Supporting New Zealand’s cultural priorities

The cultural sector plays a vital role in our social fabric and democracy, and in uncertain times remains as vital as ever.

Te mate kōwheori COVID: an unprecedented challenge for Aotearoa

The cultural sector has been hit particularly hard by COVID.

He ngākau titikaha, he honogata tangata | A confident and connected culture

He wero hou katoa ki Aotearoa | We need to ensure the connection to culture remains resilient and unbroken in uncertain times.

- Building a productive, sustainable and inclusive economy
- Improving the wellbeing of New Zealanders and their families
- Valuing who we are as a country

Kia anga whakamua | Looking ahead

He rāngai pakari | A strong sector

Ensuring all New Zealanders continue to have access to, and can connect with, our unique culture and heritage.

2 He tirohanga whānui | Taking a wider view

An investment to help ensure these sectors not only survive but adapt and thrive into the future.

Earlier this year, the Government established the COVID Response and Recovery Fund, targeted at new initiatives to address both the immediate response to the global pandemic and support a longer-term recovery.

The response for the cultural sector has included more than 25 initiatives, which together form the COVID Arts and Culture Programme led by Manatū Taonga Ministry for Culture and Heritage.

Many of these initiatives have a shorter-term focus to address immediate COVID-related costs and impacts, and are already delivering support or taking applications. This has included funding for:

- the film, music and museums sectors, and Pasifika festivals
- the cultural organisations that are funded by the Ministry
- expanding of existing programmes.

We are now engaging on THREE KEY INITIATIVES with a sector-wide and longer-term focus - the CARE, Capability and Innovation funds, which will make available $150 million over the next 3 years.
Te Tāhua Whakakaha | Capability Fund

Ensuring organisations in the cultural sector have the tools to work within a COVID and post-COVID environment

Allocated - $8m over 2 years (already disbursed to Creative NZ, NZ On Air, NZ Film Commission & NZ Music Commission to support sector capability development)

Contestable - $12m over 2 years

NGĀ WHAIKA | OBJECTIVES
To enhance cultural organisations and businesses’ ability to deliver to New Zealand and international audiences during higher COVID alert levels and border restrictions.

The contestable $12 million over two years will be managed directly by the Ministry, to meet further COVID related capability needs in the cultural sector through contestable funding, specifically by building greater organisational and financial resilience

TE ARONGA | SCOPE
- Building and enhancing skills and knowledge of people who work in cultural sector organisations and businesses.
- Providing access to external advice or services to build business or technical capability.
- Providing access to tools and resources that enable business activity.

Te Tāhua Whakahaumaru | CARE Fund

Enhancing access to cultural and creative experiences, while creating new opportunities for employment and skill development across the cultural sector

Contestable - $70m over 3 years

MĀTUA RĀ | PRIORITY
In the CARE and Innovation funds, applications that seek to benefit priority groups will have an advantage, including:
- Māori
- Pasifika
- people with disabilities
- other communities with identified need.

NGĀ WHAIKA | OBJECTIVES
The CARE (Creative Arts Recovery and Employment) fund seeks to protect and enhance New Zealand’s creative infrastructure and ensure vital skills and talent are not lost.

It will do this by:
- Enhancing public access to, and participation in creative and cultural experiences.
- Creating employment and skill development opportunities across the sector.

TE ARONGA | SCOPE
The fund identifies four core streams:
- Wellbeing outcomes: Enabling the cultural sector to play a greater role in supporting wellbeing outcomes in the social sector.
- Funding for touring exhibitions: Supporting the development and touring of exhibitions on New Zealand culture and heritage.
• New public art: Funding new, large-scale, publicly accessible art works.
• Building skills for the future: Building skills essential for the future success of the cultural sector.

Te Tāhua Āki Auahatanga | Innovation Fund

Encouraging innovative practice and partnerships to change the way cultural content is made available to audiences, helping to create a more resilient and sustainable sector

Contestable - $60m over 3 years

MĀTUA RĀ | PRIORITY
In the CARE and Innovation funds, applications that seek to benefit priority groups will have an advantage, including:

• Māori
• Pasifika
• people with disabilities
• other communities with identified need.

NGĀ WHAINGA | OBJECTIVES
• Encouraging the behaviours that enable innovation to occur: Allowing opportunities to test and try new ideas, incubating innovative thinking within and beyond the sector, and developing new partnerships.
• Using innovation to create a more resilient and sustainable sector: Supporting new and diverse employment and skill development opportunities, removing barriers to experiencing the arts, increasing longer-term business model resilience, and developing commercially viable products.

TE ARONGA | SCOPE
• To support cultural sector projects that enable content to be consumed in new ways and/or by new audiences.
• The fund would be structured to allow for small, medium, and large application thresholds, with different expectations for each.

3 Whakairohia ana tētahi rāngai pakari | Building a strong sector

A logical and integrated funding support pathway

All three of the new contestable Ministry funds are designed and developed to ensure each supports the sector in distinctly different ways.

First things first

Safeguard jobs and the vital work of the sector in the short-term with the Capability fund.

We’ll be MEASURING AND REVIEWING the effect of the initiatives as they roll out, and refining and focusing our efforts accordingly.

An investment in the long-term

Create new, sustainable opportunities, build knowledge and resilience and support cross-sector innovation with the CARE and Innovation funds.
Te tahua whakakaha | Capability Fund

Draft approach: not government policy

1 Kia mau tonu | Remaining on track

The cultural sector plays a vital role in our social fabric and democracy and in uncertain times remains as vital as ever.

Te horopaki o te mate kōwheori | The COVID context

Alert levels and border restrictions are particularly damaging for the cultural sector. Restrictions on public gatherings, live performance, physical production/rehearsal and physical retail have a significant impact on the sector and the people who work in it.

COVID also affects the sector’s ability to:

- plan ahead
- pursue international connections and opportunities
- secure sponsorship and funding.

2 Ka whānui te titiro, ka hanga kaha hoki te Rāngai | Taking a wider view and building a strong sector

The Capability Fund is one of three funds within the Cultural Sector Regeneration Fund, which is itself part of the Government’s COVID Response and Recovery Fund.

First things first

Safeguard jobs and the vital work of the sector in the short-term with the Capability fund.

An investment in the long-term

Create new, sustainable opportunities, build knowledge and resilience and support cross-sector innovation with the CARE and Innovation funds.

Whakakahangia te rāngai | Ensuring organisations in the cultural sector have the tools to work within a COVID and post-COVID environment

Allocated - $8m over 2 years (already disbursed to Creative NZ, NZ On Air, NZ Film Commission & NZ Music Commission to support sector capability development)

Contestable - $12m over 2 years

Ngā whainga | Objectives

To enhance cultural organisations and businesses’ ability to deliver to New Zealand and international audiences during COVID alert levels and border restrictions.
Ngā rōpū mātua | Targeted Groups

- The Capability Fund will be open to organisations and businesses in the cultural sector, including not-for-profit, government funded and commercial operations (individuals will not be eligible for this fund).
- Priority will be given to proposals that benefit multiple cultural sector organisations or businesses.
- Eligibility criteria will reflect our intention not to duplicate other government capability funding.

For more information on eligibility and example projects, see “Supporting Material for the Cultural Sector Regeneration Fund” on www.mch.govt.nz.

Te aronga | Scope

- Building and enhancing skills and knowledge of the people who work in cultural organisations and businesses.
- Providing access to external advice or services to build business or technical capability.
- Providing access to tools and resources that enable business activity.

Proposed scale of funding

- Up to $100,000 for proposals that benefit a single organisation or business.
- Up to $750,000 for proposals that benefit multiple organisations or businesses.

Hei whakaarotanga | For consideration

Is there sufficient capability and capacity in the sector to realise the objectives of this fund?

What are the opportunities for this fund?

What are the barriers to this fund succeeding?

Does the proposed approach avoid duplicating existing capability funding available?

What should this funding target?

Are there other urgent COVID-related capability needs beyond the scope proposed?

Does the proposed scale of funding align with sector needs?
Te Tahua Whakahaumaru | Creative Arts Recovery and Employment (CARE) Fund

Draft approach: not government policy

1 Kia mau tonu | Remaining on track

The cultural sector plays a vital role in our social fabric and democracy and in uncertain times remains as vital as ever.

Te horopaki o te mate kōwheori | The COVID context

COVID presents a serious threat to the sustainably of the cultural sector.

The sector faces a reduction in many of the funding sources it relies on, from sponsorship and philanthropic funding to the general public’s spending on arts and cultural activities.

Without significant government intervention the sector is likely to suffer job loses, a significant impact on knowledge and skills in the sector, and a decline in New Zealanders’ ability to access creative and cultural experiences.

2 Ka whānui te titiro, ka hanga kaha hoki te Rāngai | Taking a wider view and building a strong sector

Creative Arts Recovery and Employment (‘CARE”) Fund is one of three funds within the Cultural Sector Regeneration Fund, which is itself part of the Government’s COVID Response and Recovery Fund.

First things first

Safeguard jobs and the vital work of the sector in the short-term with the Capability fund.

Investing in the long-term

Create new, sustainable opportunities, build knowledge and resilience and support cross-sector innovation with the CARE and Innovation funds.

Whakahaumaruutia te rāngai | Enhancing access to cultural and creative experiences, while creating new opportunities for employment and skill development across the cultural sector

Contestable - $70m over 3 years

The Creative Arts Recovery and Employment (CARE) fund will create employment and training opportunities, ensure vital skills, talent and creative infrastructure is not lost, and maintain and expand public access to creative and cultural experiences.

The fund identifies four core streams:

- wellbeing outcomes
- funding for touring exhibitions
- new public art
- Building skills for the future.
Mātua rā | Priority

In all four of the proposed funding streams, applications will have an advantage if they target access and employment opportunities for priority groups.

For more information on eligibility and example projects, see the “Supporting Material for the Cultural Sector Regeneration Fund” section of this pack.

We propose to target:

- Māori
- Pasifika
- people with disabilities
- other communities with identified need.

Wellbeing outcomes

Enabling the cultural sector to play a greater role in supporting wellbeing outcomes in the social sector

Ngā whainga | Objectives

Expand the use of the cultural sector in delivering social sector wellbeing interventions.

Target communities with significant wellbeing needs (eg. Māori, Pasifika, people with disabilities), who are also traditionally underserved by the cultural sector.

Create new, sustainable, well-paid employment opportunities in the cultural sector.

Ngā rōpū mātua | Targeted sectors

Any of the categories in the “Supporting Material for the Cultural Sector Regeneration Fund” section of this pack could potentially be eligible, as long as they demonstrate that they support the relevant outcomes.

Te aronga | Scope

Use of the cultural sector:

- in public health interventions and to deliver key public health messages
- to broaden access to creative and cultural experiences in schools and as a tool to get young people into education
- in justice sector interventions, including rehabilitation and preventing reoffending
- to support vulnerable groups e.g., people with disabilities, children in care, and refugees.

Funding for touring exhibitions

Supporting the development and touring of exhibitions on New Zealand culture and heritage

Ngā whainga | Objectives

Increase access to exhibitions that showcase New Zealand culture and heritage.

Create quality employment and training opportunities linked to these exhibitions.

Provide support for museums and galleries to collaboratively tell New Zealand’s important stories to a wider audience.

Ngā rōpū mātua | Targeted sectors

New Zealand museums and galleries, who may partner with others (such as iwi, libraries, archives and artists) to develop new exhibitions.
Te aronga | Scope
Support exhibitions at two scales:

- development and touring of large-scale national exhibitions on New Zealand culture and heritage led by a national or metropolitan museum or gallery
- development and touring of regional focused small-scale exhibitions on New Zealand culture and heritage led by a smaller museum or gallery that would not otherwise have been able to develop a touring exhibition.

New public art

Funding new, large-scale, publicly accessible art installations

Ngā whainga | Objectives
Provide new, accessible public art installations.

Provide new employment opportunities for the visual and performing arts sector.

support skill development across the sector.

Ngā rōpū mātua | Targeted sectors
Primarily the visual and performing arts sector, potentially in partnership with others.

Te aronga | Scope
This stream focuses on projects over $200,000 that:

- create large-scale temporary public art installations with short-term access opportunities and economic benefits
- create permanent public art installations with a long-term access legacy
- provide a platform for established artists to learn and experiment and build their artistic capability
- provide related mentoring opportunities for emerging artists so they can grow their skills
- do not overlap with or fragment existing public art commissioning funding.

Building skills for the future

Building skills essential for the future success of the cultural sector

Ngā whainga | Objectives
Support emerging creative professionals, particularly from underserved communities to develop their skills.

Support the development of leadership and governance skills in the sector, with a strong focus on Māori and Pasifika leaders.

Ngā rōpū mātua | Targeted sectors
Performing and visual arts, literature, music, libraries and archives, museums and galleries, film and screen

Te aronga | Scope
Build sector skills through:

- funding internships within cultural organisations and large-scale mentoring programmes for emerging creative professionals
- providing funding to cultural sector organisations for staff to undertake training and development in leadership and governance, and for large organisations to provide peer-to-peer support to smaller organisations in these areas.
Is there sufficient capability and capacity in the system to realise the objectives of this fund?

What are the barriers to this fund succeeding?

What are the opportunities for this fund?

Does the proposed approach avoid duplicating existing sector funding?

How can we ensure we get some funding to the sector quickly and which streams should be the priority to achieve this?

Should we have ringfenced amounts for the four funding streams?

Do you have any feedback on the proposed target sectors?

Are there any other ways we can ensure we reach our priority groups?
Te tahua āki auahatanga | Innovation Fund

Draft approach: not government policy

1 Kia mau tonu | Remaining on track

The cultural sector plays a vital role in our social fabric and democracy and in uncertain times remains as vital as ever.

Te horopaki o te kōwheori | The COVID context

COVID-19 continues to have a significant impact on the cultural sector, including on the finances of many organisations. This could make it harder for the sector to innovate and transform at a time of change where this is even more important.

New innovation funding will help build resilience in the sector by supporting new partnerships, generating high-quality jobs and supporting longer-term business models. This will help ensure the sector is more sustainable.

2 Ka whānui te titiro, ka hanga kaha hoki te Rāngai | Taking a wider view and building a strong sector

The Innovation fund is one of three funds within the Cultural Sector Regeneration Fund, which is itself part of the Government’s COVID Response and Recovery Fund.

Creating new, sustainable opportunities, building knowledge and resilience and supporting cross-sector innovation.

First things first

Safeguard jobs and the vital work of the sector in the short-term with the Capability fund.

An investment in the long-term

Create new, sustainable opportunities, build knowledge and resilience and support cross-sector innovation with the CARE and Innovation funds.

Ākina te auahatanga | Encourage innovation in how cultural content is consumed, to create a more resilient and sustainable sector

Contestable - $60m over 3 years

Mātua rā | Priority

In the CARE and Innovation funds, applications that seek to benefit priority groups will have an advantage, including:

- Māori
- Pasifika
- people with disabilities
- other communities with identified need.
There will be a strong focus on supporting Mātauranga Māori outcomes through the Innovation Fund, including projects that encourage the protection, transmission and retention of Mātauranga Māori.

We are planning targeted hui with key Māori partners to consider how to appropriately provide for Mātauranga Māori projects and outcomes within the detailed design and delivery of the Innovation Fund.

Ngā whainga | Objectives

Encouraging the behaviours that enable innovation to occur, including by:

- testing new ideas, thinking, and ways of working without the fear of failure
- generating new ideas and knowledge to incubate innovative thinking within and beyond the sector
- developing partnerships, both within and outside the sector, including across government, the private sector, not-for-profits, academia and with Māori, Pasifika and other priority groups.

Using innovation to create a more resilient and sustainable sector, including by:

- creating new and diverse employment and skill development opportunities
- removing barriers to experiencing the arts (e.g., using immersive technology for people with disabilities)
- increasing longer-term business model resilience, including through increased wages and more sustainable employment opportunities
- supporting the development of commercially viable products.

Ngā rōpū mātua | Targeted sectors

- The cultural sector, including not-for-profit, government funded and cultural sector businesses.
- Creative leads in innovation driven organisations outside the cultural sector (e.g. philanthropic, science-led organisations). Proposals from these creatives would have to demonstrate benefits to, and partnerships with, the cultural sector.

For more information on eligibility and example projects, see “Supporting Material for the Cultural Sector Regeneration Fund” on www.mch.govt.nz.

Te aronga | Scope

To support cultural sector projects that enable content to be consumed in new ways and/or by new audiences.

The fund would be structured to allow for small, medium, and large application thresholds, with different expectations for each. For example:

- Seed funding to test initial ideas that can be progressed to further rounds of funding, with some failure accepted and no co-investment required.
- Medium sized funding for individuals and groups with new partnerships generated and co-investment encouraged, which results in moderate job creation and potential commercial outcomes.
- Larger applications for cross sector partnerships with co-investment expected. Results in significant change to how creative content is consumed, significant job creation and export potential.
Is there sufficient capacity and capability in the sector to realise the objectives of this fund?

What are the barriers to this fund succeeding?

What are the opportunities for this fund?

Does the proposed approach avoid duplicating existing sector funding?

How do we ensure we get proposals that are innovative, not existing projects?
Supporting material for the Cultural Sector Regeneration Fund

This section is designed to support the overviews of the three funds that form part of the Cultural Sector Regeneration Fund: The Creative Arts Recovery and Employment (CARE) Fund, Cultural Sector Capability Fund, and the Cultural Sector Innovation Fund.

The material below includes an indicative scope as well as illustrative examples of potential projects that could be funded – it aims to support feedback on the draft approach for each fund as part of the process running from 9-22 September 2020.

Indicative scope and eligibility for the three funds

The CARE, Innovation and Capability funds are designed to support the cultural sector without duplicating other funding available. More information will be available on eligibility for each fund when it opens.

What is potentially in scope

Eligibility may be informed by the ability of the applicant to demonstrate their contribution to the fund outcomes. Below is an indicative list of categories that are potentially eligible for these funds, noting some organisations or individuals will fall into multiple categories, and some will be best placed to be a partner, rather than a sole applicant, for a funding application:

- archives
- arts access
- comedy
- community cultural development
- craft/object
- dance
- film and screen
- heritage – building or place
- libraries
- literature
- museums and galleries
- music – all (for example, contemporary, classical, jazz)
- other creative industries – for example video gaming, photography, wearable art/fashion, architecture, design
- Pacific arts and heritage
- te ao Māori, including ngā toi Māori
- theatre
- visual arts.

In addition, organisations and individuals are potentially eligible if they are involved in a broader area that supports one or more of the categories described above, and/or specific fund outcomes – areas like:

- events including festivals
- media and broadcasting
- tertiary education
- technology
- venues
- wellbeing.

What is not proposed to be in scope

Sport and recreation organisations are not the intended target for the CARE, Capability or Innovation funds – this part of the sector is being supported through the Sport Recovery Package and funding to support water safety, rescue and prevention services.
Creative Arts Recovery and Employment (CARE) Fund Scenarios

Below are some examples of the type of projects that could be funded under the draft approach for CARE. These have been grouped by the four core streams of the fund: wellbeing, funding for touring exhibitions, new public art, and skills for the future. These examples represent only a fraction of the types of projects that would be possible under this fund and are provided to help shape feedback.

Wellbeing

**Example 1**: an organisation that uses the creative arts to support New Zealanders with mental health needs wants to grow its reach and address unmet demand.

The organisation applies for CARE funding, setting out how it proposes to expand its reach and why. The organisation can demonstrate that it would use the money to target Māori clients, recognising that Māori adults are 1.5 times more likely than non-Māori to report having anxiety or depressive disorders¹, yet its existing client base does not reflect this greater need. The organisation can also demonstrate that it will be able to reach Māori by working closely with local iwi and Māori-led social service providers.

**Example 2**: a group of artists see an opportunity to beautify an area in their home town. They seek agreement from their local council to develop a series of murals which reflect the history and people of the town, with the artists choosing projects they are passionate about, for example a Chinese artist working on a mural showing the key role of nineteenth century Chinese migrants in the town. To access CARE funding, they set out a plan to work alongside disadvantaged young people in the area to develop the murals – with an end goal of getting the young people to re-engage with education.

The artists run artistic workshops and provide mentoring for these young people and support them to express their stories through the murals. The artists also partner with a local tertiary education provider, where one of them works, to set up a pathway for those young people that want to continue to develop their artistic skills beyond the life of the project. Some of the young people who participated use examples from the project to support their application to study at the provider.

Funding for touring exhibitions

**Example 3**: a regional museum with a significant collection of taonga Māori that has not been displayed in some time partners with iwi to develop a new exhibition that tells the story of that taonga. The museum is able to dedicate some of its existing curatorial expertise towards developing the exhibition, but seeks CARE funding to bring in iwi curatorial expertise, for the costs of exhibition design, for touring the exhibition to multiple venues, and to hire a tour manager.

Over six months, the exhibition tours to three regional museums, as well as four more rural communities, where it is displayed at marae and community centres. As part of the exhibition tour, funding is provided for public programmes that are developed with iwi partners. The public programmes provide iwi with the opportunity to share their perspectives and stories about the taonga, and to encourage their communities to access and engage with the exhibition.

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NOT GOVERNMENT POLICY: DRAFT APPROACH (SEPTEMBER 2020)
Public Art

Example 4: a regional sculpture trust wants to develop a park showcasing the works of established sculptors from the region. The trust has already engaged with its local council, who have agreed that if the trust can secure funding for the design and build of the sculptures, the local council will grant planning permission to build the park in a location close to the town centre and a key public transport hub. The local council has also provided a commitment to the long-term maintenance of the sculptures.

The sculpture trust has completed a cost benefit analysis which estimates that the new sculpture park would attract a significant proportion of visitors to the town from within the region, as well as attracting sculpture lovers from further afield. The analysis shows a measurable benefit to local businesses, particularly those in the immediate area of the new sculpture park.

The sculpture trust proposes to run an expression of interest process for sculptors from the region, particularly those that can capture the voice and stories of tangata whenua, and a tender process for engineering companies to support the build and installation of the sculptures. As part of its application to the CARE Fund, the trust is proposing to run a mentoring programme for emerging artists to work alongside and learn from the chosen sculptors, and sculpture workshops for young people from local high schools.

Example 5: a prominent Pasifika-led performing arts organisation seeks funding to create an interactive dance installation across multiple outdoor venues in the same city. At the heart of the installation are a group of professional dancers from the company, who alternate across the venues over a six-week period, along with guest dancers from local Indian, Māori and Colombian dance groups.

The organisation works with a range of community cultural organisations across the city during the development of the installation, ensuring it reflects the wide range of cultures represented in the local area. Members of the company also run a series of dance workshops in local schools prior to the opening of the installation to generate interest and to identify additional community-based dancers who will become part of the installation.

Funding from the CARE Fund is also used to promote the event, and to provide supporting material such as maps and programme guides. The local council supports the project by agreeing to the use of public space for the installation and by granting supporting permits, such as for food trucks.

Building skills for the future

Example 6: a large cultural sector organisation seeks funding for a new paid internship programme, specifically focused on young people with disabilities. The programme offers an opportunity for young people with disabilities who are leaving school to undertake a six-month internship at the organisation.

The successful applicants get to work on a specific project agreed between themselves and their manager, whilst also shadowing different roles in the organisations and providing more general input into the organisation’s approach/strategy for engaging people with disabilities. The cultural organisation also uses some of the funding it receives for outreach through schools, where it promotes the internships and supports young people with disabilities to apply.
Cultural Sector Innovation Fund Scenarios

Below are some examples of projects that might be funded under the draft approach for the Innovation Fund. These examples represent only a fraction of the types of projects that would be possible under this fund and are provided to help shape feedback.

**Example 1**: a mātauranga Māori practitioner would like to test an innovative idea and a new conceptual practice to support the protection and resilience of their artform. This idea includes exploring ways to better connect, share and learn alongside Māori living outside Aotearoa. This idea would have huge value to their iwi, hapū and whānau, and the practitioner would like to access seed funding to further research and develop the idea. The practitioner submits an application, supported by their iwi and hapū, and is successfully granted $10,000 seed funding.

The initial research and development is a success. The project shows promise to bring sustainability, innovation and more connectivity to Māori through mātauranga Māori. Manatū Tāonga Ministry of Culture and Heritage, encourages the practitioner to submit a second funding application, potentially in partnership with another organisation.

The practitioner, now in partnership and alongside an iwi-led organisation, apply to the Ministry for further funding and project support. The application is successful and the group receives a further $500,000 of funding for the two year life of the project. The project is expected to generate broad collaborations, create new jobs throughout the life of the project, and importantly, support the protection and resilience of mātauranga Māori artforms.

**Example 2**: a regional museum and a video gaming collective submits a joint application for innovation funding. These organisations have been discussing collaborative project ideas for some time and have an innovative digitisation project that is ready to go. Their idea is to explore developing immersive online exhibitions and tours across different collections using AR/VR technology, with an expectation to sell on to national and international museums.

The group submit their joint application which shows strong support for creating new and diverse employment, broader access to experience the arts and a business model that is digital, collaboration, and resilient. The group successfully receive $500,000 of funding to begin the project.

The project is expected to run for two years and requires new staff and developing the skills of existing employees. The project engages many diverse groups and encourages young people to engage with the cultural sector. During the project, lots of interest is generated outside the cultural sector and the group receive a further $200,000 investment from a not-for-profit organisation. The co-investment brings a helpful cash injection, but also exposes the project to a bigger audience and enables more targeted support.

After two years, the project is complete and the regional museum and community have embraced the new, different and innovative way to consume content. Other parts of the national cultural sector are interested in the project and there is potential to share the lessons learnt and/or scale-up to other parts of Aotearoa and the wider Pacific. Connecting and partnering with larger national bodies is planned.

After the original project had finished, additional funding was received from local government. Work continues to explore commercialising the new digital products and to export these internationally. These projects, and others flowing off it, will be ongoing for the foreseeable future.
Example 3: a Māori visual artist and a Māori Primary Health Organisation (PHO) approach the Ministry for Culture and Heritage with some cross-sector innovation ideas. The PHO had identified rangatahi are under-represented in those accessing and engaging with primary health care, and has been doing work to increase engagement from younger Māori through web-based platforms.

The artist and the PHO are interested in building on this work by partnering on a project to explore the use of visual art to help connect online with their most at-risk groups. This might include an online avatar, which was modelled on sketches by the visual artist, leading mindfulness and wellbeing workshops. The development of this immersive technology might enhance access to easy to digest health and wellbeing content.

An application is received from the artist and the PHO. The PHO have offered $5,000 of seed funding to begin the project, and the application is successful in receiving $10,000 from the Innovation Fund.

This project supports new and diverse skill sharing and removes barriers for those who have traditionally had difficulty in accessing the arts and/or healthcare. The research and development indicates that the project idea would achieve the project and fund outcomes, however more funding is required in order to make this a reality. In anticipation of the next round of innovation funding, all interested partners work together to commit to an appropriate funding and investment arrangement.

A joint application from a collective of Māori artists, a grouping of PHOs and a private wellbeing organisation is received and funding approved for $600,000. The project is expected to take 12 months to complete and will employ several staff. It is likely that the end product can be shared and sold to other DHBs and can be rolled out nationally. The project also establishes a partnership with a Pacific PHO interested in adapting the model for increasing engagement by younger Pasifika with the health system.

Example 4: A national disability arts organisation, a private technology organisation and a collective of leading creatives (working outside the cultural sector) submit a joint application for innovation funding.

The project idea focuses on supporting broader access, participation and new ways to experience public art for all, but specifically targeted at disability communities in Aotearoa. There is a particular focus on people with disabilities in the regions and those who don't have appropriate internet connectivity.

This project will explore the creation of an interactive, digital platform that exists as a new way to access public arts and public performances, where physically this might not be possible. This project is large, transformational, and will be applied on a national scale. This new platform will be accessible online and on free-to-air television.

This project is a direct response to the current challenges faced through COVID-19. It is acknowledged that the success of this project will ensure future global shocks faced by vulnerable communities are more manageable. The joint application is approved for $3 million over three years.

The project will generate a large number of jobs, will ensure a cross-over of skills from the cultural sector and the technology sector, and will increase interest from other parts of the private sector. This project is expected to build resilience within the cultural sector including creating higher skilled jobs, increased wages, and more sustainable employment opportunities.
Cultural Sector Capability Fund Scenarios

Below are some examples of projects that might be funded under the draft approach for the Capability Fund. These examples represent only a fraction of the types of projects that would be possible under this fund and are provided to help shape feedback.

**Example 1:** a representative body for museums and galleries wants to develop and offer a training programme for smaller regional museums. This would aim to improve staff capability in digitisation of their collections to allow audiences to continue to access collections during higher alert levels.

The representative body canvasses their museum membership to identify their current level of digital fluency, and uses this to inform an application to the Capability Fund. During the mapping exercise, it becomes clear that some smaller museums have inadequate digital technology to support increased digitisation activity, so the application also includes a request for new desktop computers, server access and domain names to ensure all museums can digitise to the industry standard.

The application is successful because the representative body demonstrates a clear plan for how they intend to build and enhance the skills and knowledge of the staff working in museums, provide access to tools and resources to allow the business activity, and utilise specialist technical advice services to develop the training programme. Since the proposal benefits multiple museums, the representative body is eligible to request up to $750,000; the application seeks $450,000 in total, which is approved.

**Example 2:** A music industry organisation wants to run an upskilling programme for musicians to improve their social media and digital marketing capability to enable them to promote and sell more of their recorded music while live events are restricted. Some musicians rely more on printed flyers and posters to promote their music, and the organisation is concerned that this is easily disrupted in the event of higher alert levels or a subsequent return to full lockdown.

The music industry organisation requests expressions of interest to the programme from musicians across New Zealand and identifies an appropriate specialist to provide the training. This is used to produce an application to the Capability Fund. Upon receipt, the Ministry for Culture and Heritage assessor checks that the programme isn’t already funded by NZ On Air or the NZ Music Commission. After confirming it isn’t, the application is deemed successful. While the application benefits multiple musicians and is therefore eligible for up to $750,000, the programme is small in scale and the music industry organisation only seeks $65,000 to run the programme, which is approved.

**Example 3:** a Māori organisation usually hosts an annual craft market to highlight local toi Māori and rāranga made by its community members, with associated workshops and wānanga to promote the retention of these artforms. In the past, these events have been attended by many whānau, different groups and diverse community members who engage with te ao Māori.

The local iwi has decided it would like to host this event online this year to avoid disruption from changing alert levels. The iwi has discussed for some time the opportunity to have an online platform to promote the art made by its members, and COVID has highlighted how critical this investment is. The Māori organisation requests expressions of interests from the community for support with the digital and technology element of both the online sales platform and the market events. This is used to produce an application for the Capability Fund. While the application benefits multiple practitioners and businesses and is therefore eligible for up to $750,000, the scale of the project means the Māori organisation seeks $105,000. The application is successful, and the organisation moves quickly to deliver the project.
Example 4: A representative body in the sector has been approached by several metropolitan and regional economic development agencies who are seeking support to deliver a programme to develop governance capability within arts and cultural organisations in the COVID-19 context.

The sector organisation proposes to offer a governance capability programme tailored for the cultural sector. This particular programme prioritises development opportunities for people new to governance roles or from groups traditionally under-represented in governance, including women, youth, LGBTQI+, Māori, Pasifika and other ethnic communities. The training is particularly focussed on skills and strategies such as managing staff wellbeing, making significant decisions under swiftly changing circumstances with limited information, and maintaining sound financial management during periods of lost revenue.

The economic development agencies have agreed to provide some funding, but further investment would enable the representative body to offer the programme at a subsidised rate affordable for smaller organisations across all regions. The application is submitted by the representative body with letters of support from the partnering economic development agencies. It seeks $135,000 to subsidise delivery of the programme in five regions during February, March and April of 2021. The application is successful.