aspx>

36 <http://www.thebigidea.co.nz>

37 <http://real.nzonscreen.com/about>

38 <http://nzcontemporary.com>

39 <http://www.bookcouncil.org.nz>

40 <http://www.nzepc.auckland.ac.nz>

41 <http://sounz.org.nz>

42 <http://www.danz.org.nz/resources.php>

43 <http://virtual.tart.co.nz/default.htm>

44 <http://www.playmarket.org.nz>

45 <http://theatreview.org.nz/index.php>

Appendix 4 – Examples of digital platforms bringing international work to New Zealand

New York Metropolitan Opera season 2011–12

The show is shot with a dozen cameras, some of which move, and the changes in perspective provide new dimensions to a stage picture usually seen from a single vantage point ... Seeing the production in a high definition transmission was a different, though equally compelling experience.

– Wall Street Journal

The 2011-12 season of the New York Metropolitan Opera will be shown at 28 cinemas throughout New Zealand. The season will consist of:

La Traviata, Manon, Ernani, Götterdämmerung, The Enchanted Island, Faust, Rodenlinda, Satyagraha, Siegfried, Don Giovanni and Anna Bolena

Participating cinemas

Arthouse Cinema, New Plymouth
Basement, Rotorua
Bridgeway Cinema, Auckland
Cathay Cinema, Kerikeri
Cinema Gold, Havelock North
Cinema Gold, Palmerston North
Circus Cinemas, Martinborough
Crooked Mile Talking Movies, Hokitika
Dorothy Browns, Arrowtown
Embassy Cinemas Wanganui
Focal Point, Levin
Hawera Cinema 2
Lido Cinemas, Hamilton
Majestic Cinema, Taihape
Matakana Cinemas

Movie World, Oamaru
Lighthouse Cinema, Petone
NBS Theatre, Westport
Odeon Cinema, Gisborne
Penthouse Cinemas, Wellington
Regent, Te Awamutu
Rialto Cinemas, Dunedin
Rialto Cinema Newmarket
Rialto Cinemas, Tauranga
ShoreLine Cinemas, Waikanae
Starlight Cinemas, Taupo
State Cinemas, Nelson
Toptown Cinemas, Blenheim

Source: www.nzmetopera.com – accessed 26 August 2011.

UK National Theatre Live season

Between August and December 2011 the (UK) National Theatre Live season will be broadcasting one-off showings of four productions “live” in New Zealand cinemas.

- *The Cherry Orchard* (an encore season at Bridgeway Cinema in Auckland, 7 and 9 August)

And at 17 New Zealand cinemas:

- *1 Man, 2 Guvnors* – 15 September
- *The Kitchen* – 6 October
- *The Collaborators* – 1 December

The 17 New Zealand cinemas are located in: Auckland (2 cinemas), Wellington (2), Christchurch (2), Dunedin, Hamilton, Tauranga, Nelson, Hokitika, Havelock North, Palmerston North, Te Awamutu, Waikanae, Matakana and Gisborne

Source: www.nationaltheatre.org.uk/?lid=61175
– accessed 26 August 2011

Feedback form

Name:

Contact details:

If you are responding on behalf of an organisation

Name of Organisation:

I/we are most actively involved with: (please circle)

Media Arts

Digital Platforms

Both

Neither

Other (please specify)

In addition to feedback provided below, there may also be an opportunity to present an oral submission to Creative New Zealand on 19 or 20 January 2012. Please indicate if you wish to present an oral submission.

Yes

No

Please provide a phone number so we can arrange your oral submission.

Questions

Q.1: Our distinction between “media arts” and “digital platforms”

Do you believe it is appropriate for Creative New Zealand to distinguish between the practice of media arts and the use of digital platforms in the way we’ve described?

Yes

No

Comment:

Q.2: Media arts activities

The following are examples of media arts activities for which Creative New Zealand might offer funding support.

Using the following scale, please indicate what sort of priority you would give to each of the listed activities:

1. Not a priority
2. Low priority
3. Medium priority
4. High priority

creating New Zealand work for exhibition within New Zealand at public spaces or art galleries

creation and public presentation of distinctive New Zealand media artworks that are of the highest international standard

- critical dialogue and discourse through symposiums, documentation and publication
- developing local and overseas audiences and markets for New Zealand media artists and practitioners
- international opportunities for creative and professional development for New Zealand media artists and practitioners
- labs, workshops, wānanga, fono, forums, masterclasses, seminars and other opportunities within New Zealand for creative and professional development for New Zealand media artists and practitioners
- projects that encourage collaboration and partnership, including artist residencies
- researching or creating a new New Zealand media artwork
- researching, writing, producing, publishing or distributing catalogues, monographs, essay series, and critical writing about New Zealand media arts, artists and practitioners
- visits by international critics that will directly benefit New Zealand media arts, artists and practitioners

Are there any additional types of activities that you believe should be supported as part of Creative New Zealand’s funding of media arts?

Yes

No

If yes, what type of project or activity? (Please limit your answer to 2 additional types of projects or activities)

Why have you suggested this/these additional activities?
(Please limit your answer to 150 words)

Q.3: Funding priorities

What single activity do you believe should be Creative New Zealand’s top priority for media arts funding?

Please briefly explain your answer.

Q.4: Capability Building

How strongly do you agree or disagree with the statement:

Over the next five years Creative New Zealand should focus on building the capability and strength of media artists and organisations through the Investment programmes and through targeted capability-building initiatives.

1. Strongly Agree
2. Agree
3. Neutral
4. Disagree
5. Strongly Disagree

(Please circle your preferred response)

Q.5: Other relevant factors

Are there any other factors you would like Creative New Zealand to consider when we are reviewing our support for media arts? (Please limit your answer to 200 words)

Q.6: Support for using digital platforms

The following are examples of the way digital platforms are currently being used.

Using the following scale, please indicate what sort of priority you would give to each of the listed activities:

1. Not a priority
2. Low priority
3. Medium priority
4. High priority

- archive and document work
- build online communities and exchange information between identified people
- circulate email communications to registered subscribers and supporters
- collect audience profile, demographic data and permission-based marketing data
- create and curate online forums for artists, practitioners and/or the wider public to discuss or post views about artworks and issues
- display and promote the work of individual artists, arts groups, arts companies and arts events
- provide access to artform information and resources
- provide opportunities to the public to view and/or buy artworks
- present works to New Zealand and international audiences and communities
- ticket purchasing for performances and events

Are there any additional types of activities that you believe should be supported as part of Creative New Zealand's funding of New Zealand artists, arts practitioners and arts organisations that are making use of digital platforms?

Yes

No

If yes, what type of project or activity? (Please limit your answer to 2 additional types of projects or activities)

Why have you suggested this/these additional activities?
(Please limit your answer to 150 words)

Q.7: Capability Building

How strongly do you agree or disagree with the following statement:

Creative New Zealand needs to help build the capability of the New Zealand arts sector to adopt appropriate business, marketing, copyright, archival and distribution models for a digital era.

1. Strongly Agree
2. Agree
3. Neutral
4. Disagree
5. Strongly Disagree

(Please circle your preferred response)

Q.8: Other relevant factors

Are there any other factors you would like Creative New Zealand to consider when we are reviewing our support for the use of digital platforms?

(Please limit your answer to 200 words)

Thank you for taking the time to complete this questionnaire.

Please post your completed feedback form to:

Media Arts and Digital Platforms

Creative New Zealand

PO Box 3806

Wellington

New Zealand

By Monday 19 December 2011.

Creative New Zealand is funded by the New Zealand government through



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