



QUADRENNIAL PERIODIC REPORT

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

General information

Technical Information

Name of Party:

New Zealand

Date of ratification:

5/10/2007

Officially designed Point of Contact:**Title:**

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Organization(s) or entity(es) responsible for the preparation of the report:

Ministry for Culture and Heritage

Describe the multi-stakeholder consultation process established for the preparation of this report:

The work of protecting and promoting the diversity of cultural expressions in New Zealand is the responsibility of many government departments and agencies and non-government agencies. Therefore the Ministry for Culture and Heritage consulted with and invited contributions from the Ministry of Foreign Affairs and Trade, the Ministry of Business, Innovation and Employment, Te Puni Kōkiri - Ministry for Māori Development, Ministry of Pacific Peoples, Ministry for Women, Creative New Zealand and Te Papa Tongarewa Museum of New Zealand.

Executive Summary

Please summarize in max 3500 characters the main achievements and challenges in implementing the Convention and the outlook for the future. Please note this is not an introduction to the report or an annotated table of contents.:

Since the filing of New Zealand's last periodic report in 2012, the Ministry for Culture and Heritage has developed the Cultural Sector Strategic Framework which sets out the Ministry's approach to leading and working with the Cultural Sector in New Zealand to achieve our vision of 'New Zealand's distinctive culture enriches our lives'. Our vision recognises that our distinctive culture is core to what makes New Zealand a great place to live. Cultural expression, engagement and understanding are fundamental to a vibrant and healthy society and help define what it is to be a New Zealander. Māori culture makes New Zealand unique in a globalised world and is central to our sense of place, identifying us as a nation. Active participation by Māori in distinct te ao Māori activity will ensure Māori culture is protected and flourishes. Culture is produced by creative and innovative individuals, groups and organisations. The activities, goods and services they create, produce and distribute have a value which is cultural, social and economic. Cultural expression expands individual capacities, helps bind society and provides jobs and innovation in the economy. Government makes a significant contribution to the broad cultural sector each year in order to ensure that public value is realised and distributed for the benefit of everyone. In 2013/14, the Ministry invested almost \$400 million in arts, heritage, media and sport through Vote Arts, Culture and Heritage and Vote Sport and Recreation. Additional support to the cultural sector is provided through other public sources including the education sector and local government. The cultural sector contributes to achieving positive outcomes across a wide range of other government portfolios outside the sector. One of the key challenges in implementing the Convention on the Protection and Promotion of the Diversity of Cultural Expressions is that the way New Zealand promotes its culture and heritage does not always fit easily into the framework of the Convention. While New Zealand legislation and policies do not formally refer to the Convention, the principles and aspirations of the Convention are incorporated into New Zealand's legislative framework including the Treaty of Waitangi, the Human Rights Act and the Bill of Rights Act. The role of protecting and promoting the diversity of cultural expression is the responsibility of a number of government departments and agencies, including:

- Ministry for Culture and Heritage and our funded agencies
- Te Puni Kōkiri - Ministry for Māori Development
- Office of Ethnic Communities
- Human Rights Commission
- Ministry of Pacific Peoples
- Office of Treaty Settlements

.collapse">Overview of cultural policy context

Parties shall describe the key objectives and priorities of their current cultural policy and the impact the Convention has had in their formulation or reformulation. They will also report on the opportunities and challenges to promote the diversity of cultural expressions in a digital environment.:

The Ministry for Culture and Heritage's Cultural Sector Strategic Framework sets out the Ministry's approach to leading and working with our sector. Our work is guided by the following principles:

- New Zealand stories and talent: high-quality New Zealand content shines through in a crowded cultural landscape, revealing our distinctiveness and encouraging new voices, new forms of expression and new stories.
- Recognition of Māori as Tangata Whenua (New Zealand's indigenous people): the Treaty of Waitangi frames the Crown-Māori relationship and guides our on-going commitment to supporting iwi-Māori aspirations (iwi is the Māori word for tribe).
- Stewardship/Kaitiakitanga: there is a present-day responsibility to ensure cultural assets, experiences and resources are available to future generations.
- Reasonable access: all New Zealanders should have reasonable access to publicly funded cultural activities, goods and services.
- An open creative economy: a healthy cultural economy balances protection of creative property with fostering diverse markets for production and distribution.
- Diversity of perspective: freedom of cultural expression is critical for a well-functioning democracy.
- Efficient use of resources: with limited public resources it is important that the value of public investment is well understood and used to inform decisions.

The Ministry for Culture and Heritage recognises the opportunities and challenges of promoting the diversity of cultural expression in a digital environment. This has been incorporated as a theme in the Ministry for Culture and Heritage's work programme and those of our relevant agencies. This theme, 'Front Footing Transformative Technology,' is outlined in more detail under the Cultural Policies and Measures section of this report.

a) It is (or has been) the basis for changing one or more policies?:

Yes

How:

The Convention is referenced in Creative New Zealand's Diversity in the Arts Policy. This is described in more detail under Cultural Policies and Measures.

No

c) It is (or has been) a reference for ongoing policy development?:

No

b) It is (or has been) a tool to promote policy discussion?:

MEASURES TO IMPLEMENT THE CONVENTION

SUMMARY

CULTURAL POLICIES AND MEASURES

Name of the measure	Scope of the measure	Nature
Front Footing Transformative Technology (strategic priority linked to Ministry for Culture and Heritage work programme)	Local, Regional, National	institutional
Improving Cultural Asset Sustainability (strategic priority linked to Ministry for Culture and Heritage work programme)	Local, Regional, National	institutional
Measuring and Maximising Public Value (strategic priority linked to Ministry for Culture and Heritage work programme)	Local, Regional, National	institutional
Creative New Zealand: Diversity in the Arts Policy	National	institutional
Fostering Inclusive New Zealand Identity (strategic priority linked to Ministry for Culture and Heritage work programme)	Local, Regional, National	institutional
Supporting Māori Cultural Aspirations (strategic priority linked to Ministry for Culture and Heritage work programme)	Local, Regional, National	institutional

INTERNATIONAL CULTURAL COOPERATION

Name of the measure	Scope of the measure	Nature
Special immigration process for international performers and high-end music	National, International	regulatory
Cultural Diplomacy International Programme	National, International	institutional
Film co-production agreements	National, International	institutional
Asia New Zealand Foundation	Local, Regional, National, International	institutional
Te Papa Tongarewa Museum of New Zealand Museum Exchanges	Local, Regional, National, International	institutional
Creative New Zealand's Cultural and Artform Exchange	International	institutional

PREFERENTIAL TREATMENT

Name of the measure	Scope of the measure	Nature
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Pacific Cultural Exchange	Local, Regional, National, International	institutional
Radio New Zealand International	National, International	institutional

INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT NATIONAL LEVEL

Name of the measure	Scope of the measure	Nature
Whānau Ora	Local, National	institutional
Arts and Culture Recovery Programme for Greater Christchurch	Local	institutional

INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT INTERNATIONAL LEVEL

Name of the measure	Scope of the measure	Nature
The New Zealand Aid Programme	National, International	institutional

CURRENT UNESCO GLOBAL PRIORITY: GENDER EQUALITY

Name of the measure	Scope of the measure	Nature
Women in Film	National	institutional

YOUTH

Name of the measure	Scope of the measure	Nature
The Digital Media Fund	Local, National	financial
Musicians Mentoring in Schools programme and Bands Mentoring in Schools programme	National	institutional

list of measures

Supporting Māori Cultural Aspirations (strategic priority linked to Ministry for Culture and Heritage work programme)

b. Key objectives of the measures:

Māori culture and heritage is a defining feature of New Zealand identity in the world. The preservation and expression of Māori language, arts, culture and heritage need to be well supported. Cultural agencies are committed to working in partnership with iwi-Māori to advance their long-term cultural aspirations for the benefit of Māori and all New Zealanders. In the post-settlement (settlement of Treaty of Waitangi claims) environment, iwi are better positioned to advance their own cultural aspirations and will demand a high level of responsiveness from government and its agencies. By 2018 the Ministry for Culture and Heritage intends the Ministry, iwi-Māori, and cultural sector organisations to have strengthened capacity to advance Māori cultural aspirations for the benefit of Māori and for all New Zealanders.

c.1. the scope of the measure:

Local
Regional
National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The priority has been incorporated as a theme in the Ministry for Culture and Heritage's work programme and those of our relevant agencies. The Ministry has a number of initiatives that relate to the shared outcome of Supporting Māori cultural aspirations. These include:

- Treaty Settlement Stories: the production of a comprehensive, historically rigorous account of the recent history of Treaty of Waitangi settlements from all perspectives
- Treaty settlement protocols: as one of the core group of government agencies to support the Treaty settlement process, we have over 50 relationship agreements with iwi which is likely to rise to 100 by 2017
- managing post-Treaty relationships: provision of guidance to iwi in the development of their cultural plans to support their cultural aspirations in a post-Treaty environment
- supporting Māori cultural talent: targeted initiatives to address gaps and opportunities in the delivery of support for Māori practitioners, including Te Matatini
- protection of taonga tūturu: managing the conservation of newly found taonga tūturu and the process of assigning ownership (taonga tūturu is a category of New Zealand protected objects that relate to Māori culture, history, or society defined in the Protected Objects Act)
- working with the cultural sector: leading the cultural sector in delivering more than our legal obligations and building recognition that iwi/Māori are intrinsic to New Zealand's identity.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Māori

e. What are the results expected through the implementation of the measure?:

Improvement in:

- proportion of iwi with whom the Ministry for Culture and Heritage has an 'active' relationship
- number of publicly funded cultural agencies with co-designed iwi initiatives
- te reo capability programmes in publicly funded cultural agencies.

f.1 Name of agency responsible for the implementation of the measure:

Ministry for Culture and Heritage

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Front Footing Transformative Technology (strategic priority linked to Ministry for Culture and Heritage work programme)

b. Key objectives of the measures:

New Zealanders want access to the best of what the world has to offer and high- quality New Zealand content which shines through in a crowded, borderless global environment. Changing technology continues to impact on traditional business models and to provide new opportunities for all cultural agencies. The means of production and distribution of cultural goods and services are increasingly available at low cost to almost everyone. Through the development of digital skills, online rights policies, trans-media, new mobile applications and other innovative business solutions New Zealand creative talent and organisations are positioning themselves to control and manage their endeavours to reach a wider audience. The Ministry is working to support an environment where skills, infrastructure and property rights support innovation and creation. By 2018 the Ministry intends New Zealand's creative practitioners and organisations to have mastered skills and capabilities to front-foot technological innovation. There will be greater scope to select and manage production, distribution and access, and New Zealand will be recognised as a leader in enabling ease of access to, and re-use of, creative content.

c.1. the scope of the measure:

Local
Regional
National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The priority has been incorporated as a theme in the Ministry for Culture and Heritage's work programme and those of our relevant agencies. The Ministry has a number of initiatives that relate to the shared outcome of front footing transformative technologies. These include:

- convergence: providing consistent, platform-neutral treatment that protects copyright, promotes creation and improves access to cultural goods and services
- supporting funded agencies: working with cultural agencies to support the innovative and cost-effective use of digital technologies to create work and engage with audiences
- access to government-funded material: working in partnership with other agencies to improve public access to Crown-funded and owned material
- online cultural content: investment in digital content including Te Ara and NZHistory.net to provide authoritative cultural content for New Zealanders
- sector skills development: assistance to creative industries to increase competitiveness and productivity, raise the value of exports and create jobs for New Zealanders
- identifying barriers and opportunities: undertaking a study of the creative sector to identify barriers and opportunities to maximise creative sector productivity, including aspects of copyright.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the

Convention?:

No

e. What are the results expected through the implementation of the measure?:

- choices available to consumers in provision of cultural content
- hours of New Zealand screen content funded by NZ On Air.

f.1 Name of agency responsible for the implementation of the measure:

Ministry for Culture and Heritage

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Improving Cultural Asset Sustainability (strategic priority linked to Ministry for Culture and Heritage work programme)

b. Key objectives of the measures:

New Zealand's cultural activity is sustained by an infrastructure of tangible and intangible cultural assets built over time. With static or declining baselines for public funding, the Ministry, cultural agencies, iwi and local government are working together to plan and prioritise development and to increase revenue from non-government sources. Success will require the development and maintenance of new partnerships and identification of smarter ways of operating. By 2018 the Ministry intends there to be greater clarity on the most valuable cultural assets and priorities for investing in cultural infrastructure (tangible and intangible) over time within available resources.

c.1. the scope of the measure:

Local
Regional
National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The priority has been incorporated as a theme in the Ministry for Culture and Heritage's work programme and those of our relevant agencies. The Ministry has a number of initiatives that relate to the shared outcome of improving cultural asset sustainability. These include:

- monitoring cultural agencies: providing advice to Ministers on the performance and financial strength of key cultural sector agencies
- supporting cultural agencies: improving funded agencies' strategic planning and performance reporting frameworks through collaboration and support
- cultural philanthropy: conducting research and provide advice on opportunities to augment public spending, in particular through philanthropy, informed by research findings
- supporting the Canterbury recovery: supporting the recovery from the Canterbury earthquakes by contributing to a range of cultural initiatives in greater Christchurch, and progressing two recovery programmes
- conservation of significant heritage: providing advice on significant heritage assets, including support for earthquake strengthening of heritage buildings
- review of museums strategy: reviewing the Government's museums investment strategy and performing a stocktake of current funding models and strategic outcomes for the sector
- co-ordination across the sector: facilitating appropriate engagement with government agencies working across heritage issues, including bringing groups of key agencies working together.

The purpose of the Heritage New Zealand Pouhere Taonga Act 2014 is to promote the identification, protection, preservation and conservation of the historical and cultural heritage of New Zealand.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

- proportion of sector funding obtained from other sources
- equity levels of New Zealand's largest cultural institutions
- household expenditure (real) on cultural products and services
- arts and recreation businesses net 'births'.

f.1 Name of agency responsible for the implementation of the measure:

Ministry for Culture and Heritage

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Measuring and Maximising Public Value (strategic priority linked to Ministry for Culture and Heritage work programme)

b. Key objectives of the measures:

Cultural expression contributes to a vibrant and healthy democratic society. The cultural agencies are working together to better understand the public value of cultural goods and services, including their economic and social benefits. This will ensure better decisions and choices can be made to maximise public benefit from government investments in the sector. By 2018 the Ministry intends decision-making in resourcing cultural infrastructure and cultural activity to be better informed by data, evidence and understanding of the public value of culture.

c.1. the scope of the measure:

Local
Regional
National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The priority has been incorporated as a theme in the Ministry for Culture and Heritage's work programme and those of our relevant agencies. The Ministry has a number of initiatives that relate to the shared outcome of Measuring and Maximising Public Value. These include:

- data and evidence: undertaking analysis, including further work on the intrinsic value of culture and the impact of cultural activities on economic and social outcomes
- value and Culture Framework: embedding the Value and Culture Framework as a way of assessing cultural value in decision-making
- ministerial services: providing support to Ministers across three portfolios, to enhance decision-making
- co-ordinating data and evidence across the sector: including co-ordinating research across the sector and beyond to maximise the availability of data available to support cultural decision-making
- cultural Sector Strategic Framework: embedding the use of the cultural sector Strategic Framework as a decision-making tool across the sector.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Use of evidence about public value in decisions about funded cultural investments.

f.1 Name of agency responsible for the implementation of the measure:

Ministry for Culture and Heritage

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Creative New Zealand: Diversity in the Arts Policy

b. Key objectives of the measures:

To support the creation, presentation and distribution of, and participation in, a diverse range of New Zealand arts.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

Creative New Zealand encourages, promotes and supports the arts for the benefit of all New Zealanders. This diversity policy, adopted in October 2015, ensures that the benefits of the arts that Creative New Zealand supports are available to all New Zealanders, irrespective of age, gender, ethnic affiliations, physical or other disability, sexual orientation or religion. Creative New Zealand:

- will ensure its data collection allows it to research and report on the age, gender and ethnic affiliations of applicants to Creative New Zealand for arts funding
- will take measures to ensure there are no significant barriers to accessing its support and resources (this includes making sure communications and application processes meet, as far as possible, agreed standards for removing barriers)
- encourages the arts sector to remove barriers to access to the arts for practitioners, participants and audiences
- encourages the arts sector to recognise, promote and celebrate the arts of the diverse cultures of New Zealand
- will fund educational and advocacy services to promote diversity in access to the arts sector

will require key arts organisations to demonstrate how they deliver to New Zealand's diverse communities.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

All New Zealanders, irrespective of age, gender, ethnic affiliations, physical or other disability, sexual orientation or religion

e. What are the results expected through the implementation of the measure?:

- The maintenance of special recognition for Māori arts and the arts of New Zealand's Pacific peoples.
- The production, dissemination and participation in the arts by all New Zealanders.

f.1 Name of agency responsible for the implementation of the measure:

Creative New Zealand

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Fostering Inclusive New Zealand Identity (strategic priority linked to Ministry for Culture and Heritage work programme)

b. Key objectives of the measures:

The priority of Fostering Inclusive New Zealand Identity was introduced in the Ministry for Culture and Heritage's Cultural Sector Strategic Framework, which was adopted in 2014. New Zealand's demographic profile is changing in terms of age, ethnicity and location. There is a new sense emerging of what it is to be a New Zealander, how we see ourselves, and how we present to others as an attractive place to live, work and visit. The Ministry for Culture and Heritage is working with other departments and cultural agencies to support examination and expression of what it means to be a New Zealander and to foster an inclusive New Zealand. By 2018 the Ministry wants New Zealanders to have a strong shared sense of attachment to New Zealand, value diversity, and actively participate in our cultural life and democracy; and the Ministry wants New Zealand identity to be strong globally.

c.1. the scope of the measure:

Local
Regional
National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

This priority has been incorporated as a theme in the Ministry for Culture and Heritage's work programme and those of our relevant agencies. The Ministry has a number of initiatives that relate to the shared outcome of Fostering Inclusive New Zealand Identity. These include:

- advice on nationhood and identity: providing advice on policy, legislation and funding to enhance the development of services and activities, including arts, heritage, taonga and media; supporting cross-government work on civics and nationhood
- supporting New Zealand's commemorations programme including the First World War centenary, the 250th anniversary of Capt. James Cook's landing in New Zealand, the 125th anniversary of women's suffrage
- creating distinctive national destinations
- governance and management of Pukeahu National War Memorial Park
- delivering a business case exploring the options for provision of military heritage in New Zealand
- producing and promoting significant cultural information, using a range of media, including digital and print projects aligned with the commemorations programme
- working with other agencies on the process and implications of any change to the New Zealand flag
- protection of significant heritage: managing the maintenance of war graves in New Zealand and abroad and administering legislation to protect symbols of nationhood and movable and found heritage.

Other relevant Government initiatives include those led by the following government agencies: Creative New Zealand is the national body for the arts. It aims to support the arts in New Zealand for

the benefit of all New Zealanders. Te Puni Kōkiri (TPK) is the principal adviser on Government-Māori relationships and monitors policy and legislation in this area. The Ministry for Pacific Peoples advises government on achieving better outcomes for Pacific peoples in New Zealand. Its advice is informed by its relationships with New Zealand's Pacific peoples. The Office of Ethnic Communities works to promote the benefits of ethnic diversity to develop prosperity for every New Zealander.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

- sense of belonging to New Zealand
- ease of expressing identity in New Zealand
- positive global perceptions of New Zealand
- New Zealanders who report active participation in arts and culture
- New Zealanders who report active participation in sport and recreation
- participation in Māori cultural activities.

f.1 Name of agency responsible for the implementation of the measure:

Ministry for Culture and Heritage

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Special immigration process for international performers and high-end music

b. Key objectives of the measures:

To facilitate entry to New Zealand for a specific purpose or event for which the applicant has demonstrated skills, expertise or attributes that are likely to benefit individuals and/or New Zealand and where there is no risk of a negative impact on opportunities for New Zealanders. To allow high-end music acts being promoted in New Zealand by an Immigration New Zealand-approved promoter to travel to and perform in New Zealand on visitor visas, rather than work visas.

c.1. the scope of the measure:

National
International

c.2. the nature of the measure:

regulatory

c.3. the main feature of the measure:

In 2012, Immigration New Zealand introduced special immigration instructions for international performers and their support crew to enter New Zealand to participate in an approved arts or music festival. To obtain approved status, a festival must intend to engage at least 10 international participants. Under the special immigration process, performers are eligible to enter New Zealand on a visitor visa instead of a work visa as per normal procedure. This makes for a more streamlined immigration process, and ensures that immigration settings are not a barrier for international performers to travel to New Zealand to perform in such festivals. In 2014, Immigration New Zealand introduced a special immigration instructions for high-end music acts and their support crew. If they are being promoted in New Zealand by a music promoter on Immigration New Zealand's Approved Music Promoter list, then these music acts are able to travel to and perform in New Zealand on visitor visas, rather than work visas. This means that people holding passports which are visa-waived for travel to New Zealand, and who do not have any other reason to need to apply for a visa (such as a previous conviction) will not need to apply at all before they travel, while others who are travelling on visa required passports, will benefit from the lower cost and reduced documentation associated with visitor visa applications.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

- Improved access to New Zealand audiences for international artists.
- Improved access to skills and expertise of international artists in New Zealand.
- Facilitated entry of international music acts to New Zealand.

f.1 Name of agency responsible for the implementation of the measure:

Immigration NZ

f.2 Financial resources allocated to implement the measure:

Development, consultation and implementation of the immigration process and policy were completed within baseline.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name: Live Nation Australasia Ltd	Type of Entity: Private company
Type of Involvement: Consulted party	
Name: New Zealand Music Commission	Type of Entity: NGO
Type of Involvement: Consulted party	
Name: The Stetson Group	Type of Entity: Private company
Type of Involvement: Consulted party	
Name: Artist Touring Logistics Ltd	Type of Entity: Private company
Type of Involvement: Consulted party	
Name: Chamber Music New Zealand	Type of Entity: NGO
Type of Involvement: Consulted party	
Name: Brent Eccles Entertainment Ltd	Type of Entity: Private company
Type of Involvement: Consulted party	

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

International

i.2 What were the main conclusions?:

As at the end of 2015, 40 festivals had been approved by Immigration New Zealand. Feedback from organisers of approved festivals has been very positive. As at March 2016, 41 music promoters had been approved by Immigration New Zealand. Feedback from the approved music promoters has been very positive.

i.3 Which indicators were used to determine impact?:

Feedback from organisers of approved festivals. Feedback from approved music promoters.

Cultural Diplomacy International Programme

b. Key objectives of the measures:

The Cultural Diplomacy International Programme aims to help establish and/or maintain a New Zealand cultural presence in key overseas regions or countries to boost New Zealand's profile and economic, trade, tourism, diplomatic and cultural interests. The Programme's objectives are to: project in targeted international settings a distinctive profile of New Zealand as a creative and diverse society with a unique, contemporary culture strongly rooted in its diverse heritage; and to enhance understanding of and engagement with New Zealand among government and business leaders in target regions.

c.1. the scope of the measure:

National
International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

Examples of activities the Programme has supported since 2012 include:

- the New Zealand Māori Arts and Crafts Institute's *Tuku Iho* exhibition to Chile, Argentina, and Brazil in 2015. The exhibition features over 120 art works from a range of indigenous Māori art forms, and Institute staff also used the exhibition to establish relationships and foster cultural exchanges with indigenous groups in each country
- the NZ ASEAN 40th Anniversary Programme in 2015, marking the 40th anniversary of New Zealand's partnership with ASEAN. The programme consisted of a series of awards ceremonies in each ASEAN country and a commemorative summit in Kuala Lumpur, all of which featured cultural performances by Māori musicians and kapa haka practitioners
- Te Papa (the national museum of New Zealand) taking two exhibitions to the National Museum of China. The project was the result of an agreement signed between the two museums to promote partnerships and opportunities for cultural exchange and cultural diplomacy. Te Papa hosted an exhibition from the National Museum of China in 2014 as part of this agreement
- *Return to Hawaiiiki* in August 2012: a project where a group of New Zealand artists travelled to Samoa to participate in a week-long series of events as part of celebrations marking the 50th anniversary of the signing of the Treaty of Friendship between Samoa and New Zealand.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

To strengthen New Zealand's cultural, economic, political and security relationships with key international partners.

f.1 Name of agency responsible for the implementation of the measure:

Ministry for Culture and Heritage

f.2 Financial resources allocated to implement the measure:

1.669 million NZD per year

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

International

i.2 What were the main conclusions?:

Each CDIP project is evaluated according to the specific outcomes sought for each project e.g. high profile media coverage, increased business networks, new partnerships.

i.3 Which indicators were used to determine impact?:

Each CDIP project is evaluated according to the specific outcomes sought for each project e.g. high profile media coverage, increased business networks, new partnerships.

Film co-production agreements

b. Key objectives of the measures:

Bilateral film co-production agreements facilitate and encourage co-productions between the film industries of the respective countries.

c.1. the scope of the measure:

National

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

New Zealand first began negotiating film co-production agreements in the mid-1980s. New Zealand currently has bilateral film co-production agreements or arrangements in force with 17 countries (Australia, Canada, China, Chinese Taipei, Denmark, France, Germany, India, Ireland, Israel, Italy, Poland, Singapore, Spain, South Africa, South Korea, and the United Kingdom) and two non-binding co-operative arrangements for audio-visual industry co-operation, with the Republic of Korea and Hong Kong. Treaties are in negotiation with Brazil and Canada (re-negotiation). Since 2012, New Zealand has signed agreements with Denmark (2014), Poland (2015), and Israel (2016).

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Greater collaboration in film industries of participating countries.

f.1 Name of agency responsible for the implementation of the measure:

Ministry for Culture and Heritage

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Asia New Zealand Foundation

b. Key objectives of the measures:

The Asia New Zealand Foundation is a non-partisan, non-profit organisation, set up in 1994 to build New Zealanders' knowledge and understanding of Asia. The Foundation relies on a mix of public, philanthropic and corporate funding.

c.1. the scope of the measure:

Local
Regional
National
International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The Asia New Zealand Foundation is New Zealand's leading non-government authority on Asia. The Asia New Zealand Foundation's activities cover more than 20 countries in Asia and are delivered through seven programmes, including Arts and Culture, Business, Education, Leadership Network, Research, Media and Thinktanks on strategic, regional and security issues. The Asia New Zealand Foundation supports many projects every year through grants to institutions (such as art galleries and universities) and individuals to promote cultural links between New Zealand and Asian countries.

Further information on these activities is available on the Foundation's website:

<http://www.asianz.org.nz>

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Improved knowledge and understanding of Asia in New Zealand

f.1 Name of agency responsible for the implementation of the measure:

Asia New Zealand Foundation

f.2 Financial resources allocated to implement the measure:

4 million NZD in 2015/16 from Vote Foreign Affairs and Trade

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Te Papa Tongarewa Museum of New Zealand Museum Exchanges

b. Key objectives of the measures:

- To build relationships with institutions in other countries for exhibition and research exchanges that create cultural understanding.
- To foster the relationship between the museums, including exhibitions, exchange of curators and other museum personnel, and sharing knowledge and collaborative research.

c.1. the scope of the measure:

Local
Regional
National
International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

Exchanges between Te Papa and international museums since 2012 include:

- three staff from the Malaysia Department of Museums undertook a week-long study tour of Te Papa, focusing on audience engagement, collections management and conservation. Te Papa also organised visits for the group to regional museums as part of their training
- Dr Aymeric Hermann (University of French Polynesia), an archaeologist and expert of Central Polynesia stone tools, spent time with two Te Papa curators exploring Māori Taonga and Polynesian stone tools. Te Papa extended an invitation to Dr Hermann to return to Te Papa in the course of his ongoing research on Polynesian history and heritage
- Te Papa is developing relationships with institutes in Indonesia, Singapore and the Cook Islands for cultural, exhibition and expert exchanges in the future
- Te Papa exhibited Kura Pounamu and Brian Brake: Lens on China and New Zealand at the National Museum of China in 2012. The project was the result of an agreement signed between the two museums to promote partnerships and opportunities for cultural exchange and cultural diplomacy. The Kura Pounamu exhibition continued to tour to a further four prominent museums throughout China over a period of two years. Te Papa hosted two exhibitions from the National Museum of China in 2014: Throne of Emperors and Shi Lu
- Te Papa exhibited E Tu Ake in Mexico in 2012 as the foundation for the first reciprocal exchange between Te Papa and the Mexican government. E Tu Ake focused on the Māori journey of self-determination and struggle for their indigenous rights, from the past through to the present day. The Aztec exhibition Conquest and Glory was shown at Te Papa 2014 and toured to two venues in Australia in partnership with Te Papa
- Te Papa exhibited Whales Tohora in eight US and Canadian cities in 2012-16. Public lectures and programmes were presented by US and Canadian specialists as well as by Te Papa staff and Iwi representatives.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

- Enhanced knowledge and skills of participating institutions.
- Improved cultural understanding of participating countries.

f.1 Name of agency responsible for the implementation of the measure:

Museum of New Zealand Te Papa Tongarewa

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Creative New Zealand's Cultural and Artform Exchange

b. Key objectives of the measures:

To support artists to engage in cultural and artform exchanges which help them develop their practice and networks. The exchanges can involve transmission and acquisition of traditional cultural knowledge and/or innovative artform practice.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

Creative New Zealand's Cultural and Artform Exchange comprises:

- Arts residencies in South Korea, Taiwan, Singapore, and Japan, in partnership with the Asia New Zealand Foundation
- Asia Artform Exchange: offers New Zealand artists, arts organisations and practitioners the opportunity to build relationships and to increase artistic exchanges with artists/practitioners in targeted territories in Asia
- Curator Tour to South Korea and China, in partnership with the Asia New Zealand Foundation
- Indigenous International Artform Exchange: supports projects by Māori artists working collaboratively with other indigenous artists creating new work or redeveloping existing work
- Indigenous Dance Residency - The Banff Centre (Canada)
- Indigenous Writing Programme - The Banff Centre (Canada)
- Indigenous Curators Exchange in partnership with Australia Council
- Indigenous Producers Exchange in partnership with Australia Council
- Pacific cultural and art form exchanges (described in more detail in the section 'Preferential Treatment to Developing Countries')
- Scottish Playwright Residency and Exchange in partnership with Playmarket NZ

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Māori, Indigenous populations in participating countries

e. What are the results expected through the implementation of the measure?:

New Zealand artists supported to engage in cultural and artform exchanges which help them develop their practice and networks

f.1 Name of agency responsible for the implementation of the measure:

Creative New Zealand

f.2 Financial resources allocated to implement the measure:

Varies

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

Creative New Zealand evaluates each component of its Cultural and Artform Exchange programme according to the specific outcomes sought for each component.

i.3 Which indicators were used to determine impact?:

Creative New Zealand evaluates each component of its Cultural and Artform Exchange programme according to the specific outcomes sought for each component.

Pacific Cultural Exchange

b. Key objectives of the measures:

To support artists from Pacific Island nations to engage with Pacific artists and communities in New Zealand, and vice versa, to support the exchange of artistic skills and cultural knowledge.

c.1. the scope of the measure:

Local
Regional
National
International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The Pacific Cultural Exchange brings skilled practitioners from a different Pacific Island nation to New Zealand each year. In 2013 the programme brought six artists to New Zealand who represent three genres of Tongan arts: tufunga (material), faiva (performance) and nimamea'a (fine) arts. In 2014 the programme supported six Niuean artists who specialised in traditional Niuean weaving, carving and performing arts. In 2015 six Cook Islands artists shared knowledge and skills of their heritage art forms – ranging from tattooing to drumming – that are distinct to the Cook Islands culture.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Pacific peoples

e. What are the results expected through the implementation of the measure?:

- To strengthen Pacific art links in New Zealand.
- Awareness of Pacific arts for the New Zealand public.
- Strengthened skills and knowledge of Pacific artists in New Zealand and the Pacific Islands.

f.1 Name of agency responsible for the implementation of the measure:

Creative New Zealand

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Radio New Zealand International

b. Key objectives of the measures:

The service aims to:

- broadcast innovative, comprehensive and independent news and programming of interest to the Pacific region
- broadcast programming which encourages an awareness and understanding of New Zealand policies on regional issues of concern, foreign relations, development assistance, immigration, human rights, economic development, the environment and trade opportunities
- provide a reliable account of Pacific and New Zealand affairs for relay and use by broadcasters and listeners within the Pacific and beyond
- provide a reliable source of information in the event of natural disasters or a breakdown of local communication.

c.1. the scope of the measure:

National

International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

Radio New Zealand International (RNZI) broadcasts in digital and analogue short wave to radio stations and individual listeners across the Pacific region. Around twenty Pacific radio stations relay RNZI material daily, and individual short-wave listeners and internet users across the world tune in directly to RNZI content. The RNZI signal can sometimes be heard as far away as Japan, North America, the Middle East and Europe. In 2013, Radio New Zealand International delivered media development and training projects for the New Zealand Aid Programme, ABC International, PACMAS, the AIBD and the ABU. These included:

- media leadership training for Tonga
- technical training for Vanuatu
- infrastructure development work in Vanuatu and Solomon Islands
- journalism and technical workshops in Samoa for regional media.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

- Quality radio content broadcast in the Pacific
- Improved infrastructure for radio broadcasting in the Pacific

f.1 Name of agency responsible for the implementation of the measure:

Radio New Zealand

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Whānau Ora

b. Key objectives of the measures:

Whānau Ora is an inclusive, culturally-anchored approach to provide services and opportunities to whānau (Māori word for extended family) and families across New Zealand. It aims to empower whānau and families as a whole, rather than separately focusing on individual family members and their problems.

c.1. the scope of the measure:

Local
National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

Whānau Ora requires multiple government agencies to work together with whānau and families rather than separately with individual family members. From late 2012 through to mid-2013 additional efforts were undertaken to expand the whānau-centred approach within Whānau Ora to incorporate a focus on Pacific families, and to develop clearer pathways for engaging Pacific families and communities through Whānau Ora. Whānau Ora currently delivers whānau-centred outcomes to 8,916 whānau made up of 41,952 whānau members. Pacific family members account for 15% of the total number of individual family members engaging with Whānau Ora. Phase two sees the devolution of decision-making closer to communities through the establishment of three non-governmental agencies that 'commission' (or purchase) outcomes for whānau. The commissioning approach reflects the importance of community-based leadership and decision-making to the continued growth and success of Whānau Ora as a social, economic and cultural development approach for whānau and families.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Māori and Pacific peoples

e. What are the results expected through the implementation of the measure?:

The Whānau Ora approach provides whānau and families with the support and guidance they need to be self-managing; living healthy lifestyles; participating fully in society; confidently participating in Te Ao Māori; economically secure and successfully involved in wealth creation; and cohesive, resilient and nurturing.

f.1 Name of agency responsible for the implementation of the measure:

Te Puni Kōkiri

f.2 Financial resources allocated to implement the measure:

In the 2015/16 financial year, 43.207 million NZD was available to support Whānau Ora commissioning activity, and 3.933 million NZD was available to support Whānau Ora service delivery capability.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

Te Pou Matakana

Type of Entity:

NGO

Type of Involvement:

Te Pou Matakana is the commissioning agency tasked with funding and supporting initiatives to deliver the Government's Whānau Ora outcomes for Māori living in Te-Ika-a-Māui (North Island). Each Commissioning Agency engages a range of organisations (including Whānau Ora providers and provider collectives) to deliver Whānau Ora initiatives for whānau and families.

Name:

Te Pūtahitanga o Te Waipounamu

Type of Entity:

NGO

Type of Involvement:

Te Pūtahitanga o Te Waipounamu is tasked with funding and supporting initiatives to deliver the Government's Whānau Ora outcomes for Māori living in Te Waipounamu (South Island). Each Commissioning Agency engages a range of organisations (including Whānau Ora providers and provider collectives) to deliver Whānau Ora initiatives for whānau and families.

Name:

Pasifika Futures

Type of Entity:

NGO

Type of Involvement:

Pasifika Futures is the commissioning agency tasked with funding and supporting initiatives to deliver the Government's Whānau Ora outcomes for Pacific peoples. Each Commissioning Agency engages a range of organisations (including Whānau Ora providers and provider collectives) to deliver Whānau Ora initiatives for whānau and families.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Local

National

i.2 What were the main conclusions?:

The bullets below summarise the results achieved for whānau and families in the first phase of Whānau Ora.

- Almost two-thirds of whānau who were engaged with Whānau Ora received support from Navigators and developed whānau plans. Whānau aspirations were wide-ranging and evenly-spread across the six high-level outcomes identified by the Taskforce on Whānau-centred initiatives.
- The immediate impacts of collective services were extensive. Some gains were in 'intermediary outcomes' (for example, improved service access, motivation) and others were in 'higher-level' outcome areas (for example, increased income, improved employment and so on).
- On average, whānau experienced more than seven intermediary gains and more than three higher-level gains in wellbeing.
- The most common intermediary improvements were accessing services, happiness, relationships and leadership, where over 70 percent experienced advances. The most common

higher-level improvements were in safety and education/training, where 76 percent and 61 percent of whānau, respectively, made advances.

- A moderately strong correlation was noted between whānau-centred approaches and intermediary whānau gains, and between intermediary and higher-level whānau gains; also between less directly connected outcomes (for example, knowledge of whakapapa (genealogy) and reduced rates of smoking).

i.3 Which indicators were used to determine impact?:

The indicators used to determine the impact of the first phase of Whānau Ora were the percentage of whānau experiencing significant improvements in:

- education/training achieved
- healthy eating/exercise
- early childhood education participation
- income
- housing
- employment
- smoking reduction
- knowledge of accessing services
- motivation to improve wellbeing
- new skills to achieve goals
- positive whānau relationships
- happiness
- treating each other with respect
- confidence in parenting
- connectedness
- confidence in cultural values
- knowledge of whakapapa.

Arts and Culture Recovery Programme for Greater Christchurch

b. Key objectives of the measures:

- Restore and extend broad participation in arts and cultural activities, and with heritage collections in Greater Christchurch.
- Recover infrastructure and enhance the way arts, culture and heritage collections contribute to the reinvigoration of Greater Christchurch for present and future generations.
- Commemorate the people lost as a result of the earthquakes and recognise the effects of the earthquakes on the wider community.

c.1. the scope of the measure:

Local

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The Arts and Culture Recovery Programme for Greater Christchurch, led by the Ministry for Culture and Heritage, is an outcome of the Ministry's work to coordinate the Government's support for the arts and culture recovery of Christchurch following the 2011 and 2012 earthquakes. The Ministry established a Joint Agency Group (JAG), with representatives from Christchurch City Council, the Canterbury Earthquake Recovery Authority and Creative New Zealand. JAG meets and works with representatives from the local sector and other funders to improve coordination of the Government's support for arts and culture recovery.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

- Reinstall the region's unique sense of character and identity.
- Serve as a source of pride for its multi-cultural community.
- Drive urban regeneration, bringing cultural, social and economic benefit to the region.

f.1 Name of agency responsible for the implementation of the measure:

Ministry for Culture and Heritage

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

The New Zealand Aid Programme

b. Key objectives of the measures:

The New Zealand Aid Programme is the New Zealand Government's international aid and development programme. Its mission is to support sustainable development in developing countries in order to reduce poverty and contribute to a more secure, equitable and prosperous world. It is managed by development specialists in the Ministry of Foreign Affairs and Trade.

c.1. the scope of the measure:

National
International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The Programme focuses on stimulating sustainable economic development. It has a geographic focus on New Zealand's own region, the Pacific. It focuses on applying New Zealand's strength and expertise in development contexts, has clear priorities, and works in partnerships e.g. Radio New Zealand International (described in more detail in the section 'Preferential Treatment to Developing Countries'). To deliver on its mission of supporting sustainable development, the New Zealand Aid Programme has recently formulated and published a Strategic Plan (2015-19), complemented by an Investment Priorities (2015-19) companion document which details twelve areas in which New Zealand will focus its aid, capability and policy engagement to deliver sustainable development and poverty reduction in partner countries. Partnerships are vital to the New Zealand Aid Programme. Working with other governments and agencies means that development assistance efforts are coordinated within countries and across regions. Partnerships also ensure we work in line with a developing country's own strategies and development priorities. One cultural development project fully funded by the New Zealand Aid Programme is the Cultural Heritage/Museum Advisor to the Government of Niue's Cultural Heritage Centre Project, undertaken by Te Papa Tongarewa - Museum of New Zealand. Te Papa is working with the Department of Taoga Niue and, among other things, will help to assess taoga damaged by Cyclone Heta in 2004. This initiative was introduced in 2014.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Sustainable economic development in the Pacific region.

f.1 Name of agency responsible for the implementation of the measure:

Ministry of Foreign Affairs and Trade

f.2 Financial resources allocated to implement the measure:

603 million NZD in 2015/16

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Women in Film

b. Key objectives of the measures:

To increase awareness of gender equality in the New Zealand screen industry.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

As part of the New Zealand Film Commission's 'Diverse Voices' strategy, programmes and initiatives are being developed to support film makers from all backgrounds and encourage them to express their unique voices through original storytelling. The initiative 'Women in Film' is committed to increasing awareness of gender equality in the New Zealand screen industry. This involves:

- collecting and publishing information and statistics on women working in the screen industry
- setting a 50 percent target participation rate for women film makers in the professional development area
- identifying and engaging with female film makers
- encouraging proposals from guilds and industry organisations that support the professional development of women in the screen industry
- an Annual Scholarship Programme that offers scholarships across different disciplines in the screen industry where female participation is low. The first scholarship was awarded in 2015.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Women

e. What are the results expected through the implementation of the measure?:

To enhance understanding about how to increase the participation and retention of women in the industry.

f.1 Name of agency responsible for the implementation of the measure:

New Zealand Film Commission

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

The Digital Media Fund

b. Key objectives of the measures:

To support the creation of new New Zealand content for children and youth as well as ethnic and other minorities.

c.1. the scope of the measure:

Local
National

c.2. the nature of the measure:

financial

c.3. the main feature of the measure:

The Digital Media Fund supports smart, innovative or experimental projects that make the most of opportunities offered by the internet and digital media to reach different New Zealand audiences. The fund supports the creation of new New Zealand content, or the creative extension of existing New Zealand content, to be accessed through one or more digital channels. Priority is given to projects that target special interest audiences, in particular children and youth, ethnic and other minorities in the community, and Māori. Projects supported by this fund that target youth include: *Yours TV* is a professionally produced web series. Launched in 2014, each of its episodes is created by and features young people. A youth editorial team develop the content for each week's show and presenters, reporters and crew are selected from communications, theatre/film and journalism students from around New Zealand. *Yours TV* is gaining popularity with youth audiences, with episodes reaching between 10,000-100,000 viewers. Importantly the show has also enabled many young people to gain practical, professionally-guided experience in the media industry. *The Wireless* is an initiative from Radio New Zealand that serves to address a gap in the provision of public service content that is high-quality, impartial, and targeted to the interests of 18-30 year olds. Launched in 2013, *The Wireless* produces inspiring, insightful and entertaining stories for New Zealanders who have grown up in the digital age.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Young people

e. What are the results expected through the implementation of the measure?:

- More people discover and enjoy a wider variety of content.
- Improved content options for specific audiences.
- Greater audience reach for content funded.

f.1 Name of agency responsible for the implementation of the measure:

NZ on Air

f.2 Financial resources allocated to implement the measure:

3.8 million NZD in 2016/17

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

Musicians Mentoring in Schools programme and Bands Mentoring in Schools programme

b. Key objectives of the measures:

Teachers and students develop knowledge, skills and understanding of contemporary popular New Zealand music through a practical-based framework in which professional musicians act as mentors in participating schools. Participants in the Pacifica Beats and Smokefreerockquest programme will be assisted to develop their live performance and event management skills through partnering them with a professional band who provides support, and shares their experiences and knowledge.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

Since 2001, the Musicians Mentoring in Schools Programme has connected New Zealand's top musical artists with emerging young talent in schools. The programme is funded for 60 schools per year and each school is funded for up to 10 hours of Mentoring. Usually this is over two full days in rural areas and five visits of two hours each in urban areas, or areas where the mentor is a local. More than 150 artists have shared their expertise in songwriting, instrumental and vocal technique, recording technology, and music industry insight.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Young people

e. What are the results expected through the implementation of the measure?:

- Number of schools participating in the programmes annually shows value in programmes.
- Number of students participating in the programmes annually indicates value in programmes.
- Participants rate the programmes to have had a positive or strong influence in the areas of song-writing skills, performance skills, theoretical and practical musical skills and enhanced understanding of the New Zealand music industry and possible career paths.

f.1 Name of agency responsible for the implementation of the measure:

New Zealand Music Commission

f.2 Financial resources allocated to implement the measure:

Unable to determine

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

Musicians Mentoring in Schools Programme 2014

- 93 percent of students surveyed reported a strong or positive influence on song-writing skills and understandings.
- 93 percent of students surveyed reported a strong or positive influence on performance skills and understandings.
- 95 percent of students surveyed reported a strong or positive influence in students' personal commitment to future music participation.

Bands Mentoring in Schools Programme 2014

- More than 85 percent of students surveyed reported a strong or positive value in seeing a professional band perform at their regional event.
- More than 77 percent of students surveyed reported a strong or positive influence on their understanding of the New Zealand music industry and possible career paths within it.

i.3 Which indicators were used to determine impact?:

Students were surveyed on the influence the programme had on:

- songwriting skills and understandings
- performance skills and understandings
- personal commitment to future music participation
- value in seeing a professional band perform at their regional event

understanding of the New Zealand music industry and possible career paths within it.

CIVIL SOCIETY

Have you taken or supported initiatives involving civil society in activities::

Promote the objectives of the convention through awareness raising and other activities: No

Please explain how:

Collect data and share and exchange information on measures adopted at local and international level:

No

Please explain how:

Provide spaces where ideas of civil societies can be heard and discussed while developing policies:

No

Please explain how:

Implement Operational Guidelines: No

Please explain how:

Other: No

Please explain how:

Is Civil Society contributing to this report?:

No

Name of the Organization(s):

Contribution from Civil Society

This section is to be completed with information provided by civil society:

Has the civil society taken initiatives to::

Promote the principle and the objectives of the Convention locally and internationally: No

Please explain how:

Promote ratification of the Convention and its implementation by governments: No

Please explain how:

Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups:

No

Please explain how:

Contribute to the achievement of greater transparency and accountability and accountability in the cultural governance:

No

Please explain how:

Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression:

No

Please explain how:

Build capacities in domains linked to the Convention and carrying out data collection: No

Please explain how:

Create innovative partnerships with the public and private sectors and with civil society of other regions of the worlds:

No

Please explain how:

Challenges encountered or foreseen to implement the Convention:

Solutions found or envisaged:

Activities planned for next 4 years to implement the Convention:

Supporting attachment provided by the Civil Society:

Achievements, challenges, solutions and next steps

Describe main results achieved in implementing the Convention:

A number of measures have been introduced which support the principles and aspirations of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. While many of these have yet to be evaluated, the main results achieved include: Supporting Māori cultural aspirations is a key theme in the Ministry for Culture and Heritage's work programme and those of relevant agencies of the ministry. This has included targeted initiatives to address gaps and opportunities in the delivery of support for Māori practitioners and managing the conservation of protected objects. Special immigration processes for international performers and high-end musical acts has improved access to high-end international performance acts in New Zealand and had a positive response from event organisers. Te Papa Tongarewa Museum of New Zealand museum exchanges have promoted the exchange of skills and knowledge of museum curators in New Zealand and participating institutions in the Asia Pacific region. In addition, this measure has facilitated exhibition exchanges, supporting the cultural knowledge and understanding of the public in the participating countries. The protection and promotion of Pacific culture has also been a central theme in the Ministry's work and that of its agencies. Creative New Zealand has strengthened Pacific arts in New Zealand through its Pacific Cultural exchange programme. Radio New Zealand International has provided quality radio content and radio infrastructure for the Pacific. The New Zealand Aid Programme has supported sustainable economic development in the region.

Challenges encountered or foreseen to implement the Convention :

One of the key challenges in implementing the Convention is that the way New Zealand promotes its culture and heritage does not always fit easily into the framework of the Convention. While New Zealand legislation and policies do not formally refer to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the principles and aspirations of the Convention are incorporated into New Zealand's legislative framework, including the Treaty of Waitangi, the Human Rights Act and the Bill of Rights Act.

Solutions found or envisaged to overcome those challenges:

While New Zealand legislation and policies do not usually refer to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the New Zealand Government is confident that its core legislative framework supports the principles and aspirations of the Convention.

Steps planned for the next 4 years:

Ministry for Culture and Heritage's Cultural Sector Strategic Framework, which was adopted in 2014 continues to guide the work programme for the Ministry. Together with the government-funded agencies in the cultural sector, the Ministry has identified five focus areas to improve outcomes for New Zealanders over the next four years. **Fostering inclusive New Zealand identity** The Ministry is working with other departments and cultural agencies to support examination and expression of what it means to be a New Zealander and to foster an inclusive New Zealand. **Supporting Māori cultural aspirations** Cultural agencies are committed to working in partnership with iwi Māori to advance their long term cultural aspirations for the benefit of Māori and all New Zealanders. **Front footing transformative technology** The Ministry is working to support an environment where skills, infrastructure and property rights support innovation and creation. **Improving cultural asset sustainability** The Ministry, cultural agencies, iwi and local government are working together to plan and prioritise development and to increase revenue from non-government sources. **Measuring and maximising public value** The cultural agencies are working

together to better understand the public value of cultural goods and services, including their economic and social benefits.

SOURCES AND STATISTICS ANNEXES

1. Economy and Finance

When reporting data in this section, it is important to define the “cultural sector” for statistical purposes and apply that definition consistently. For guidelines, please refer to the [2009 UNESCO Framework for Cultural Statistics \(FCS\)](#)

1.1. Total Flows of Cultural Goods and Services

1.1.a Cultural Goods

(a) Exports in cultural goods	<input type="text" value="72264639.00"/>	<input type="text" value="2014"/>	<input type="text" value="▼"/>	<input type="text" value="http://ec.europa.eu/eurostat/cache/meta"/>
(b) Imports in cultural goods	<input type="text" value="321110599.00"/>	<input type="text" value="2014"/>	<input type="text" value="▼"/>	<input type="text" value="http://ec.europa.eu/eurostat/cache/meta"/>


1.1.b Cultural Services

(a) Exports in cultural services	<input type="text" value="650282556.34"/>	<input type="text" value="2014"/>	<input type="text" value="▼"/>	<input type="text" value="Statistics New Zealand (http://www.stats"/>
(b) Imports in cultural services	<input type="text" value="131506020.38"/>	<input type="text" value="2014"/>	<input type="text" value="▼"/>	<input type="text" value="Statistics New Zealand (http://www.stats"/>

1.2. Contribution of cultural activities to Gross Domestic Product (GDP)

(a) Total GDP	<input type="text" value="0.00"/>	<input type="text" value="▼"/>	<input type="text" value=""/>
(b) Share of cultural activities in GDP	<input type="text" value=""/>	<input type="text" value="▼"/>	<input type="text" value=""/>

Which methodology was used to calculate the share of culture in total GDP?

 More information about text formats

1.3. Government expenditure on culture (If not available, please use government expenditure on Recreation and Culture)

(a) Total government expenditure	<input type="text" value="36081384100.00"/>	<input type="text" value="▼"/>	<input type="text" value="2004: Statistics NZ and The Treasury"/>
(b) Share of culture in government expenditure	<input type="text" value="1.90"/>	<input type="text" value="0.00"/>	<input type="text" value="2004: Government Spending On Culture"/>

2. Books

	Num	Sales, USD	Year	Source
(a) Number of published titles	<input type="text" value="4763"/>		<input type="text" value="2015"/>	<input type="text" value="National Library of New Zeal"/>
(b) Number of publishing companies				
Total all companies	<input type="text" value="931"/>		<input type="text" value="2015"/>	<input type="text" value="National Library of New Zeal"/>
Small Size Companies			<input type="text" value="▼"/>	<input type="text" value=""/>

Small Size Companies	<input type="text" value="0"/>	<input type="text"/>	<input type="text"/>
Medium Size	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>
Large Size	<input type="text" value="3"/>	<input type="text" value="2015"/>	<input type="text" value="National Library of New Zealand"/>

(c) Bookshops and sales

Bookstore chains	<input type="text"/>	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>
Independent Book stores	<input type="text"/>	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>
Book stores in other retail	<input type="text"/>	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>
Online Retailers	<input type="text"/>	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>

d) Translation flows

Number of published translations	<input type="text" value="27"/>	<input type="text" value="2014"/>	<input type="text" value="Publishers Association of New Zealand"/>
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3. Music

(a) Production / Number of albums produced:

	Num	Year	Source
Physical Format	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>
Digital format	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>
Independent	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>
Majors	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>

(b) Sales / Total number of recorded music sales:

Physical format	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>
Digital format	<input type="text"/>	<input type="text" value="2015"/>	<input type="text"/>

4. Media

(a) Broadcasting audience and share

Year	Source
<input type="text" value="2015"/>	<input type="text"/>

Programme type	Audience share	Type of ownership	Type of access	Remove
<input type="text"/>	<input type="text"/>	<input type="text" value="- None -"/>	<input type="text" value="- None -"/>	

(b) Broadcasting media organizations

Year	Source
<input type="text" value=""/>	<input type="text" value=""/>

Number of domestic media organizations providing

Ownership:	Radio channels	Television channels	Both radio & television channels	Total
Public	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value="0"/>
Private	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value="0"/>
Community	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value="0"/>
Not specified	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value="0"/>
Total	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>

(c) Newspapers (excluding online newspapers only)

Year	Source
<input type="text" value=""/>	<input type="text" value=""/>

Publishing format - printed:	Daily newspapers	Non-daily newspapers	Total
Free Only	<input type="text" value=""/>	<input type="text" value="32"/>	<input type="text" value="32"/>
Paid Only	<input type="text" value="23"/>	<input type="text" value="3"/>	<input type="text" value="26"/>
Both Free and Paid	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value="0"/>

Publishing format - both printed and online

Free Only	<input type="text" value=""/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Paid Only	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value="0"/>
Both Free and Paid	<input type="text" value=""/>	<input type="text" value=""/>	<input type="text" value="0"/>
Total	<input type="text" value="23"/>	<input type="text" value="35"/>	<input type="text" value="58"/>

5. Connectivity, infrastructure, access

	Num	Year	Source
(a) Number of mobile phone subscribers per 1000 inhabitants	<input type="text" value="1111"/>	<input type="text" value="2012"/>	<input type="text" value="Central Intelligence Agency"/>
(b) Number of households with Internet access at home	<input type="text" value="1660000"/>	<input type="text" value="2012"/>	<input type="text" value="Statistics New Zealand"/>

6. Cultural Participation

Percentage of people participating in cultural activities at least one time during the last 12 months

Activity (in %)	Female	Male	Total
Cinema			0.00
Theatre	0.58	0.42	1.00
Dance (including ballet)	0.59	0.41	1.00
Live concert/musical performance	0.56	0.44	1.00
Exhibition	0.61	0.39	1.00
TOTAL	2.34	1.66	4.00

Is there any available data on the reasons for the non participation in cultural events?

- No Yes

Main reasons for non-participation (in %).	Female	Male	Total
Too Expensive			0.00
Lack of Interest	0.00		0.00
Lack of time			0.00
Lack of information			0.00
Too far away			0.00
Other			0.00

7. Additional clarifications:

Additional Annexes (if any):

SUBMISSION

Title:

Mr

First Name:

Paul

Family Name:

Barker

Organization:

Ministry for Culture and Heritage

Position:

Branch Manager, Cultural Policy

DATE OF SUBMISSION: 2/5/2016