

**Manatū
Taonga**

Ministry
for Culture
& Heritage



COVID-19 Cultural Recovery Programme
Impacts Report 2021/22

Manatū Taonga Ministry for Culture and Heritage
Te Rangahau me te Arotake Research & Evaluation

May 2023

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Acknowledgements

Ehara taku toa i te toa takitahi, engari he toa takitini
Success is not the work of one, but the work of many

Manatū Taonga Ministry for Culture and Heritage would like to acknowledge the many individuals and organisations who contributed their data, insights, and ideas in this work.

With special thanks to:

Arts Access Aotearoa

Creative New Zealand

Heritage New Zealand Pouhere Taonga

New Zealand Film Commission

New Zealand Music Commission

New Zealand on Air

Ngā Taonga Sound & Vision

Te Manatū Whakahiato Ora Ministry of Social Development

Te Matatini

Te Papa Tongarewa

Te Tāhuhu o te Mātauranga Ministry of Education

Te Tari Whenua Department of Internal Affairs

Manatū Taonga also acknowledges the mahi of funding recipients, programme participants, and the wider sector whose experiences during 2021/22 are shared in this report.

Executive Summary

In early 2020, COVID-19 brought about new and significant risks for people in the cultural sector

Early economic forecasts indicated that the COVID-19 pandemic and associated restrictions would hit the arts, culture and heritage and media and broadcasting sectors (“the cultural sector”) twice as hard as the wider economy. Creatives and cultural sector organisations and businesses faced risks to employment and financial viability. More broadly, there were risks to preservation of heritage assets, mātauranga and taonga, and New Zealanders could not participate in cultural activities and experiences as before.

To address these risks, in Budget 2020, the Government approved a targeted response for the cultural sector—the COVID-19 Cultural Recovery Programme (CRP)

The CRP is a group of investments totaling up to \$600 million NZD over three financial years (1 July to 30 June 2020/21, 2021/22, and 2022/23) administered by Manatū Taonga in partnership with a range of delivery agencies. The CRP includes the Arts and Culture COVID Recovery Programme (\$374 million) and Media Sector Support Package (\$50 million) approved in Budget 2020, the Public Interest Journalism Fund (\$55 million), and the Delta and Omicron emergency relief funding (up to \$121 million) approved in January 2022. To date, the CRP has established over 25 initiatives or sub-programmes, with support provided to hundreds of organisations, practitioners and communities throughout Aotearoa New Zealand.

The CRP was designed to help the cultural sector **survive, adapt and thrive** in a post-COVID environment

The CRP was intended to support the cultural sector throughout the various stages of COVID-19 recovery. **Survive** initiatives address immediate concerns like financial viability, job loss and maintaining operations. **Adapt** initiatives help organisations and businesses to respond to the COVID-19 environment and build new skills and systems to support longer-term sustainability and resilience. **Thrive** initiatives support longer-term transformations to strengthen the cultural sector ecosystem over time, such as building relationships and fostering innovation. In 2021/22, the initiatives delivered spanned all three areas, with survive continuing to be a significant focus.

Manatū Taonga has implemented a strategy-based approach to measure the impacts of the CRP as a whole against three overarching outcomes

This approach uses a combination of monitoring, research and evaluation to collect and analyse data on specific areas of impact. Together, these data provide evidence to generate insights across the CRP against the overarching outcomes:

Whakahaumanu Ōhanga | Economic Recovery

The sectors are economically stable, sustainable and adapting to a post-COVID environment. The sectors make a positive contribution to wider COVID-19 economic recovery.

He Kuhunga, He Whai Wāhitanga Māmā | Better Access & Participation

New Zealanders have access to and participate in diverse and rich cultural experiences in a post-COVID environment.

He Rāngai Ngangahau, He Rāngai Auaha | Vibrant, Innovative Sectors

The sectors collaborate, adapt and innovate in new ways, enhancing the quality, equity and relevance of content, knowledge, products and services in a post-COVID environment.

In December 2021, [Manatū Taonga released its first report](#) examining the impacts of CRP initiatives delivered in 2020/21. The findings showed that in 2020/21, the CRP delivered largely positive results for recipients and New Zealanders, helping cultural sector organisations and businesses to withstand the immediate effects of COVID-19. These results included preserving employment and service delivery and enabling the ongoing supply of cultural content and experiences where conditions permitted.

Continuing this analysis, this report presents key findings about the impacts of CRP initiatives delivered in 2021/22

These findings relate to the suite of CRP initiatives completed or substantially delivered in 2021/22 for which there were available data (see [Appendix](#)). The CRP initiatives delivered in 2021/22 had a total spend of \$152 million. In keeping with the first report, rather than reviewing how each initiative has performed by itself, this report synthesises findings relating to the three outcomes above to provide a picture of the impacts being experienced across the CRP.

In reading the findings, it is important to consider how the changing COVID-19 context in 2021/22 impacted the delivery of the CRP

With the arrival of the Delta and Omicron variants, New Zealanders began to experience the full weight of the pandemic. Subsequent restrictions and actions to prevent COVID-19 from spreading in the general population—on top of the stresses of 2020/21—meant that parts of the cultural sector experienced immediate risks to their survival and largely remained in crisis mode. To respond to the severity of these waves of the pandemic, an additional allocation of \$121 million in emergency relief funding was made available, increasing the total value of the CRP, and some of the original CRP investment was reallocated. This was a change from how the three-year delivery of the CRP was originally designed, where it was anticipated Year 2 (2021/22) would focus more on adapting and thriving in a post-COVID environment.

The key findings for 2021/22 in each outcome area are provided below

Whakahaumanu Ōhanga | Economic Recovery

- The CRP supported the preservation and growth of employment in the cultural sector and across the broader economy.
- The CRP helped cultural sector organisations and businesses to remain financially viable and to maintain operations and service delivery.
- There were signs that securing employment and financial viability was beginning to have several flow-on effects, including improving operations and supporting wellbeing.
- The CRP supported creatives, staff and community members to build capability and skills in areas such as governance, applying for funding, conservation and digital capacity. This capability building enabled funding recipients to respond to COVID-19, while also supporting them in their aspirations for the future.
- The impacts of economic stability and capability building are likely to contribute to longer-term improvements in sustainability and resilience.
- These activities are also likely to build a stronger arts, culture and heritage ecosystem, including in areas such as infrastructure to support the preservation and protection of mātauranga and taonga.

He Kuhunga, He Whai Wāhitanga Māmā | Better Access & Participation

- The CRP supported mātanga, iwi, hapū, marae and hāpori Māori to preserve, protect and revitalise at-risk mātauranga and taonga. This work is contributing to the Crown's responsibilities under Te Tiriti o Waitangi / Treaty of Waitangi to support te tino rangatiratanga of iwi/hapū over their taonga.
- The CRP helped to preserve and grow opportunities for cultural participation in person and online throughout New Zealand. Emergency support for the live events sector was a key area of focus in 2021/22.
- The CRP supported the creation of new works and content, particularly in the screen, broadcasting and media sectors. These offerings often included a digital or online component which expanded audience reach.
- The CRP provided targeted support to address barriers to cultural participation, increasing access to cultural opportunities for some groups including Māori, people with disabilities, youth and older people and communities outside of the main centres.

He Rāngai Ngangahau, He Rāngai Auaha | Vibrant, Innovative Sectors

- The CRP was delivered in a way that supported iwi/Māori relationships and partnerships throughout the motu in their aspirations for their communities, mātauranga and taonga. This included partnerships within the community, across the cultural sector and with Government.
- The CRP supported new collaborations between Government, the cultural sector and the wider community. These collaborations have led to new opportunities to increase sustainability, revitalise mātauranga and taonga and foster innovation.
- The CRP funded a range of projects that aim to develop unique and innovative solutions to address ongoing challenges and create new opportunities for the cultural sector. In-depth insights about the flow-on effects of these investments were not available in 2021/22. This will be an area of focus for impacts reporting in 2022/23.

Overall, in 2021/22 the CRP was effective in addressing the immediate needs of the cultural sector, maintaining access to cultural participation and laying the foundation for increased sustainability and resilience

In 2021/22, CRP emergency relief funding provided an immediate lifeline to the parts of the cultural sector acutely affected by COVID-19, especially where activities relied on an in-person audience. This support enabled continued access to many cultural events and content that were at risk or would not have gone ahead without CRP support. The CRP also supported key skills development and capability building for creatives, staff and community members. While it has not yet been possible to assess the impacts of some longer-term CRP goals (e.g., sustainability, resilience, equity, and innovation), activities undertaken in 2021/22 particularly around capability building, the preservation of mātauranga and taonga and developing innovative solutions are likely to strengthen the arts, culture and heritage ecosystem over time.

Six key lessons have been identified to strengthen CRP delivery and impact measurement into the future

1. Focusing CRP investment on responding to the risks of Delta and Omicron in 2021/22 was appropriate and successful in addressing the immediate needs of the cultural sector. However, this took away resources (funding and capacity) from other initiatives, especially those with longer-term goals, and affected relationship management and monitoring systems and processes. It is important to fully consider these trade-offs and how to mitigate the downsides of sudden shifts in delivery.
2. Good relationships are critical for effective delivery, especially for initiatives seeking longer-term transformations or involving co-design or community partnerships. This includes relationships between Manatū Taonga and delivery partners, as well as with funding recipients and their stakeholders. It is important to allow adequate time to develop these relationships, and to consider delivery context, initiative goals and timeframes and their impacts on stakeholders.
3. Initiative timeframes and milestones should be aligned with the outcomes sought and the delivery approach. Pilots or short-term projects may not be conducive to achieving longer-term outcomes such as sustainability and resilience or in the preservation and protection of mātauranga Māori.
4. Understanding the impacts of investments such as the CRP requires appropriate monitoring processes and systems within Manatū Taonga and across funded initiatives. Further development of the tools and infrastructure to support effective monitoring and data management is required to be able to evidence impacts robustly and consistently over time. This includes considering monitoring and impact measurement needs during programme design, as well as continuing to develop capability and systems to measure impacts.
5. CRP impact measurement should continue to adapt to the changing environment, as this will shape delivery and outcomes. During 2021/22 and more recently, new risks have emerged for the cultural sector and New Zealanders, including a cost-of-living crisis and extreme weather events.
6. Currently, a range of impact measurement activities are underway to strengthen the CRP evidence base for 2022/23. Going forward, there is opportunity to build on these activities to deepen CRP insights and inform wider policy and practice in the cultural sector.



Introduction

The COVID-19 Cultural Recovery Programme (CRP)

In early 2020, COVID-19 brought about new and significant risks for people in the cultural sector

Early economic forecasts indicated that the COVID-19 pandemic and associated restrictions would hit the arts, culture and heritage and media and broadcasting sectors (“the cultural sector”) twice as hard as the total economy. Creatives and cultural sector organisations and businesses faced significant risks to employment and financial viability. More broadly, there were risks to preservation of heritage assets, mātauranga and taonga, and New Zealanders could not access or participate in in-person cultural activities and experiences as before. Many events were cancelled, and organisations had to rapidly shift to alternative delivery models.

To address these risks, the Government approved a targeted response for the cultural sector—the COVID-19 Cultural Recovery Programme (CRP)

Established as part of the Government’s wider COVID-19 Recovery Budget (May 2020), the CRP is a series of investments over four financial years (2019/20, 2020/21, 2021/22, and 2022/23) administered by Manatū Taonga in partnership with a range of delivery agencies and sector stakeholders. The CRP is comprised of the Arts and Cultural COVID Recovery Programme (\$374 million) and Media Sector Support Package (\$50 million) originally approved in May 2020, the Public Interest Journalism Fund (\$55 million), and the Delta and Omicron emergency relief funding (up to \$121 million) approved in January 2022. The combined value of up to \$600 million in funding represents what is likely to have been the largest government investment in the cultural sector to date.

The CRP has established over 25 initiatives or sub-programmes¹ that have provided funding to hundreds of recipients, from individual creatives and community groups to sector organisations, businesses and Crown-funded entities. A list of the initiatives delivered in 2021/22 is provided in the [Appendix](#).

The CRP was designed to help the cultural sector survive, adapt and thrive in a post-COVID environment

The CRP was intended to support the cultural sector through the various stages of COVID-19 recovery:

Survive initiatives address immediate concerns and focus on ‘keeping the lights on’. This includes supporting initiatives to remain viable, preserve employment, cover operational costs, and continue to provide cultural content and experiences.

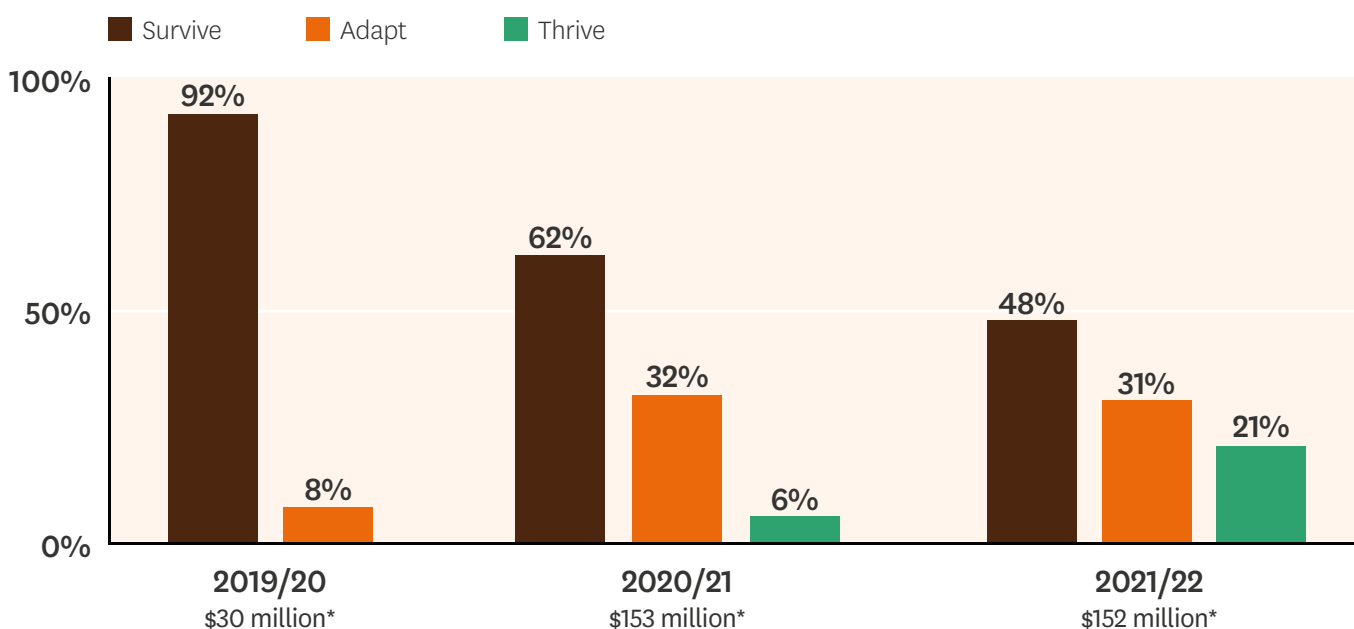
¹ The CRP initiatives are those programmes or funds through which CRP funding is delivered. This includes contestable funds administered by Manatū Taonga, as well as contestable funds and programming administered by funded agencies and delivery partners. Initiatives vary in length from one to three years depending on their intended outcomes. For full descriptions of the CRP initiatives, see: Manatū Taonga [Arts and Culture COVID Recovery Programme](#) and [Media Sector Support](#).

Adapt initiatives help organisations and businesses respond to the changing COVID-19 environment and build new skills, content, systems and opportunities to support longer-term sustainability and resilience.

Thrive initiatives support larger transformations to strengthen the cultural sector ecosystem over time, such as working more collaboratively, building relationships, improving equity, increasing access and participation, transforming operating models or fostering innovation. These impacts are longer-term in nature, and are unlikely to be fully realised within the CRP’s delivery timeframe.

Across the three financial years to 2021/22, **survive** initiatives (59%) received the most funding, followed by **adapt** (29%) and **thrive** (12%). In 2021/22, due to the Delta and Omicron emergency relief funding, **survive** continued to be a large focus (48% of \$152 million 2021/22 investment), with more **adapt** (31%) and **thrive** (21%) initiatives implemented. Figure 1 illustrates the breakdown of CRP funding per year by initiative type.

Figure 1: Yearly breakdown of CRP funding from 2019/20 to 2021/22 by initiative type (%)



*Approximate spend during financial year

Note—This chart reflects the actual spend per year as administered by Manatū Taonga (not the spend by funding recipients, which may occur the next financial year). Percentages reflect the proportion of funding delivered in each financial year only.

How Manatū Taonga measures the impacts of the CRP

In 2020, Manatū Taonga developed a strategy-based approach to measure the programme-wide impacts of the CRP

This approach uses a mix of monitoring, research and evaluation to gather initiative data and evidence annually in relation to specific areas of impact. The data and evidence are analysed across the initiatives to generate findings and assess progress against three overarching outcomes. This means that rather

than assessing the impacts of each initiative one by one, insights are generated across the whole CRP to understand the difference the CRP is making on a larger scale. The three overarching outcomes and related areas of impact² are described below:

Whakahaumanu Ōhanga | Economic Recovery

The sectors³ are economically stable, sustainable and adapting to a post-COVID environment. The sectors make a positive contribution to wider COVID-19 economic recovery.

Areas of impact:

- Financial viability
- Preservation and creation of employment
- Continuation of services and operations
- Skills development
- Resilience, sustainability and adaptation

He Kuhunga, He Whai Wāhitanga Māmā | Better Access & Participation

New Zealanders have access to and participate in diverse and rich cultural experiences in a post-COVID environment.

Areas of impact:

- Protection and preservation of mātauranga and taonga Māori
- Increased cultural participation
- Lower barriers to participation
- Protection and preservation of content, services and delivery
- New content, products, services and delivery

He Rāngai Ngangahau, He Rāngai Auaha | Vibrant, Innovative Sectors

The sectors collaborate, adapt and innovate in new ways, enhancing the quality, equity and relevance of content, knowledge, products and services in a post-COVID environment.

Areas of impact:

- Increased equity for target groups
- Supporting iwi/Māori relationships and partnerships
- Innovative practice
- New effective relationships

2 The areas of impact within each outcome have been maintained across 2020/21 and 2021/22. However, in comparison to the 2020/21 CRP Impacts Report, some areas have been simplified for ease of reporting.

3 In these outcome statements, “the sectors” refers to the arts, culture heritage and media and broadcasting sectors that comprise the cultural sector.

Data and evidence were collected through a combination of monitoring, research and evaluation activities

To measure the impacts of the CRP, several types of qualitative and quantitative data and evidence were considered, including:

1. Monitoring data from delivery agencies and other recipients (e.g., grant and performance monitoring data and reporting);
2. Non-programme evidence (e.g., economic data, findings from research on the impacts of COVID-19 and cultural participation); and
3. Research and evaluation findings (e.g., survey data from fund administrators, initiative evaluation findings).

Measuring the impacts of a programme as large and varied as the CRP is challenging and resource intensive. Initiative data are provided by a range of delivery agencies and funding recipients who have varying priorities, systems, capabilities and capacities in monitoring, research and evaluation. This means that in 2021/22, the quality and quantity of data varied between initiatives, and it was hard to standardise data—especially quantitative data—across agencies and funding recipients.

To mitigate some of these challenges, Manatū Taonga has worked with delivery agencies to develop measures that take into account the agencies' varying capacities and are aligned to the initiative and programme-wide outcomes. Targeted research and evaluation has also been commissioned to address gaps in the available data, as outlined in the following table.

Table 1: CRP research and evaluation activity commissioned to date

Project	Commissioning agency	Status
Infometrics arts and creative sector economic forecasts (2020, 2021, 2023)*	Manatū Taonga	✔ Complete Results included in 2021/22 report
Media Sector Support Package retrospective review	Manatū Taonga	✔ Complete Results published in 2021 (see Martin Jenkins, 2021) and included in 2020/21 CRP Impacts Report
Cultural Activators Pilot (CARE Fund) formative evaluation*	Manatū Taonga	🔄 Ongoing Full results anticipated mid-2023
Sector Transformation—Cultural Sector Innovation Fund evaluation*	Manatū Taonga	🔄 Ongoing Full results anticipated April 2023
Creative Careers Service Pilot formative evaluation*	Te Manatū Whakahiato Ora Ministry for Social Development	✔ Complete
Creatives in Schools evaluation (annual)*	Te Tāhuhu o te Mātauranga Ministry of Education	🔄 Ongoing Results included in 2020/21 and 2021/22 CRP Impacts Report; results for 2023 school year anticipated late 2023
Valuing Investments—Return on investment methodology and tool for some CRP investments	Manatū Taonga	🔄 Ongoing Results anticipated June 2023
Mātauranga Māori—Mātauranga Māori Te Awe Kōtuku research and evaluation	Manatū Taonga	🔄 Ongoing Results anticipated July 2023
CARE Fund- Arts in Corrections evaluation (three-year evaluation)	Ara Poutama Aotearoa Department of Corrections and Manatū Taonga	🔄 Ongoing First results anticipated late 2023

Note—Unless otherwise noted, evaluations are one year or less in duration.

*Project provided evidence for the 2021/22 CRP Impacts Report.

In December 2021, Manatū Taonga released its first report examining the impacts of CRP initiatives delivered in 2020/21

The findings showed that in 2020/21, the CRP delivered largely positive results for funding recipients and New Zealanders, and helped the cultural sector to withstand the immediate effects of COVID-19. The results included preserving employment and service delivery, as well as enabling the ongoing supply of cultural content and experiences where conditions permitted.

(For the full report, see: [Manatū Taonga, 2021b](#).)

Scope of the 2021/22 CRP Impacts Report

This report presents key findings about the impacts of CRP initiatives delivered in 2021/22

This report also considers the role Manatū Taonga had in the delivery of some initiatives and presents related lessons for future monitoring and implementation.

The findings of this report relate to the suite of initiatives completed or substantially delivered during the CRP's second year of implementation (1 July 2021 to 30 June 2022), where data and evidence were available. This includes:

Pūtea Tautoko mō ngā Huihuinga Aro Toi Arts and Culture Event Support Scheme

Creative Careers Service Pilot

Creative New Zealand—Retain Core Arts Infrastructure and Deliver Arts Projects in Communities Fund

Creatives in Schools Programme

Ngā Wāhi Auaha Creative Spaces Initiative (CARE Fund)

Ngā Kaiwhakaoho Ahurea Cultural Activators Pilot (CARE Fund)

Te Tahua Whakakaha The Cultural Sector Capability Fund

Cultural Sector Emergency Relief Fund

Te Tahua Whakamarohi i te Rāngai Ahurea Cultural Sector Innovation Fund

Mātauranga Māori Te Awe Kōtuku Programme

Museum Hardship Fund

New Zealand Music Recovery Initiatives

Pasifika Festivals Initiative

Public Interest Journalism Fund

Screen Production Recovery Fund⁴

The total budget of all initiatives delivered in 2021/22 (see [Appendix](#)) was approximately \$152 million. Some 2021/22 initiatives were not included in the analysis for this report due to insufficient data or time to achieve impacts. In some cases, where the priority was to deliver funds quickly, robust monitoring frameworks and systems were not able to be set up prior to funding being released. Many organisations and businesses also faced capacity constraints due to COVID-19 or weather events that affected implementation, data collection and reporting activities.

4 For the Screen Production Recovery Fund, data were available for the portion of the fund administered by the New Zealand Film Commission only. Results do not include NZ On Air funding.



The Effects of COVID-19 on the Cultural Sector and Cultural Participation in 2021/22

The delivery of the CRP has and continues to be shaped by New Zealand's changing experience of the COVID-19 pandemic

To understand the findings in context, this section highlights important features of 2021/22, including the effects of COVID-19 and related restrictions on the cultural sector and cultural participation.

In 2021/22, New Zealanders experienced the full weight of the COVID-19 pandemic with the arrival of the Delta and Omicron variants

In the first full year of the COVID-19 pandemic (2020/21), New Zealand maintained a largely COVID-free experience characterised by the closing of international borders and a period of national lockdown, then lowered restrictions and a short trans-Tasman travel bubble.

From the arrival of Delta and Omicron in the first half of 2021/22, important elements of the Government's public health response and rising COVID-19 case numbers placed significant pressure on the cultural sector and affected New Zealanders' ability to participate in cultural activities:

- Lockdowns occurred in the first half of 2021/22, particularly affecting Auckland, Northland and surrounding regions. Approximately 44% of New Zealand's cultural sector employees and businesses reside in Auckland (Infometrics, 2022).
- For most of 2021/22, public gathering restrictions limited or prohibited in-person group cultural activities from taking place, including live music, festivals and gatherings on marae.
- For all of 2021/22, New Zealand had some version of an international border closure, reopening in stages from late February 2022. This significantly reduced in-person international tourism, with less than 10% of pre-pandemic international visitors arriving in 2021/22: 309,950 international visitors versus almost 3.9 million in 2018/19 (Stats NZ, 2023b).
- In 2021/22, COVID-19 cases and deaths increased exponentially: on 31 December 2021, there had been a total of 14,507 COVID-19 cases and 51 deaths in New Zealand since the pandemic began. Six months later, by 30 June 2022 there had been over 1.3 million reported cases and 1,466 deaths (Stats NZ, 2023a).

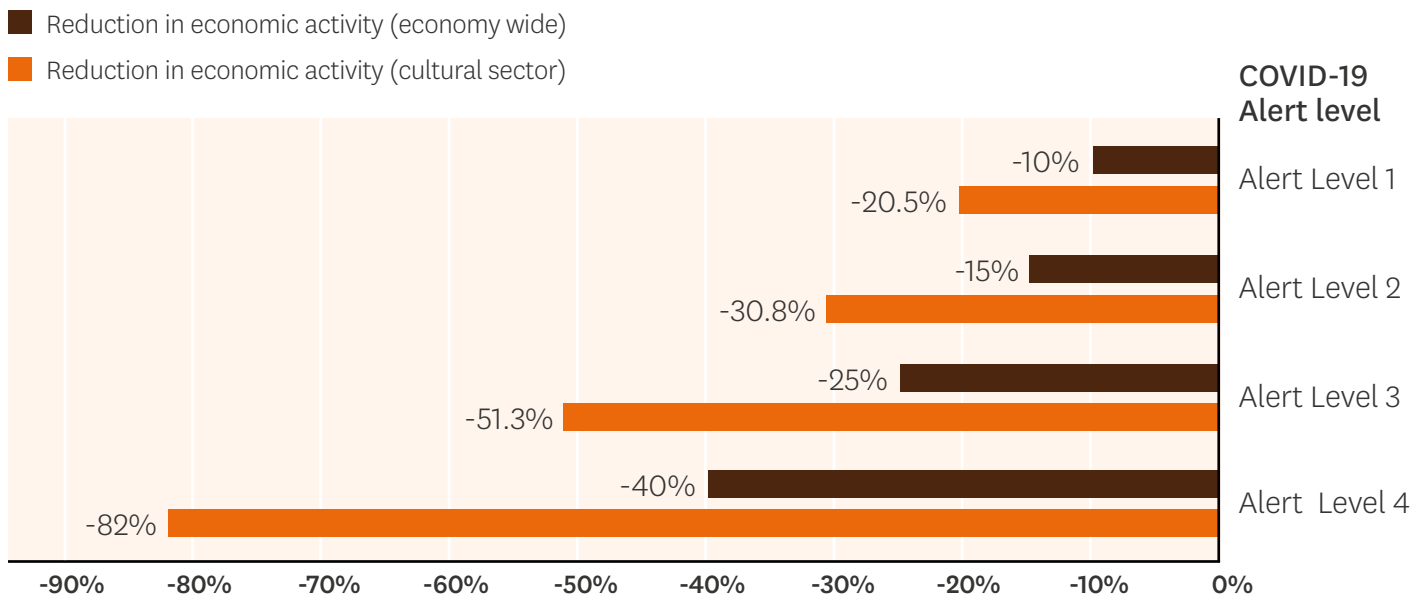
These conditions led to significant economic challenges for the cultural sector in 2021/22

In 2020, the effects of the COVID-19 Alert Levels (and associated restrictions) on the 'arts and creative sector'⁵ Gross Domestic Product (GDP) were modelled at a national level (see [Figure 2](#)). The modelling showed that without intervention, the cultural sector could only operate at about 20% of its normal economic productivity during a COVID-19 Alert Level 4 lockdown, with lesser but still significant losses at lower alert levels. This was due to a range of factors, including several characteristics which made

5 This data source (Infometrics) uses the term 'arts and creative sector' rather than 'cultural sector.' This is the closest available proxy to the cultural sector as it contains the industries and occupations that approximately reflect the arts, culture and heritage and media and broadcasting sectors. The definition relies on IRD and Stats NZ data and occupation codes and does not account for secondary employment.

the cultural sector especially vulnerable to the impacts of COVID-19. For example, the cultural sector was highly dependent on in-person audience attendance, international tourism and labour markets and, particularly in the case of media and broadcasting, advertising revenue. There were also issues related to creative career sustainability, such as the prevalence of the gig economy, which made creatives further vulnerable to loss of income and employment.

Figure 2: Modelled maximum GDP loss for ‘arts and creative sector’⁵ and total economy at different COVID-19 Alert Levels (maximum % lost GDP)



Note—*Based on per annum sector GDP contribution, which totalled \$12.92 billion in the 12 months to March 2022.

The Stats NZ Business Operations Survey (2021) similarly found that no arts and recreation businesses could ‘fully operate’ at Alert Level 4. Only 2% could ‘fully operate’ at Alert Level 3, 26% at Alert Level 2, and 88% at Alert Level 1. This carried over into general operations, where many organisations—including those monitored by Manatū Taonga—faced challenges undertaking core administrative functions.

The loss of international tourists cut overall spending on cultural activities substantially. In March 2022, total consumer spending on arts and recreation goods and services was 50% lower than in 2019 and was still 20% down in June 2022 after the reopening of international borders (Infometrics, 2023).

In February 2022, 68% of creative organisations surveyed were pessimistic (including 30% who were very pessimistic) about whether their work in the creative sector would support their financial position in the next 12 months. In June 2022, this had moderately improved to 57% pessimistic (Dovetail, 2022).

In response to these challenges, the CRP was refocused and expanded to provide emergency support to the cultural sector

This support included the Delta package (September 2021), which reallocated \$37.5 million in uncommitted funds from initiative areas with longer-term outcomes, and the Omicron package which allocated up to \$121 million in additional emergency relief funding (January 2022).

In 2021/22, employment and GDP figures for the cultural sector were largely positive, though growth is forecast to slow

In early 2020, prior to the CRP, an Infometrics economic forecast commissioned by Manatū Taonga anticipated a loss of 10,967 cultural sector jobs (-11.7%) for the year to March 2021 due to COVID-19 (Infometrics, 2020). In the following year, and after the CRP, cultural sector employment grew by 4.2% in the 12 months to 2022, rebounding after a small initial decline (see [Table 2](#)). Similarly, cultural sector businesses nationally grew by 8.2% in 2022. These employment and business results contributed to a strong cultural sector GDP of \$12.9 billion in the 12 months to March 2022, a growth of 10.6% compared to 5.3% for the total economy (Infometrics, 2022).

Table 2: Economic measures for ‘arts and creative sector’⁵ years 2020 to 2022

‘Arts and creative sector’ economic measures						
Year*	GDP** (billion)	GDP (% change)	Employment total	Employment (% change)	Business units total	Business units (% change)
2020	\$11.6	5.20%	95,371	1.60%	30,601	4.20%
2021	\$11.7	0.60%	94,818	-0.60%	31,075	1.50%
2022	\$12.9	10.60%	98,820	4.20%	33,610	8.20%

Note—*Represents the 12 months to March of that year e.g., 2020 represents April 2019 to March 2020.

**GDP has been updated up to 2022 to account for inflation; this may affect previous years’ GDP expressions.

Yet, while GDP and employment for the cultural sector was relatively strong overall in 2021/2022, some jobs were affected more than others. For example, in the year to March 2022, employment for motion picture exhibition and performing arts operations experienced job losses. Moving forward, the overall employment forecast for the cultural sector shows lower annual job growth (1.9% to March 2023, 0.4% to March 2024, 0.6% to March 2025) as the prevailing economic conditions impact cultural sector jobs (Infometrics, 2022).

New Zealanders’ cultural participation levels decreased in some areas in 2021/22

In 2021/22, COVID-19 continued to impact cultural participation. Cultural participation research commissioned by Manatū Taonga (Kantar Public, 2022) showed that participation among adults (aged 18 years and over) had decreased in some areas since 2020, including activities usually requiring in-person participation.

Table 3: Activities with significantly decreased audience participation in 2022

Cultural activity	Participation rate* (% of respondents)		
	2020	2022	
A visual arts gallery (e.g., to see paintings, sculpture, film)	25%	18%	↓ 6
A craft or object art gallery (e.g., to see ceramics, furniture, glass, jewelry)	25%	16%	↓ 8
A building or place because of its cultural or historical significance	28%	20%	↓ 7
A driving, walking or cycling tour related to New Zealand history	13%	10%	↓ 3
Māori visual arts (including weaving, animation and sculpture)	7%	5%	↓ 2
Pacific visual arts (including painting, weaving, carving, tapa, tīvaevae)	7%	4%	↓ 3

Note—*Participation reflects percentage of respondents who had participated in the activity in the three months prior to data collection period.

This finding was supported by General Social Survey 2021 results (Stats NZ, 2022), which also showed a pattern of moderately declining participation in cultural events and activities between 2016 and 2021. Results from a survey of creative organisations further showed that in June 2022, approximately a quarter of respondents felt audience appetite for creative work had still decreased from six months prior (during COVID-19 Protection Framework Red settings), despite the lightening of restrictions (Dovetail, 2022).

At the end of 2021/22, there were signs that cost-of-living pressures would further affect cultural participation

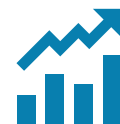
Domestically, despite a boost in 2020/21 as people explored ‘their own backyard’ while borders remained closed, consumer sentiment and discretionary spending began to shift negatively in 2021/22 as rising inflation affected local household budgets. In March 2022, New Zealanders’ consumer confidence fell to its lowest point since records began in 2004. In June 2022, approximately twice as many New Zealanders reported that they were worse off (versus better off) than 12 months prior (46% versus 24%; ANZ, 2022). In the recent cultural participation research commissioned by Manatū Taonga (Kantar Public, 2022), lack of spare money was the top reason (26%) respondents were avoiding in-person cultural participation, ahead of concerns around COVID-19 (23%, the next highest reason).



Results

Whakahaumanu Ōhanga

Economic Recovery



In 2021/22, the cultural sector experienced a second wave of acute risks resulting from Delta and Omicron, leading to the reallocation and addition of funding toward new **survive** initiatives. Combined with the initiatives already underway with short-term recovery goals, the 2021/22 **survive** investments comprised almost half (48%) of the total CRP spend in 2021/22.

This section details findings related to the Economic Recovery outcome. Assessment of this outcome considered impacts related to financial viability, preservation and creation of employment, continuation of services and operations, skills development and sustainability and resilience.

Key findings

- The CRP supported the preservation and growth of employment in the cultural sector and across the broader economy.
- The CRP helped cultural sector organisations and businesses to remain financially viable and to maintain operations and service delivery.
- There were signs that securing employment and financial viability was beginning to have several flow-on effects, including improving operations and supporting wellbeing.
- The CRP supported creatives, staff and community members to build capability and skills in areas such as governance, applying for funding, conservation and digital capacity. This capability building enabled funding recipients to respond to COVID-19, while also supporting them in their aspirations for the future.
- The impacts of economic stability and capability building are likely to contribute to longer-term improvements in sustainability and resilience.
- These activities are also likely to build a stronger arts, culture and heritage ecosystem, including in areas such as infrastructure to support the preservation and protection of mātauranga and taonga.

“Without [this] support, [our production] would not have been able to be completed. COVID caused significant delays and disruption for the production, with a lengthy shutdown required between August 2021 and January 2022. The Government’s COVID support provided certainty and surety to the production at a time of much uncertainty and disruption. Importantly it secured the employment and protected the jobs for hundreds of cast and crew in the Auckland region.”

Funding recipient, Screen Production Recovery Fund

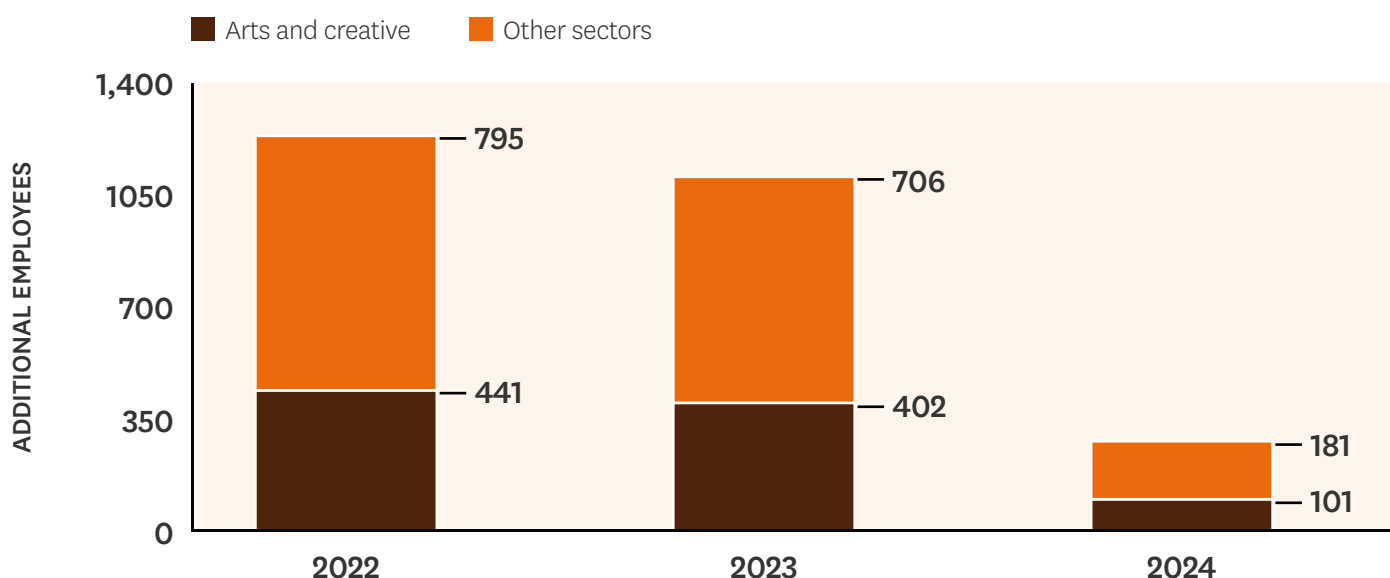


Detailed results

High-level modelling showed the CRP provided jobs in the cultural sector and the broader economy

Since the CRP began, a key component of economic recovery has been preserving employment and maintaining operations through the initial COVID-19 response period. High-level modelling of the employment impact of actual CRP spend data for 2021/22 estimated that 441 more jobs would be created in the cultural sector in 2022⁶, 402 more jobs in 2023 and 101 more jobs in 2024 (see [Figure 3](#)). In addition, the CRP funding was forecast to create employment in the wider economy, as the cultural sector draws resources from other sectors (such as hospitality and construction) and thereby also supports jobs in those areas. This was estimated as 795 additional jobs in 2022, 706 more jobs in 2023 and 181 more jobs in 2024⁷.

Figure 3: Forecasted additional employment (filled jobs) generated by CRP funding in the ‘arts and creative sector’⁵ and broader economy



6 Note the yearly figures reflect the 12 months to March of that year e.g., 2022 reflects the period from April 2021 to March 2022.

7 The decline in job growth in 2024 is affected by several factors, including the end of CRP investments and the wider economic outlook.

For funding recipients, the CRP had a positive impact on financial viability, maintaining operations and employment

The CRP continued to enable financial viability and ongoing operations and employment among funding recipients across the cultural sector, with a particular focus on the live events sector. **Survive** funding helped organisations and businesses to address immediate concerns regarding financial viability and provided security and business confidence to continue and develop operations. Funding also supported job preservation and the creation of new employment opportunities across a range of roles. Within several initiatives, funding recipients reported their events or productions would not have gone ahead without CRP funding.

Evidence from 2021/22

Arts and Culture Event Support Scheme—Reimbursement and financial security was provided to thousands of creative and support staff and organisations in the events sector for events affected by COVID-19.

- 550 events were insured. Out of these, 453 events were reimbursed (370 cancellations, 36 postponed events, and 47 delivered events) for a total pay-out of almost \$32 million.
- 66 (out of 550 insured) events went ahead or were postponed without direct financial support from the scheme. Although these events did not draw on the scheme, being insured provided organisers with financial security to move forward with these events, which delivered associated financial benefits to creatives and suppliers.
- This funding financially supported creatives as well as the supporting event ecosystem, including local production crew and companies, international artists and production, venues and event organisers.

“It’s easy to move on to the next challenges, but I will never forget last summer holidays where my every moment was spent fearful about whether the festival could go ahead and feeling the weight of responsibility for the livelihoods of our staff, artists and crew. Once we went through the process with Manatū Taonga and had certainty about the insurance it meant that when cancelling much of the live programme was the only option due to Delta, we could do so knowing that we could ensure those who were the most precarious were going to be looked after. I still have crew coming and telling me that they will never forget that the festival was able to do that for them over those terrifying months.”

Funding Recipient, Arts and Culture Event Support Scheme

“For the [Festival], knowing that the lead performer cover was also in place made going ahead viable and prudent and we were able to go ahead.”

Funding recipient, Arts and Culture Event Support Scheme

“First and most importantly, we managed to help all our suppliers, bands, photographers, engineers who lost their commitments due to Red light [COVID-19 Protection Framework setting]. We are now able to go back to zero, which means we can plan a new festival this winter.”

Funding recipient, Arts and Culture Event Support Scheme

Cultural Sector Emergency Relief Fund—Funding was provided to 64 organisations (totalling \$3.6 million) and 1,299 individuals (totalling nearly \$6.5 million, with individuals receiving \$5,000 each). Grants reached a wide range of recipients, with live performance areas particularly represented (see [Tables 4](#) and [5](#)). Of the 64 organisations funded, 57 were still operating in September 2022, and the majority were still operating as of March 2023.

Table 4: Allocation of grants across arts, culture or heritage area for Cultural Sector Emergency Relief Fund—Individuals

Arts, culture or heritage area—Individuals	Amount \$
Dance	645,000
Interactive media	245,000
Literature	175,000
Multi-Discipline	595,000
Music	2,955,000
Theatre	1,465,000
Visual arts	895,000
Screen	915,000
Other arts, culture or heritage	405,000
Heritage	95,000
Māori arts and culture	420,000
Pacific arts and culture	360,000
Other ethnic arts and culture	325,000
Unknown	5,000
Total	6,495,000

Note—Applicants could indicate more than one area of arts, culture or heritage, therefore sum of funding amount exceeds actual funding total.

Table 5: Allocation of grants across organisation type for Cultural Sector Emergency Relief Fund—Organisations

Type of organisation supported	Amount \$
Advocacy / membership organisation	71,657
Arts, culture or heritage consultancy business	127,003
Sole trader / Independent Practitioner or Producer	198,465
Festival organisation	698,529
Museum, gallery, archive, whare taonga	44,194
Performing arts company	1,214,853
Technical service provider	1,004,577
Venue	455,718
Other	350,049
Total	3,605,025

Note—Applicant organisations could indicate more than one organisation type therefore sum of funding amount exceeds actual funding total.

Screen Production Recovery Fund—Funding administered by the New Zealand Film Commission supported more than 41 productions to adopt COVID-19 health and safety measures and maintain operations and staffing. This included preserving and creating over 2,850 jobs for crew and actors.

“[Our production] was 2 days into preproduction when the August 2021 Auckland lockdown hit. Without the support of the Screen Production Recovery Fund the costs of shutdown would have had a material impact on our budget. More importantly, our ability to secure the SPRF for COVID testing costs is the ONLY reason we were able to safely start shooting again once the [Alert] Level changed. Without the support for the costs of testing the film would have been unable to restart and may have been prone to abandonment, as continued cases would have undermined our ability to finish.”

Funding recipient, Screen Production Recovery Fund



Whina (Rena Owen) on the hikoī, Whina 2021 © ANACOTT (North) Limited. Directed by Paula Whetu Jones and James Napier Robertson, written by Paula Whetu Jones, James Napier Robertson and James Lucas. Photo: Jen Raoult

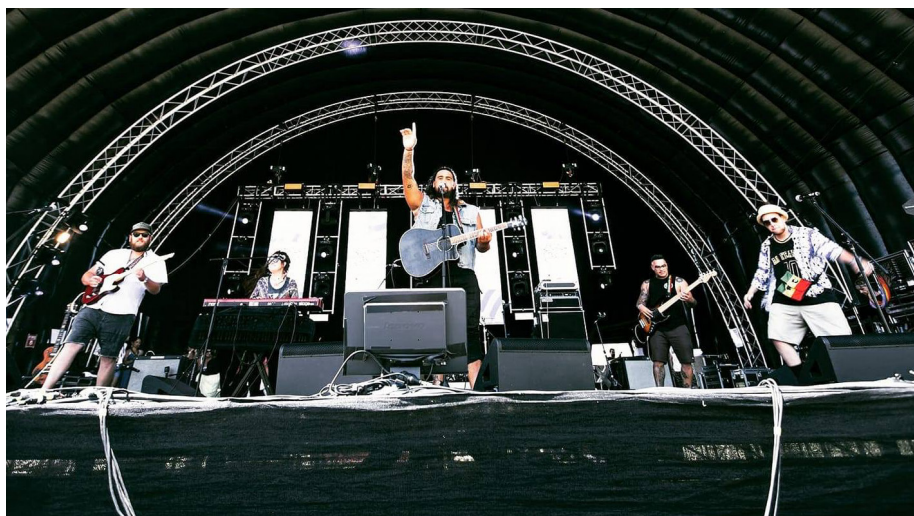


The Kauri Point gang ride again. Pictured left-to-right: Jacqueline Joe, Antonia Robinson, Macey Chipping, Joshua Tan. Photo: Matt Klitscher. (c) Libertine Pictures (NZ) & Slim Film + TV (UK)

New Zealand Music Recovery – New Zealand Music Venue Infrastructure Fund—Funding supported more than 680 employees across 70 small venues in 25 towns and cities. Of the venues supported, 95% have continued trading. Of the three venues that closed, two are seeking new premises. 76.5% of venue owners surveyed in May 2022 said their venue would not have survived the pandemic without the support of the fund.



Left: Reb Fountain, Aotearoa Touring Programme. Photo: Ivan Karczewski



Right: Lost Tribe Aotearoa, Aotearoa Touring Programme. Photo: New Zealand Music Commission

New Zealand Music Recovery – Aotearoa Touring Programme—Funding supported 142 tours by New Zealand artists across 132 towns and cities. This provided income for musicians, music workers and support personnel involved in the delivery of the tours.

Public Interest Journalism Fund—Funding Rounds 2 and 3 supported 140 new roles and 10 training schemes (six training new cadets and four upskilling existing journalists) to preserve and enhance at-risk public service journalism in newsrooms at the local, regional and national levels. These roles included journalists and reporters, editors, translators and audience engagement staff.

Mātauranga Māori Te Awe Kōtuku—The programme supported Māori practitioners, Māori-led organisations, iwi, hapū and hapori to protect and preserve mātauranga and taonga Māori. This included providing funding to professionalise previously unpaid or underpaid roles, create new employment opportunities and contract specialist skills for capability building and preservation activities.

- More than 180 employment opportunities were supported across the programme.
- The programme also supported projects that pay fees to artists and other specialist practitioners to ensure continuity of practices and support intergenerational knowledge transmission. For example, between 2020 to 2022, Creative New Zealand’s partnerships to protect and retain critically endangered mātauranga toi preserved or created 174 employment opportunities and funded a further 35 projects (\$2.15 million) through the Toi Ake Mātauranga Maōri Te Awe Kōtuku Fund, which included artists fees in regions from Whakatāne, Rotorua and Waipā to Ōtaki, Marlborough, Waitaki and Rēkohu Chatham Islands.
- Eight internships were created in partnership with Ngā Taonga Sound & Vision, the National Library of New Zealand, Archives New Zealand and Te Papa Tongarewa, as well as two internships in partnership with Te Matatini to support preparations for the national kapa haka festival.

Pasifika Festivals Initiative—Tasi ’21 Wave funding supported 16 festival organisations across 10 regions to remain financially viable and continue operations. This included preserving and creating 56 FTE roles or fixed-term contracts. Funding recipients noted that being able to maintain operations had significant flow-on effects of medium-term financial viability and success. Many recipients expressed that had they not received funding, festival events would have been cut back or cancelled, staff would have been let go, and in some cases, organisations would not have survived.

“The Pasifika Festivals Initiative is the reason [we] were able to continue serving our community through the uncertain times of COVID and beyond. The support has been immeasurable. The livelihoods of our staff could have been heavily impacted. We would [have] had to let staff go, drastically cut back our programme and may even have had to dissolve our trust. ... Words cannot express our thanks.”

Funding recipient, Pasifika Festivals Initiative



Southland, Pasifika Festivals Initiative. Photo: Murihiku Polyfest via Creative New Zealand



Museum Hardship Fund—Funding covered basic operating costs, staff wages and collection and building maintenance. This included the preservation and creation of 59 staff roles (mostly part-time). Funding recipients reported the main benefit of funding was the ability to retain staff and cover operational costs, which contributed to financial viability. In Funding Round 2, only 1 of the 18 organisations that received funding reported having insufficient funds to continue operating at the end of the 12-month funding period.

Creative Spaces (CARE Fund)—Funding supported 54 creative spaces to deliver additional resourcing hours with an average of 0.7 additional new FTEs per year per organisation. This led to a 19% increase in the number of employees across the creative spaces compared to employment numbers pre-funding.

In 2021/22, there were signs that securing employment and financial viability was beginning to have several flow-on effects, such as improving operations and supporting wellbeing

Several funding recipients reported that CRP funding helped them to maintain a sense of stability during the stress and uncertainty of COVID-19. This security enabled new and innovative developments in operations and delivery, and supported creatives' wellbeing.

Evidence from 2021/22

Creative Spaces Initiative (CARE Fund)—Recipients reported that although funding was often directed to supporting staff numbers and hours, it was vital for building capacity and sustainability within the organisations and programmes.

“We have been able to increase our existing tutor's hours. [They are] using this time to work with students across the three classes, connect with community organisations and potential students, engage with the new administrator and for recruitment purposes. These hours have enabled us to grow the [programme] and introduce the new classes. We also increased the hours of a part-time staff member, so they could provide administrative support ... and [support] the growth of the company. This includes building relationships with community organisations, schools, disability providers with the purpose of spreading the word about [our programme] and drumming up new students.”

Funding recipient, Creative Spaces Initiative (CARE Fund)

Pasifika Festivals Initiative—Recipients reported funding provided a sense of security and supported innovations in service delivery, particularly in relation to the creation of new digital infrastructure and online festival delivery. This increased the professionalisation of festivals and their ability to adapt to changes in COVID-19 restrictions.

“Funding had a huge impact on our trust. The relief to be able maintain operations, continue to offer job security and be financially viable allowed us to get on with the planning of [the festival] without the feeling in the pits of our stomachs about how we’ll manage to pull this off, pay suppliers etc.”

Funding recipient, Pasifika Festivals Initiative

“The 2021 [Tasi] Wave funding elevated our festival to a very professional state, where we were able to work closely together with Tongan people from areas like Up North, Timaru, Hawkes, Bay of Plenty and Dunedin, Christchurch and Pukekohe which according to them they were so excited to take part and showcased with pride our Culture. We also managed to move from gathering together in one hall to utilizing our digital platform and we were able to run virtual programs for our people. This amazing opportunity from Creative New Zealand has become an eye-opening experience to almost everyone that participated.”

Funding recipient, Pasifika Festivals Initiative

Museum Hardship Fund—While funding was directed towards the immediate concerns of operational costs, maintenance and retaining staff, funding recipients reported that this support enabled projects to continue, new innovative practices to emerge and organisations to proceed with a sense of security and hope.

“[The fund] enabled us to upgrade the Museum’s flooring, install CCTV, adjust gallery lighting to enhance displays, carry out much need repairs to guttering and other plumbing tasks. These actions provided a huge lift to volunteer morale, a greater sense of security, and a better visitor experience.”

Funding recipient, Museum Hardship Fund

Creative Careers Service Pilot—Participants noted the services supported them to address challenges to career sustainability brought about by COVID-19, and promoted self-confidence and a sense of wellbeing.

“I have learnt that many of us in the arts feel like we aren’t the real deal, when the opposite is true. We are artists and [the programme] showed us how important it is to value our gift.”

Participant, Creative Careers Service Pilot

“Definitely just the transition to working full-time in music which is really great. I left high school and just went straight into working in the music industry as an assistant in the studio through an internship position and then COVID and then coming back out of that has just been full on. All day, every day. So it’s been really great to have that knowledge at a time where I could learn and I did have a little bit more time set aside to be able to do the workshops and do the mentoring and then come back out of that into life again. I feel really great.”

Participant, Creative Careers Service Pilot

In 2021/22, several initiatives across the CRP provided opportunities to enhance the capability of creatives, staff and community members in a range of skills

There is strong evidence the CRP enabled a range of skills and professional development opportunities, often in areas where prior development has been unavailable or difficult to access. This capability building helped funding recipients adapt to the ongoing challenges of COVID-19, as well as to build skills that would support them in their aspirations for the future.

Capability building included training and support in non-creative skills that strengthen creative work and sustainable careers, as well as training and wānanga to empower communities to care for their mātauranga and taonga, support cultural activities and develop other specialist skills.

While extensive evidence was not available in 2021/22 to measure the longer-term impacts of these investments, initial data indicates the important role of skills and professional development in strengthening the sustainability and resilience of the arts, culture and heritage ecosystem.

Evidence from 2021/22

Creative Careers Service Pilot—This initiative supported creative professionals to develop non-creative skills including business planning, applying for grants, marketing and branding, social media, networking, legal and financial advice, as well as building the confidence to face the challenges of COVID-19. Māori participants also noted the importance of having a culturally safe environment when engaging in skills development programmes.

“Now when I’m wanting to sell work it’s like there’s opportunities to do that. I can get a website done and build it and just thinking outside of my little box I had in my head for a long time. Also, becoming an actual artist where I can maybe fund my own stuff instead of just getting funding.”

Participant, Creative Careers Service Pilot

Creatives in Schools Programme—Funding provided creative skill development for all participants, including creatives, teachers and students.

- Through the project, students had the opportunity to develop both artistic and non-creative skills. This contributed to their overall educational development while highlighting creative career opportunities. Although students were not directly surveyed, in Funding Round 3, teachers reported that the projects helped students to develop critical thinking skills (94%) and self-management skills (95%), and supported students to express themselves (98%) and become more competent using language, symbols and text (95%).
- Most teachers (82%) reported that the projects helped to build their confidence and ability to deliver creative projects to students. Such development is also important for encouraging creative learning pathways in schools. Such development is important for encouraging creative learning pathways in schools.
- 90% of creatives said they were likely to reuse or build on their learning and highlighted transferrable skills, particularly around networking and relationship building. Creatives also noted the projects helped them to develop skills to collaborate with whānau and school communities and encouraged them to pitch for more contract work. Notably, most creatives (70%) within the programme were well-established. As such, some creatives reported they were already skilled in working with students, business and project management, and self-management.



Ko Taku Reo students were encouraged to use their bodies to tell stories with Tim Bray Theatre Company – Creatives in Schools Programme. Photo: Te Tāhuhu o te Mātauranga Ministry of Education

“The children saw that being an artist as a career was within reach for some of them. For some this is their strength, and it isn’t always valued within schools—this way it definitely does. Artists/creatives often communicate in a different way to teachers in a school and this is an enriching experience.”

Participant (Teacher), Creatives in Schools Programme

“Working alongside our creative [name] was a really valuable experience for me. I have gained a range of technical skills. I have gained confidence and ideas about ways of engaging with community. Since starting this project I have used the skills and experiences to run community engagements alongside other teachers. We have had a whānau Friday with poi making and kai. We are planning a Diwali art afternoon this week. The project has given me the confidence to start a sculpture garden with a Matariki theme.”

Participant (Teacher), Creatives in Schools Programme



Students used dance to represent elements such as the wind – Creatives in Schools Programme. Photo: Bonnie Photographics

Cultural Sector Capability Fund—This fund supported projects that build knowledge and skills for sector practitioners, organisations and businesses. It was divided into two streams: a contestable fund administered by Manatū Taonga, and further agency funding to Creative New Zealand, New Zealand Film Commission, New Zealand Music Commission, and NZ On Air.

- From the Manatū Taonga-led contestable funding, 39 organisations received a total of \$5.9 million in support – this included 20 organisations that received seed funding of \$20,000 and 19 that received project funding. Across projects, recipients were required to provide access to tools and resources, external advice or services, and to build skills and knowledge. According to funding recipients, these projects supported capability building across different target groups, including Māori and Pacific People (92%), creative practitioners (67%) and regional communities (49%).
- Agency funding was distributed as grants or investment programmes for cultural sector organisations and practitioners to engage in skill and career development, cultural competency building and other industry development activities.
 - NZ On Air funded 13 projects for industry development, including organisational strategy and governance, project development for pitching, development of best practice guidelines, screenwriter residencies and intensive workshops to build skills in respective fields.
 - New Zealand Music Commission provided 51 professional development opportunities as well as 21 internships. These initiatives funded music production, song writing, mentoring and industry development programmes including specific upskilling sessions for women, girls and non-binary people, those who identify as living with a disability, and young people and emerging talent.
 - Creative New Zealand funded 29 capability-building initiatives, including 15 projects for ngā toi Māori or Pacific arts, dance or theatre.
 - New Zealand Film Commission supported key organisations such as Whānau Mārama New Zealand International Film Festivals, Screensafe and the Pan Asian Screen Collective to run mentorship programmes, update health and safety protocols (related to COVID-19) and cover staff and administrative resources.



Left: SOLE Speaker Series, Christchurch – New Zealand Music Commission Capability Grants Programme.

Photo: New Zealand Music Commission



Right: Hokianga Recording Studio Training Wānanga – New Zealand Music Commission Capability Grants Programme.

Photo: New Zealand Music Commission

Mātauranga Māori Te Awe Kōtuku—Significant skills development and capability building activities were undertaken to support the preservation and protection of mātauranga and taonga Māori. Funding supported the development of creatives and specialist practitioners, and empowered iwi, hapū, marae and hāpori to care for their mātauranga and taonga. For example:

- Across the programme, over 160 wānanga were held with at least 1870 attendees on a variety of kaupapa supporting the protection, retention and transmission of mātauranga.
- Ngā Taonga Sound & Vision distributed 22 digitisation kits to build capability and capacity of iwi and rōpū across New Zealand to preserve heritage and taonga.
- Te Papa Tongarewa and Ngā Taonga Sound & Vision held wānanga at multiple venues including marae to upskill kaitiaki in the preservation of mātauranga and taonga.
- Creative New Zealand had 174 participants across four programmes that focused on in-depth upskilling for emerging practitioners. Programmes were led by experts in vulnerable and traditional forms of tārai waka, taonga pūoro, and mātauranga toi with a focus on Ngāpuhi styles of carving and Tairāwhiti artforms.
- Marae Ora funding supported skills development in a range of areas, from taonga conservation and preservation of mātauranga to applying for funding and strategic planning. Several funding recipients went on to be successful in other conservation funding opportunities. This has helped to strengthen a funding pathway for marae communities that have previously experienced barriers accessing funding.



Tārai waka student working at the Tāngata Uta wānanga to train new waka builders – Mātauranga Māori Te Awe Kōtuku Programme. Photo: James Eruera



Pasifika Festivals Initiative—Through Lua Wave funding, nine festival organisations were provided with opportunities to develop skills to support longer-term sustainability of the Pasifika Festivals ecosystem. This development focused on four key areas: governance, leadership, digital capacity and festival staffing.

“ Lua Wave allowed us to plan, develop and begin implementing a youth mentoring initiative that will engage youth in a deeper level of leadership, capability building and participation in the arts with culture and identity at the forefront. ”

Funding recipient, Pasifika Festivals Initiative

“ [Lua] gave the trustees the confidence and encouragement to be innovative and engage in robust reflection and talanoa about processes for both governance and operational matters. ”

Funding recipient, Pasifika Festivals Initiative

The impacts of economic stability and capability building are likely to contribute to longer-term improvements in sustainability and resilience

Building resilience and sustainability are, by their nature, longer-term outcomes. Among funding recipients, there were indications that impacts delivered by the CRP in 2021/22—economic stability and security, employment growth, operational developments, skills and capability building—were creating foundations for future sustainability and strengthening parts of the cultural sector ecosystem. Impacts reporting in 2022/23 will further explore evidence of this outcome.

“ It would be an understatement to say the investment has had a major impact on the sustainability of our craft in the last two years. We hope that future investment will see the Kaupapa grow from strength to strength. ”

Funding recipient, Creative New Zealand Mātauranga Māori Te Awe Kōtuku programme

He Kuhunga, He Whai Wāhitanga Māmā

Better Access and Participation



In 2021/22, the changing COVID-19 context produced significant challenges to in-person cultural participation. For Auckland and Northland especially, COVID-19 restrictions affected social and cultural gatherings for prolonged periods. As a result, CRP initiatives continued to focus on preservation and growth of cultural participation, including providing opportunities to access cultural experiences through different delivery mechanisms. Support was also focused on lowering barriers for hard-to-reach groups and those at greater risk of reduced participation.

This section focuses on findings related to the Access and Participation outcome. Assessment of this outcome considered impacts related to protection and preservation of mātauranga and taonga Māori; increased cultural participation; lower barriers to participation; protection and preservation of content, products and services; and creation of new content, products, services and delivery.

Key findings

- The CRP supported Māori practitioners, Māori-led organisations, iwi, hapū, marae and hāpori to preserve, protect and revitalise at-risk mātauranga and taonga. This work contributed to the Crown's responsibilities under Te Tiriti o Waitangi / Treaty of Waitangi to support te tino rangatiratanga of iwi and hapū over their taonga.
- The CRP helped to preserve and grow opportunities for cultural participation in-person and online throughout New Zealand. Emergency support for the live events sector was a key area of focus in 2021/22.
- The CRP supported the creation of new works and content, particularly in the media and broadcasting sector. These offerings often included a digital or online component which expanded audience reach.
- The CRP provided targeted support to address barriers to cultural participation, increasing access to cultural opportunities for some groups including Māori, people with disabilities, youth and older people and communities outside of the main centres.

“ I love being able to go take my kids to a park [and] be like ‘this park was cool, but it’s very horrible.’ So let’s put murals all over it with famous artists and get kids to help do it. And it happened! Like that’s such a privileged position to be able to, to see [and] to say this is wrong and change it. ”

Cultural Activator, Cultural Activators Pilot (CARE Fund)

Detailed results

In 2021/22, several CRP initiatives supported Māori practitioners, Māori-led organisations, iwi, hapū, marae and hapori to protect and revitalise mātauranga and taonga

Several initiatives across the CRP have begun to address the need to protect, retain and transmit unique and highly vulnerable mātauranga. In 2021/22, a diverse range of activities were undertaken from conservation and digitisation, to commissioning of new works, to supporting community events, to wānanga and educational programming. The impacts of these activities were wide ranging and span the outcomes of this report.

In the case of Mātauranga Māori Te Awe Kōtuku, this programme was the first time that wide-ranging funding was made available to Māori communities to support the safeguarding and transmission of mātauranga and taonga across arts, culture and heritage, with assistance and training from expert Māori practitioners collaborating across relevant Crown agencies. Delivering funding in this way contributed to the Crown's responsibilities under Te Tiriti o Waitangi / Treaty of Waitangi to support te tino rangatiratanga of iwi and hapū over their taonga. It also provided a delivery model which is supportive of other efforts occurring across Government around mātauranga and te reo Māori more broadly, such as the Wai 262 – Te Pae Tawhiti and Maihi Karauna work programmes.

While monitoring mechanisms were limited in their ability to evidence the more complex and transformational outcomes related to the protection and preservation of mātauranga Māori, initial evidence suggests this mahi is likely to strengthen the Māori arts, culture and heritage ecosystem over time. This can be seen most clearly in the significant capability and capacity building and intergenerational knowledge transmission that has occurred through wānanga, with more than 160 wānanga delivered through Mātauranga Māori Te Awe Kōtuku alone.

Evidence from 2021/22

Mātauranga Māori Te Awe Kōtuku

Creative New Zealand

- Te Awe Kōtuku programming supported four partnerships to preserve critically endangered mātauranga. Collectives of practitioners worked within their particular rohe as well as with practitioners across the country to retain mātauranga that benefits all New Zealanders. (See [Table 6](#) for total figures across Creative New Zealand Mātauranga Māori Te Awe Kōtuku initiatives).

Table 6: High level statistics from 2020/21–2021/22 Creative New Zealand Mātauranga Māori Te Awe Kōtuku Initiatives

Measures	Tārai Waka	Taonga Pūoro	Te Tairāwhiti Arts Festival	Toi Ngāpuhi	Total
Artists or practitioners employed (full time)	2			1	3
Artists or practitioners contracted (casual)	16	56	32	67	171
Number of people trained	99	294	670	223	1,286
Number of wānanga	8	42	29	13	92
Number of events	7	2	2	1	12
Estimated audience size	362	665	26,050	788	27,856
Number of new artistic works or resources developed	5	12	21	7	45



Morning karakia for the Te Ara Haumanu event at Te Papa Tongarewa, Wellington – Mātauranga Māori Te Awe Kōtuku Programme. Photo: Regan Balzer



Taonga Pūoro Wānanga held at Hongoeka Marae, Plimmerton, Porirua 2021 – Mātauranga Māori Te Awe Kōtuku Programme.
Photo: Haumanu Collective

Heritage New Zealand Pouhere Taonga

- More than 485 people participated in approximately 40 wānanga, hui and other events supported by Te Awe Kōtuku funding, with a wide range of participants from tamariki to kaumātua.
- Ten ancestral landscape grants were awarded to help retain and transmit taonga tuku iho and traditional practices across four broad areas: cultural mapping, maramataka, waka haerenga and kōhatu.
- Ten Māori built heritage grants were further awarded across four built heritage areas: traditional buildings, tārai waka, mahinga kai and māra kai.

“Wow. There is so much to say about our Kūmara wānanga. I just want to say thank you. Thanking my Whakapapa every day. Thank you to all of you who came along to share space and innovate ancient knowledge.”

Participant, Mara Kai Kūmara Wānanga

Ngā Taonga Sound & Vision

- Over 100 people participated in 11 Community Audio-Visual Digitisation Wānanga throughout New Zealand, which resulted in the digitisation of at least 250 deteriorating magnetic recordings. A further 22 digitisation kits were distributed to build the capability and capacity of iwi and rōpū to preserve heritage and taonga.
- The Traditional Knowledge Labels pilot with Whakatōhea supported the development and implementation of a new system and platform to support the responsible use of cultural material by allowing iwi to assert their custodianship over data and taonga held in public collections.
- Preservation and digitisation were begun of the landmark 1974 Tangata Whenua 6-part film series, which recorded kaumātua speaking about their mātauranga.



“A kuia attended a wānanga with a bag containing over 50 different items. One of the items chosen for digitisation was a two-hour video recording of a memorial hīkoi she partook in to trace the steps of the Parihaka Prisoners who passed down through Wellington to prison in the South Island. The hīkoi took place almost 20 years ago and she has never seen the video since it was made. The footage contained descendants of the Parihaka Prisoners and many of the kaumātua who were filmed have since passed on. As a result of seeing this, this Kuia has approached her iwi to have copies of the footage repatriated to whānau members in Taranaki. In her words:

‘It is important that these whānau see this video so they can see their parents and grandparents on such an important journey. Now that you have digitised it I can share it with them. They can see what we did to remember our loved ones who have passed on. If we didn’t have this, this record of the journey would be lost forever.’”

Ngā Taonga Sound & Vision, on the Community Audio-Visual Digitisation Wānanga

Te Papa Tongarewa

- At least 13 wānanga were delivered in 2021/22 within Taonga Conservation and Endangered Mātauranga Wānanga programmes, facilitating the gathering of practitioners to develop their mātauranga and the upskilling of marae in the preservation of their taonga.
- Funding supported the creation of the online virtual capture and tour Ko Rongowhakaata and the online documentary film series Ngā Taonga Tuku Iho, increasing access to taonga for iwi, hapū and the broader public.
- The Taikura Kapa Haka initiative provided opportunities for over 600 kaumātua kuia from nine rōpū to share their kapa haka performances across regions and generations despite COVID-19 risks and restrictions. This provided a means of connection at a time when whānau were particularly isolated, while supporting intergenerational knowledge transmission.

“Wow, this is so beautiful, gave me chills and made me more home sick.”

Participant, Taikura Kapa Haka

“Beautiful whānau. Those familiar faces still performing Papa Kingi’s waiata... that trademark sound lives on forever... love this.”

Participant, Taikura Kapa Haka

“Been a long time away from Mapou but watching this video I can now teach my boys songs from home. Kia ora.”

Viewer, Ngā Taikura o Ngāti Awa



Above: Ngā Taikura o Ngāti Awa – Taikura Kapa Haka – Mātauranga Māori Te Awe Kōtuku Programme. Photo: Museum of New Zealand Te Papa Tongarewa



Below: Ngā Taikura o Tauranga Moana – Taikura Kapa Haka – Mātauranga Māori Te Awe Kōtuku Programme. Photo: Museum of New Zealand Te Papa Tongarewa

Marae Ora (Department of Internal Affairs)

- 168 funding applications were received between 2020 and 2022, of which 116 applications received funding or partial funding (\$6.6 million). This funding has supported marae communities in their projects to retain, protect or transmit their mātauranga and care for their taonga in 13 regions (see [Figure 4](#)). Of those funded, 78 (\$4.4 million) were administered in 2021/22.
- A wide range of activities were undertaken including: physical restoration work of whareniui taonga, documentation and sharing of mātauranga with marae members, wānanga, digitisation and archiving, establishing cultural material harvest areas to revitalise the use of traditional materials, capability building and skills development, maintenance and creation of taonga, and providing opportunities for community engagement and cultural participation.
- Funding recipients reported a range of impacts beyond preservation and protection of mātauranga and taonga, such as: increased community education, relationships and engagement, intergenerational knowledge transmission, strengthening of identity and whakapapa, and increasing wellbeing and sustainability of people and practices.

“Through dedicated project management from whānau, over the last 12 months there has been a detailed recorded consistent programme of tukutuku revitalisation of up to 21 completed panels. These have been completed by both whānau linked to the marae and has included community education held at [the marae]. This has been recorded as part of social media library, ... [and] further updates can be evidenced on our Facebook page which is public.

It is a rare opportunity for a wharepuni to be dressed with tukutuku. The last one being in the 90’s within [our region]. Certain panels were worked within generations of whānau coming together. The standard was maintained by the Project Manager and under the scrutiny of two of our marae kuia who would provide the feedback and if necessary tell [the] weaver to start again. This occurred for many and was a great learning of expectations required. Harakeke was harvested and dyed on site and we were fortunate to have the skill so readily available.

... What has been a by product is the ongoing importance of Māori art as a statement of resistance and ongoing presence within a 2022 context. The inclusion of carvings and other mediums have created ongoing conversations of reviving within the marae a strategy of bringing together a wide range of art forms and the role it can play on the marae. This has resulted in successful further applications based on carving and contemporary art. This would not have occurred without this initial step.”

Funding recipient, Marae Ora

General initiatives with funded projects focused on aspects of mātauranga Māori

The Cultural Sector Innovation Fund—Of the 185 projects funded, 41% were identified as supporting Māori arts and culture. Several kaupapa funded in 2021/22 demonstrated tangible contributions to protecting and preserving mātauranga Māori.

Examples include:

- Transmitting cultural stories and ideas to tangata whenua and tauwiwi by ‘bringing in’ people to conversations around traditional Māori artforms;
- Further developing the lexicon and vocabulary of te reo Māori, such as creating new word lists related to artforms like crocheting, including having words related to stitching and weaving;
- Preserving ngā toi Māori through the whenua itself, such as producing paint and other tools from clay and earth, as well as using social media as a platform to engage people with their approaches to working with whenua;
- Connecting people with whenua through the practice of preserving rock art; and
- Centering mana whenua stories in their work.

Creatives in Schools Programme—Out of the 180 projects funded, 30 (17%) focused on ngā toi Māori, and a further 71 (39%) reported using an artform with a significant Māori component.

“Having a place for it you know ... [where the kids said] “this is our space where we can just be absolutely free and just express ourselves in a Māori way”. Yeah, just having a place for it and the students actually knowing how performing arts or just things around kapa haka, like haka and how that sits within like a context. So in a school, say if there’s manuhiri, we get up and we sing a waiata. We do mihimihi and a waiata. So, learning tikanga as part of that programme. So, all of that stuff I guess just real-life experience and them making the connections that this is something, a skillset, a very valued skillset that you can use in many spaces.”

Participant (Teacher), Creatives in Schools Programme



Whakairo captured the interest and focus of ākonga at Manutuke School – Creatives in Schools Programme. Photo: Te Tāhuhu o te Mātauranga Ministry of Education

Museum Hardship Fund—29% of recipients across Rounds 2 and 3 reported that they used the funding to maintain taonga. Some funding recipients further used funding to build tools and resources and increase access to taonga.

“Funding is to support our ... project by way of providing a safe and inclusive space where Māori can access the tools and resources that meet the needs of whānau, hapū, iwi and sustains future generations.”

Funding recipient, Museum Hardship Fund

Capability Fund—Out of the 39 projects funded, 27 (69%) reported that the project would contribute to the adaptation and continued practice of ngā toi Māori and tiaki taonga in a COVID-19 environment. Projects included supporting ngā toi Māori artists, developing iwi conservation management plans and building business capability for regional Māori cultural sector practitioners.

Cultural Activators Pilot (CARE Fund)—Activators across projects leveraged national celebrations such as Matariki and Commemoration of the signing of Te Tiriti o Waitangi to promote and celebrate te reo and mātauranga Māori at a local community level.

“[A participant said that the project] inspired her to want to do more for the community and be bolder about getting out of her comfort zone. She has known how to weave for about 14 years and virtually kept this taonga to herself. Through the [project] she is now producing raranga to exhibit. ... She expressed that whanaungatanga and aroha are key to engaging and awakening the passion within.”

Cultural Activator, Cultural Activators Pilot (CARE Fund)

In 2021/22, the CRP helped to preserve and grow opportunities for cultural participation, particularly in areas most affected by COVID-19, providing certainty and ensuring events went ahead

This included support to help organisations and businesses adapt to the ongoing constraints and disruptions of COVID-19 so that cultural experiences could continue to be provided. The CRP was particularly successful in supporting access to in-person activities within the live events sector, as well as live events online. A significant element of this was targeted emergency funding which provided certainty for event organisers and delivery partners.

For some audiences, alternative means of participation such as online events enabled them to participate in experiences that may otherwise have been challenging to access due to COVID-19 restrictions or other health or accessibility issues.

Evidence from 2021/22

The Arts and Culture Events Support Scheme—110 insured events went ahead, including 47 that received some reimbursement from the scheme, with an estimated total audience of 379,113 people. These events were at risk without this assurance and, in some cases, would not have gone ahead.

- A further 39 postponed events were supported with an estimated collective audience of up to 158,000 people.
- The scheme enabled diverse cultural content and forms to be showcased. For example, of 705 applications to the scheme, there were 278 gigs (music), 258 performing arts events, 145 music festivals, 68 cultural festivals, 12 ticketed exhibitions and 106 other events⁸.

⁸ Applications could be for events spanning more than one arts, culture or heritage category or an ‘other’ category not specified on the application form.

New Zealand Music Recovery – New Zealand Music Venue Infrastructure Fund—Funding was provided to 70 venues to host original New Zealand music performances and improve COVID-related health and safety measures. Combined, funding recipients hosted over 96 performances of original New Zealand music every week – nearly 5,000 shows in 12 months.



Smash Palace, Tairāwhiti – New Zealand Music Venue Infrastructure Fund. Photo: John Flatt, Lightseeker Photography

Pasifika Festivals Initiative—Funding increased festival providers’ capability and capacity to deliver festivals with online and digital components. This included building new digital infrastructure (e.g., website and platforms) as well as new online features (such as live streaming and engagement with social media), which helped to increase the size and quality of events and audience participation. Funding recipients further reported events helped to bring hope and joy to communities and created space for people and community to come together during a time where the impacts of separation and isolation were being acutely felt.



Murihiku Polyfest 2022, Southland – Pasifika Festivals Initiative. Photo: Creative New Zealand

“Community engagement has been truly humbling. The response to our digital Polyfest was so much more than we expected. We received emails from all around Aotearoa and the rest of the world expressing thanks and pride to be able to watch whānau perform at Polyfest. Some kaumatua said that they haven’t seen their moko’s for two years and having the opportunity to see them perform on TV brought tears to their eyes.”

Funding recipient, Pasifika Festivals Initiative

Mātauranga Māori Te Awe Kōtuku—At least 28,000 participants engaged with mātauranga Māori through events supported by Te Papa Tongarewa and Creative New Zealand’s Te Awe Kōtuku initiatives.



Te Ara Haumanu event, Te Papa Tongarewa, Wellington 2022. The event featured workshops, panel discussions and a concert with Taonga Pūoro artists: James Webster, Horomona Horo, Aroha Yates-Smith, Ruby Solly, Libby Gray, Te Kahureremoa Taumata, Jerome Kavanagh Poutama and Shane James. Photo: Haumanu Collective



In 2021/22, CRP funding supported the creation of new works and content, particularly in the media and broadcasting sector

These works and content were delivered through diverse channels. Similar to the delivery of cultural experiences and events, these offerings often included a digital or online component in order to reach audiences in multiple ways.

Evidence from 2021/22

Public Interest Journalism Fund—Funding supported the creation of a significant amount of new content, including new content roles (e.g., journalists) and cadet schemes. A conservative estimate approximates over 23,000⁹ pieces of new content generated across New Zealand.

New Zealand Music Recovery – New Music—Funding supported the generation of new content by artists and producers across New Zealand, with an additional 229 grants delivered on top of regular funding. New music content included specific additional grants for new music singles (88), projects (24), development (44), Waiata Takitahi (13), Pasifika (41) and kids singles (19).

Mātauranga Māori Te Awe Kōtuku—45 new artistic works or resources were developed through Creative New Zealand's Te Awe Kōtuku initiatives.

Museum Hardship Fund—In Funding Round 3, 64% of recipients reported that the funding helped them to increase access for the general population, including through the creation of new digital offerings such as websites and digitised collections.

9 This only includes data from a sample of under half the publishers supported by the fund.

In 2021/22, the CRP provided support to reduce barriers to cultural participation, increasing access to cultural opportunities for some groups

In addition to the increased access enabled through supporting both in-person and online forms of delivery, several CRP initiatives focused on reducing barriers to cultural participation for specific populations that may be less likely to engage in arts, culture and heritage activities. This included increasing the distribution of funding and programming in less populated areas, creating better creative pathway opportunities for youth and providing programming in hard-to-reach or underserved communities, including Māori and Pacific peoples.

Evidence from 2021/22

Cultural Activators Pilot (CARE Fund)—Funding supported arts programming in communities that had been traditionally underserved by investment in arts and culture, had low participation in arts and culture activities or had limited access to creative professionals and specialist institutions. Regions served included the Far North, Mangere Otahuhu, South Waikato, Kawerau, Gisborne, Wairoa, Buller and Invercargill. The programming directly engaged diverse and underserved communities, including Māori and Pacific peoples, geographically isolated communities, youth and older people and people with disabilities.

“[The Cultural Activator] has been instrumental in ensuring there were many projects being exposed to the Cultural Activator Fund. I would like to thank the Cultural Activator Fund for being instrumental in bringing communities together, to share, care and grow in understanding.”

Funding recipient, Cultural Activators Pilot (CARE Fund)

Creative Spaces Initiative (CARE Fund)—Funding to creative spaces enabled participants who had experienced significant barriers to participation to access the arts. Across the creative spaces supported, the number of programmes delivered increased by 14%, with most organisations reporting increases in participant numbers, and half increasing the locations that they serviced. However, due in large part to COVID-19, increasing access among some target communities, such as Pacific peoples, has been slow to gain traction.

“The single biggest achievement has been the ability to engage more disabled people in tangible activity across a broader region, increasing active participation and improving access to creative expression for marginalised communities.”

Provider, Creative Spaces Initiative (CARE Fund)



Left: Homeground Team at Pip's workshop – Creative Spaces Initiative. Photo: Arts Access Aotearoa

Right: Toi Ako Te Kauwhata chalk art – Creative Spaces Initiative. Photo: Arts Access Aotearoa

Creatives in Schools Programme—In Funding Round 3, almost all teachers (95%) said the programme enabled students to participate in creative practices they might not otherwise have access to. Application data for Round 3 showed that 58% of Creatives in Schools projects were from lower decile schools (Decile 1 to 5), serving students in lower socioeconomic communities.

“For some students they have been offered a form of creative thinking and exploration they had never had access to before. They have learnt they have imaginations that can open up enjoyment centres in the brain.”

Participant (Teacher), Creatives in Schools Programme

Cultural Sector Innovation Fund—Funding supported several projects that aimed to improve access and participation across a range of sectors and populations.

Examples include:

- Increasing use and awareness of particular artistic mediums;
- Introducing artforms to new audiences including ecologists, early childhood teachers, community youth organisations, and iwi, hapū and whānau;
- Providing cultural experiences in novel public settings for audiences who may not have otherwise participated in such an experience; and
- Engaging social media to expand the reach of the funded activity.

He Rāngai Ngangahau, He Rāngai Auaha

Vibrant Innovative Sectors



The outcome of Vibrant, Innovative Sectors has a long-term focus and contains impacts that are more complex, such as equity, relationship building, different ways of working and innovation. In 2021/22, some activities in this area were affected by COVID-related delays and constraints, including the implementation of **thrive** initiative projects. Additionally, the reallocation of some CRP funding from **thrive** to emergency **survive** initiatives led to less investment in this area in 2021/22 (see [Figure 1](#)).

The impacts in this outcome are challenging to measure and are not typically evidenced in monitoring data. To address this challenge, in 2021/22 Manatū Taonga commissioned three in-depth evaluations which are currently underway (see [Table 1](#)), which will provide fuller insights into specific initiatives for the Vibrant, Innovative Sectors outcome in 2022/23. For 2021/22, however, limited evidence was available to assess impacts related to this outcome.

This section examines preliminary findings related to Vibrant, Innovative Sectors. Assessment of this outcome focused on supporting iwi/Māori relationships and partnerships, cross-sector collaboration and innovative practices.

Key findings

- The CRP was delivered in a way that supported iwi/Māori relationships and partnerships throughout the motu in their aspirations for their communities, mātauranga and taonga. This included partnerships within the community, across the cultural sector and with Government.
- The CRP supported new collaborations between Government, the cultural sector and the wider community. These collaborations have led to new opportunities to increase sustainability, revitalise mātauranga and taonga and foster innovation.
- The CRP funded a range of projects that aim to develop unique and innovative solutions to address ongoing challenges and create new opportunities for the cultural sector. In-depth insights about the flow-on effects of these investments were not available in 2021/22. This will be an area of focus for impacts reporting in 2022/23.

“The growth and development we see in our young people are hard to quantify. Our rangatahi often come to us not speaking or making eye contact. We now have a number of them working in our Gallery, with confidence and pride. We know that this programme is working. It is very special and unique and is changing many young lives.”

Provider, Creative Spaces Initiative (CARE Fund)



Detailed results

The CRP was delivered in a way that supported iwi/Māori relationships and partnerships throughout the motu in their aspirations for their communities, mātauranga and taonga

This included improving access to funding and support for iwi, hapū, marae and hapori, forming partnerships to deliver community-led programming, supporting relationship building and strengthening people's connections across the cultural sector.

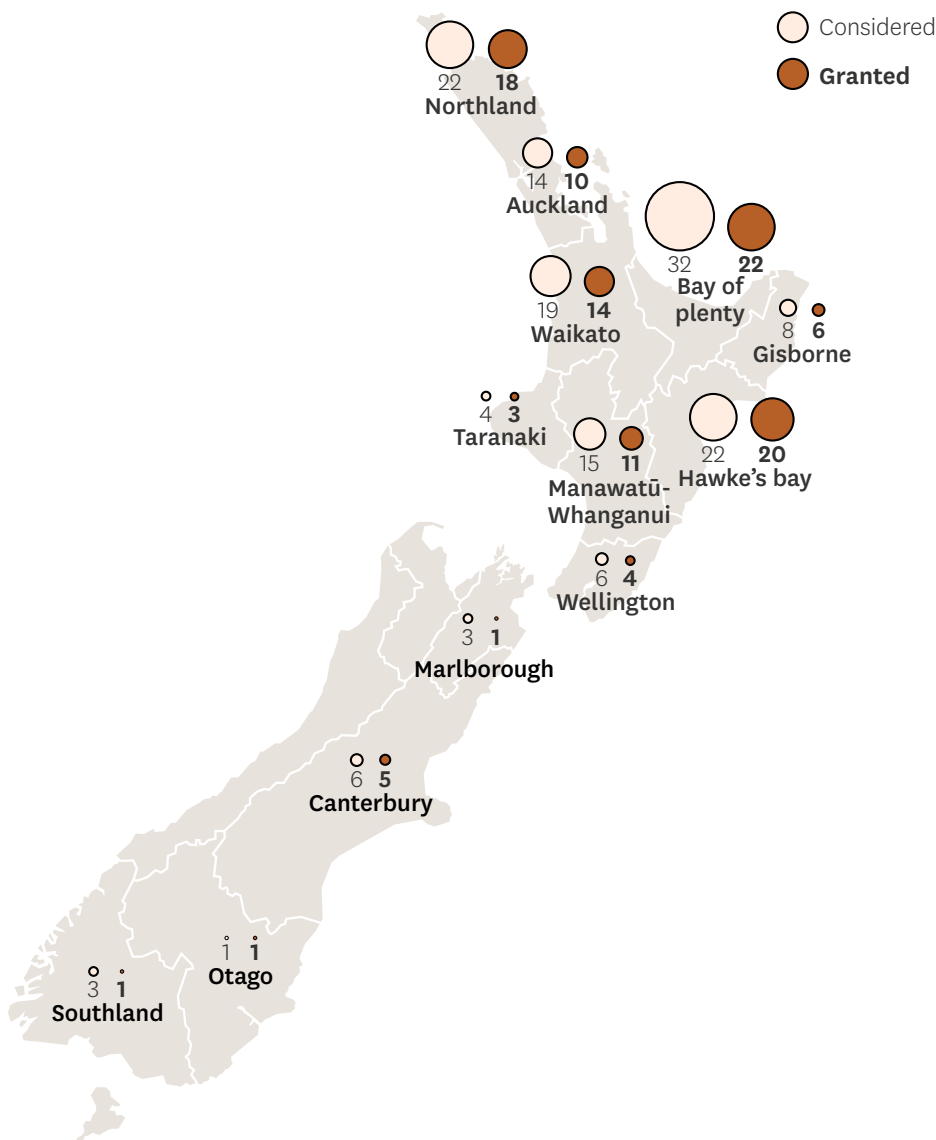
For example, the diverse programming provided through Mātauranga Māori Te Awe Kōtuku resulted in the development of new partnerships between agencies, the cultural sector and iwi. Te Awe Kōtuku funding also provided direct support to iwi, hapū, marae and hapori in a manner that upheld and empowered them in their aspirations for their communities, mātauranga and taonga.



Evidence from 2021/22

Mātauranga Māori Te Awe Kōtuku—Marae Ora—Between 2020 and 2022, 116 marae communities were funded across 13 regions to retain, protect or transmit their mātauranga and care for their taonga (see [Figure 4](#)). Of these, 78 received funding in 2021/22 totalling \$4.4 million.

Figure 4: Distribution of Mātauranga Māori Te Awe Kōtuku Marae Ora applications across Aotearoa New Zealand



Note—Adapted from chart created by Te Tari Whenua Department of Internal Affairs.

Mātauranga Māori Te Awe Kōtuku—Creative New Zealand—Funding of \$2.2 million via the Toi Ake Fund supported 35 initiatives led by ngā toi Māori artists to work with marae or hapū and iwi around the motu to protect and cultivate local mātauranga toi. Additional partnership programmes were delivered in Te Tairāwhiti, Te Taitokerau, Waikato and around the country via workshops and wānanga. These partnerships each engaged different iwi, hapū and marae. For example, Toi Ngāpuhi worked with 10 hapū within Ngāpuhi, and Tārai Waka worked directly with local iwi in Te Taitokerau on initiatives such as the Omahuta and Rangimarie waka.



Left: Community gathering to receive delivery of Omahuta hull built through Tāngata Uta wānanga – Mātauranga Māori Te Awe Kōtuku Programme.

Photo: James Eruera

Right: Tāngata Uta wānanga to develop the skills of waka builders, starting work on the Omahuta waka, Hihiaua Cultural Centre, Whangārei – Mātauranga Māori Te Awe Kōtuku Programme. Photo: James Eruera

Mātauranga Māori Te Awe Kōtuku—Ngā Taonga Sound & Vision—The Community Audio-Visual Wānanga engaged many different rōpū including stations across the Iwi Radio Network, Māoriland Charitable Trust, and over 20 iwi groups throughout New Zealand from Northland to the Chatham Islands.

Mātauranga Māori Te Awe Kōtuku—Heritage New Zealand Pouhere Taonga—The Pou Arataki Wānanga brought together experts to revitalise mātauranga that was often shared between hapū, such as cultivation wānanga focused on the traditional planting maramataka of Te Arawa and Ngāti Maniapoto.

The CRP supported new collaborations between Government, the cultural sector and the wider community

This was seen both in projects designed to encourage relationship building and networking as well as in other initiatives where funding recipients formed or strengthened relationships with different funding agencies, communities and parts of the cultural sector. Participants of several initiatives noted the valuable experiences emerging from those funds that had been deliberately designed to deliver funding in a new or different way within the cultural sector, and which incorporated elements of co-design and collaboration during the funding process.



Evidence from 2021/22

Pasifika Festivals Initiative—A co-design ‘Kaupapa Pasifika’ approach was used in the delivery of this initiative featuring partnerships between Government agencies, delivery partners and festival organisers. The co-design process included participation in a series of zono (fono via Zoom), talanoa via Zoom, drop-in sessions and in-person discussions. This approach facilitated the building of a cohesive Pasifika Festivals network and strengthened the va of the Pasifika Festivals ecosystem.

- Reflecting on the ‘Kaupapa Pasifika’ approach undertaken to deliver the fund, co-design participants noted the positive impacts of drawing on grassroots knowledge and the impact of feeling valued, cared for, and heard.
- Funding recipients noted the use and emergence of tuakana teina learning relationships with other festivals. For example, some festival coordinators went to one another for support, and within some festivals the relationship was reciprocated as younger people taught older people how to use technology.
- The relationships built between festival organisers through the co-design process provided a valuable source of knowledge and skills sharing, peer support and advice, resource sharing, and generation of ideas.



Murihiku Polyfest 2022, Southland
– Pasifika Festivals Initiative. Photo:
Creative New Zealand

Cultural Activators Pilot (CARE Fund)—A new approach was used to activate the arts in lower population regions and underserved communities. Eight Cultural Activators collaborated with their communities to tell their stories, build creative skills and connect to opportunities in the wider cultural sector. Several key elements were identified that contributed to this activation, including the Activators’ pre-existing community contacts and positive reputations, cultural knowledge, artistic and creative capabilities, and interpersonal, team building, coordination, networking and communication skills. The Activators’ accessibility, inclusiveness and openness to new possibilities were also important elements that led to project success.



Creatives in Schools Programme—Participants reported strong relationship building between creatives, teachers and students. For example, in 2021/22, 65% of creatives said the programme helped to build transferrable skills in networking and connecting with places, and 70% of creatives felt it helped them to build skills to collaborate with schools and teachers (26% reported already being skilled in this area). In Funding Round 3, almost all teachers (94 out of 95) said the project helped them connect well with students to share ideas and experiences, and 85% said the project increased their confidence to collaborate with creatives in the future.

“It helped my career as I’ve had to transition from working within a city-based gallery/community space to freelancing in the local rural community. [It helped by] adding relevant work experience so I might be able to continue work in these more isolated communities.”

Participant (Creative), Creatives in Schools Programme



Pictured here working with Year 9 student and singer Salem (right), former Gisborne Boys’ High choir member Kereopa Ria enjoys sharing skills he learned with the boys and giving back to tutors who helped him. “I know it makes me feel good at the end of the day,” he says. – Creatives in Schools Programme. Photo: Te Tāhuhu o te Mātauranga Ministry of Education



Cultural Sector Innovation Fund—The fund fostered new collaborations between Manatū Taonga, funding applicants and the broader cultural sector. This was the primary focus of the application stage, which was delivered through a series of workshop events throughout New Zealand called Te Urungi.

- Te Urungi events provided opportunities for approximately 1000 creatives who attended the events to network and receive peer support for funding proposals.
- Participants in Te Urungi reported a main benefit of the events was the support and mentoring they received from subject matter experts (e.g., legal or digital) and cultural advisors. Applicants felt this support helped to strengthen the proposals and provided useful feedback for future applications.
- The relationships built through Te Urungi were supported throughout delivery of the fund through the role of Relationship Managers within Manatū Taonga.

“It was great to be able to bounce ideas off the other people in attendance. It felt like there was a very creative buzz and we found it was easy to get immersed in that environment.”

Funding Applicant, Cultural Sector Innovation Fund

Museums Hardship Fund—Several funding recipients reported that the support to remain operational had flow-on effects and strengthened the relationships they had with their communities and other stakeholders.

“The biggest impact of this funding was that it enables us to strengthen our relationships with stakeholders. This includes descendants of significant historical families, nearby historical sites, local schools and community groups. Just as importantly, we’ve been able to establish trust with the members of the town. ... We’ve had the time and resources to connect the objects in our collection to our region, and to uncover the forgotten stories of our ancestors. The result has been a clear boost to visitor and community participation, a greater sense of local pride, and an increase in meaningful donations.”

Funding recipient, Museum Hardship Fund



In 2021/22, the CRP supported projects that aim to develop unique and innovative solutions to address ongoing challenges and create opportunities for the cultural sector

This included the investment of \$32.7 million to support 185 projects across New Zealand through the Cultural Sector Innovation Fund, which aimed to provide innovative solutions in the key areas of increasing commercial opportunities for the cultural sector, building sector sustainability and resilience, increasing access and cultural participation and safeguarding mātauranga Māori. Within projects funded in 2021/22, examples of these innovations included:

- Integrating digital solutions to existing challenges,
- Prototyping to enable outputs to get to market more quickly,
- Globalising opportunities through international collaborations,
- Using social media to show progress and share successes, and
- Pursuing sponsorships or public fundraising as alternatives to relying on future grants.

However, due to project timing—both when funding was administered and the impacts of COVID-19 on delivery—most projects had yet to fully deliver outcomes in 2021/22. As a result, while there were promising signs that innovations will occur, and there was evidence that the flow-on effects of financial stability and capability development will include innovative practices (see [Economic Recovery](#) section), it was not possible to assess these impacts in depth in 2021/22. Impacts reporting for 2022/23 will examine these areas and draw on evidence from in-depth evaluation activity across parts of the CRP.



Discussion of the Findings

Discussion of the Findings

The COVID-19 context in 2021/22 presented ongoing challenges to the cultural sector and cultural participation, which required shifts in the CRP response

Sector vulnerabilities emerged or persisted in 2021/22, particularly due to raised COVID-19 Alert Level restrictions, closed international borders and rapidly rising COVID-19 cases across the population. Within this context, CRP funding was directed at speed towards targeted emergency relief, existing initiatives experienced delays, hundreds of cultural events were cancelled and some parts of the cultural sector remained firmly in survival mode. New Zealanders, and particularly those in Auckland and Northland, had limited in-person cultural participation opportunities as New Zealand responded to the COVID-19 resurgence. The relatively strong national economic conditions heading into 2021/22 combined with the early impacts of the CRP meant that overall employment and productivity in the cultural sector was positive, although national economic conditions took a negative turn towards the end of the financial year.

Within this context, the CRP continued to be effective in addressing the immediate risks of COVID-19 to the cultural sector

Focusing CRP funding towards short-term relief provided an immediate lifeline to parts of the cultural sector that were acutely affected by COVID-19 in 2021/22, especially where activities relied on an in-person audience. Short-term funding enabled stability, secured jobs and operations and, for some recipients, provided a stable economic base from which to plan and build for the future. There is likely to be a long-term impact of this support as people in the cultural sector look to future-proof their activities beyond 2021/22. On a macro level, data showed a relatively strong economic performance for the cultural sector to March 2022 (Infometrics, 2022), including positive sector and wider employment impacts resulting from the CRP.

The CRP also facilitated continued access to cultural content and services for New Zealanders in 2021/22, as well as new opportunities for participation

Although cultural participation was heavily impacted by COVID-19 and decreased in some areas, the CRP enabled continued access to cultural events and content that were at risk or would not have gone ahead without CRP support. This support was provided through a range of initiatives and activities, from providing security for events (e.g., Arts and Culture Event Support Scheme), to supporting iwi/Māori and other communities to provide opportunities for cultural participation (e.g., Cultural Activators Pilot, Mātauranga Māori Te Awe Kōtuku Programme, Pasifika Festivals Initiative), to maintaining and creating diverse content (e.g., Public Interest Journalism Fund, New Zealand Music Recovery initiatives). Projects funded by CRP initiatives have begun to reduce barriers to participation for some groups typically underserved by Government investment, for example communities in more remote regions.

The skills and capability building that occurred in 2021/22 are an investment in resilience and sustainability

The development of a wide range of new skills and capabilities—especially non-creative skills to support career and organisational success—is likely to support future creative work and longer-term sustainability. This capability building supported organisations and businesses, individuals and communities to continue to adapt to ongoing COVID-19 constraints and disruptions, as well as to build skills for the future in areas such as governance, conservation and digital capacity. This contributed to building a stronger arts, culture and heritage ecosystem in some areas, including support for the preservation and protection of mātauranga and taonga.

It was not possible to evidence some of the more complex, transformational goals of the CRP for 2021/22

This was due in large part to COVID-19 disruptions, which prolonged a crisis mode for parts of the cultural sector, led to shifts in some CRP funding and priorities and delayed monitoring and evaluation delivery. Another factor is that transformational outcomes are, by their nature, longer-term goals. This means that for 2021/22, evidence in areas such as innovation, equity and wellbeing was limited.

There are promising signs, however, that the CRP is likely to impact these areas into the future. Vulnerable parts of the cultural sector have weathered or been resilient to crisis conditions, and there have been significant new investments in skills development and capability building, including in supporting iwi/Māori in their aspirations for the preservation and revitalisation of their mātauranga and taonga. There are strong examples of new ways of working and promising collaborations and new relationships developing across the CRP, along with projects which are developing innovative solutions for the future and increasing community engagement and wellbeing. In 2022/23, results from CRP evaluations currently underway will support greater insights in some of these areas. The next section provides recommendations to strengthen the monitoring and impact measurement systems to further support the collection of more robust data and evidence for 2022/23 and subsequent years.

Key Lessons

This section identifies six key lessons from the CRP impact measurement findings in 2021/22 for future Manatū Taonga delivery, monitoring and impact measurement.

1. The focus on short-term relief in 2021/22 was appropriate and successfully supported the cultural sector, however this had some side effects

When the CRP was implemented in 2020, it was anticipated that the second full year of investment and delivery (2021/22) would focus more on adaptation and sustainability, as the cultural sector moved from immediate survival to longer-term recovery. However, the impacts of Delta and Omicron prolonged the crisis stage for the cultural sector, requiring reallocation and addition of CRP investment towards emergency relief funding. The communication, timeliness and execution of these initiatives were generally effective, particularly given the need to act rapidly. However, as a result there was reduced investment in initiatives to deliver longer-term transformational outcomes, and some resources were diverted, which affected the capacity to maintain relationships and develop monitoring systems and processes for existing and new initiatives. It is important to fully consider these trade-offs and how to mitigate the downsides of sudden shifts in delivery.

2. Good relationships are critical to effective delivery, particularly for initiatives seeking transformation

This includes relationships between Manatū Taonga and delivery partners, as well as with funding recipients and their stakeholders. It is important to allow adequate time to develop these relationships, and to consider delivery context, initiative goals, timeframes and their impacts on stakeholders.

Good relationships are especially essential for initiatives seeking longer-term transformations, or which involve co-design or partnership with community partners. For example, participants in Mātauranga Māori Te Awe Kōtuku and the Pasifika Festivals Initiative reported significant benefits resulting from strong relationship building and management, and meaningful collaboration with the community.

In another example, within the Cultural Sector Innovation Fund, aspects of the delivery approach—particularly the format of Te Urungi events and the role of relationship managers—positively impacted the likelihood for projects to achieve their intended outcomes. However, the time constraints to design and deliver the events created challenges in some areas.

An evaluation of the Cultural Activators Pilot (CARE Fund) further recommended a “relational contracting” approach for initiatives that support longer-term community outcomes. The Manatū Taonga relationship with programme stakeholders at the beginning of this initiative was considered very strong but was affected by resourcing constraints connected to the COVID-19 context in 2021/22.

“Relational contracting – taking a partnership approach to developing initiatives with community-based organisations and/or Activators. This means negotiating appropriate governance, roles and boundaries and working in relationships with other agencies and interested/affected parties (e.g., Creative New Zealand, Kāhui Ako, local authorities, iwi) to deepen impact.”

Evaluation provider, Cultural Activator Pilot (CARE Fund)

3. Timing and timeframes also matter when designing outcomes and milestones

Several CRP initiatives aimed to achieve longer-term or more transformation outcomes. However, initiative timeframes have been too short to enable this. For example, in the case of Cultural Activators Pilot sites, while it was acknowledged that community development approaches are a long-term investment and that COVID-19 impacted delivery, the pilot was discontinued. This required sites to reapply and meet different criteria via the new Cultural Sector Regeneration Fund, with no guarantee of further funding. In contrast, schools that had more than one year’s participation in the Creatives in Schools Programme reported that the programme’s benefits had been increased through sustained participation.

“I do worry about ... if they don’t continue with [the Cultural Activator pilot] ... that rather than giving something to the community, we’re taking something away that was once there. And that’s what I think that the Ministry needs to kind of understand is ... because the communities that these Pilots have been put in are so much less fortunate, it’s quite offensive, in a way, to give people a taste of what could be and then take it away.”

Cultural Activator, Cultural Activators Pilot (CARE Fund)

Timeframes are especially important to consider in relation to mātauranga Māori. Iwi, hapū and marae function on extremely long timeframes with, for instance, some iwi and hapū engaging in strategic planning that considers 100 years into the future. This includes plans for the survival, revitalisation and development of their taonga and mātauranga. Government investments in this area are likely to be more effective when they flow through long-term relationships and strategic partnerships which are sustainable.

4. Appropriate outcomes monitoring is required to effectively assess impacts, and there is a need to enhance systems and capability

The development of appropriate monitoring and impact measures for initiatives administered by Manatū Taonga has been challenging. In 2021/22, within some initiatives, while alignment with the desired fund outcomes was a key aspect of the funding application evaluation process, monitoring of successful funding recipients did not include measures related to outcomes, often because projects would be delivering outcomes outside of the grant reporting period. It proved difficult to

develop generic key performance indicators to account for the diversity of intervention types, scale, timeframes, and sector and community contexts in which the initiatives operate. As noted, the speed at which CRP initiatives were delivered affected the set-up of robust systems and processes for relationship management, monitoring and data collection.

One consideration going forward is how to collect robust evidence given the varying capability and capacity in monitoring, research and evaluation across the cultural sector. A flexible outcomes monitoring approach is needed with supportive data management systems and relationship practices that support the needs of different stakeholders. This includes consideration about capacity to undertake outcomes monitoring and impact measurement across diverse initiatives and within Manatū Taonga, and how funding recipients can be better supported to assess and report outcomes effectively.

5. CRP impact measurement should continue to adapt to the changing environment, including how new risks to the cultural sector will impact delivery and longer-term outcomes

Impact measurement needs to keep pace with the evolution of the CRP and the national context in which it operates. For many cultural sector organisations and businesses, the initial work required to adapt to COVID-19 has been completed, with aspects of operations such as online or digital content delivery and contingency planning becoming business as usual. In 2022/23, new issues are affecting the cultural sector, including economic challenges and extreme weather events, which have affected some regions acutely. These issues have compounded the effects of COVID-19 in some contexts or created new challenges for the realisation of CRP outcomes.

6. Going forward, there is opportunity to build on current impact measurement activities to deepen CRP insights and inform wider policy and practice

The opportunity to build an evidence base from the CRP, including what works to support the cultural sector over the longer-term, is only partially realised at this point. The Manatū Taonga Long-Term Insights Briefing (2022) noted that insights from the CRP could support new understandings about sustainable settings for the sector:

“Capturing the learnings and impacts associated with COVID-19 funding interventions and using them to inform new ways of working might help shape the strategy for supporting the New Zealand cultural sector.”

Manatū Taonga Long-Term Insights Briefing (2022) p. 29

Impact measurement activities are in progress to build this evidence base in 2022/23 and beyond, including the set of CRP initiative evaluations (see [Table 1](#)). An outcomes monitoring template is being developed for the Cultural Sector Regeneration Fund as well as a retrospective survey to further understand the impacts of emergency relief funding. Manatū Taonga is also developing a cultural return on investment (ROI) tool to identify the costs, benefits and ROI for some interventions it funds, potentially including larger CRP initiatives.

Looking forward, CRP impact measurement will shift in focus towards longer-term and transformational outcomes. Impact measurement activities will consider the wider strategic context Manatū Taonga is operating in. This context includes, for example, the Manatū Taonga Long-Term Insights Briefing (2022) and Te Rautaki strategy (2021a), and policy objectives in support of iwi/Māori aspirations, Te Tiriti o Waitangi obligations and population outcomes for Māori. Expanding, synthesising and communicating these insights in ways that are useful to the cultural sector, policy making and New Zealanders will be a goal of future CRP impact measurement.

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Appendix: Overview of 2021/22 Initiatives

Name	Purpose	Investment in 2021/22 (millions)
COVID-19 Cultural Recovery Programme (Total)	The COVID-19 Cultural Recovery Programme (CRP) is a series of investments administered by Manatū Taonga over three financial years. The CRP is comprised of the Arts and Cultural COVID Recovery Programme (\$374 million) and Media Sector Support Package (\$50 million) approved in May 2020, the Public Interest Journalism Fund (\$55 million), and the Delta and Omicron emergency relief funding (\$121 million) approved in January 2022. To date, the CRP has supported more than 25 initiatives to deliver short-term relief as well as longer-term support for the cultural sector to mitigate the risks and challenges of COVID-19.	\$152m
Survive Initiatives		
Addressing immediate concerns and 'keeping the lights on'; supporting initiatives to remain viable, preserve employment, cover operational costs, and continue to provide cultural content and experiences		
The Antarctic Heritage Trust	Funding to the Antarctic Heritage Trust to continue its heritage conservation work in Antarctica and continue to inspire young explorers in New Zealand.	\$1.2m
Pūtea Tautoko mō ngā Huihuinga Aro Toi Arts and Culture Event Support Scheme	This scheme, administered by Manatū Taonga, made funding available to help organisers of arts and cultural events have confidence to commit to and deliver events under the COVID-19 Protection Framework by providing up to \$300,000 to cover non-recoverable financial losses for events that meet eligibility requirements. The Scheme was boosted by \$70.7m as part of the Omicron package in April 2022 to plan and deliver events through to the end of January 2023.	\$26.6m
Creative New Zealand— Retain Core Arts Infrastructure and Deliver Arts Projects in Communities	Funding of \$25m administered to Creative New Zealand (in 2020/22, however, distributed by Creative New Zealand in 21/22) to support the creative sector through their Emergency Response Package. \$16m was to ensure the retention of critical arts infrastructure, keep arts institutions open and retain staff.	\$0m
Cultural Sector Emergency Relief Fund	Funding of up to \$40.5m administered by Manatū Taonga. This fund of last resort supported cultural sector organisations, as well as self-employed individuals, at clear risk of no longer operating viably. \$5m was provided under the Delta package which was increased by \$35.5m in the Omicron support package.	\$9.8m
Cultural Agency Support (Delta Support Package)	<p>During the Delta outbreak, \$10m was provided to cultural agencies to enable them to support at-risk organisations, key infrastructure, artists and projects.</p> <ul style="list-style-type: none"> Creative New Zealand received \$5m to support at-risk organisations, including festivals and community arts organisations, and to provide employment and continuity of practice for creative practitioners. New Zealand Music Commission received \$3m for the continued operation of key music infrastructure, support to artists, venues and key support sectors. Te Papa Tongarewa/Museums Aotearoa received \$1m to increase the Museums Hardship Fund and work with the museum sector on their financial viability and sustainability. New Zealand Film Commission received \$1m for further relief to productions where the Screen Production Recovery Fund or indemnity has not been sufficient to manage the costs of lockdown restrictions. 	\$10m

Impacts not assessed in 2021/22

Name	Purpose	Investment in 2021/22 (millions)
Te Puna Kairangi Premium Productions for International Audiences Fund	\$50m was made available for the New Zealand screen sector to tell our stories to international audiences and recover from the impacts of COVID-19. Developed in partnership with Manatū Taonga, funding was delivered by the New Zealand Film Commission, NZ On Air and Te Māngai Pāho.	\$27.4m
Royal New Zealand Ballet Surviving the Effects of the COVID-19 Pandemic	Funding of \$2.031m over three years provided to the Royal New Zealand Ballet to address cost pressures from COVID-19.	\$1m
Screen Production Recovery Fund	Funding to productions already invested in by the New Zealand Film Commission or NZ On Air that have been affected by COVID-19 restrictions. The fund was established with \$23.4m and extended as part of the Delta Relief Fund (\$12.1m) in September 2021. As part of the Omicron support package, a further \$15m was provided to extend the Screen Production Recovery Fund until 30 June 2023.	\$3.2m
Screen Sector Indemnity Scheme	Scheme provided insurance cover to domestic screen productions that might experience delays or abandonment due to COVID-19.	\$0.6m
The Waitangi National Trust	Funding of \$4m was provided to ensure that the Waitangi Treaty Grounds are open to the public. A further \$3.6 million was provided in 2021/22.	\$3.6m

Adapt Initiatives

Helping organisations to adapt to COVID-19 and be more sustainable and resilient in the short- to medium-term, including developing new skills, new employment opportunities, new content/services and delivery mechanisms

Creative Careers Service Pilot	Administered by Te Manatū Whakahiato Ora Ministry of Social Development in partnership with Manatū Taonga, this pilot provides \$7.9m over four years to administer a free career development service in Auckland, Waikato and Nelson for creative jobseekers, recent graduates outside the benefit system and creative sector workers who have lost income due to COVID-19. It aims to develop participants' skills and knowledge in the non-creative skills needed to gain employment or to grow and thrive in the creative sector.	\$2m
Creatives in Schools Programme	Administered by the Te Tāhuhu o te Mātauranga Ministry of Education in partnership with Manatū Taonga and Creative New Zealand, this initiative supports artists and creative practitioners to partner with schools and kura to share their specialist skills and knowledge with students. Budget 2019 provided an initial \$7.16m funding for 304 creative projects in New Zealand schools and kura from 2020 to 2023. Budget 2020 provided an additional \$4m which expanded the number of allowed projects to 510. Schools and creatives can jointly apply for up to \$17,000 per project.	\$1.3m
Museum Hardship Fund	Administered by the Museum of New Zealand Te Papa Tongarewa, this fund makes \$4m available through multiple funding rounds over three years to address the impact of forced closures and reductions as a result of COVID-19. The fund is open to any non-profit, community-run or volunteer museum, whare taonga or gallery of small to medium size, or whānau and hapū through a relevant iwi organisation. The original \$2m allocated in Budget 2020 was boosted by \$1m as part of the Delta package in September 2021, and another \$1m in Budget 2022.	\$1m

Impacts not assessed in 2021/22

Name	Purpose	Investment in 2021/22 (millions)
New Zealand Music Recovery Initiatives	Aotearoa Touring Programme —The programme administered by the New Zealand Music Commission gave \$5 million over two years for New Zealand artists to perform original live music on tour in New Zealand.	\$ 2.25m
	New Music —Administered by NZ On Air and the New Zealand Music Commission, the fund boosts NZ On Air’s New Music Programmes by \$7.178m over two years to commercialise New Zealand music during the COVID-19 crisis while live touring is restricted. Funding supported music creatives to create new content during difficult conditions for artists/music label co-investment.	\$3.1m
	New Zealand Music Venue Infrastructure Fund —Administered by the New Zealand Music Commission, the COVID-19 Delta Relief Package round of the NZ Music Infrastructure Fund supported small live music venues (with capacity under 1,000) where the venue had a track record of original New Zealand music performances. The level of support each venue received reflected the number of original New Zealand music performances they were confirmed to host which had been impacted due to the pandemic.	\$1.5m
Pasifika Festivals Initiative	This initiative supports Pasifika festivals with \$12 million over three years to recover from the immediate and ongoing impacts of COVID-19. In 2021/22, the Tasi '21 and Lua Wave funding rounds supported organisations to remain financially viable, continue operations, and develop skills in four key areas: governance, leadership, digital capacity, and festival staffing. This initiative is administered by Creative New Zealand. It was developed and co-designed with Manatū Taonga and the Ministry for Pacific Peoples using a joint approach based on Kaupapa Pasifika and Teu Le Va cultural concepts.	\$4m
Public Interest Journalism Fund	Administered by NZ On Air, the \$55m fund provides transitional support to media organisations to preserve public interest journalism that would have otherwise been at risk or lost due to the impact of COVID-19 on newsrooms. It supports New Zealand’s media sector to continue to produce stories that keep New Zealanders informed and engaged, and support a healthy democracy. The package is made up of \$10m in 2020/21, \$25m in 2021/22 and \$20m in 2022/23.	\$25m
Thrive Initiatives		
Supporting longer-term sector transformation, such as working more collaboratively, building relationships, improving equity, increasing access and participation, transforming operating models, or fostering innovation		
Te Tahua Whakakaha The Cultural Sector Capability Fund	Contestable Fund —Administered by Manatū Taonga, this fund was designed to support the cultural sector to adapt to the COVID-19 environment by funding projects that build skills and knowledge, and provide access to advice, services, tools and resources. Funding was available to cultural sector leadership organisations to deliver projects that build the capability of the cultural sector practitioners, organisations or businesses they represent and support. This includes iwi, hapū and marae organisations. Through this fund 39 organisations received a total of \$5.9m in support. Twenty organisations received seed funding of \$20,000 and 19 received project funding.	\$1.3m
	Direct Agency Support —Funding was provided to four agencies (Creative New Zealand, NZ On Air, New Zealand Film Commission, New Zealand Music Commission) to support COVID-19 related needs in the arts, music and screen sectors.	\$4m

Impacts not assessed in 2021/22

Name	Purpose	Investment in 2021/22 (millions)
Te Tahua Whakahaumarū Creative Arts Recovery and Employment (CARE) Fund	Administered by Manatū Taonga, the CARE Fund was designed to support the cultural sector to adapt to the COVID-19 environment by funding projects that enhance access to and participation in the cultural sector, and create employment and skill development opportunities. It included contestable initiatives and projects in partnership with other agencies. Projects funded through CARE are underway and will continue to 2024.	see below
	Ngā Wāhi Auaha Creative Spaces Initiative —This initiative was designed to increase participation in creative activities for people experiencing barriers to participation and create employment for creative professionals. Funding was available for organisations or groups providing access to art-making activities and creative expression for people who experience barriers to participation, which include intellectual or physical disabilities, neurological conditions or mental illness, age-related vulnerability (seniors or youth), or cultural or social isolation or poverty. Creative spaces could apply for up to \$150,000 a year, for a total of up to \$450,000 over the three years. Through two rounds of funding, 54 organisations received a total of \$17.12m.	\$6.6m
	Ngā Kaiwhakaoho Ahurea Cultural Activators Pilot —This pilot funded eight organisations a total of \$1.44m to host cultural activators in eight communities for one year to increase access and participation in cultural activities. Established cultural sector practitioners collaborated with their communities to tell their stories, build their creative skills, and connect them with opportunities in the wider cultural sector.	1.44m
	Ngā Pūniga Toi ā-Ahurea me ngā Kaupapa Cultural Installations and Events —This initiative was designed to create employment and skill development opportunities for cultural practitioners and allow more people to participate in our cultural sector. Funding was for free events in easy to access spaces, such as community hubs, shopping malls, parks, beaches, marae, churches, reserves, or along a waterfront. Through this fund, 73 installations and events received a total of \$1.209m.	1.209m
Te Tahua Whakamarohi i te Rāngai Ahurea Cultural Sector Innovation Fund	Administered by Manatū Taonga, this fund supported innovative projects that improve the sustainability and resilience of the cultural sector, provide commercial opportunities, or improve access and participation. Projects that safeguard mātauranga Māori were also prioritised. The application process utilised a new approach to arts funding: a nationwide event series called Te Urungi: Innovating Aotearoa. Individuals could apply for seed funding of \$20,000 or project funding. Over the total duration of the fund, Manatū Taonga delivered 17 Te Urungi events across New Zealand, awarding just over \$32.7m to 185 projects.	\$9.9m

Impacts not assessed in 2021/22

Name	Purpose	Investment in 2021/22 (millions)
Mātauranga Māori Te Awe Kōtuku	<p>This programme provides \$24.5m over three years to fund at least 18 diverse initiatives which support iwi, hapū, whānau and Māori communities to safeguard at-risk mātauranga. Initiatives are delivered through six agencies: Creative New Zealand, Heritage New Zealand Pouhere Taonga, Ngā Taonga Sound & Vision, Te Matatini, Te Papa Tongarewa, and Te Tari Whenua Department of Internal Affairs.</p>	\$10.55m (total)
	<p>Initiatives administered by Creative New Zealand:</p> <p>Toi Ake—Mātauranga Māori Te Awe Kōtuku Fund—This fund provides funding to support marae, hapū, iwi, whakapapa-based rōpū and mātāwaka to protect, cultivate and retain mātauranga Māori related to heritage ngā toi Māori (Māori arts) and foster the distinctive arts and cultural practices and knowledge of hapū and iwi.</p> <p>Protection and retention of critically endangered artforms—Tārai Waka – Led by tohunga and mātanga Tārai Waka and collectives of senior and emerging practitioners, this initiative promotes the retention and revitalisation of Tārai Waka (waka building knowledge), a critically endangered artform through employment and training programmes that support the retention of practitioners who hold the mātauranga, tikanga and technical skills required to build waka and effective succession planning, alongside programmes that give greater public access to waka knowledge through community engagement events.</p> <p>Protection and retention of critically endangered artforms—Taonga Pūoro – Led by the Haumanu Collective, a national body of practitioners who work with Taonga Pūoro (traditional Māori musical instruments), this initiative supports the revival which started in the early 1980s led by the late Dr Hirini Melbourne and many others to ensure the mātauranga, cultural and artistic practices associated with Taonga Pūoro can be retained and revitalised to flourish. The initiative has supported the retention of knowledge of taonga pūoro making, performance, composition and use in healing and the building of infrastructure to support artistic development opportunities and greater public access and engagement with taonga pūoro music and practitioners.</p> <p>Te Tairāwhiti Arts Festival—This initiative provided support for Te Tairāwhiti Arts Festival to protect, nurture and grow distinctive ngā toi Māori and mātauranga toi within Te Tairāwhiti, with a specific focus on working with mātanga, pūkenga and emerging practitioners in from the rohe. New artworks were developed through artist wānanga, Te Pūtahi workshops, concept development and commissions. Artworks were presented as part of the Festival’s Te Ara i Whiti multi-media installation of light sculptures and projections, alongside artist panel talks.</p> <p>Toi Ngāpuhi—This initiative provided support for Toi Ngāpuhi to retain at-risk mātauranga related to whakairo and to build a foundation of pūkenga and practitioners of Te Taitokerau who hold this knowledge and mātauranga o ngā hapū o Ngāpuhi, including whakapapa, natural resource use and maintenance, and cultural practices and technical skills. Toi Ngāpuhi works across Te Taitokerau in the Far North through its broad networks to protect and revitalise the distinctive Ngāpuhi-nui-tonu cultural heritage, expressions and identity; improve hapū wellbeing through cultural expression; establish benchmarks of cultural integrity and authenticity; and foster talent and opportunity.</p>	

Impacts not assessed in 2021/22

Name	Purpose	Investment in 2021/22 (millions)
Mātauranga Māori Te Awe Kōtuku	<p>Initiatives administered by Heritage New Zealand Pouhere Taonga:</p> <p>Revitalising Māori Built Heritage Conservation Mātauranga—This programme focuses on joint projects with iwi, hapū, marae hapori, tohunga, pūkenga and kaitiaki to support and revitalise vulnerable areas of mātauranga. These include place-based hanga whare mātauranga and practice (traditional arts and whare building construction), taonga and mātauranga related to mahinga kai, māra kai and waka. The programme has included expert gatherings (Pouhere Wānanga), expert-led wānanga through a co-design process with Heritage New Zealand Pouhere Taonga, two trainee internships and contestable grants of up to \$25,000 for community-led initiatives.</p> <p>Revitalising Mātauranga Māori in Ancestral Landscapes (Wāhi Tapu and Wāhi Tupuna)—This programme focuses on joint projects with iwi, hapū, marae hapori, tohunga, pūkenga and kaitiaki to support and revitalise vulnerable mātauranga areas relating to wāhi tapu and wāhi tupuna. Through pūkenga-led wānanga, project participants will explore the use of publications, on-site interpretation, cultural mapping and hīkoi to revitalise ancestral landscape histories, pūrakau and pakiwaitara.</p>	\$1.47m
	<p>Initiatives administered by Ngā Taonga Sound & Vision:</p> <p>Community Digitisation Wānanga of At-Risk Audio-Visual Taonga—This wide-reaching community digitisation project is designed to save at-risk audio-visual material stored on magnetic media, which degrades over time. Ngā Taonga are providing training and field kits that iwi across the country can use to preserve their own audio-visual mātauranga for future generations.</p> <p>Application of Traditional Knowledge Labels to National Documentary Heritage Collections—In partnership with Whakatōhea, Ngā Taonga supported a pilot programme applying Traditional Knowledge (TK) Labels to taonga Māori held by Ngā Taonga and other cultural heritage institutions. TK Labels are an internationally recognised archiving tool, designed to help Native, First Nations, Aboriginal and Indigenous peoples assert their intellectual property rights; add important context to cataloguing; and ensure appropriate use of and access to their mātauranga and taonga.</p> <p>Preservation and Digitisation of Tangata Whenua Film Series—Ngā Taonga undertook the preservation, digitisation and description of the iconic six-part television series Tangata Whenua (1974), as well as preserving and compiling the non-broadcast interviews footage. This project was delivered in consultation with relevant kaitiaki, whānau, hapū and iwi.</p>	
■	<p>Initiative administered by Te Matatini:</p> <p>Kapa haka regional wānanga—Due to the impact of the COVID-19 pandemic, Te Matatini Herenga Waka Herenga Tangata Festival 2021 was postponed to 2023, leaving a gap in the kapa haka calendar. This gap limited opportunities for transmission of mātauranga Māori amongst kapa haka communities. This initiative enabled Te Matatini to provide financial support to the teams who qualified for the 2022 national festival. This funding allowed each team to host a series of wānanga to maintain momentum in their practise and the transmission of mātauranga through waiata, mōteatea, poi and haka, as well as support continued community participation and connectivity. This initiative complemented funding allocated directly to Te Matatini to support a programme of 12 regional kapa haka ngahau (non-competitive) events in 2021.</p>	\$0.86m

Impacts not assessed in 2021/22

Name	Purpose	Investment in 2021/22 (millions)
Mātauranga Māori Te Awe Kōtuku	<p>Initiatives administered by Te Papa Tongarewa:</p> <p>Taonga Conservation Wānanga Programme—Te Papa Tongarewa are coordinating taonga conservation wānanga with iwi, marae, hapū, whānau and Māori conservators from the museum sector. The initiative empowers iwi Māori as kaitiaki of their taonga and promotes succession planning for the small pool of Māori conservators who work directly with iwi, hapū and marae.</p> <p>Wānanga Series on Endangered Mātauranga Māori Practices—Te Papa Tongarewa are holding a series of wānanga for tohunga and emerging artists on endangered mātauranga Māori related to taonga in Te Papa collections, including toi moko, taonga raranga, toki, hīnaki and kākahu. This initiative will improve access and connection for iwi Māori to their taonga and mātauranga and support the revitalisation of these endangered artforms.</p> <p>Virtual Capture, Access and Tour of Taonga—Te Papa Tongarewa are supporting three Iwi in Residence to develop and produce a virtual tour of their exhibitions, starting with Rongowhakaata and the exhibition Ko Rongowhakaata Ruku i te Pō, Ruku i te Ao. The initiative will produce a digital record of the taonga and mātauranga in the exhibitions which will be provided to the Iwi in Residence, so that uri (descendants) can access the taonga and kōrero from their exhibitions wherever they reside, beyond the term of the Iwi in Residence.</p> <p>Recording and Sharing of Taikura Kapa Haka Regional Performances—Taikura Kapa Haka is an annual celebration of haka and waiata, performed by kaumātua from across New Zealand. Usually held at Te Papa Tongarewa during Matariki, COVID-19 has uncertainty to this live event. This joint project between He Kura Te Tangata Trust, iwi and haahi groups has instead allowed for performances by participating Taikura rōpū to be filmed at their respective kāinga, for broadcast during Matariki in 2021 and 2022.</p>	\$1.39m
	<p>Initiative administered by Te Tari Whenua Department of Internal Affairs:</p> <p>Marae Ora—This contestable fund provides just over \$9 million over three years to support iwi, hapū and whānau with projects that protect and revitalise mātauranga and taonga on marae. This includes, for example, the development of conservation plans for whare and whareniui arts, the establishment of harvest areas for cultural materials such as pā harakeke and tōtara, and the preservation of taonga such as waka tiwai, korowai and photographs. Funding is also available to assist with the creation of archives, small whare taonga or publications as a way to both preserve and provide access to taonga and mātauranga on marae.</p>	\$3.63m
	<p>Cross-agency initiative:</p> <p>Cultural Agency Internship Programme—Eight internships were created in partnership with Ngā Taonga Sound & Vision, the National Library of New Zealand, Archives New Zealand, and Te Papa Tongarewa, as well as two internships in partnership with Te Matatini to support preparations for the national kapa haka festival.</p>	Included in individual agency investment above

Impacts not assessed in 2021/22

Note—funding may be administered by Manatū Taonga in 20/21 or 21/22 but be distributed by Crown entities at a later date (and within the next financial year).