

Ngā Ohaoha a Te Matatini

Measuring the Kapa Haka Economy



Mere Takoko

A thesis submitted in fulfilment of the degree of Master of Arts

Victoria University Wellington

Wellington, New Zealand

2019



He karakia nā Kahukura

Ka tatara, koia.
Ka tatara i ō urunga, koia,
Ka tatara i ō tukemata, koia,
Ko he toka whakataratara, koia,
Ki roto ki te kopinga, koia,
Ki roto ki te kopinga, koia,
Koi huna mai, koia,
Koi whakina mai, koia,
Ko rua mahunuku koe tonga ē.
Wetea iho i runga i te popoki ō Kahukura,
He kura mawete-ka mawete he kura, ī!
Matara, ka matara ki taku rangi ē
Tō te maro o Kahukura kia hurua mai, ka tatau, tau ē!
Ka tatau te maro ō Aitu, te eke mai he aitu,
Ki tēnei matorohanga, torohanga.
Whāngāi atu i te ata, kia kai mai ō mata horea,
Kia whiu, kia tā i a koe ō mata horea,
Ko mata te aongā nuku,
Ko mata te aongā rangi.
Tiora tamaka kōrua paipai nunui ki te ihongā ē!
Tautai, e hine, te pari-ā-nuku, te pari-ā-rangi,
Hioi-nuku, hioi-rangi, whakataretare te pō ē!
Tautai ere, tautai ere, tī.



*Ko Hikurangi te maungā
Ko Waiapu te awa
Ko Ngāti Porou te iwi
Ko Ngāti Hinerupe raua ko Ngāti Hinepare ngā hapū
Ko Māui te tipuna!*

*Tihei tohi ora te whakapapa, te whakapono, o taku manu kōrero kia tuku atu te aho ki te tai whakarunga
ki te tai whakararo ki a Ngāti Ruawaipu, kia pera anō koutou ki te ahikāroa o te Arapangāteatinuku, o te
Arapangateatirangi e!*

*Mē timata te tīramarama nuku i ā Kōpuarēhua kia kawē ai te ahi hirauroa hopanga o Rūarikitua ō
Waikapakapa ki te tīramarama rangi o te Mimi-o-Rērēwā o*

Tūpapakūrau, e!

*Ka haere tonu te tīramarama nuku ō te whakamahi ō Maraehara kia tautoko ai te tīramarama rangi ō
Waitaiko, ō Otihi, e!*

*Ka heke tonu te tīramarama nuku ō Mangātekawa ō Awatere kia kawē ai te papori mē te mahi tahi ō te
whakahaere whaioro ki te tīramarama rangi ō Pikoko, ō Maruhou, ō Wharariki, ē!*

*Mai i te tīramarama ō Ōruatua, ō Horoera mē haere tahi ai te tīramarama rangi o te ahi hangāngā ki
Whakateao, ki Pouretua, ki Ahikāroa.*

*Mai i te kotongā hau ka rere te tīramarama nuku i te pūkenga mahi ō Otiki, ō Ōpure, ō Pariwhero kia hikoia
te Ngākau mōhio ō te tīramarama rangi ō Te Pito, ō Paopaoreikiura, ō Waione, e!*

*Tae tonu ra te tīramarama nuku ō te ahi whakamātauria ō Waikākā, ō Waioratane, ki te tīramarama rangi
ō te pūkengā tinana ō Matakiore mē te rau ō Tāwakewake i tōna maungā, e!*

Ē Hika mā ē! Huia mai tātou!

Whāno, whāno! Hara mai te toki!

Haumie ē! Hui ē! Taiki ē!

He mihi

Tuatahi rā, ka tuku mihi ki te Matua nui i te Rangi me ona āhuetanga katoa e manaaki nei i a tātau.

Tuarua, kai te mihi atu, kai te tangi atu, ki te iti, ki te rahi, kua wehe atu ki te pō mai i tēnā whāruarua, i tēnā whāruarua awhio atu i te motu. Nō reira, koutou te karanga kua okioki, koutou te karanga kua wahangū, koutou te karangā kua wheturangitia hāere ki te au te rena, te urunga te taka, te moenga te whakaarahia.

Kāti ka huri atu ki a tātou e takatū nei i roto i te ao hurihuri.

E mihi ana tēnei ki te kaupapa i ahu mai i ngā tupuna kia poupou ko ngā hua ki roto i te mahi a Tane Rore raua ko Hine Rēhia. Kia koutou i āwhina te kaupapa kua oti nei. Mai i te timatangā tae noa ki te otingā i waimarie rawa atu te tautoko e te takuta Mike Ross (Te Kawa a Maui) i te whanuitangā me te hohonutangā o te kaupapa nei.

Arā anō hoki te mihi ki ngā kaitautoko i te wā i whakatongia tenei kaupapa, hei awhina, hei arataki i a tātou.

He mihi hoki ki ngā kaimahi me ngā kawana o Te Matatini Kapa Haka Aotearoa.

Abstract

While this thesis largely examines the economic contribution of Kapa Haka, it also sets out a framework to inform future research to ensure that the inequalities of today will not be visited upon the mokopuna of tomorrow.

Māori aspirations for a better future are inextricably linked to wellbeing and identity. This research builds on previous reports commissioned by Te Matatini Kapa Haka Aotearoa (Te Matatini) that provide qualitative research on the subject matter. It largely draws on new quantitative data and focusses on Te Matatini as a case study by investigating the nature and extent of funding disparities in its current funding compared with other national performing arts organisations.

The research addresses two main research questions: whether funding currently allocated to Te Matatini under the Vote Arts, Culture and Heritage appropriation is equitable considering its biennial economic contribution and service performance record. Secondly, how can tikanga Māori inform a framework able to measure the broader wellbeing impacts of Kapa Haka and the social return on investment achieved by Te Matatini's programme of regional and national Kapa Haka events. To assess whether government is realising the best value for money from its investment into the arts, culture and heritage sector, the thesis calls for greater transparency and consistency in the level of funding currently received by Māori agencies and initiatives across the sector.

It concludes with a recommendation that the Executive Government should seek to undertake a review of the sector ecosystem to develop fit-for-purpose and targeted policy settings that 'insure' Māori arts are better valued and supported. The research argues that a central element of any future national arts strategy should provide for greater equity for Māori across the sector along with pathways to grow Māori arts, culture and heritage as a central pillar of Māori development and national wellbeing. Its key recommendation is that the Government should seek to increase its investment into Māori arts agencies and practitioners by establishing a new appropriation focused on growing the Māori cultural and creative sector.

KUPU WHAKATAKI / INTRODUCTION.....	7
------------------------------------	---

PART I: NGĀ HUA A TANE RORE ME HINE RĒHIA

TE MATATINI'S SOCIAL RETURN ON INVESTMENT

MEASURING THE SOCIAL, CULTURAL AND ECONOMIC BENEFITS	10
VALUE CATEGORY 1: POUTAMA TUKUTUKU / CULTURAL WELLBEING	15
VALUE CATEGORY 2: PĀTIKI TUKUTUKU / SOCIAL WELLBEING	24
VALUE CATEGORY 3: PURAPURAWHETŪ TUKUTUKU / ECONOMIC DEVELOPMENT	33

PART II: NGĀ PŪRONGO MANAWANUI

THE FISCAL CONTRIBUTION OF KAPA HAKA

THE FISCAL CONTRIBUTION OF KAPA HAKA	39
FISCAL CONTRIBUTION OF TE MATATINI NATIONAL FESTIVAL.....	41
FISCAL CONTRIBUTION OF TE MATATINI REGIONAL COMPETITIONS.....	51
FISCAL CONTRIBUTION OF BROADCASTING.....	54
FISCAL CONTRIBUTION OF KAPA HAKA DEVELOPMENT INITIATIVES	57
TE MATATINI BIENNIAL FISCAL CONTRIBUTION.....	59

PART III: TE TAHUA PŪTEA

GROWING THE KAPAHAKA ECONOMY

KAPAHAKA SECTOR GROWTH AND PARTICIPATION	63
TE MATATINI AUDIENCE AND PARTICIPATION DATA	67
TE MATATINI FINANCIAL PERFORMANCE.....	73
TRENDS ANALYSIS.....	76
INCOME TRENDS ANALYSIS	78
EXPENDITURE TRENDS ANALYSIS.....	82
RATIO ANALYSIS.....	85

PART IV: NGĀ OHAOHA A TE MATATINI

CONCLUSION

ACKNOWLEDGING THE VALUE OF KAPA HAKA	89
TOWARD FISCAL EQUITY.....	93
KEY RECOMMENDATIONS.....	98
REFERENCES.....	99

Please note that this thesis is an independent body of work and that all views expressed in this report are those of author and do not necessarily reflect those of Te Matatini Society Inc. This document can not be reproduced in any form without the permission of the author.

E kore e hekeheke, he kākano i ruia mai i a Rangiātea

I will never be lost for I am the seed of chiefs

Background

The protection and promotion of the traditional Māori performing arts is at the heart of Te Matatini's work as it navigates the sector through the vast ocean of arts toward new horizons. Since its inception, the organisation has facilitated the recovery of Kapa Haka from the point of near extinction to become a thriving and multi-million-dollar sector. In the process, as this research highlights, the art form has emerged as a symbol of Māori culture and identity and Aotearoa-New Zealand's nationhood and brand.

I entered postgraduate studies with Te Kawa a Maui at the Victoria University of Wellington to fulfill a long-held desire to complete a master's degree and as a way to bring into focus a greater purpose – the opportunity to advocate for the thousands of kai haka (performers) who enable the art form to flourish in a range of settings.

As the title of the research suggests *Ngā Ohaoha a Te Matatini* investigates the economic contribution of Te Matatini and the broader wellbeing impacts of Kapa Haka. It aims to address what previous reports commissioned by Te Matatini have described as the “limited understanding of the scope of the Kapa Haka economy, as well as a lack of appropriate tools and techniques with which to measure that contribution” (Waikato University, 2018).¹

The thesis outlines several areas that highlight how Te Matatini is outperforming other performing arts organisations despite receiving a disproportionate level of arts funding from the Government. The impacts of this structural inequity are contiguously examined and illustrated by the financial pressures that flow downstream to performers and their whānau. This includes facing the challenge of managing household costs along with child support and unpaid leave to attend Kapa Haka practices and compete at regional and national Te Matatini events.

Research question

The research question has emerged in response to a growing body of evidence that illustrates the multiple benefits of Kapa Haka to Māori wellbeing and identity. Dr Te Rita Papaesh accurately pointed this out in her post-graduate research (Papaesh 2015) and further added that Kapa Haka offers a form of tūrangawaewae – a

¹ See Waikato University, *Te Huawai Pārae Koia te Korari: The value of Kapa Haka to the New Zealand Economy*, Hamilton, New Zealand, 2018, p.35

home away from home for Māori wanting to stay connected to their culture and be immersed in te reo me onā tikanga Her views are supported by other practitioners and sector leaders canvassed through a literature review.

Research process

This is largely a quantitative study that illustrates the biennial fiscal impact that Te Matatini makes to New Zealand's national economy—a sum that is larger than previously recorded. It also highlights how despite receiving only a fraction of arts, culture and heritage sector funding, Te Matatini outperforms its competitors in several areas.

Although previous research has highlighted how the value of Kapa Haka is not fully acknowledged, particularly at the government level, the thesis concludes that Te Matatini's funding should be increased to achieve greater parity with other national performing arts organisations. It argues for greater equity in funding allocated to the organisation and a review of the Ministry for Culture and Heritage's current budget allocation process and the Vote Arts, Culture and Heritage appropriation.²

Research format

Part I introduces the *Ngā Ohaoha a Te Matatini* wellbeing framework for future research to measure the overall wellbeing contribution of Kapa Haka; a difficult and complex undertaking because of data gaps in existing Kapa Haka research. A literature review and wellbeing survey was undertaken to produce a matrix of 10 wellbeing impacts and 12 SROI indicators to measure the social, cultural and economic impacts of Kapa Haka.

Part II seeks to estimate Te Matatini's biennial contribution to the country's economy. The direct and indirect economic contribution of the organisation is examined along with the extensive productivity contribution of Kapa Haka performers. The focus is on presenting new evidence collated through a national wellbeing survey that highlights the growing financial pressures faced by performers to compete on the Matatini national stage.

Part III addresses the issue of inequity in the level of funding currently allocated to Te Matatini and compares the organisation's performance with other national organisations that receive annual appropriations under the Vote Arts, Culture and Heritage budget. It also calls for a review of the investment framework guiding the Ministry for Culture and Heritage and recommends a review of the Ministry's current budget allocation to Māori.

² This term is adopted by the author to denote the scope of the economic activities associated with the art form of Kapa Haka.

PART I:

NGĀ HUA A TĀNE RORE ME HINE RĒHIA

Chapter 1: Kapa Haka's Social Return on Investment

MEASURING THE SOCIAL, CULTURAL AND ECONOMIC BENEFITS

Introduction

While Kapa Haka has an evidenced contribution to the nation's wellbeing, attributing a fiscal value to its social return on investment is both difficult and complex.³ In order to measure this vital part of the art form's overall contribution, new research was undertaken to build on the findings of the *Ngā Hua a Tāne Rore report* (Pihama et al., 2014) and address what the report described as the “limited understanding of the scope of the Kapa Haka economy, as well as the lack of appropriate tools and techniques with which to measure that contribution”.⁴

In addressing this challenge, the following chapter offers an important prelude but not a complete accounting of the wellbeing contribution of Kapa Haka. Instead, the focus is to set the scene for future research that illustrates the social, cultural and economic impact achieved by Te Matatini as an important contribution to the wider Kapa Haka sector. By analysing the results of survey data collated as part of the *Ngā Hua a Tāne Rore me Hine Rēhia* wellbeing project, a number of data snapshots are presented to expand upon existing qualitative evidence. These insights are based on more than 3,000 survey responses collected from performers and attendees at the 2018 Regional Competitions and 2019 National Festival.

The survey data offers a foundation of quantitative evidence to inform a wider understanding of the social, cultural and economic wellbeing impacts of Kapa Haka. This important prelude of research introduces the *Ngā Ohaoha a Te Matatini* framework; a planning and evaluation matrix tool of 22 indicators that are adopted to assess the overall contribution of the art form.

Ngā Hua a Tāne Rore

One of the most extensive investigations of the social, cultural and economic contribution of Kapa Haka was undertaken by the University of Waikato's Te Kotahi Research Institute as part of the *Ngā Hua a Tāne Rore report* (Pihama et al., 2014). The report includes a stock take of existing research and oral evidence collated from a series of interviews, workshops and focus groups with leading Kapa Haka exponents, organisers, administrators and stakeholders including the Ministry for Culture and Heritage and Te Matatini. In addition, the report

³ This was a key finding of the *Ngā Hua a Tāne Rore report*, as noted in Chapter 1.

⁴ See Waikato University, 2018, p.35.

illustrates the broad reach of the impacts of Kapa Haka, particularly in the areas of social, cultural and economic wellbeing.

This is best articulated in the following quote, “Kapa Haka is an indigenous cultural icon, unique to Aotearoa. While many other Māori cultural practices have been disrupted, Kapa Haka has survived, grown and evolved. From bone-chilling demonstrations of the haka and mau rākau, to the graceful movement of the poi, Kapa Haka continues to galvanise and touch the hearts not only of Māori and non-Māori here in New Zealand, but internationally as well.”⁵ The report goes on to identify the multiple wellbeing impacts that, when measured together, illustrate Kapa Haka’s significant overall contribution. It notes that the art form promotes growth and development in the cultural sector as “an intrinsic benefit in and of itself” and “that there are many more positive benefits which reinforce a united view that Kapa Haka serves as a powerful way to promote national wellbeing”.⁶ The authors further state:

“It is becoming widely accepted that the Kapa Haka economy makes a valuable contribution to New Zealand society via a wide array of cultural, social and economic benefits. Its primary contribution is strengthening the cultural identity, not just of Māori, but of all New Zealanders. Kapa Haka also has key roles in assisting the revitalisation of te reo Māori, tikanga Māori and mātauranga Māori. Anecdotal evidence further reinforces the view that it strengthens our nationhood and facilitates positive relationships with foreign markets.”

Indeed, Kapa Haka is continuing to embed itself as the most widely established traditional performing art in the country.⁷ From kohangā reo and kura kaupapa, primary schools, high schools and universities to town halls, regional events centres and the pearly gates of New Zealand’s premiere sports stadiums, Kapa Haka has moved beyond being a past-time or tikangā practice on the marae and in traditional whānau, hapū and iwi environments to now being practised across Aotearoa New Zealand in a number of non-Māori and urban settings.

Ngā Ohaoha a Te Matatini

In an attempt to achieve greater recognition of the contribution of the traditional Māori performing arts, the author has developed the *Ngā Ohaoha a Te Matatini* framework as a tool to assess Kapa Haka’s social, cultural and economic wellbeing impacts. It is important to note that the concept of ohaoha (generosity) is employed here as it denotes the sense of multiplicity that Māori place in any notion of economy inspired by traditional values. Ohaoha can have variable meanings, which can reflect both the benevolence of giving or receiving as well as the benefits accrued from the precious gifts of Kapa Haka.⁸ These benefits are likened to the tentacles of

⁵ See Leanie Pihama et al., *Ngā Hua ā Tāne Rore: The Benefits of Kapa Haka*, Wellington, New Zealand, 2014.

⁶ Ibid.

⁷ According to Statistics New Zealand’s Te Kupenga Survey, over 50% of the 373,000 respondents to their 2013 Survey were engaged in a Kapa Haka-related activity. See Stats NZ, *Te Kupenga 2013: A survey of Māori wellbeing*, Wellington, New Zealand 2013. To find report online go to: http://archive.stats.govt.nz/browse_for_stats/people_and_communities/Māori/TeKupenga_HOTP13/Data%20Quality.aspx

⁸ The Ngata Dictionary, Ohaoha has variable meanings including: (1) magnanimous (2) relic (3) benefit (4) generosity (5) gift (6) offertory (7) munificent (8) gracious.

a giant wheke (octopus); a symbol adopted by a great philosopher (tohunga) of Māoridom, Dr Rangimarie Turuki Pere. Her timeless framework acknowledges the link between the mind, the spirit and the connectedness of the physical world in a way that is both seamless and holistic.⁹

Ngā Ohaoha a Te Matatini offers an interpretation of ancient Māori dimensions of wellbeing based on the Te Wheke model and reinforces the view that the Kapa Haka economy, by its own connotations, cannot be separated from the society and culture that connects and governs the lives of the people who practise within it. As such, the framework employs a bi-cultural matrix of indicators that is represented as a waka hourua (double hull canoe), a traditional symbol of navigation for Māori. It also employs a logic framework to measure the overall contribution of Kapa Haka. The aim here is to offer a method or tool in which to quantify the value of the Kapa Haka economy and its various tentacles or impacts.

One of the critical challenges faced during the review of research related to the social, cultural and economic benefits of Kapa Haka was the absence of primary data that documents the depth and breadth of Kapa Haka's overall wellbeing contribution. Initially, the literature review set out to understand the relationship between Kapa Haka and its derivative social, cultural and economic impacts. The key research reports analysed among others were the *Ngā Hua a Tane Rore* report (Pihama et al., 2014), *Mā te Huruhuru: Kapa Haka is a Sound Investment!* report (Karaitiana, 2016) and the *Te Huawai Pārae Koia te Korari* report (2017) produced by the University of Waikato.

In addition to the literature review, three wellbeing surveys were carried out to capture quantitative or primary data able to plug in data gaps where possible to reinforce the findings of existing research. These surveys provided a wealth of primary data and quantitative evidence to inform a wider understanding of the social, cultural and economic wellbeing impacts of Kapa Haka. A number of insights were gathered based on more than 3,000 survey responses collected from performers and attendees at the 2018 Regional Competitions and 2019 National Festival.

These insights were extrapolated where possible to assess the art form's "social return on investment." This is a method of analysis that provides a systematic way to incorporate social, cultural, environmental and other outcomes to derive the overall economic value created.¹⁰ It therefore offers a much more holistic approach to measure Kapa Haka's overall contribution to the national economy.

⁹ See Takuta Rangimarie Turuki Rose Pere's Te Wheke model which the concept of an octopus to define family health. The head of the octopus represents the whānau (family), the eyes of the octopus as waiora (total wellbeing for the individual and family) and each of the eight tentacles representing a specific dimension of health. The dimensions are interwoven and this represents the close relationship of the tentacles. To view the model online go to: <https://www.health.govt.nz/our-work/populations/Māori-health/Māori-health-models/Māori-health-models-te-wheke>.

¹⁰ Increased scarcity of public resources has led to a concomitant drive to account for value-for-money of interventions. Traditionally, cost-effectiveness, cost-utility and cost-benefit analyses have been used to assess value-for-money of public health interventions. The social return on investment (SROI) methodology has capacity to measure broader socio-economic outcomes, analysing and computing views of multiple stakeholders in a singular monetary ratio. For more information, visit:

Maxtrix of wellbeing indicators

A total of 10 wellbeing indicators are included in the *Ngā Ohaoha a Te Matatini* framework matrix alongside 12 indicators to measure the social return on investment (SROI) achieved across isolated social, cultural and economic outcomes. While the wellbeing indicators have cultural influences that are steeped in the rich tapestry of oral history and traditions of te ao tāwhito (the ancient Māori world), the SROI indicators serve as a compass to guide the future creation of appropriate measures to assess the overall wellbeing contribution of Kapa Haka.

On the taha maui side of the waka hourua matrix are 10 indicators based on traditional Māori concepts of wellbeing derived from the Te Wheke model. There are: hinengāro (state of mind of the individual), whatumanawa (emotional wellbeing), whanaungātangā (relationships), taha tinana (physical wellbeing), hā a kui ma a koro ma (cultural knowledge), mauri (life force), mana ake (respect of the individual), and wairuatangā (spiritual well-being).

On the taha matau side of the waka hourua matrix are the 12 indicators identified after careful consideration of several sources of research that illustrate the cultural, social and economic impacts of Kapa Haka. These are: tūrangawaewae (cultural identity), māramatanga (cultural knowledge), tū rangatira (Language and expression), tūturu whānui (national identity), hauora (health), whakawhanake rangatahi (rangatahi development), ngākau tapatahi (social cohesion), mātauranga (education), umanga (employment), te ngira tuitui (entrepreneurialism), mahitahi (productivity) and pakihi taiao (international trade).

The *Ngā Ohaoha a Te Matatini* framework represents a theoretical paradigm to measure the impacts of Kapa Haka within its relevant culture of practice (tikanga Māori). Combined, the 22 indicators were identified after careful consideration of a range of sources and then socialised with tikanga Māori principles to form a synchronised and single theoretical basis. This was to ensure that they were informed by an empirical basis of evidence able to measure wellbeing from a Māori perspective while also fulfilling the dual function of offering an effective monitoring and evaluation tool able to fulfill the reporting needs of Te Matatini to government.

Each indicator is reviewed in the following section which outlines the empirical evidence and theory that sits under the *Ngā Ohaoha a Te Matatini* framework.

Figure 1: Ngā Ohaoha a Te Matatini Framework

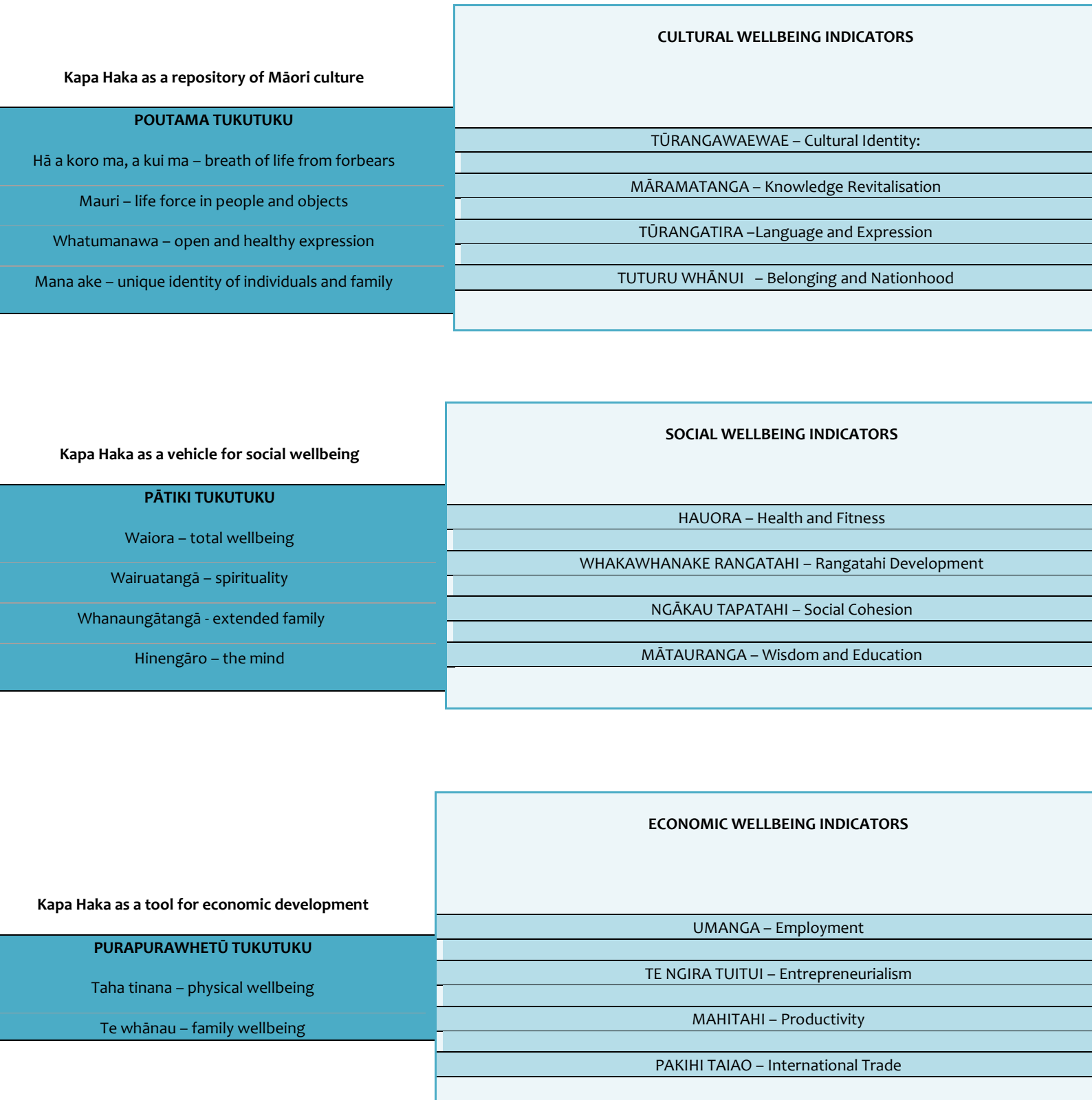
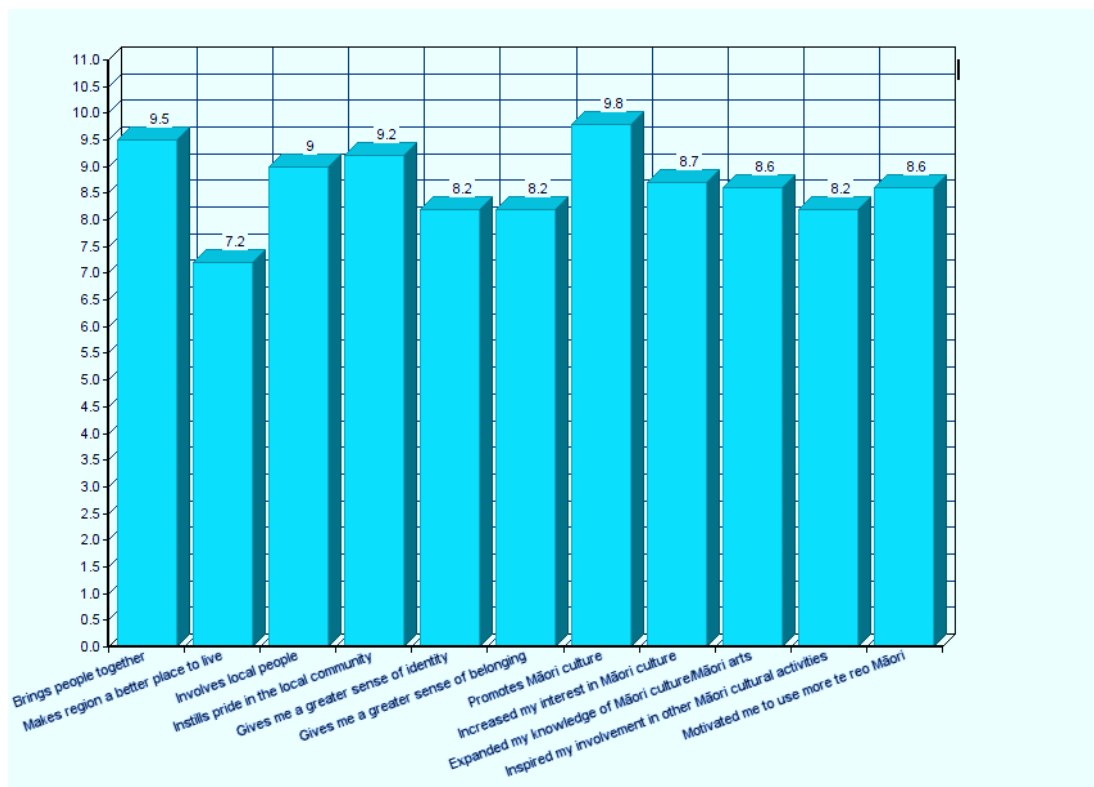


Figure 1.1: Median Social and Cultural Impacts 2011-2017



Source: Angus and Associates Te Matatini Festival Economic Impact Reports 2011-17. The above graph is based on data gathered at the 2011, 2013, 2015 and 2017 National Festivals. A series of questions regarding the cultural impacts of the festival were asked to participants of post-festival evaluation surveys undertaken by market research company, Angus & Associates. The overall responses across all four consecutive events show most participants (80% and higher) believe that the Te Matatini festivals promote Māori culture, identity and the use of te reo Māori.

Kapa Haka as a repository of Māori culture

Kapa Haka’s primary value, as noted by the Ngā Hua a Tane Rore report, is in its capacity to provide an intrinsic link to Māori culture, including te reo me ōna tikanga (Māori language and culture). It also provides an important cultural environment in which individuals can express their whanaungatanga (relationship) with their friends, whānau (family), hapū (subtribe) and iwi (tribe). As one participant eloquently expressed to researchers, “Kapa Haka is the embodiment of what it is to be Māori in many ways, and by that I mean it captures the history, the power of the language, the power of the music and the absolute wairua of te ao Māori. So, in that sense, I think it’s a deeply valuable and important component of the Māori world”.¹¹

Four indicators have been identified from the report’s treatment of the cultural wellbeing impacts of Kapa Haka: (1) Tūrangawaewae / Cultural Identity (2) Māramatanga / Cultural Revitalisation (3) Tūrangatira / Te reo Māori me onā tikanga and (4) Motuhenga / Nationhood. These impacts are outlined below and include evidence based on

¹¹ See Pihama, L et al, 2014, p.16.

testimonies from Kapa Haka practitioners and experts. These testimonies were also used to inform a set of survey questions designed to collate primary evidence able to build an evidence base to reinforce key areas that illustrate the wellbeing impacts of Kapa Haka.

A number of data snapshots based on the results of these surveys are included in this chapter to reinforce the findings of existing research.

Indicator 1: Tūrangawaewae / Cultural Identity

In her doctorate thesis, Dr Te Rita Papesch (University of Canterbury, 2015) observes that the driving motivation for the establishment of a national Kapa Haka festival was born out of a widespread concern that the Māori language and culture were in crisis.¹² She notes that the term ‘Kapa Haka’ was made popular through the then National Aotearoa Traditional Māori Performing Arts Festival, which was established in 1983. Papesch explains that since this time, “what is now widely known as Kapa Haka has played a significant role in the creation of a ‘modern Māori identity’ and has also shaped the evolution of the identity of Aotearoa New Zealand as a bicultural nation”.¹³ Her sentiments are reiterated in other works (Fraser, 2009; Rangihaeata, 2011), where Kapa Haka is perceived as a means of sustaining tribal identity and as a means of transmitting and celebrating tribal history.

These researchers support a consistent argument that Kapa Haka is one of the most poignant Māori ‘identity markers’ as it provides a meaningful way to reconnect with other aspects Māoritangā (Papesch, 2015; Wikitera, 2007; Pihama et al., 2014). While there is a trend for performers to move away from urban-based pan-tribal groups to reconnect with their own iwi and hapū-based groups, for other performers, the art form has become a ‘surrogate’ form of tūrangāwaewae for Māori whilst living away from their kaingā (home) communities. Moreover, Papesch’s research indicates that Māori identity is no longer underpinned exclusively by an individual’s ongoing association with their ancestral connections to their marae, hapū or iwi. Instead, more and more individuals are finding their identity through interdependent relationships with people and access to te reo me onā tikanga, which Kapa Haka facilitates. Seen in this way, the art form has become a vehicle for Māori to be able to “be Māori, to feel what it is like to express being Māori”¹⁴ and a way to explore their own Māori identity and build a sense of connectedness to the cultural fabric of te ao Māori.

As one practitioner stated in the *Ngā Hua a Tāne Rore* report:

¹² See Papesch, T.R, *Creating a Modern Māori Identity through Māori Cultural Performance* (Published PHD thesis), Christchurch, 2015, p.31-35.

¹³ See Waikato University, 2018, p. 12.

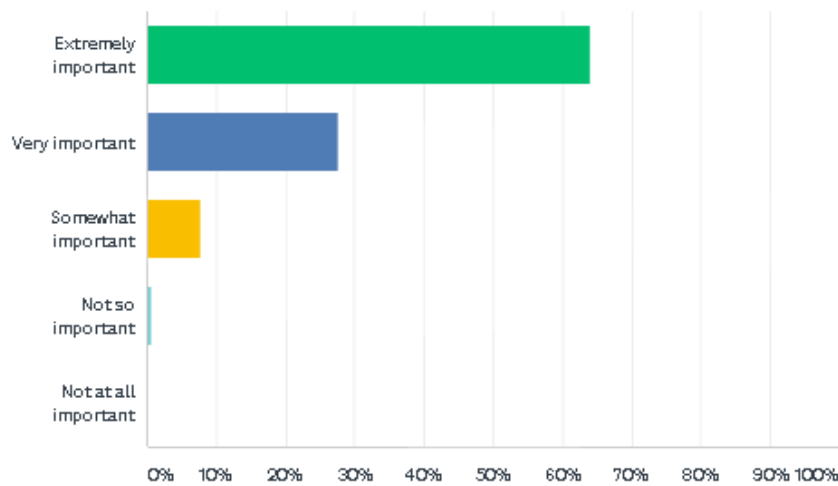
¹⁴ See Papesch, T.R, 2015, p.23.

“For me it’s a way of connecting with my Māoritangā, connecting with iwi... and just whanaungatanga... making those connections within haka and just a place of belonging, a place where I can go... ’cause I work in quite an institutional mainstream-type environment, so a place I can go and be Māori within a Māori environment.”¹⁵

Figure 1.2:

Thinking about your life as a whole, how important is it for you to be involved in things to do with Māori culture?

Answered: 843 Skipped: 109



ANSWER CHOICES	RESPONSES
Extremely important	64.06% 540
Very important	27.52% 232
Somewhat important	7.71% 65
Not so important	0.59% 5
Not at all important	0.12% 1

Source: Ngā Hua o Tane Rore me Hine Rēhia Wellbeing Survey 2019. The above graph indicates that over 90% of survey participants who were asked to rate how important it was to be involved in Māori culture replied either “extremely important” or “very important” in their responses.

¹⁵ See Pihama, L. et al, 2014, p.16.

Indicator 2: Māramatanga / Cultural Revitalisation

The second impact that can be identified from existing literature is the function of Kapa Haka in the revitalisation of Māori culture, including te reo me ōna tikanga. As previously stated, the impact of Kapa Haka in this area is one of the most highly valued and is also featured consistently as a major driver for its growth in contemporary times. For some researchers (Papesch, 2015; Pihama, L 2014.), the art form represents a continuum of cultural performance that links Māori to their ancestral knowledge, ritual processes and histories. Incorporating other cultural elements such as mau rākau (traditional weaponry), taonga puoro (traditional Māori music), karakia (incantations) and whaikōrero (oratory), Kapa Haka also gives breath to the rich cultural heritage of Māori. While it is a medium to keep traditional knowledge and oral traditions alive, it also serves to reinforce Māori rituals and ceremonies from pōwhiri (welcoming ceremonies) and poroporoaki (farewell ceremonies) to tangi (funerals) and tua/tohi (birthing ceremonies).

In the *Te Huawai Pārae Koia te Korari* report, the authors include a case study of nationally regarded Kapa Haka roopū, Ōpotiki Mai Tawhiti. Originating from the Whakatōhea tribe in the Eastern Bay of Plenty region, the group was established in 1995. Since then, membership has grown to 200 people, including tamariki, mokopuna, adults and kaumātua. The incentive to re-establish Kapa Haka was proposed by descendants of the Mokomoko hapū, who were concerned about the wellbeing of the iwi, particularly the rangatahi.¹⁶ As a means to revitalise the language, culture and lifeways of the Whakatōhea people, which for many decades had been shadowed by a brutal colonial history of military subjugation and land confiscations, the report notes that for Ōpotiki Mai Tawhitim “Kapa Haka has been a deliberate, strategic movement of resistance to the effects of colonisation, in particular the invasion and confiscation of their tribal lands and economic base. Kapa Haka was the vehicle through which Ōpotiki Mai Tawhiti rebuilt cultural capacity within the iwi, grew rangātira to fulfil the duties of their marae, and established an aspirational pathway to higher education for rangatahi”.¹⁷

The report goes on to state that seen in this way, the national proliferation of Kapa Haka and the competitive stage of Te Matatini represents, “a site of resistance in the face of generations of colonisation. According to this perspective, by presenting traditional Māori performing arts on a Western proscenium stage, Kapa Haka performers were engaged in a deliberate act of resistance, celebration and passionate expression of Māori culture”.¹⁸ Thus the art form embodies a process of reclamation of both values and practices and is a “powerful cultural force that uplifts, strengthens and unites the iwi” (Hill, 2004, p.53).

¹⁶ See Waikato University, 2018, p.10.

¹⁷ Ibid, p.12.

¹⁸ Ibid.

Figure 1.3: Kapa Haka and the revitalisation of te reo me onā tikanga

WELLBEING MEASURE	STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE
Kapa Haka makes an important contribution to the revitalisation of te reo Māori	11.75% 78	0.15% 1	2.71% 18	23.34% 155	62.05% 412
Kapa Haka is an important gateway to access te reo Māori me onā tikanga (Māori language and culture)	11.56% 77	0.00% 0	3.00% 20	25.08% 167	60.36% 402
Kapa Haka provides a safe and meaningful way to express Māori culture and identity	11.86% 79	0.15% 1	1.35% 9	19.22% 128	67.42% 449

Source: Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey 2019. Survey responses taken from the 2019 National Festival are consistent with Angus & Associates surveys undertaken at previous festivals. Over 80% of respondents indicated that Kapa Haka makes an important contribution to cultural revitalisation and provides a meaningful way to express Māori culture and language.

Indicator 3: Tūrangatira / Te Reo Māori me Onā Tikanga

It is generally agreed that Kapa Haka makes a huge contribution to the revitalisation of te reo Māori me onā tikanga. Importantly, there is also much discussion and reflection in post-graduate literature regarding how the art form serves as a gateway into Māori language and culture for Pākehā New Zealanders and Māori who may not have had access to te reo me onā tikanga. This area is considered a key opportunity to connect all New Zealanders with the Māori language. The *Ngā Hua a Tāne Rore* report notes that Kapa Haka provides a safe and inclusive activity for both Māori and non-Māori to engage with Māori culture and language. The report also highlights the use of Kapa Haka within mainstream environments including across government ministries and in corporate business settings.

For those who have become disconnected with the Māori language through urbanisation and other forces, testimonies provided in the literature reviewed shows that Kapa Haka provides a secondary entry point to reconnect with te reo me onā tikanga. One participant discussed how participation in Kapa Haka has strengthened her family's knowledge of te reo, whakataukī and other taonga tuku iho and that Kapa Haka provides "another pathway of access for our whānau members to go down [to Kapa Haka], rather than going to a reo class or something else, and have that fun element about it".¹⁹ Another participant observed that it's also "a nice way to bring in those that maybe haven't grown up... in the reo as well... I know that for me it was a good way just to keep the reo going and to learn within our roopū as well".²⁰

The important function of Kapa Haka as a gateway to te reo is further reflected in the incremental increases of Kapa Haka participation in the education system. For instance, Kapa Haka is now part of the curriculum for many English-medium schools and considered a learning pathway for te reo me onā tikanga. One teacher described

¹⁹ See Pihama, L. et al., 2014, p.26.

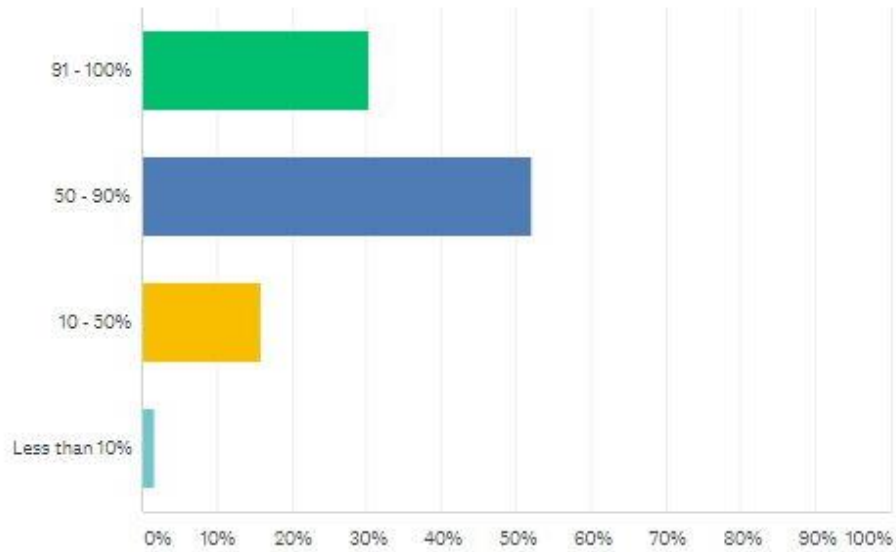
²⁰ Ibid.

how many non-Māori children are now accessing Kapa Haka through primary and secondary school learning environments. Similar findings are also observed in the utilisation of te reo Māori by Te Matatini performers and the value people hold for te reo Māori as an important part of national identity.

Figure 1.4:

Please indicate the percentage of Te Reo utilised during your Kapa Haka wānanga?

Answered: 1,840 Skipped: 294



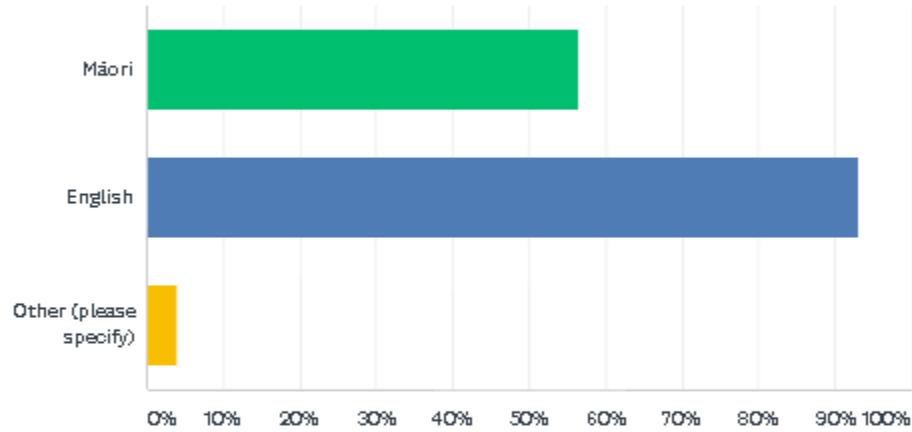
ANSWER CHOICES	RESPONSES
91 - 100%	30.33%
50 - 90%	52.12%
10 - 50%	15.87%
Less than 10%	1.68%

Source: Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey 2019. As indicated in the graph, a high proportion of Te Matatini performers (82%) speak te reo Māori for over 50% of the time spent in practices while a large proportion or 30.33% speak Māori for over 90% of the time.

Figure 1.5:

In which language [s] could you hold a conversation about everyday things? (Please select all that apply)

Answered: 845 Skipped: 107



ANSWER CHOICES	RESPONSES
▼ Māori	56.45%
▼ English	93.14%
▼ Other (please specify)	Responses 4.02%

Source: Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey 2019. A high proportion of attendees of the 2019 National Festival or 56.45% indicated that they could hold a conversation about everyday things in te reo Māori, compared with the national average benchmarked in the Statistics New Zealand's Te Kupenga survey of around 64%. This is explained by the fact that survey results included responses from Pākeha respondents who represented 25% of all survey participants.

Figure 1.6: Measures of Kapa Haka's Impact on National Identity

QUESTION	STRONGLY AGREE–	AGREE–	NEITHER AGREE NOR DISAGREE–	DISAGREE–	STRONGLY DISAGREE–
Kapa Haka is a powerful way to showcase New Zealand's uniqueness and our national identity	12.01% 80	0.00% 0	0.75% 5	13.96% 93	73.27% 488
Kapa Haka has provided me and/or my whānau with a richer and more meaningful life	9.47% 63	1.05% 7	18.95% 126	28.57% 190	41.95% 279

Source: Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey 2019. The data snapshot presented here illustrates survey responses gathered regarding the contribution of Kapa Haka to national identity. Over 87% of respondents indicated they believed Kapa Haka is a powerful way to showcase New Zealand's uniqueness and national identity. There was also overwhelming support (86%) for the notion that Kapa Haka provides a valuable tool to build cross-cultural relationships here in Aotearoa New Zealand and abroad.

Indicator 4: Motuhenga / Nationhood

The fourth value category that illustrates Kapa Haka's cultural impact is its influence in shaping New Zealand's nationhood and identity. It is argued that Kapa Haka is a medium for fostering a richer, socially cohesive and inclusive society and makes a significant contribution to the way New Zealand is represented and viewed internationally. As one participant stated, "It's really kind of important to me to see that Kapa Haka becomes not just an embedded practice, but that also it becomes an embedded way of adding value to our...society and the way that we as Māori and as New Zealanders express ourselves".²¹

The Ngā Hua o Tāne Rore report goes on to provide evidence that there has been a gradual societal shift to a more embracing attitude toward Māori cultural protocols as a normal part of New Zealand's social fabric. Equally, there has been a concurrent growth in the use of Māori culture across the government sector, where Kapa Haka is used to support and enrich both formal and informal events. One participant emphasised that "it's being used as a vehicle to establish and maintain identity. When you go overseas they're not going to ask you to show them a lamb, they're asking you to do a haka. So it's not only Māori identity, its New Zealand's identity".²² Another stated: "It makes us stand out and that's in many ways how I see that Kapa Haka can potentially be used in future and more broadly, as being representative of what it is to come from Aotearoa. So, I see it having a great potential place in all situations where we are telling the story of Aotearoa New Zealand externally."

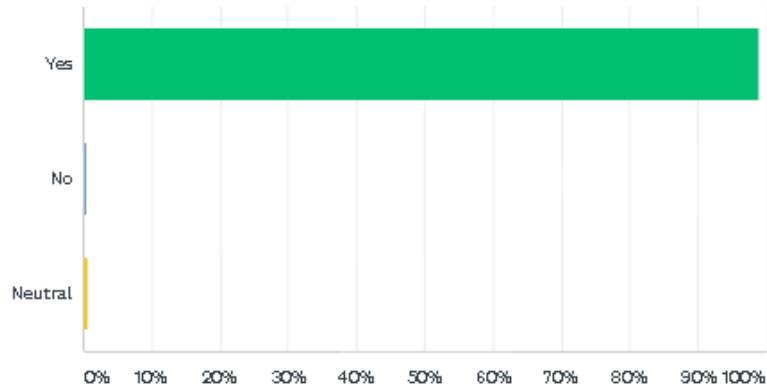
²¹Ibid, p. 26.

²²Ibid.

Figure 1.7:

Do you think the Māori language is an important part of New Zealand's national identity?

Answered: 845 Skipped: 107



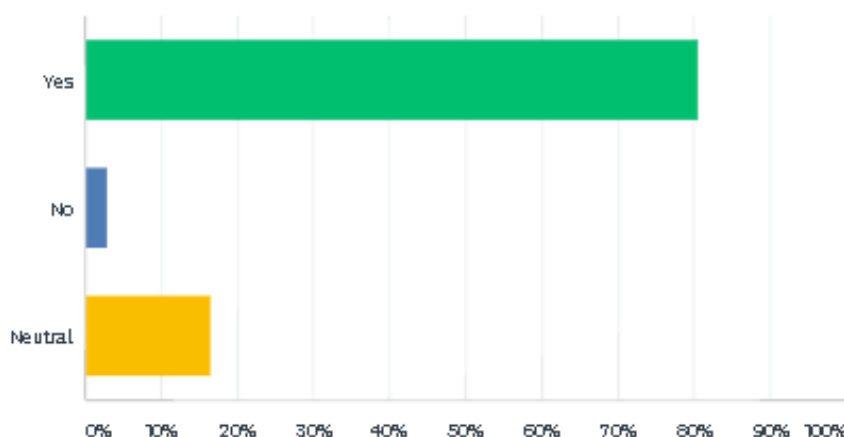
ANSWER CHOICES	RESPONSES
Yes	99.05% 837
No	0.36% 3
Neutral	0.59% 5

Source: Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey 2019. The responses recorded in the above graph indicate that over 99% of survey participants believe that the Māori language is an important part of New Zealand's national identity.

Figure 1.8:

Overall, has Kapa Haka contributed in a positive way to your well-being and/or that of your whānau (family) members?

Answered: 666 Skipped: 286



ANSWER CHOICES	RESPONSES
Yes	80.63%
No	2.85%
Neutral	16.52%

Source: Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey 2019. In this data snapshot we can see a series of responses made by survey respondents regarding the positive influence of Kapa Haka on their lifestyle. Just over 80% of respondents indicated they believed Kapa Haka contributed positively to their or their whānau’s wellbeing.

Kapa Haka as a vehicle for social wellbeing

Kapa Haka’s contribution to the promotion of social wellbeing has been the subject of a number of post-graduate theses and reports (i.e. Henwood, 2007; Johnston, 2007; Paengā, 2008; Porter, 2012). The current body of research provides compelling evidence to show that a strong cultural identity is integral to Māori wellness (Durie, 1999; Lee-Penehira, 2015; Durie, 2004; Kukutai, Sporle & Roskrug, 2017; Ratima, 2010). Important primary data has also been collated by Statistics New Zealand in their *Te Kupengā* 2013 report²³ on the connection between Kapa Haka and Māori wellbeing. Of the 373,000 Māori adults surveyed, 70% indicated that being involved in Māori culture and cultural connectedness was important to them, while 56% indicated that their

²³Te Kupenga (2013) was undertaken by Statistics New Zealand after the 2013 Census. The information collected in Te Kupenga gives an overall picture of the social, cultural, and economic wellbeing of Māori in New Zealand. To view the survey online go to: <http://www.stats.govt.nz/tekupenga>.

cultural involvement included “singing a Māori song, performing haka, giving a mihi or a speech, or taking part in the Māori performing arts and crafts”.

The results of the *Ngā Hua a Tāne Rore me Hine Rēhia* survey also provide statistical evidence of the broad reach of the impacts of Kapa Haka as a vital component of Māori wellbeing. As an area that is now a key focus for Treasury’s, “He Puna Hao Pātiki” investment framework, the interface between Māori wellbeing and Kapa Haka provides tremendous returns for the government’s investment into the following four indicators that capture the social wellbeing impacts of Kapa Haka: (5) Whakawhanake Rangatahi / Rangatahi Development (6) Mātauranga / Education (7) Ngākau Tapatahi / Social Cohesion and Resilience and (8) Hauora / Health and Fitness.

Indicator 5: Whakawhanake Rangatahi / Rangatahi Development

Kapa Haka is increasingly being used as a vehicle for promoting rangatahi development. With the surge of activity in this area, notably in the youth justice system, research indicates that Kapa Haka is an effective platform for fostering physical, spiritual and emotional wellbeing (Pihama et al. 2014). For rangatahi, this extends to having a stronger sense of their identity and place in the world. As such, Kapa Haka provides a source of inspiration to build self-esteem, confidence, and leadership as well as to raise personal expectations of what rangatahi feel they can achieve.

For instance, one participant described that Kapa Haka promotes a strength-based environment that nurtures good and great leaders of the future. Combined with the effect of positive role modeling, another participant stated: “What I witness is through some of the work that we see here is this wonderful growing number of younger Māori inspired by fantastic role models within Kapa Haka.”²⁴ Another noted: “I would love that our young kids immersed in a Kapa Haka environment remain the bright, artistic, creative young people that they are now as they move into the future.”²⁵

Social justice practitioners and those involved with at-risk youth and the youth justice system have also experienced various degrees of success when adopting Kapa Haka into their social delivery programmes. These practitioners relate how Kapa Haka is used to keep rangatahi engaged in positive activities rather than risky or negative activities. “I’ve got whānau that work in the prisons and they talk about what a difference knowing the haka makes, what a difference being able to get up and say your pepeha makes to those types of people that are in there ... self-esteem, that sense of belonging, knowing where you’re from, having the confidence to articulate who you are”,²⁶ affirmed one participant.

²⁴ See Pihama, L. et al, 2014, p.36.

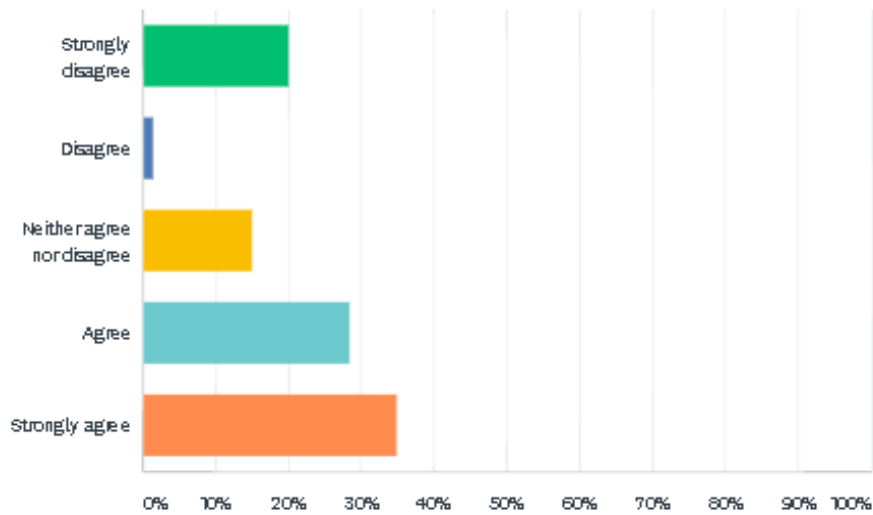
²⁵ Ibid, p.37.

²⁶ Ibid, p.37.

Figure 1.9:

Do you believe Kapa Haka should be an important part of the education of every New Zealander?

Answered: 666 Skipped: 286



ANSWER CHOICES	RESPONSES
Strongly disagree	20.12% 134
Disagree	1.50% 10
Neither agree nor disagree	15.02% 100
Agree	28.38% 189
Strongly agree	34.98% 233

Source: Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey 2019. The above graph indicates a relatively high proportion of survey respondents (63%) believe that Kapa Haka should be an important part of the education of every New Zealander.

Indicator 6: Mātauranga / Education

A number of studies have sought to illustrate the positive impact of Kapa Haka on rates of educational achievement. This includes anecdotal reports that show that as a learning activity, Kapa Haka embraces a multitude of skills and learning experiences and leads to improved confidence, self-expression, and the ability to build a sense of belonging (Hindle, 2002; Karetu, 1993; Mead, 1997; Merrit, 1996). Adding to this body of research is Paul Whitinui's extensive work, in which he recounts that "participation in Kapa Haka develops self-discipline; improves literacy, dexterity and coordination; and engenders a greater sense of personal balance, joy

and wellbeing”.²⁷ By advancing to tertiary studies in Māori performing arts, he further adds that Kapa Haka is a recognised means of acquiring a national qualification and in turn provides Māori students with a culturally preferred way of achieving.

The Ministry of Education has also commissioned reports that provide “conclusive evidence that Māori students do much better when education reflects the values of their identity, language and culture” (Ministry of Education, 2013).²⁸ While there is a general belief that there is a lack of acknowledgement by the Ministry of the value that Kapa Haka adds to the education curriculum, a growing body of research shows that Kapa Haka provides an important mechanism to reverse the cycle of Māori underachievement.²⁹ In recent years, the Ministry of Education has partnered with Te Matatini to support the biennial primary and secondary schools Kapa Haka competitions, and the National Festival.³⁰ The growing popularity of these events illustrates there has been an increase in the utilisation of Kapa Haka in mainstream or English-medium schools.

Oral evidence produced in the *Ngā Hua a Tāne Rore* report, which involved interviews and focus groups with teachers, highlights the widely held view among Māori education professionals that incorporating Kapa Haka into the core curriculum in all mainstream schools is beneficial for Māori students and indeed all students (Pihama, 2014). Their testimonies highlight increased levels of participation, engagement, association, attendance, achievement and interest among the students. It in turn links these to enhanced educational outcomes. While some teachers emphasised the clear benefits of Kapa Haka within school environments in terms of improved learning outcomes and the promotion of academic success, others felt Kapa Haka set the stage for educational transformation. “I come from an education background and for me I know particularly the power of Kapa Haka and I’ve seen what Kapa Haka can do in a school. And I think we underestimate how important it is. When you have Kapa Haka in a school you raise the value of what it is to be Māori.”³¹

²⁷ Whitinui, P (2007, 2008, 2010).

²⁸ See University of Waikato, 2017, p. 19.

²⁹ Ibid p. 20.

³⁰ See Education Gazette, Volume 96, Number 2 available at: <https://gazette.education.govt.nz/articles/Māori-identity-language-and-culture-to-thrive-at-te-matatini-2017/>

³¹ See Pihama L et al., 2014, p. 43.

Figure 2.0: Measures of Kapa Haka's Impact on Social Wellbeing

QUESTION	STRONGLY AGREE–	AGREE–	NEITHER AGREE NOR DISAGREE–	DISAGREE–	STRONGLY DISAGREE–
Kapa Haka has provided me and/or my whānau with a richer and more meaningful life	9.47% 63	1.05% 7	18.95% 126	28.57% 190	41.95% 279
Kapa Haka has allowed me to connect with others and in a meaningful way	9.64% 64	0.60% 4	12.95% 86	30.42% 202	46.39% 308
Kapa Haka is a valuable tool to build whanaungatanga (relationships) across cultures on a local and international level	10.81% 72	0.00% 0	3.15% 21	24.62% 164	61.41% 409

Source: Ngā Hua o Tāne Rore me Hine Rēhia Audience Wellbeing Survey 2019. A series of questions were asked of survey responders regarding their views on the relationship between their participation in Kapa Haka and key social wellbeing attributes. Over 77% of respondents indicated they believed Kapa Haka provided them with a way to connect with others in a meaningful way. There was also overwhelming support (86%) for the notion that Kapa Haka provides a valuable tool to build cross-cultural relationships here in Aotearoa New Zealand and abroad.

Indicator 7: Ngākau Tapatahi / Social Cohesion and Resilience

While the impacts of social cohesion and resilience are not rated highly in the postgraduate literature reviewed by the author, it is an important impact that represents significant value. This impact also has relevance in terms of creating a stronger democracy (Stern and Seifert, 2009; cited in Allan, Grimes, & Kerr, 2013) and it is within this context that Kapa Haka delivers considerable value to the state. As noted in the *Te Huawai Pārae Koia te Korari* report, social cohesion promotes a set of shared values and commitment to community, with five important elements: belonging, conclusion, participation, recognition and legitimacy (Allan, Grimes, & Kerr, 2013). Furthermore, Kapa Haka embodies an appreciation for whanaungatanga and the acceptance and encouragement of diversity and creative thinking in a range of fields (Pihama, 2014).

The *Ngā Hua o Tāne Rore* report expands upon this evidence by highlighting the role of Kapa Haka in fostering a richer, more cohesive and inclusive Society in New Zealand. This is exemplified through the following testimony: “Without a doubt, it does contribute to Aotearoa New Zealand, not only to Māori but to all New Zealanders. We are a welcoming people ... inclusive of any culture that comes to join our groups or to learn Kapa Haka or to even attend our performances. So I think Kapa Haka is a way of gathering people together as ... New Zealanders”.³² Another participant focused on how Kapa Haka delivers enormous benefits that derive from whanaungatanga

³² Ibid, p. 24.

and collective agency and stated: “Our people are in a state of wellness when we are participating in our culture, so when we are part of a roopū haka, the spiritual and mental and whānau and physical needs are being met”.³³ A third poignant testimony attributed the power of Kapa Haka to increasing community resilience by relating: “Just as a marae is distinctly different, yet cohesive ... Kapa Haka allows the individuals within the group ... to have a community sense of belonging, along with that reawakening [and] the supportive structures that allow them to use the skills in their various settings”.³⁴

Taking these arguments further, the *Te Huawai Pārae Koia te Korari* report adds that social cohesion contributes to further spin-offs, such as the resilience of whānau, hapū and iwi as an essential element of community development. This includes the collective strength of whānau and the potential for whānau to provide their own solutions to the challenges they face.³⁵ The case study of Ōpotiki Mai Tawhiti, for instance, illustrates that before the group’s establishment there was a general lack of self-esteem among the young people, as well as a diminished capacity to support the paepae of the various marae. Kapa Haka has reversed this trend while providing a platform for the mana of Whakatohea to be upheld in the area. The report notes: “While the many achievements of the kapa at [a] regional and national level are a source of pride; the growth and development of individuals, whānau, hapū and the iwi, through Kapa Haka, is considered more significant”.³⁶

Indicator 8: Hauora / Health

One of the vital areas of research is around the health impacts of Kapa Haka and the role the art form plays in health promotion. There is a plethora of research regarding the advancement of Māori health outcomes that acknowledge the substantial health inequities that Māori suffer overall compared with non-Māori. How Kapa Haka provides a culturally appropriate response to these disparities has also been considered (Pihama, 2014). The current body of research supports the view that Kapa Haka contributes a ‘healthy lifestyle’, which, according to some researchers, embodies a balance between spirituality (taha wairua), intellect and emotions (taha hinengāro, the human body (taha tinana), and human relationships (taha whānau). As noted by some researchers, Kapa Haka plays a central role in a number of marae-based mental health recovery programmes (Wirihana, 2008) and iwi-based health promotion programmes (Henwood, 2007).

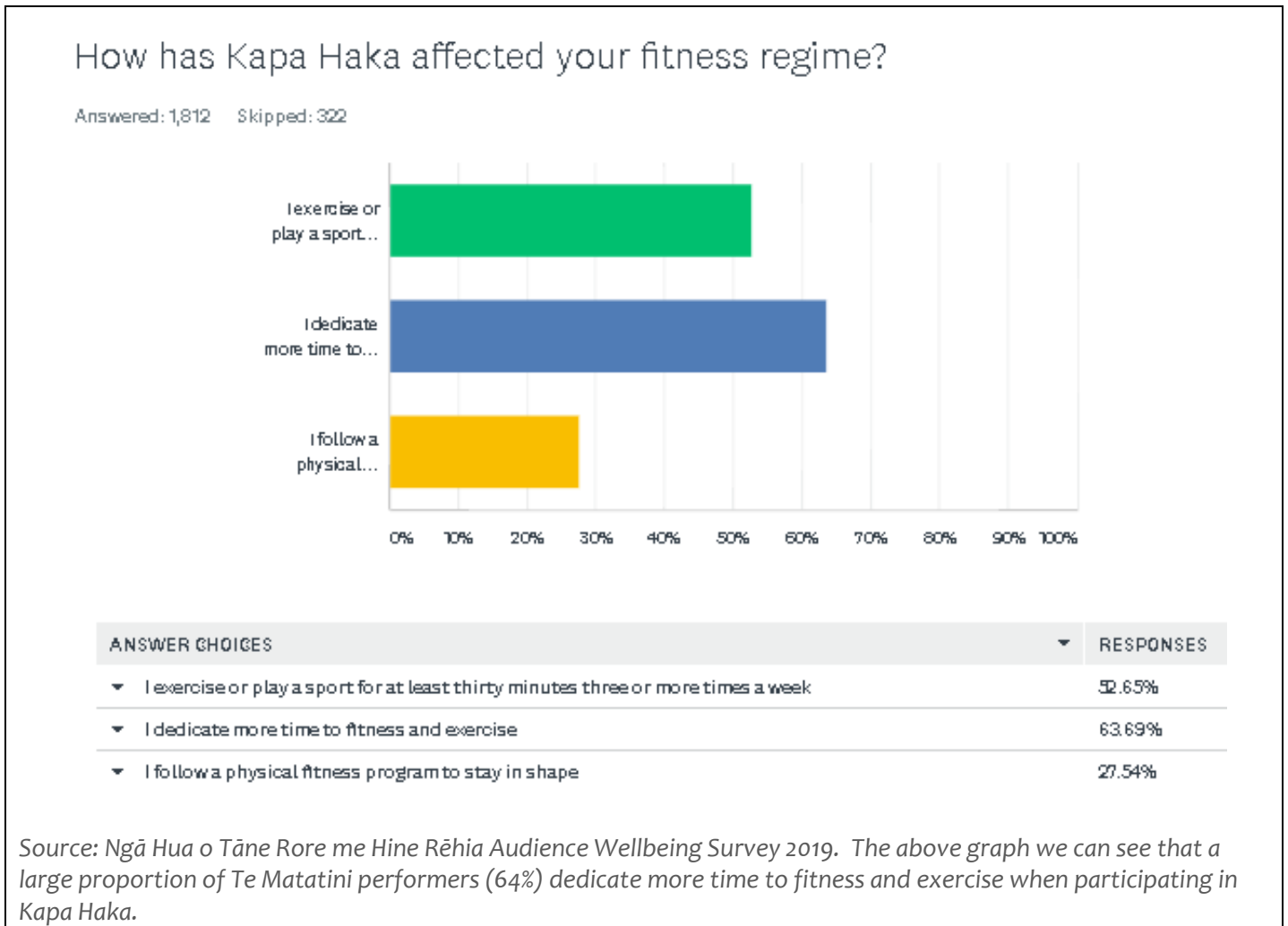
³³ Ibid.

³⁴ Ibid, p. 33.

³⁵ See University of Waikato, 2017, p. 17.

³⁶ Ibid, p. 11.

Figure 2.1: Kapa Haka and Fitness Impact



The Ngā Hua o Tāne Rore report cites several articles and examples of postgraduate literature that explore the interface between Kapa Haka and wellbeing as a vehicle for health promotion (Paengā, 2008). This includes Henwood’s (2007) work, which relates the preservation of traditional knowledge and considers that the participation in cultural activities such as Kapa Haka promotes better nutrition and physical exercise health promotion programmes. Another is Johnston’s (2007) work, which provides an important investigation into the ability of Māori song and dance to heal historical trauma, and finally, a review of Porter’s (2012) master’s thesis provides a useful framework with which to measure, iwi wellbeing.

The report also provides indicative testimonies that confer with the overarching view that Kapa Haka promotes a broad range of health benefits. While some of these accrue from a secure sense of cultural identity, the ability of Kapa Haka to provide for the spiritual, mental, physical and emotional needs is also highlighted.³⁷ There is also ample anecdotal evidence to show how the shift to competitive Kapa Haka has set new standards among Kapa Haka groups across the country in the areas of fitness and nutrition. One practitioner noted: “There’s been such

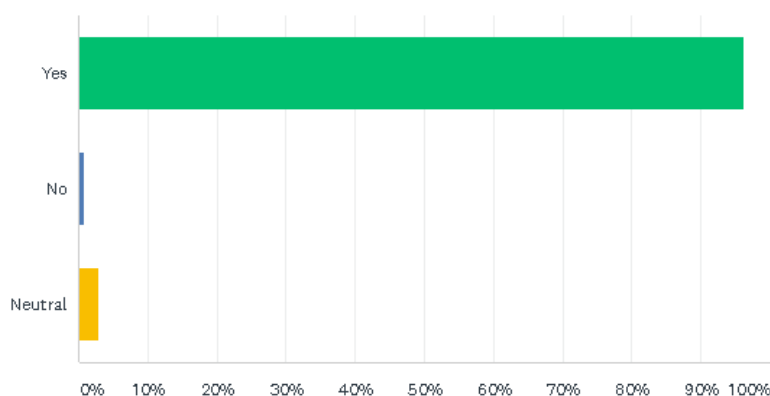
³⁷Ibid, p. 40.

a shift in the past decade... to get better at their craft, they've realised it takes an effort, it means exercising, it means eating right, it means making sure that you're not drinking excessively, quitting smoking—these are really important messages for our rangatahi because we are at risk as a people and we've been overrepresented in too many ways in these negative areas.”³⁸ The influence of Te Matatini events in promoting positive health messages was also apparent by the *Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey* which illustrated overwhelming support for the organisations no-smoking and no-alcohol policies. While these policies were largely unpopular when introduced in 2011, they are now part and parcel of the culture of Kapa Haka and Te Matatini's ongoing efforts to promote whānau ora and healthy communities.

Figure 2.2: Te Matatini Smokefree Policy

Do you agree with Te Matatini's smokefree policy?

Answered: 711 Skipped: 241



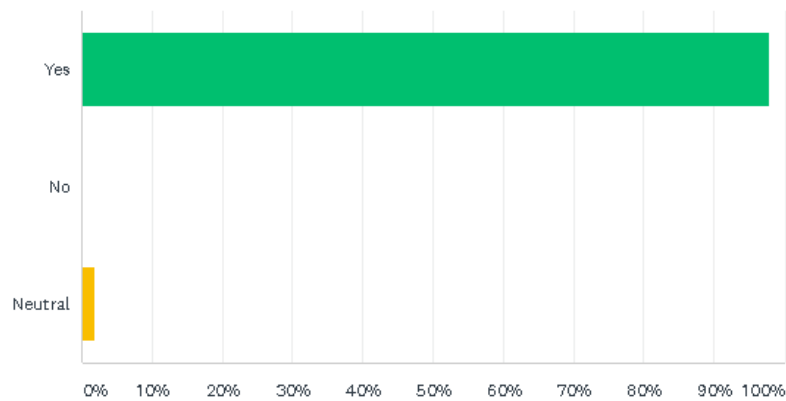
Source: *Ngā Hua o Tāne Rore me Hine Rēhia Audience Wellbeing Survey 2019*. Over 96% of all respondents agreed with Te Matatini's smokefree policy which is the first of three measures used in the survey to illustrate how Kapa Haka promotes positive health outcomes for participants.

³⁸The policy was introduced at the 2011 Te Matatini ki te Ra celebrations. The author personally attended this festival.

Figure 2.3: Te Matatini Alcohol Free Policy

Do you agree with Te Matatini's alcohol free policy?

Answered: 719 Skipped: 233

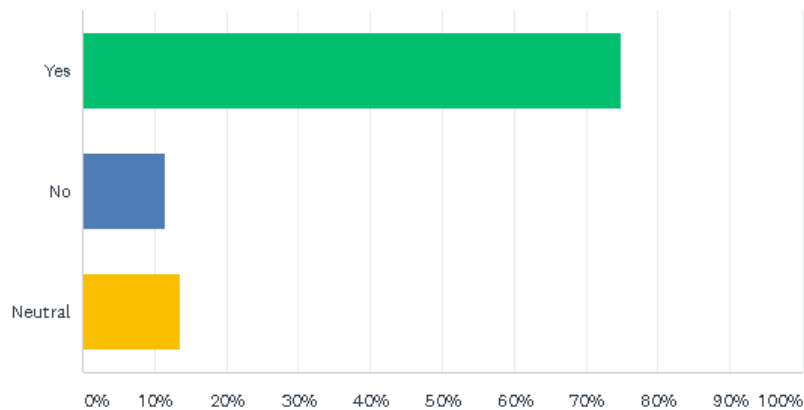


Source: Ngā Hua o Tāne Rore me Hine Rēhia Audience Wellbeing Survey 2019. Almost 98% of all respondents agreed with Te Matatini's alcohol free policy which is the second of three measures used in the survey to illustrate how Kapa Haka promotes positive health outcomes.

Figure 2.4: Te Matatini Fizzy Drinks & Deep-Fried Foods Policy

Do you agree with Te Matatini's ban on fizzy drinks and deep fried foods?

Answered: 718 Skipped: 234



Source: Ngā Hua o Tāne Rore me Hine Rēhia Audience Wellbeing Survey 2019. Over 75% of all respondents agreed with Te Matatini's fizzy drinks and deep fried foods policy which is the third of three measures used in the survey to illustrate how Kapa Haka promotes positive health outcomes.

Kapa Haka as a tool for economic development

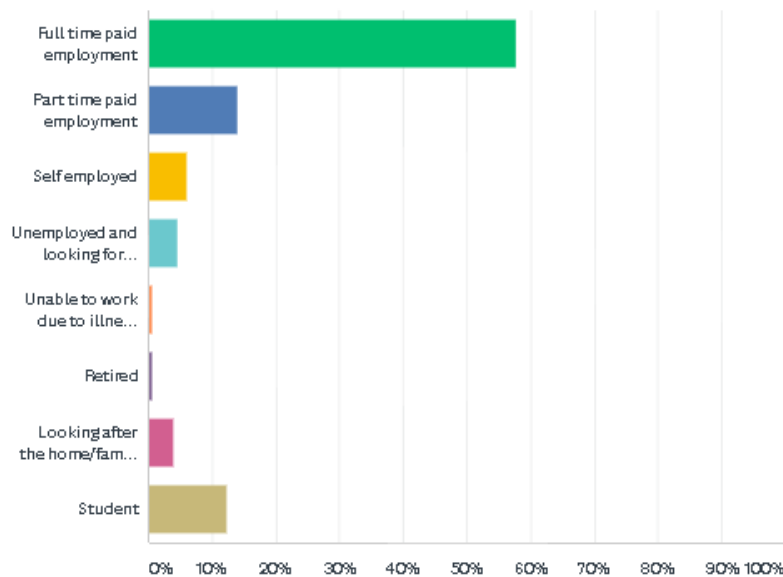
The literature review revealed that while there is ample evidence to support the view that Kapa Haka makes a considerable economic impact, information providing insights into the overall economic contribution of Kapa Haka is relatively sparse. However, a wealth of economic research and data has been produced by Te Matatini over the past five years which previous researchers have not considered. There are also other quantitative data sets available from related sectors, such as tourism and broadcasting, which illustrate the numerous ways that Kapa Haka contributes to the New Zealand economy. While this data is not analysed for the purposes of this thesis, it would be an area in which future researchers would no doubt find statistics able to reinforce the findings of the *Ngā Hua o Tāne Rore me Hine Rēhia* report (see graph below), which show that Te Matatini performers enjoy a high overall employment status.

The following four indicators utilised here to capture the economic wellbeing impacts of Kapa Haka are: (9) Umanga / Employment (10) Te Ngira Tuitui / Entrepreneurialism (11) Mahitahi / Productivity and (12) Pakihi Taiao / International Trade.

Figure 2.5: Employment

What is your current working status or main activity status?

Answered: 1,844 Skipped: 290



Source: *Ngā Hua o Tane Rore me Hine Rēhia Wellbeing Survey 2019*. Te Matatini performers are by and large in some kind of employment which can be visibly seen in the above graph. While almost 58% are in full time paid employment another 20% are either self-employed or in part time paid employment.

Indicator 9: Umanga / Employment

While no specific research on the impacts of Kapa Haka on employment was found in the literature review, some anecdotal evidence is provided that indicates that Kapa Haka leads to career pathways in the tourism and education sectors. In the *Ngā Hua a Tāne Rore* report, one teacher remarked: “Kapa Haka can make a future for our kids. Even teaching Kapa Haka, I think, is an undervalued career path,” while another participant stated: “You can get paid as a tutor. Schools are calling out and you can get a good career in being a teacher of Māori Performing Arts within a kura. It is a viable career, you’ve just got to make sure you’ve been trained well, you’re well known, you can justify who you are and away you go, make a good career out of it.”³⁹

Another key employment area identified in the literature is in tourism. Another participant noted: “You can make money out of Kapa Haka. Rotorua is a good example of that. We’ve got two or three groups here that are making money out of Kapa Haka and being Māori in general. In essence; the people are going to see the Kapa Haka and have a hangī. It is satisfying a need for the visitors and its income to the performers and income to the supporting businesses, so there’s opportunities there.”⁴⁰ A third participant also supported these views and stated: “All my mates from Rotorua learnt good money habits through starting young, from 13,14, and they were making \$20, \$30 a show and now they’re [earning] upwards of \$60. It is actually a viable career path.”⁴¹

Indicator 10: Te Ngira Tuitui / Entrepreneurialism

Despite the limitations of existing postgraduate research identifying the impact of Kapa Haka on entrepreneurialism, important observations have been made in the works of Allan and colleagues (2013) that are worth mentioning here. This includes their assessment that the overall growth and development in the cultural sector generates higher levels of human capital. Human capital has long been recognised as an important driver of economic growth (see, for example, Lucas 1998). The *Te Huawai Pārae Koia te Korari* report cites this ‘creative class’ or workforce as being composed of highly skilled, educated and talented individuals. In addition, new technology is leading to the emergence of new job profiles in the creative cultural sector so that the image of artists and creators is fundamentally changing. The new creative workforce is meant to be young, multiskilled, flexible,

³⁹ Ibid, p. 46.

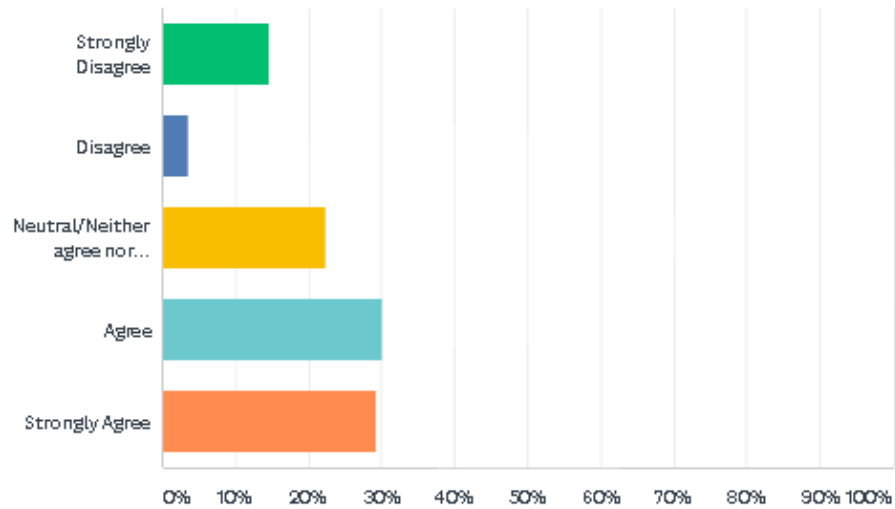
⁴⁰ Ibid.

⁴¹ Ibid.

Figure 2.6: Career and Personal Growth

Are you satisfied with the opportunities Kapa Haka provides for your professional growth and/or career advancement?

Answered: 1,841 Skipped: 293



ANSWER CHOICES	RESPONSES
Strongly Disagree	14.67%
Disagree	3.48%
Neutral/Neither agree nor disagree	22.38%
Agree	30.15%
Strongly Agree	29.33%

Source: Ngā Hua o Tane Rore me Hine Rēhia Wellbeing Survey 2019. In the above figure, we can see that around 60% of survey respondents felt that Kapa Haka provided opportunities for professional growth and career advancement, while 22% provided neutral responses.

psychologically resilient, independent, single and unattached to a particular location. The report stresses the argument that these new realities of work and labour have to be recognised more extensively in up to date labour market strategies and cultural policy concepts.

The Ngā Hua a Tāne Rore report provides testimonies that highlight perceptions that the creative workforce includes several Māori owned small businesses that are supported by the Kapa Haka economy. As one participant noted previously, the Kapa Haka economy provides the ability to run a concert group as a small business, led by Māori, owned by Māori and managed by Māori”.⁴² Another stated: “It’s the entrepreneurial nature of what Māori are doing in Rotorua which I think is still an untapped market. And when you look at the

⁴² Ibid, page 52.

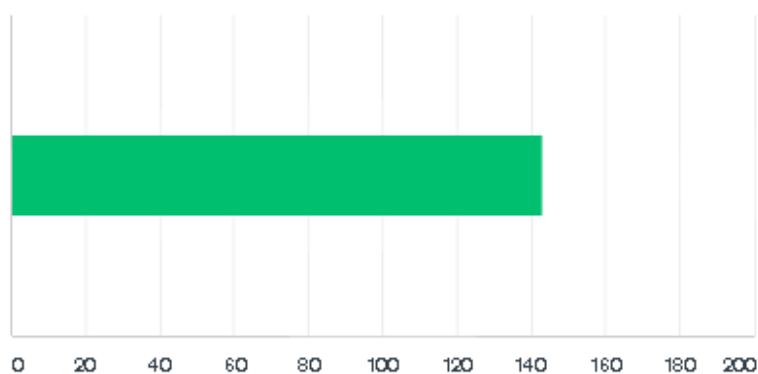
visionary components of entrepreneurial small business that are happening here, I think that is quite a critical factor of success that could lead and inform other communities nationwide.”⁴³

While primary data is not available to illustrate the nature and number of businesses and the full extent of entrepreneurial activity supported by the Kapa Haka economy, this area should be investigated further.

Figure 2.7: Productivity Economy

How many hours will you spend on fundraising to prepare for the Te Matatini ki te Ao festival?

Answered: 1,728 Skipped: 406



ANSWER CHOICES	AVERAGE NUMBER	TOTAL NUMBER	RESPONSES
Responses	143	246,917	

Source: Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey 2019. The productivity contribution of performers is significant. As the above graph indicates, Te Matatini performers spent on average 143 hours on fundraising activities.

Indicator 11: Mahitahi / Productivity

A key area that is not often considered in relation to the economic value of Kapa Haka is its associated ‘productivity’ activity. Data collated during the Ngā Hua o Tāne Rore me Hine Rēhia Wellbeing Survey illustrates that the amount of unpaid hours that performers contribute is higher than previously estimated. This data shows that on average a Te Matatini performer will spend 143 hours on fundraising and over 487 hours attending practices and wānanga. The Ngā Hua a Tāne Rore report considers that voluntary support afforded to Kapa Haka represents a massive contribution to the economic impact of the art form and its overall value. “There are vast volumes of hours that unpaid workers commit to supporting every Matatini campaign, every community festival, every school haka concert, which represents a massive contribution to the success of Kapa Haka and its overall value”, asserted one participant, while another pointed out that “other aspects of Kapa Haka’s productivity are

⁴³ Ibid.

‘in kind’ exchanges, where no money changes hands but community resources are drawn upon, such as venue and facility rentals as well as koha (donations).”

Figure 2.8: Productivity Contribution by Te Matatini Performers 2017

Indicator	No. Performers	Performer Hours	Hourly Rate - \$20.55 ⁴⁴
Performance Hours	1,880	915,560	\$18.81m
Volunteer Hours	1,880	268,840	\$5.52m
Total			\$24.33m

Total Direct and Indirect Economic Contribution

The economic potential of voluntary activity associated with Kapa Haka has also been previously examined in research conducted by Karaitiana (2016),⁴⁵ who estimated that the voluntary sector of Kapa Haka contributes millions to the national economy. Her estimate is informed by anecdotal evidence collected from performers and tutors as part of a research study titled, *Mā te huruhuru: Kapa Haka is a sound investment!* The formula used by Karaitiana was arrived at by estimating the number of hours of training undertaken by the 45 teams participating in the 2015 National Festival, which was held in Ōtautahi (Christchurch). She then applied an hourly labour rate of \$20. Applying this formula to the 2017 National Festival, the indicative contribution of this ‘hidden economy’ is estimated to be valued at \$24.33 million due to the increase in living wages to \$20.55 for the 2017 financial year.

Indicator 12: Pakihi Taiao / International Trade

Kapa Haka has an important function internationally as the distinctive face of Māori culture. It also provides a point of difference in a saturated international marketplace and a unique selling point for New Zealand Inc’s brand. “Kapa Haka makes an invaluable contribution. From an economic perspective it has been instrumental in promoting Aotearoa New Zealand to the world. That has huge value in itself. It’s that point of difference overseas where people either know about the All Blacks or the haka, or Kapa Haka, and that’s the brand of New Zealand and the value of that brand is huge,”⁴⁶ argued one participant.

This sentiment is reiterated by MacDonald in her thesis titled *Expression and Emotion: Cultural Diplomacy and National Branding in New Zealand*, who adds that the governments need to communicate strategically and manage the overall perceptions of their countries. To this effect, Kapa Haka provides a glimpse into the values and culture that tell the Aotearoa New Zealand story, while also providing enjoyment for the purpose of finding

⁴⁴ The 2018 New Zealand Living Wage rate was \$20.55 an hour – 35 cents more than the 2017 rate and the smallest annual Living Wage increase since it was first launched in 2013.

⁴⁵ Karaitiana’s fiscal estimate for the hidden economy of Kapa Haka is informed by anecdotal evidence collected from performers and tutors.

⁴⁶ Ibid, pp. 50-55.

common ground and building relationships. As a symbol of national identity, the government has been able to advance its national interests overseas. This is further discussed in the *Ngā Hua a Tāne Rore* report and is summed up by one participant: “There is surprising value with Kapa Haka and Māori culture where relationships are developed through a culture-to-culture basis, particularly with cultures in Asia, China, South America. We’ve helped to facilitate some major investment deals in the last year through our mahi through tourism. We see some real tangible economic benefits in terms of relationships that have been developed culture-to-culture that lead to tourism, trade and investment”.⁴⁷

While current research is largely anecdotal, there is a growing consensus that “Kapa Haka is part of the telling of the story of this country. And by telling our story, we are providing a broader story about Aotearoa and showing ourselves to be unique”.⁴⁸ The report provides unequivocal evidence of the broad story reach of Kapa Haka as a vital component of national wellbeing. As an area that is now a key focus for Treasury’s new *He Puna Hao Pātiki* investment framework, the interface between Māori wellbeing and the Kapa Haka economy has the potential to provide tremendous social and economic returns on government investment.

Conclusion

The *Te huawai pārae koi ate korari* report (2017) commissioned by Te Matatini rightly points out that the Kapa Haka economy is much more extensive than is currently recognised and that without the appropriate tools to measure its economic impact, the potential value that Kapa Haka adds to the New Zealand economy will remain underestimated and untapped”. The authors go on to state that most economic valuation techniques have limitations and on their own should not form the basis of any decisions made by government in their allocation of funding for culture and the arts.

As this chapter illustrates, until further research is completed, estimating a dollar value to the SROI contribution of the Kapa Haka economy is difficult to quantify without more primary data. It is therefore important that future research calculates this important component of the total value of the Kapa Haka economy. A growing body of literature on this topic by a range of academic institutions and by people actively engaged in the sector is a testimony to the importance of such research. As the next chapter explains, at the heart of these efforts is a desire for Te Matatini to be armed with a very strong business case built upon a robust economic framework.

Key recommendation: *This section recommends that Te Matatini and the wider Kapa Haka sector adopt the Ngā Ohaoha a Te Matatini framework and a refined set of measures able to guide the establishment of a longitudinal wellbeing research project focused on collating primary data to quantify the SROI and wellbeing contribution of Kapa Haka. This project would also contribute to promoting a greater understanding of the value of Kapa Haka and the wider Toi Māori sector.*

⁴⁷ Ibid.

⁴⁸ Ibid.

PART II:

NGĀ PŪRONGO MANAWANUI

Chapter 3: The Fiscal Contribution of the Kapa Haka Economy

THE FISCAL CONTRIBUTION OF KAPA HAKA

“Kapa Haka is not a ‘value add’, it is the value proposition”

– Mere Takoko

Introduction

One of the key findings of previous chapters is that there is a need to develop a programme of research to build a deeper appreciation for the contribution that Kapa Haka makes to maximise individual and collective wellbeing. Until then, attributing a fiscal value to Kapa Haka’s SROI is both difficult and complex due to the dearth of available research that quantifies the wellbeing contribution of the Kapa Haka economy. But while it is problematic at this point to quantify the social, cultural and economic impacts of the art form, it is challenging but possible to estimate the economic contribution of Te Matatini—the largest contributor to the Kapa Haka economy.

The following chapter provides an assessment of the biennial fiscal contribution⁴⁹ that Te Matatini makes to New Zealand’s national Gross Domestic Product (GDP). It also documents the depth and breadth of the organisation’s overall economic impact, and further analyses the fiscal value derived from its events, activities and programmes. This analysis is largely calculated from financial data collected from Te Matatini’s corporate literature and accountability reports, submitted quarterly by Te Matatini to the Ministry for Culture and Heritage, as well as economic reports omitted by previous researchers.

While the focus of the chapter is to estimate the direct economic contribution of Te Matatini’s events, programmes and activities, the research also demonstrates the indirect or ‘hidden’ economic contribution that Te Matatini delivers to the nation. This contribution was confirmed through a review of financial data, economic reports by Angus & Associates and surveys undertaken for the purposes of collecting quantitative data to measure the economic contribution of Te Matatini’s biennial programme of events and activities. Significantly, over 1,700 performing artists participated in the *Ngā Hua ā Tane Rore me Hine Rēhia* survey undertaken with the 46 qualifying Kapa Haka groups of the 2019 National Festival. An additional 950 attendees also participated in

⁴⁹ Te Matatini administers a biennial calendar of events which is reflected in the structure of the audience and participation targets it must meet as part of Outcomes Agreement with the Ministry for Culture and Heritage. Therefore, it is appropriate that any fiscal analysis of the organisation’s contribution reflects this funding cycle.

the survey, the purpose of which was to collate primary data that could then be used to estimate the productivity contribution of Kapa Haka.

The chapter is designed to inform decision-makers and the public about the merits of increasing the government's current investment into the traditional Māori performing arts. It further analyses the return on investment (ROI) that Te Matatini delivers vis-à-vis its current appropriation through its biennial programme of Kapa Haka events and activities along with its national livestream and television broadcasts.

Fiscal Contribution of Te Matatini

As articulated in the *Te Huawai Pārae Koia te Korari* report (2017) produced by the University of Waikato (2017), the main challenge in attributing a figure to Kapa Haka's economic contribution is the "limited understanding of the scope of the Kapa Haka economy, as well as the lack of appropriate tools and techniques with which to measure that contribution".⁵⁰ This is particularly true with regard to what the authors referred to as "the hidden economy" of Kapa Haka, which encompasses the number of practice hours to which performers must commit in order to compete at the National Festival.⁵¹ The scope of this component of the Kapa Haka economy is further expanded in this thesis to include total performer expenditure and the number of volunteer hours spent on fundraising by Kapa Haka teams.

Three wellbeing surveys were undertaken by Te Matatini over the course of preparing this thesis and it is from this data that the author was able to establish that the attributable value of the economic contribution of Kapa Haka groups is, in fact, much higher than previously thought. In 2017, these groups contributed a total of \$5.38 million through new expenditure and another \$29.37 million through a combined productivity contribution made up of voluntary hours spent on fundraising and hours spent on performance preparation.⁵² This is broken down in Table 3.8 which is modelled on Karaitiana's methodology, a methodology which is adopted for the purposes of estimating the productivity contribution of the 2017 and 2019 National Festivals.

⁵⁰ See Waikato University, *Te Huawai Pārae Koia te Korari: The value of Kapa Haka to the New Zealand Economy*, Hamilton, New Zealand, 2018, p.35.

⁵¹ Ibid.

⁵² Over 1,700 performers participated in the Ngā Hua ā Tane Rore me Hine Rēhia Survey which provides for the first time, a total attributable value of voluntary work committed by Kapa Haka teams by applying Karaitiana's (2016) model.

Analysis

Te Matatini's flagship event, the National Festival, is staged biennially and brings together top teams from Aotearoa and Australia. It is the largest initiative administered by Te Matatini and makes a considerable economic contribution to the national economy. The Society has measured this economic contribution over the past four National Festivals through research commissioned by market data and analytics research specialists Angus & Associates.

Angus & Associates has collected data from and completed reports on the most recent festivals: Christchurch (2015) and Hastings (2017). The key base information sources used for the report were the following:

- A series of report prepared for Te Matatini by Angus & Associates, which present the results of the detailed post-event comprehensive survey of the 2015 and 2017 National Festivals
- Detailed financial and other information about the festival printed in Te Matatini Annual Reports
- The Ministry of Business, Innovation and Employment (MBIE) 2013 report entitled 'Major Events Development Fund Post-Event Economic Evaluation Guidelines
- The Ngā Hua ā Tane Rore me Hine Rēhia survey of 46 qualifying National Festival Kapa Haka groups.

Inputs and factors driving economic benefits

The data illustrates that the overall contribution of the national festivals has been driven by:

- **visitor-related activity**
 - the number of people attending Te Matatini (event organisers, other event-related staff, competitors, spectators, media and event sponsors and partners)
 - the proportion who are visiting regional centres (including international guests) only because of the event
 - the duration of their stay in regional centres (or New Zealand, if travelling from overseas)
 - expenditure by visitors (including on accommodation, food and beverage, retail and other items)
- **new expenditure by event organisers**
- **new expenditure by event sponsors/partners** and the flow-on effects of any activity these sponsors/partners undertake (e.g. expenditure on initiatives that are related to, but separate from, the festival itself and that also attract visitors to Wellington/New Zealand).
- **new expenditure by event performers** and the productivity effects of any voluntary activity these performers undertake (e.g. fundraising).

Visitor expenditure

One of the biggest components of the direct economic contribution of National Festivals is visitor expenditure. Over the last four festivals, data collected shows that most spectators and event competitors (72% of all festival participants) originated from outside the host region. Of these visitors, 91% cited that attending the festival was their main reason for visiting the region. Calculations of the economic contribution of visitor expenditure show that festival attendees spend an average of \$918.96 per person, as illustrated in Figure 3.1 below.

Figure 3.1: Visitor-related Expenditure

Cost Area	Performers Average 2011-17 (Average 2011-17)	All Other Attendees (Average 2011-17)
Accommodation	\$464.00*	\$312.00*
Transport/fuel in-region	\$159.37	\$185.40
Parking	\$7.26	\$4.92
Food/drink	\$211.81	\$190.98
Other activities/attractions	\$52.54	\$46.50
Other retail shopping	\$131.27	\$106.66
Other	\$77.07	\$72.50
TOTAL	\$1,103.32	\$918.96

In the table above, the largest proportion of costs come from accommodation, transport and food, along with retail shopping, which is the fourth highest area of expenditure. Using these expenditure figures, we can calculate the total audience-related economic contribution of the festival to its host region by using the following calculation: no. of adults attending x % from outside region x % Te Matatini as main reason to visit x average expenditure in region. We then multiply the total number of individuals by the average visitor expenditure. This can be expressed in formulaic terms as: no. of adults x % of visitors x average expenditure = total.

Based on an economic cost-assessment methodology adopted from the Ministry for Business, Innovation and Employment to assess the economic contribution of the tourism and leisure sector, we can derive a figure for total visitor-related expenditure. As noted in the economic impact reports completed by Angus & Associates, the previous three festivals made the following overall contributions in visitor-related expenditure:

Figure 3.2: Visitor-related Economic Contribution 2013

Economic Contribution Calculation (\$m)	2013 (\$m)
No. of adults attending (%)	14,207
% from outside region	70%
% Te Matatini as main reason to visit	80%
Average expenditure in region	\$783.95
TOTAL	7.8

Figure 3.3: Visitor-related Economic Contribution 2015

Economic Contribution Calculation (\$m)	2015 (\$m)
No. of adults attending (%)	16,396
% from outside region	50%
% Te Matatini as main reason to visit	97%
Average expenditure in region	\$1,110.68
TOTAL	\$9.1

Figure 3.4: Visitor-related Economic Contribution 2017

Economic Contribution (\$m)	2017 (\$m)
No. of adults attending (%)	19,670
% from outside region	79%
% Te Matatini as main reason to visit	97%
Average expenditure in region	\$785.85
TOTAL	\$12.21

All figures from Visitor-related economic activity are directly sourced from Angus & Associate economic research reports. The tables do not include any flow-on effects of income earned by those working on the festival or associated activities, expenditure by local residents or further expenditure by businesses directly involved (e.g. stallholders).

New expenditure (event organisers)

The second component of measuring the direct economic contribution made by the Te Matatini National Festival is in new expenditure by event organisers. Between 2005 and 2017, Te Matatini contributed a total of \$10.85 million in new expenditure. This is illustrated in Table 3.5, which shows the income, expenditure and surplus of the previous seven Te Matatini festivals.

The table illustrates that the trajectory of growth experienced by Te Matatini during festival years has been steadily climbing over the past 10 years. While new expenditure has increased by 148% over this time period, income generated by the festival increased by 278% from \$.65 million in 2005 to \$2.47 million in 2017. This figure represents an increase of \$1.84 million more on the revenue generated by the 2005 festival.

Figure 3.5: Event Organiser Income, Expenditure and Surplus 2005-17⁵³

Year	Income	Expenditure	Surplus
2005 Te Matatini National Festival	\$651,846	\$868,931	-\$217,085
2007 Te Matatini National Festival	\$508,275	\$994,788	-\$486,513
2009 Te Matatini National Festival	\$1,502,765	\$1,378,872	\$123,893
2011 Te Matatini National Festival	\$1,771,913	\$1,599,385	\$172,528
2013 Te Matatini National Festival	\$2,131,549	\$1,934,477	\$197,072
2015 Te Matatini National Festival	\$2,351,358	\$1,920,746	\$430,612
2017 Te Matatini National Festival	\$2,465,111	\$2,160,694	\$304,417
Total	\$11,382,817	\$10,857,893	\$524,924
2019 (estimate) ⁵⁴	\$3,008,000	\$2,923,600	\$84,400

⁵³ Financial information included in figure above are sourced from Te Matatini annual reports and vary from the figures reported by Angus & Associates in their respective economic reports. The annual report figures are preferred for the purposes of accuracy as they are audited figures.

⁵⁴ Note that Angus & Associates forecasted the economic return of the 2019 Te Matatini National Festival based on projections which are yet to be confirmed.

Importantly, since 2009, we can see that the festival delivers an important surplus for Te Matatini. New expenditure is on an actual cash-paid basis. It provides an important insight into the scale of money flowing directly from the Te Matatini to the national economy. Together with the visitor-related expenditure, this data clearly shows the multi million-dollar economic contribution that each Te Matatini National Festival delivers to the national GDP.

New expenditure (event sponsors/partners)

The third component used to measure the direct economic contribution is through new expenditure by event sponsors and partners. The data collated to illustrate this new expenditure, however, was not robust enough in the author's view to warrant factoring into the overall direct economic contribution of Te Matatini's previous four festivals. As noted by Angus & Associates, "while the quantum of the impact cannot yet be forecast"⁵⁵, there are a number of flow-on effects of income earned by those working on the festival/associated activities or further expenditure by businesses (e.g. stall holders). This is achieved through:

- hosting their own events to coincide with Te Matatini 2019 (for example, an economic summit)
- hosting international delegations at the Festival
- producing marketing and other materials for use at Te Matatini 2019
- bringing paid and/or volunteer staff to Wellington for the Festival
- using the festival as a showcase for Wellington/New Zealand in international marketing campaigns (e.g. by Tourism New Zealand)
- hosting VIP guests at the festival.

Going into the future, this area of research should be strengthened through survey and other data gathering methods. However, in the absence of data gathering mechanisms to capture this information, a conservative but robust estimation of the total direct economic contribution can be calculated from the first two components provided: *event organiser expenditure and Visitor-related expenditure*.

By measuring these two components, we are still able to quantify the direct fiscal contribution that Te Matatini's biennial festivals make to the New Zealand economy. The largest fiscal contribution to date, as the table illustrates, was \$14.37 million made by the 2017 national festival. This figure alone represents a phenomenal ROI for the country vis-a-vis the appropriation allocated to Te Matatini. However, it does not include what economists refer to as the "multiplier effect" which engenders another 23 cents per every dollar spent by visitors and event organisers. This 'flow on' expenditure in 2017, as illustrated, in Figure 3.6 was \$3.08 million bringing the total economic contribution of the festival to \$17.68 million.⁵⁶

⁵⁵ Angus & Associates economic forecast 2019 Te Matatini Forecast.

⁵⁶ Note that these figures also include 'flow-on' expenditure by suppliers to the festival (electricity, waste disposal, insurance etc.). This is referred to as the "multiplier" effect which in this case is estimated as 16.424/13.361 or 1.23. The interpretation is that every \$1 spent at the Festival by

Figure 3.6: Event Sponsor Expenditure 2011, 2013, 2015 and 2017

Festival	Visitor-related Expenditure (\$m)	Event Organiser Expenditure (\$m)	Direct Fiscal Contribution (\$m)	Economic Contribution reported by Angus & Associates (incl. multiplier effect) ⁵⁷
Gisborne (2011)	\$4.39	\$1.59	\$5.98	\$7.36
Rotorua (2013)	\$7.79	\$1.93	\$9.72	\$11.96
Christchurch (2015)	9.1	\$1.92	\$11.03	\$13.55
Hastings (2017)	\$12.21	\$2.16	\$14.37	\$17.68

New expenditure (event performers)

A new component of expenditure previously not measured is new performer expenditure. While a small fraction of this expenditure is accounted for in reports provided by Angus & Associates, data collected by the author indicates that this research is incomplete as it does not calculate other costs associated with performers competing in National Festivals. Of a total of 1,840 performers, 1,743 completed the *Ngā Hua ā Tane Rore me Hine Rēhia* survey. The findings revealed that overall performer expenditure was much higher than previously estimated. This section outlines the total expenditure in this area based on research undertaken by the 2019 National Festival. It then adapts this data to apply to the 2017 National Festival.

It also provides an appropriate benchmark to estimate total performer expenditure for future National Festivals based on the number of qualifying team which can vary from festival to festival. This is achieved by utilising the median average of expenditure per performer who participated in the 2019 National Festival. The analysis here illustrates that performers spent on average a total of \$16,274 to participate in the festival. Of this, \$15,007 was derived from new expenditure that has not been previously measured or analysed. The overall figure of \$16,274 includes direct (\$3,593) and indirect (\$12,681) performer expenditure as benchmarks to estimate performer expenditure for the 2017 National Festival. While some amendments are required for future iterations of the *Ngā Hua ā Tane Rore me Hine Rēhia* survey, it is recommended that the research is undertaken on a biennial basis.

visitors and event organisers engenders another 23c in expenditure in the NZ economy. For more information about this modelling see Angus & Associates (2013, 2015, 2017).

⁵⁷ Ibid. The flow on impacts incorporate both production and consumption impacts. The production impacts comprise the flow-on gains for businesses supplying goods and services to the initial expenditure or revenue activity, whilst the consumption impacts comprise the additional household spending of employees working directly in the activity and also in the business supplying inputs to the activity.

As the data demonstrates; performer expenditure is much higher than previously measured. This data along with is outlined in the following table and the analysis that follows.

Figure 3.7: 2017 Te Matatini National Festival Performer Expenditure

COST AREA	AVERAGE EXPENDITURE	TOTAL EXPENDITURE
Wānanga and practices (performance preparation)	\$537	\$915,474
Voluntary contribution (fundraising)	\$2,936	\$5,074,144
Performance hours	\$10,793	\$18,812,990
Performance costume	\$256	\$376,192
Travel uniform	\$193	\$302,627
Child or elder/other whānau care (for dependents)	\$1,340	\$1,472,242
*Non-paid work leave	\$9,745	\$10,602,221
Accommodation (if shared estimate for one person)	\$464	\$659,456
Transport to/from the event (for fuel, bus, train, flights etc.)	\$536	\$798,772
Incidentals	\$267	\$277,204
Direct contribution	\$3,593	\$4,801,967
Indirect contribution	\$12,681	\$23,887,134
TOTAL EXPENDITURE	\$16,274	\$29,291,322
New direct expenditure (unaccounted) (-\$1,267)	\$2,326	\$3,066,535
New indirect expenditure (unaccounted)	\$12,681	\$23,887,134
TOTAL NEW EXPENDITURE	\$15,007	\$26,953,669

In the table above, we can see that a Te Matatini performer spent an average of \$16,274 to compete in 2017 National Festival. This figure does not include non-paid work leave as part of performers overall expenditure in this instance. Importantly, we can observe that performers made a combined direct contribution of over \$4.80 million. In addition, an indirect economic contribution of \$26.89 million was made bringing total performer expenditure to \$26.95 million.

As stated, some aspects of performer expenditure are already factored into current economic estimates provided by Angus & Associates for visitor-related expenditure. These cost areas include accommodation, transport and incidentals. By subtracting these amounts, we can estimate that new direct expenditure from performers who participated in the 2019 festival was \$3.07 million. We can also see that performers contributed \$5.07 million through voluntary work and an additional \$18.41 million through hours spent on performance preparation. Importantly, and perhaps most significantly, the data demonstrates that performers also spent

\$10.6 million on unpaid leave. While this unpaid leave expenditure is not considered as part of the overall productivity contribution of performers, it is a significant finding that demonstrates how performers are carrying the largest festival-related costs; costs which have largely remained hidden until now.

Figure 3.8: 2019 Productivity Contribution by National Festival Performers

Indicator	No. Performers	Performer Hours	x Hourly Rate - \$20.55 ⁵⁸
Performance Hours	1,840	896,080	\$18.41m
Volunteer Hours	1,840	263,120	\$5.41m
Total			\$23.82m

These figures compare with the productivity contribution of performers who participated in the 2019 In total, there were 1,840 Te Matatini performers who competed in the 2019 National Festival directly contributed \$4.8 million (cash-basis) on event-related expenditure and another \$23.82 million through a combined productivity contribution made up of voluntary hours spent on fundraising (263,120) and hours spent on performance preparation (896,080).⁵⁹ This is broken down in Figure 3.7.1 and modelled on Karaitiana’s (2016) methodology.

By employing Karaitiana’s methodology, we can estimate the productivity contribution of the 1,880 performers who competed in the 2017 National Festival. In Figure 3.8.1, we can see that the combined productivity contribution of performers was \$24.34 million.

Figure 3.8.1: 2017 Productivity Contribution by National Festival Performers

Indicator	No. Performers	Performer Hours	x Hourly Rate - \$20.55 ⁶⁰
Performance Hours	1,880	915,560	\$18.81m
Volunteer Hours	1,880	268,840	\$5.52m
Total			\$24.33m

⁵⁸ Ibid.

⁵⁹ Over 1,700 performers participated in the Ngā Hua ā Tane Rore me Hine Rēhia Survey which provides for the first time, a total attributable value of voluntary work committed by Kapa Haka teams by applying Karaitiana’s (2016) model.

⁶⁰ The 2018 New Zealand Living Wage rate was \$20.55 an hour – 35 cents more than the 2017 rate and the smallest annual Living Wage increase since it was first launched in 2013.

Direct and indirect economic contribution of National Kapa Haka Festival

Importantly, this chapter has presented new data that illustrates the previously unaccounted for economic contribution of Te Matatini performers. By calculating this new component of expenditure and adding it to the two previously measured components (visitor-related expenditure and event-organiser expenditure); the revised estimate for the overall contribution of the 2017 National Festival is \$51.19 million. The estimate also incorporates flow-on expenditure by suppliers of 23 cents per every dollar directly contributed to the 2017 Te Matatini festival.

The methodology utilised to derive these sums was achieved by taking the average indirect and direct performer expenditures from the 2019 National Festival and then multiplying both figures by the total number of performers who participated in the 2017 National Festival (i.e. 1,880). This simple formula provides a conservative approach as the researcher is primarily concerned with endorsing an estimate in line with current economic methodologies accepted by government.

Importantly, another distinction made in this thesis is on the difference between the direct or tangible (cash-basis) contribution of the event and the indirect or intangible (non-cash) contribution of the event. It is hoped that future researchers may expand upon the approach taken here and develop more comprehensive recording instruments.

Figure 3.8.2: Direct Contribution of 2017 Te Matatini National Kapa Haka Festival

National Festival 2017	Direct Contribution (\$m)	Flow-on (\$m)	Total Impact (\$m)
Visitor-related Expenditure	11.20	2.58	13.78
Event Organiser Expenditure	2.16	0.50	2.66
Total Impacts from Visitors & Organisers	13.36	3.08	16.44
Performer Expenditure	4.37	1.01	5.38
Total Expenditure	17.73	4.09	21.82

Source: Angus & Associates and Ngā Hua ā Tane Rore me Hine Rēhia survey. The table calculates that the direct economic contribution of 2017 National Festival was \$21.82 million. The table also includes analysis of direct expenditure from visitor, event organisers and event performers. It also includes a flow-on estimate of .23 cents per every dollar contributed in this category.

Figure 3.8.3: Indirect Economic Contribution of 2017 Te Matatini National Kapa Haka Festival

National Festival 2017	Indirect Contribution (\$m)	Flow-on (\$m)	Total Impact (\$m)
Event Performer Indirect Expenditure	23.84	5.48	29.32
Total Expenditure	23.84	5.48	29.32

Source: Ngā Hua ā Tane Rore me Hine Rēhia survey. The table calculates the indirect expenditure of 2017 National Festival by taking the average new indirect expenditure of \$12,681 per performer based on data collated from participating teams of the 2019 festival. We multiply \$12,681 x 1,880 performers to derive a total of \$23.84 million and estimate the flow-on or multiplier effect of this expenditure by multiplying every dollar contributed by .23 cents to derive a total of \$29.32 million.

Figure 3.8.4: Overall Economic Contribution of Te Matatini National Kapa Haka Festival

National Festival 2017	Category Expenditure (\$m)
Direct Economic Contribution	21.82
Indirect Economic Contribution	29.32
Total New Expenditure	\$51.14

Source: Ngā Hua ā Tane Rore me Hine Rēhia survey. The overall economic contribution of the 2017 Te Matatini National Festival is much larger than previously estimated. The revised estimate provided in this thesis is \$51.14 million.

Chapter 4: New Expenditure of Regional and Community Events

FISCAL CONTRIBUTION OF TE MATATINI REGIONAL COMPETITIONS

Analysis

The second major fiscal contribution that Te Matatini makes is through its 13 regional qualifier competitions, which are held during non-festival years. Calculating the direct economic contribution of these events is not as straightforward as it is to calculate the contribution of national festivals. Therefore, adopting the same methodology utilised by Angus & Associates was somewhat difficult as the financial data for Te Matatini's regional festivals is not as readily available in the Society's tranche of annual reports.

Despite the limited availability of data on historical Te Matatini regional qualifier competitions, enhancements were made to the organisations suite of regional reporting templates. These enhancements enabled event expenditure data to be collated and analysed to confirm the estimated costs associated with staging the 2018 Te Matatini Regional Competitions. This data was collected to assess the new expenditure by each rohe (region). Table 4.1 replicates this data and illustrates that combined; regional committees spent \$1.45 million to stage all 13 regional competitions.

Table 4.1 also shows income sources (rounded) for each region. In the first column we can see the total income allocated to each region from Te Matatini. A total of \$510,000 was distributed through Te Matatini's Regional Development Fund to assist with the costs of the competitions. The second column illustrates income contributed from event sponsors and partners. This income totalled \$945,071, indicating that more than 65% of all new income raised by rohe committees originates from rohe fundraising activities and not from Te Matatini or its government funding.

Figure 4.1 Estimate of Regional Event Income and Expenditure Data

Year	Income from Te Matatini Allocation	Event Sponsors and Partners	Event Expenditure
Aotea	\$31,111	\$58,889	\$90,000
Mātaatua	\$59,259	\$240,741	\$300,000
Ngāti Kahungunu	\$42,840	\$137,160	\$180,000
Rangitāne	\$24,074	\$7,926	\$32,000

Tainui	\$52,222	\$66,653	\$118,875
Tairāwhiti	\$49,877	4,811	\$54,688
Taitokerau	\$31,111	22,290	\$53,401
Tamaki Makaurau	\$54,568	47,965	\$102,533
Te Arawa	\$52,222	140,870	\$193,092
Te Tau Ihu	\$14,691	2,691	\$17,382
Te Whangānui ā Tara	\$31,111	61,889	\$93,000
Te Whenua Moemoeā	\$26,420	93,580	\$120,000
Waitaha	\$40,494	59,506	\$100,000
TOTALS	\$510,000	\$944,971	\$1,455,971

The table above also illustrates that some rohe - for instance Mataatua, Ngāti Kahungunu and Te Arawa - raised over \$100,000 in additional funds to stage their regional competitions. This shows that the current allocation of funds from Te Matatini's Regional Development Fund is not enough to meet the costs of running the regional competitions. As the financial performance data presented in the following chapter highlights, the baseline funding of \$1.95 million that the Society receives from the Ministry for Culture and Heritage is already fully extended. The Society, as such, is unable to increase its current allocations to rohe committees, indicating that funding received under VACH is insufficient to assure the long-term financial sustainability of Te Matatini's Regional Competitions.

Calculating visitor-related economic contribution

At the commencement of the research, the author also undertook event surveys across five regional competitions: Te Whangānui ā Tara, Mataatua, Te Arawa, Tamaki Makaurau and Te Tai Rāwhiti. Two variables were identified early: firstly, that most whakataetae-a-rohe were one-day events, and secondly, that these events tend to attract local audiences. Therefore, the average visitor expenditure is typically lower than the national festival as most visitors do not travel long distances or require accommodation. As such, the economic contribution calculated for visitor-related expenditure results in a significantly lower contribution than the National Festival.

Figure 4.2: Regional Competitions Economic Contribution 2018

Economic Contribution Calculation	2018
No. of attendees	53,726
% from outside region	20%
% Te Matatini as main reason to visit	100%
Average expenditure at regions	\$35 (travel, food and accommodation)
TOTAL	\$1.88m

Source: Te Matatini Rohe Reports. While the event survey mentioned above was not undertaken by all 13 regionals, the data allows us to estimate average visitor expenditure i.e. Number of adults x % of visitors x average expenditure = total.

Number of adults x % of visitors x average expenditure = total

Utilising the above calculation, we can estimate that the total visitor-related economic contribution of Te Matatini’s 13 regional competitions was approximately \$1.88 million. This is a conservative estimate based on calculating that, on average, visitors spent \$35. This data was assessed from event survey responses as all visitors were asked to declare the total amount that they spent at the regionals. Visitor average expenditure was then multiplied by the number of attendees. While the total direct economic contribution provided is conservative, it is based on a robust statistical analysis of data presently available that can be verified. It is recommended that a properly resourced survey programme is undertaken by Te Matatini in the future in order to capture this data more comprehensively.

By combining both the total visitor expenditure of \$1.88 million with the total new expenditure of \$1.45 million, we can derive the overall economic contribution of the 2018 Te Matatini Regional Competitions. That total is \$3.33 million. While this represents a significant fiscal contribution, it is important to point out that these events are presently and significantly underfunded.

FISCAL CONTRIBUTION OF BROADCASTING

Analysis

The third area that Te Matatini makes a significant economic impact is through its broadcasting activities. In recent years, the Society's broadcasting arm Aotearoa Kapa Haka Limited (AKHL) has produced several televised Kapa Haka shows and live broadcasted events on *Māori Television*. This includes coverage of Te Matatini's biennial National Festival, along with its regional competitions, the Te Mana Kuratahi Primary School Kapa Haka Nationals and the Ngā Kura Tuarua o Aotearoa Secondary School Kapa Haka Nationals.

The expenditure associated with delivering these broadcasts is analysed here based on official information releases obtained from *Māori Television* and verified through the Society's financial statements. Te Matatini's production activities are presently funded by the Māori Broadcasting Authority, known as Te Māngāi Paho. This funding is used to produce livestream, television and on-demand content for *Māori Television*. The table below illustrates AKHL's combined new expenditure during the 2016-18 financial period based on the company's spend for production-related costs.

Figure 4.3: Biennial Broadcast Expenditure for Aotearoa Kapa Haka Limited 2016- 18⁶¹

Programme	2016-17	2017-18	Combined Total
Te Matatini Festival 2017	\$831,654	-	\$831,654
Ngā Kura Tuarua 2017	\$300,019	-	\$300,019
Te Matatini Regional Festivals 2018	\$1,800	\$982,395	\$984,195
Mana Kuratahi 2018		\$355,111	\$355,111
Te Taumata Kapa Haka		\$2,870	\$2,870
Licensing Fees (other)	\$22,000	\$26,200	\$48,200
TOTAL	\$1,155,473	\$1,366,576	\$2,522,049

AKHL has become a major power player in the Māori broadcast sector and delivers a larger audience than any other indigenous event. Over the 2016-18 financial period it delivered a viewership of over 3.3 million. This is a

⁶¹ Source: Te Matatini Annual Reports and Māori Television OIA received by the author on 28 June 2018

phenomenal reach and has been one of the drivers behind Te Matatini’s exponential audience growth over the past few years. Arguably, Te Matatini events have also paved the way for Kapa Haka as a key programming area for *Māori Television*. A total of 34 ‘Haka’ shows are currently available on the network’s website⁶² and the art form is the top-ranked category, along with ‘kai’ and ‘tamariki.’ This total compares with the 21 kai shows and 20 tamariki shows featured on the networks on-demand platform.

This reinforces the view that Kapa Haka is now the most watched category of programming on *Māori Television*; a phenomenon that also reflected in the expenditure for the channels top ranking haka shows. According to an Official Information request obtained for this thesis, between 2016 and 2018, the channel invested just under \$5.5 million (\$5,462,425) into the station’s top 12 haka shows.⁶³

Figure 4.4: 2016-17 BIENNIAL NATIONAL KAPA HAKA FESTIVAL AUDIENCES

Audience Segments	
1.14 million	Online views of Kapa Haka performances over the four-day festival (compared with 546,000 in 2015)
145,000	Online views were in Australia and the USA
22	Media teams accredited for Te Matatini 2017 (174 people)

Total Audience Numbers	
297,886	Livestream video views
2055	Hakarongo Mai livestream views
865,632	On Demand video views
239,000	Linear views
1,404,573	TOTAL VIEWS

Figure 4.5: 2017-18 BIENNIAL REGIONAL KAPA HAKA COMPETITIONS AUDIENCES

Livestream, On Demand & Linear Views		
3/2/2018	On Demand – Full Brackets and Items	819,025
	2018 Kapa Haka Regionals	Livestream video views
3/2/2018	Te Whanganui-a-Tara	5,283
18/02/18	Mātaatua	34,875
24/02/18	Aotea	7,193
3/3/2018	Te Arawa	20,482
10/3/2018	Te Whenua Moemoea	7,446
10/3/2018	Rangitāne	3,578
24/03/18	Te Tai Tokerau	13,085
14/04/18	Tainui	22,043
14/04/18	Waitaha	5,892
21/04/18	Kahungunu	13,640

⁶² To view Māori Television’s listing of Haka shows see the following link: <https://www.Māoritelevision.com/shows?category=534>.

⁶³ See Official Information Act request supplied by Māori Television and received by the author on 28 June 2018.

26/05/18	Te Tairāwhiti	20,262
15-16/06/18	Tāmaki Makaurau	20,185
30/06/18	Te Tau Ihu	
	Total live streams (excl Te Tau Ihu)	173,964
	TOTAL VIEWS	992,989

Figure 4.6: 2016-18 KAPAHAKA DEVELOPMENT INITIATIVES AUDIENCES

Broadcast Audience	Livestream	On Demand	Totals
Educational Events			
Mana Kuratahi Primary School Nationals 2017	64,084	166,017	230,101
Kura Tuarua Secondary School Competition 2018	202,435	390,718	593,153
Community Initiatives			
Taikura Celebrations	12,849	67,000	79,849
Te Taumata Kapa Haka	N/A	N/A	
Tuhoe Ahurei	N/A	N/A	
Youth Leadership Programme	N/A	N/A	
TOTAL VIEWS	279,368	623,735	903,103

FISCAL CONTRIBUTION OF KAPA HAKA DEVELOPMENT INITIATIVES

Analysis

The final area in which Te Matatini makes a sizeable fiscal contribution is through its Kapa Haka Development and Projects spend. The Society administers two funds: the Regional Development Fund and the Kapa Haka Development Fund. It also provides sponsorship for both the national secondary and primary school Kapa Haka competitions as part of meeting its funding requirements to deliver live Kapa Haka events in educational and community settings across at least 16 regions over two years.

A review of financial data from the Society's 2016-17 and 2017-18 annual reports demonstrates that Te Matatini directly funded a total of \$510,000 into Kapa Haka events through its Regional Development Fund allocation. These funds supported the delivery of 35 Kapa Haka events and a combined economic contribution to the national economy, which is not currently recorded. For instance, data collected by the organising committee for the 2017 Te Manu Kuratahi (National Primary School) competition contributed \$3.4 million to the local economy. The table below illustrates Te Matatini's total expenditure on Kapa Haka Development and Projects throughout the 2016-18 financial years.

Figure 4.6: Biennial Te Matatini Kapa Haka Development and Projects Expenditure 2016-2018

Programme	2016/17	2017/18	Total New Expenditure
Sponsorship			
Ngā Kapa Haka Tuarua o Aotearoa (secondary school) competitions	\$91,900		\$91,900
Te Mana Kuratahi o Aotearoa (primary school) competitions		\$103,939	\$103,939
Funding			
Kapa Haka Development Fund	\$128,000	\$92,236	\$220,236
Regional Development Fund	\$705,000	\$510,006 ⁶⁴	\$705,000
Total	\$924,000	196,175	\$1,121,075

⁶⁴ Note that this figure for Regional Development Fund expenditure has been omitted from the final Kapa Haka Development and Projects Expenditure as it was accounted for in the analysis provided for the Regional Competition expenditure by regional committees. See page 40.

** Source: Te Matatini Annual Reports. In the table above we can see the various programmes funded by Te Matatini over the 2016-18 biennial period. Here we can see that most of the funding was allocated to regional committees through the Regional Development Fund and to community and education initiatives.*

As the table above shows, Te Matatini's total expenditure on its Kapa Haka Development and Projects programme over the past two years totals \$1,121,075. This represents 42% of the VACH appropriation received by Te Matatini over the same period and almost 21% of its overall total expenditure. As Te Matatini is only a part-funder of these projects and initiatives, the overall economic contribution of these events is not included in the assessment provided here. The purpose of the table is to calculate the organisation's new expenditure only and, furthermore, to include this sum into the overall total calculation of Te Matatini's direct fiscal contribution to the economy.

TE MATATINI BIENNIAL FISCAL CONTRIBUTION

Estimating the overall fiscal contribution of Te Matatini

The estimated biennial fiscal contribution made by Te Matatini is largely achieved by its pinnacle event, the Te Matatini Kapa Haka National Festival, along with its 13 regional competition qualifiers, its broadcast activities through its subsidiary AKHL and expenditure for its ever-expanding repertoire of rangatahi, kaumatua and tribal Kapa Haka events. The previous chapter provided a longitudinal analysis that highlights this economic contribution is consistently delivered by Te Matatini in a manner which also delivers huge value for money for taxpayers.

Similarly, an analysis undertaken of Te Matatini's regional qualifiers illustrated comparable results. Combined with other primary data sources, this thesis has sought to provide a robust series of calculations to illustrate the return on investment that Te Matatini is achieving, not only for the Government but for the people of Aotearoa - and most importantly for the retention, protection and growth of Kapa Haka. The following table (4.7) calculates that the total economic contribution of Te Matatini over the biennial 2016-18 financial years was \$57.61 million.

Figure 4.7: Biennial Economic Contribution of Te Matatini 2016-18

Te Matatini Events and Programmes	Economic Contribution (\$m)
National Festival 2017	Expenditure
Direct Economic Contribution	\$21.82
Indirect Economic Contribution	\$29.32
Regional Competitions 2018 (Direct)	\$3.33
Broadcast Activities (Direct)	\$2.52
Kapa Haka Development Projects (Direct)	\$1.12
Direct Economic Contribution	\$28.79
Indirect Economic Contribution	\$29.32
Total Economic Contribution	\$58.11

Source: Te Matatini Annual Reports and Angus & Associates Economic Impact Reports. This table outlines the economic contribution of each individual event and programme area supported by Te Matatini. Combined, we can see that Te Matatini made an overall economic contribution of 58.11 million, a figure made up of a direct (cash-basis)

contribution of \$28.79 million and an indirect (incl. productivity contribution) of 29.32 million. This represents an investment gain of \$54.91 million on the Governments biennial investment of \$3.196 million into Te Matatini.

Estimated return on investment

The above calculation is based on the individual contributions made by the 2017 Te Matatini National Festival, the 2018 Te Matatini Regional Competitions, Aotearoa Kapa Haka Limited and the Society’s Kapa Haka Development and Projects programme. Over the 2016-18 biennial period, Te Matatini’s national office spent \$7.96 million while rohe committees spent an additional \$1.44 million delivering these events and their respective service outputs. When calculated against this sum, we can see that Te Matatini achieved a phenomenal overall return on investment of 512.87% against this \$9.4 million expenditure. When calculated against its annual government appropriation income of \$3.196 million, this represents a return on investment of 1,718.21%. Both figures clearly highlight the tremendous value for money delivered by Te Matatini.

Figure 4.8: Overall Te Matatini Economic Contribution to the National Economy 2016-18 (\$m)

Direct Economic Contribution	\$28.79	Total ROI (by appropriation \$3.196)	801.81%
Indirect Economic Contribution	\$29.32	Total ROI (by appropriation \$3.196)	817.40%
Total Economic Contribution	\$58.11	Total ROI (by appropriation \$3.196)	1,718.21%

The table above shows that Te Matatini Society Inc’s total economic contribution over the 2016-18 period was \$57.61 million which represents a huge return on investment. We calculate that Te Matatini delivered an ROI of 1,718.21% on its appropriation of \$3.196 million and 512.87% against its total expenditure over the period, which was \$9.4 million. These ROI calculations provide powerful indicators to measure the overall value for money the organisation is delivering to the government and other agencies, sponsors and partners.

Overall Te Matatini audience and participation

As the service performance record analysis undertaken here illustrates, in addition to the 13 regional competition qualifier events, 39 other events were supported by regional committees. These events attracted live audiences of 91,197, which means the total combined audience for all regional events over 2016-18 was 144,923. As in prior years, this data was not included in any audience and participation estimates information provided to the Ministry for Culture and Heritage.

While the provision of Kapa Haka events in community and educational arenas has continued to augment Te Matatini’s phenomenal overall audience and participation rates, these events have also created more value for Kapa Haka in informal community settings and outside competitive environments. This is shown for instance in the growth in the profile of national primary and secondary school Kapa Haka competitions as a result of the addition of broadcast audience numbers for television events. Combined with community events such as the Taikura (kaumatua) national competitions, a range of iwi celebrations and annual Matariki celebrations. These

events delivered a combined live audience of 43,576 and a broadcast audience of 992,989 people (live and on-demand).

Taking into consideration audience and participation numbers for all regional, educational and community events, the revised numbers for the total live audience achieved over the 2016-18 financial years was 243,509. This is substantially higher than the official live audience numbers of 91,903 (2016-17) and 76,341 (2017-18) submitted to the Ministry for Culture and Heritage. Therefore, it is entirely appropriate that Te Matatini works to continue to improve its regional and community event reporting going forward. This will enable more accurate audience numbers to be generated for the purposes of supplying VACH estimates data and associated budget information. This would also enable the Society to provide a biennial snapshot of the phenomenal audience and participation reach of Kapa Haka.

Conclusion

The previous two chapters have strived to build a robust but conservative estimate of Te Matatini's total overall biennial economic contribution. Over the 2016-18 biennial period, the organisation delivered an impressive overall contribution of \$58.11 million. This represents a huge return on the government's investment of \$3.196 million. The methodology and data employed to assess this contribution was derived from an analysis of the direct economic or fiscal contribution of Te Matatini events and programmes. This analysis shows that Te Matatini contributed \$28.79 million to national GDP over the 2016-18 biennial period, a result that can be directly linked to the government's \$3.196 million investment into the organisation.

An additional assessment of the indirect economic contribution of the 2017 National Festival indicates that Te Matatini performers delivered an indirect expenditure of \$29.32 million. This expenditure, including the flow-on impacts, is nationally significant in that it quantifies intangible contributions made by performers through activities such as voluntary work. While these are not necessarily acknowledged within GDP measures, they are nonetheless indicative of Te Matatini's wellbeing contribution to Māori and nationally. Importantly, the research presented in this thesis only provides a small fraction of the overall wellbeing contribution of Kapa Haka. For instance, it does not quantify other wellbeing impacts such as te reo revitalisation, health, rangatahi development, social cohesion, cultural identity and education.

While more quantitative data is needed to fully assess the overall wellbeing impact contributed by Te Matatini, the research provided here is of national significance, particularly as the government works toward implementing the upcoming Wellbeing Budget 2019. If this new approach is effectively implemented by Ministry for Culture and Heritage policy makers, then Te Matatini should be acknowledged for the indirect or 'wellbeing' contribution it is currently making to the national economy.

This view is further supported by an analysis of the fact that \$5.52 million of this wellbeing contribution is through voluntary work and an additional \$18.81 million is made up through hours spent on performance

preparation. These activities play a vital role in the social and cultural wellbeing of the 6006 performers currently competing in Te Matatini national and regional festivals. In the future, this analysis could be further extended to other Kapa Haka events supported by the organisation including local and national primary and secondary school competitions.

Importantly, and perhaps most alarmingly, the data illustrates that performers also spent \$10.6 million on unpaid leave. While this expenditure is not considered as part of the overall productivity contribution of performers, it is a significant finding that highlights the financial challenges that performers face in order to make it to the national stage. The data demonstrates that the average cost for performers to prepare and participate in the National Festival in fact exceeds \$16k. This figure does not include costs to prepare participate in qualifying regional competitions as more data is needed in order to assess this contribution. Regardless, data currently available clearly shows how performers are carrying the largest burden of costs; costs which have largely remained hidden until now.

As this thesis also argues, the economic contribution of Te Matatini and the Kapa Haka sector has not been recognised, understood or valued by the government and therefore the taxpayers of Aotearoa New Zealand. It is hoped that, going forward, the long-awaited goal of providing research that can influence and expand the government's understanding of the scale of the Kapa Haka economy has now been achieved. It is also hoped that the data presented will equip future decision-makers with a robust business case to support the continued growth of the Kapa Haka wellbeing economy. As demonstrated, Te Matatini is currently achieving a sizeable return on investment, not only for Government, but for the people of Aotearoa and most importantly for the retention, protection and growth of Kapa Haka.

Key recommendation:

The chapter recommends that Government seeks to increase Te Matatini's current appropriation to achieve greater parity in the resources invested across the Performing Arts sector. This recommendation is supported by the organisation's phenomenal economic and wellbeing contribution that it achieves biennially across its major events.

PART III:

TE TAHUA PŪTEA

Chapter 5: Growing the Kapa Haka Economy

KAPAHAKA SECTOR GROWTH AND PARTICIPATION

Introduction

In the following chapter, Te Matatini's service and financial performance record is compared with other national organisations funded under the Vote Arts, Culture and Heritage (VACH) appropriation; namely the New Zealand Symphony Orchestra (NZSO) and the Royal New Zealand Ballet (RNZB). The analysis is derived largely from the 2016-18 Vote Arts, Culture and Heritage estimates data⁶⁵, along with data from Te Matatini's financial statement. It focusses on identifying the areas in which to grow the Kapa Haka economy through increased investment into the operations of the national Te Matatini office along with its local and regional events and initiatives.

Te Matatini's exceptional financial and non-financial performance in several areas is presented. The aim here is to not only compare the Society's performance with other national performing arts organisations but highlight the financial inequity in the Society's current appropriation. A financial performance analysis of Te Matatini's income and expenditure further indicates that this disparity is creating undue financial pressure for both regional committees and performers. It is recommended that future research is undertaken to investigate these structural inequity issues given that while Te Matatini receives the lowest appropriation within its sector, it consistently outperforms other performing arts organisations.

While the thesis does not call for a reduction in the current appropriations of the NZSO and RNZB, it argues that in order to promote a more equitable appropriation for the Society, the government should seek to increase Te Matatini's baseline funding. While providing a much-needed boost in resources to fund its current activities, this would also provide a solid foundation for Te Matatini to 'insure' its long-term financial sustainability. As previous chapters have sought to highlight, the Society is currently delivering a considerable ROI vis-à-vis its government appropriation. This view is also reinforced by the service impact analysis⁶⁶ outlined in this chapter that shows Te Matatini's current annual appropriation of \$1.948 million is significantly disproportionate to the ROI provided by its biennial fiscal contribution and impressive audience and participation numbers.

⁶⁵ For more information regarding Te Matatini's estimates data see <https://treasury.govt.nz/publications/summary-initiatives/summary-initiatives-budget-2016-html#section-10>

⁶⁶ Fiscal impact analysis is a tool that compares, for a given project or policy change, changes in governmental costs against changes in governmental revenues.

VACH Appropriation

The table below illustrates that over the 2018-19 financial year Te Matatini received the lowest appropriation at \$1.95 million, while the NZSO received the most at \$14.65 million, followed by the RNZB at \$5.38 million and the New Zealand Music Commission (NZMC) at \$2.23 million. As a result of a new policy initiative⁶⁷ additional funding of \$700k was allocated to Te Matatini in Budget 2017. These funds were earmarked to strengthen the organisation’s “capacity to increase community participation in Kapa Haka, enhance its positive cultural, health and social impacts and showcase the best Kapa Haka internationally”. The funding boost lifted Te Matatini’s baseline funding to \$1.95.

Figure 5.1: Annual Vote Arts, Culture and Heritage Performing Arts Appropriation 2016-18

Performing Arts Service Providers	2016/17	2017/18	2018/19	% of budget
Crown entities	\$000	\$000	\$000	\$000
New Zealand Symphony Orchestra	\$13.446	\$14.646	\$14.646	60.51%
Non-Government Organisations				
Royal New Zealand Ballet	\$4.384	\$5.384	\$5.384	22.24%
New Zealand Music Commission	\$1.578	\$1.578	\$2.228	9.20%
* Te Matatini (TM)	\$1.248	\$1.948	\$1.948	8.05%
Total	\$20.656	\$23.556	\$24.206	100%

Performance Reporting

In return for annual funding received from the government, Te Matatini must deliver and report on three key performance measures as part of the preparation of budget-related documents, such as the estimates of the VACH Appropriation. These measures cover both the audience and participation numbers of live regional performances, television and online broadcasts, as outlined in the following table:

- 90,000 and 50,000 audiences and participation at Kapa Haka events in regional and education settings⁶⁸
- 650,000 television and online audiences for Kapa Haka events
- 16 live Kapa Haka performances (number over two years).

⁶⁷ See notes on 2017 budget initiatives available at <https://treasury.govt.nz/publications/summary-initiatives/summary-initiatives-budget-2016-html#section-10>

⁶⁸ Te Matatini has two audience and participation performance targets it must meet in alternate years. The 90,000 audience target is met during festival years while the 50,000 audience target is for non-festival years.

Figure 5.2: Performing Arts Services Estimates Data 2016/17 to 2017/18.⁶⁹

Assessment of Performance	2016/17 Targets			2017/18 Targets		
	Final Budgeted Standards	Estimate Actual	Actual Standard	Budget Standard	Estimated Actual	Actual Standard
Audiences for symphonic, music, ballet and Kapa Haka						
Audiences for symphonic music	90,088	90,232	95,658 ⁷⁰	101,388	83,314	83,314 ⁷¹
Audiences for ballet performances	50,343	58,014	77,377 ⁷²	58,500	59,265	60,193 ⁷³
Audiences and participation at Kapa Haka events in regional and educational settings	90,000	90,000	91,903	50,000	65,000	76,341
Television and online audiences for Kapa Haka events	650,000	675,000	1,100,000	650,000	675,000	1,302,939
NZ centres reached by live symphonic performances	13	16	15	19	16	16
NZ centres reached by live ballet performances	15	14	10	14	14	17
NZ centres reached by live Kapa Haka performances (over two years)	16	16	16	16	16	18

Audience and participation targets

Across the three audience and participation measures outlined in the estimates data for 2016-17 and 2017-18, we can see the final budgeted standard audience and participation numbers for:

- audiences for symphonic music which must be met by the New Zealand Symphony Orchestra
- audiences for ballet performances met by the Royal New Zealand Ballet
- audiences and participation at Kapa Haka events in regional and education settings met by Te Matatini
- the number of New Zealand centres reached by each of the three performing arts organisations.

What is also clear to see is that Te Matatini is required to achieve audience and participation targets for Kapa Haka that are comparable to live symphonic music performances and ballet performances. For instance, during the 2016-17 year, these targets were:

⁶⁹ See Vote Arts, Culture and Heritage estimates available online at: <https://www.budget.govt.nz/budget/2018/by/vote/artcul.htm>

⁷⁰ See NZSO Annual Report 2016-17 at: <https://www.nzso.co.nz/assets/Uploads/downloads/NZSO-Annual-Report-2016-016-lowres2.pdf>

⁷¹ Ibid.

⁷² See NZRB Annual Report 2016-17 at: http://rnzb.org.nz/wp-content/uploads/2017/07/RNZB-Annual-Report-2016_online_022.pdf

⁷³ Ibid.

- audiences for symphonic music: **90,088**
- audiences for ballet performances: **50,343**
- audiences and participation at Kapa Haka events in regional and educational settings: **90,000**
- television and online audiences for Kapa Haka events: **650,000**
- NZ centres reached by live symphonic performances: **13**
- NZ centres reached by live ballet performances: **15**
- NZ centres reached by live Kapa Haka performances: **16 (over two years)**

TE MATATINI AUDIENCE AND PARTICIPATION DATA

Te Matatini audience and participation data

In an effort to illustrate the audience reach that Te Matatini's Kapa Haka events are achieving, a review of the Society's corporate accountability documents (quarterly reports, annual reports, regional committee milestone reports) was undertaken to evaluate audience and participation data over the biennial 2016-18 period. The initial aim of this exercise was to confirm audience and participation data for Te Matatini's national and regional competitions. As a result, it was identified that a very high percentage of the organisation's regional event audience has not previously been accounted for and is omitted from reports submitted to the Ministry for Culture and Heritage for the purposes of annual estimates for the Vote Arts, Culture and Heritage portfolio.

Subsequent changes were then introduced to regional committee reporting requirements for the 2017-18 financial year. In turn, these changes enabled the author to confirm audience and participation statistics were much higher than previously recorded. Taking into consideration numbers for all regional, educational and community events, the revised numbers for the total live audience over the period was 243,509. This figure eclipses the live audience numbers of 91,903 (2016-17) and 76,341 (2017-18) reported in published government estimates data for Vote Arts, Culture and Heritage.

The analysis shows that while the regional qualifiers attracted live audiences of 91,197, the total combined audience for all regional events was in fact 144,923. In addition, audience data for the 39 other initiatives supported by regional committees was also captured through rohe reports. After obtaining the required data, a service performance record analysis was completed to compare the costs of staging the Te Matatini National Festival and 13 regional competitions with the audience and participation numbers.

Biennial National Kapa Haka Festival

Te Matatini's flagship event is the Te Matatini National Kapa Haka Festival, which is staged biennially and brings together top teams from New Zealand and Australia. As many as 48 teams will qualify to go head-to-head over four days to battle it out for the prestigious title of *Te Toa Whakaihuwaka* - Te Matatini National Kapa Haka Champions. To stand on the national Te Matatini stage, teams must qualify through whakataetae-a-rohe (regional competitions) held in preceding years. The biennial festival is considered one of the biggest indigenous performing arts festivals in the South Pacific. It is also seen as playing a very important role within Māoridom in promoting Māori customs, culture and Kapa Haka.

For many performers, it is a chance not only to support their favourite teams but to also reconnect with whānau and express their loyalty and pride in Māori identity and heritage. There are no financial incentives for individuals or teams. Many Kapa Haka performers are motivated by the competition element or simply the continuation of the intergenerational legacy, history and stories shared by others before them and for the mana of their whānau, hapū (subtribe), iwi (tribe) and communities. For others, Kapa Haka is also a lifestyle choice that promotes

physical and spiritual wellbeing. Each Te Matatini performer will undertake, on average, 537 hours of practice in order to compete at a premiere national level.⁷⁴ These practices are often conducted in te reo and require performers must maintain optimum fitness levels.

Te Matatini successfully planned and delivered the ‘Te Kahu o Te Amorangi’ Te Matatini 2017 National Kapa Haka Festival held 22-26 February 2017 in Hastings at the Hawke's Bay Regional Sports Park. A record number of 47 Kapa Haka teams took the stage, watched by 55,000 spectators over four days as well as a broadcast viewership of more than 1.4 million people globally. Media reports and feedback from sponsors and strategic partners, performers and attendees, broadcasters, volunteers, suppliers and local community confirm the festival was a resounding success. The table below sets out audience and spectator highlights:

Figure 5.3: 2017 Te Matatini National Festival Audience Figures

Total Audience and Spectators	
55,000	Ticket holders attended the four-day festival
15,000	Spectators watched Te Mātangirua (Finals)
1.14 million	Online views of Kapa Haka performances over the four-day festival (compared with 546,000 in 2015)
145,000	Online viewers were in Australia and the USA
1,880	Kapa Haka performers took part in Te Matatini 2017
570	Local volunteers helped to run the festival
22	Media teams accredited for Te Matatini 2017 (174 people)

Livestream, On Demand and Linear Views	
297,886	Livestream video views
2055	Hakarongo Mai livestream views
865,632	On Demand video views
239,000	Linear views
1,404,573	Total views

Biennial Regional Kapa Haka Competitions⁷⁵

Te Matatini also directly funds and supports its affiliate regional committees to deliver 13 biennial regional competitions, which are held during alternate or outlying years to the National Festival. These are significant events attended by huge audiences. Each regional competition sets the bar of excellence that groups must exceed in order to qualify for the National Festival to represent their region. Importantly, these competitions provide a filtering process in which only the top teams can progress to compete at the National Festival. A total

⁷⁴ This estimate is based on a data collected from Q.8 of the Ngā Hua o Tane Rore me Hine Rēhia Wellbeing Survey series (Unpublished), Wellington, New Zealand: Te Matatini.

⁷⁵ Note that all information regarding Te Matatini events; including audience and financial data are from Te Matatini corporate literature. See Te Matatini Society Incorporated, Annual Report, Regional Committee Milestone Reports and Financials (Unpublished), Wellington, New Zealand: Te Matatini, 2017-2018.

of 158 adult teams competed in the 2018 regional competitions. Of these, 30% (a total of 46 teams) qualified to advance to the 2019 National Festival.

Regional competitions are recognised as being unique and are considered flagship rohe events that are vital for growing Te Matatini’s pipeline of talent. They also offer a central activity that creates social cohesion between Kapa Haka teams at local levels and between committee members who are often affiliated to a particular team. Long-time Kapa Haka stalwarts are voted onto regional committees as “delegates” and provide a wealth and depth of knowledge to assist with technical matters such as administration and funding. These technical skills are essential to running successful and financially sustainable regional Kapa Haka events. Local Kapa Haka experts are also often involved and lend a crucial and valued voice on competition rules and tikangā.

Te Matatini’s 2018 regional competitions were supported with a live audience of 53,726 people and a viewership of 992,989 through television, livestream and online broadcasts.

Figure 5.4: Biennial Regional Te Matatini Audience and Participation 2016-18

Regional Kapa Haka Competitions	Competing Teams	Performers	Regionals Audience	Number of Other Events	Audience of Other Events
Rohe					
Aotea	9	360	3,000	5	16,000
Mataatua	18	700	10,000	5	16,000
Ngāti Kahungunu	14	420	7,500	5	8,260
Rangitāne	6	237	1,307	4	2,807
Tainui	15	670	3,700	4	7,060
Tairāwhiti	17	626	2,500	3	6,000
Taitokerau	9	320	2,500	0	2,500
Tamaki Makaurau	19	705	4,000	3	21,800
Te Arawa	21	945	2,739	5	2,270
Te Tau Ihu	4	135	1,980	3	8,500
Te Whangānui ā Tara	9	328	10,000	0	0
Te Whenua Moemoea	6	210	2,000	0	0
Waitaha	11	350	2,500	1	0
TOTALS	158	6,006	53,726	38	91,197
Livestream, On Demand & Linear Views					
3/2/2018	On Demand – Full Brackets and Items		819,025		
	2018 Kapa Haka Regionals - livestream video views		Livestream video views		
3/2/2018	Te Whanganui-a-Tara		5,283		
18/02/18	Mātaatua		34,875		
24/02/18	Aotea		7,193		
3/3/2018	Te Arawa		20,482		
10/3/2018	Te Whenua Moemoea		7,446		
10/3/2018	Rangitāne		3,578		
24/03/18	Te Tai Tokerau		13,085		
14/04/18	Tainui		22,043		

14/04/18	Waitaha	5,892
21/04/18	Kahungunu	13,640
26/05/18	Te Tairāwhiti	20,262
15-16/06/18	Tāmaki Makaurau	20,185
30/06/18	Te Tau Ihu	
	Total live streams (excl Te Tau Ihu)	173,964
	Total	992,989

Community and educational Kapa Haka events

The third major events programme that Te Matatini supports financially are live Kapa Haka experiences in educational and community settings, including the biennial Te Mana Kuratahi Primary School Competition (Te Mana Kuratahi) and the biennial Ngā Kura Tuarua o Aotearoa Secondary School Kapa Haka Competition (Ngā Kura Tuarua Kapa Haka Competition). One of its most valued initiatives is the Youth Leadership Development Programme, in which gifted secondary school students from across the country are nominated to undertake leadership training in Kapa Haka and receive mentoring to promote access to Kapa Haka career pathways.

Over the 2016-18 biennial period Te Matatini provided grants to Te Taumata Kapa Haka, Tuhoe Ahurei and the annual Taikura Kapa Haka held at Te Papa Tongārewa's Matariki celebrations. While these events generated a combined audience of 43,477, they also attracted a viewership of 903,103 through live and online broadcasts.⁷⁶

Figure 5.5: Biennial Te Matatini Audience and Participation 2016-18 for Education and Community

Education and Community Events	Performers	Audience	Totals
Educational Events			
Mana Kuratahi Primary School Nationals 2017	1,800	7,462	9,472
Kura Tuarua Secondary School Competition 2018	1,998	18,963	20,961
Community Initiatives			
Taikura Celebrations	842	1,280	2,122
Te Taumata Kapa Haka	300	6,500	6,800
Tuhoe Ahurei	680	3,400	4,080
Youth Leadership Programme	42		42
Totals	5,662	37,605	43,477
Broadcast Audience	Livestream	On Demand	Totals
Educational Events			
Mana Kuratahi Primary School Nationals 2017	64,084	166,017	230,101
Kura Tuarua Secondary School Competition 2018	202,435	390,718	593,153

⁷⁶ Ibid.

Community Initiatives			
Taikura Celebrations	12,849	67,000	79,849
Te Taumata Kapa Haka	N/A	N/A	
Tuhoe Ahurei	N/A	N/A	
Youth Leadership Programme	N/A	N/A	
Totals	279,368	623,735	903,103

Service Performance Analysis

Te Matatini has experienced a rapid increase in the growth of its audience and participation numbers since its humble establishment in 1972. A major catalyst of this audience and participation growth has been the creation of Te Matatini's broadcasting subsidiary, Aotearoa Kapa Haka Limited, which delivered over two million viewers during the biennial financial period analysed. The other driver has been the organisation's shifting focus on regional development. Te Matatini has evolved into a sophisticated organisation with an extensive network of regional committees and an army of volunteers dedicated to supporting the thousands of Kapa Haka performers who compete at regional and national Te Matatini events.

While the provision of Kapa Haka events in community and educational arenas has continued to augment Te Matatini's phenomenal overall audience and participation rates, these events have also created more value for Kapa Haka in informal community settings and outside competitive environments. This includes the growth in the profile of national primary and secondary school Kapa Haka competitions, along with Taikura national competitions, which provide important platforms for rangatahi and kaumatua participation.

But as the estimates data⁷⁷ provided in this chapter demonstrates, despite receiving the lowest appropriation of all four performing arts organisations, the Society delivers audience and participation targets similar to the highest paid entity, the NZSO. It not only manages to achieve these targets, but in some instances, surpasses the NZSO's audience numbers. Te Matatini's service performance record also supports the business case for Te Matatini to be allocated a more equitable appropriation based on merit and not purely because, 'it's the right thing to do'.

This is also illustrated by taking Te Matatini's overall audience and participation data and calculating these numbers against every dollar spent to acquire one audience member. From this data we can also provide a service impact analysis which illustrates the tremendous value for money that the organisation delivers based on its expenditure for key events. Table 5.6 below shows that Te Matatini invested \$1.45 per audience member. This average was calculated from both live (269,924) and broadcast audiences (3 million) over 2016-18 biennial financial period.

⁷⁷Ibid.

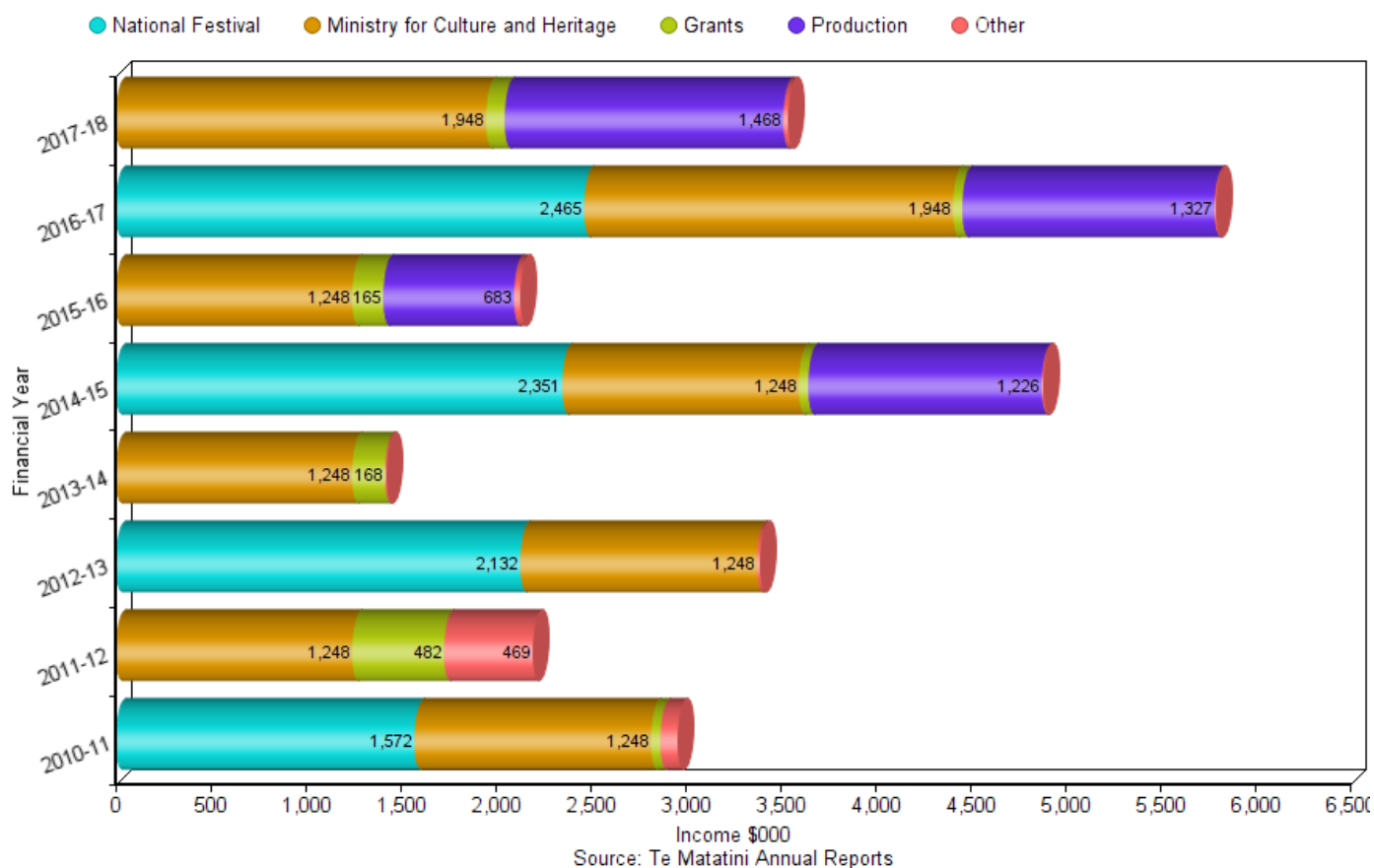
Figure 5.6: Biennial Te Matatini Service Impact Analysis 2016-18

Te Matatini Regional and National Events	Performers	Live Audience	Broadcast Audience	Total Audience	Allocation from Te Matatini (\$)	\$ Value per Audience
National Initiatives						
Te Matatini National Festival	1,880	55,000	1,114,000	1,170,880	2,236,256	\$1.90
Te Mana Kura Primary School Regionals	1,800	7,462	230,101	239,363	103,939	\$0.43
Kura Tuarua Secondary School Competition	1,998	18,963	593,153	614,114	91,900	\$0.15
Regional Initiatives						
Regional competitions	6,006	53,726	992,839	1,052,571	1,439,967	\$1.37
Other regional events	-	91,197	-	91,197	705,000	
Community Initiatives						
Kapa Haka development initiatives	1864	43,576	79,849	125,289	220,236	\$1.76
TOTALS	13,548	269,924	3,009,942	3,293,414	4,797,298	\$1.45

Chapter 6: Towards Financial Sustainability

TE MATATINI FINANCIAL PERFORMANCE

Figure 6: Sources of Te Matatini Income 2010-2018



As seen in the above graph (Figure 6.2), Te Matatini's income has been steadily increasing since 2010, which is largely attributable to the income received from successive National Festivals (represented in blue) and its subsidiary AKHL Productions (represented in purple).

Introduction

Te Matatini is not only the home of haka but has emerged as an integral interface between Māori culture and the world. As stated by Te Matatini's chief executive, Kapa Haka "is our place to stand and express who we are and it is now part of the fabric of our national identity".⁷⁸ After four decades of working to preserve the traditional Māori performing arts, Te Matatini is now reaching a critical mass in terms of its audience share in the

⁷⁸ See Chief Executives introduction to Te Matatini Annual Report, Wellington, 2018, p.5-6.

Performing Arts sector. It is also delivering audience and participation numbers for both live and broadcasted Kapa Haka performances that are greater than those of the NZSO and the RNZB combined. This is a spectacular result, given the Society operates with only a fraction or 8.05% (\$1.948 million) of the total performing arts budget, while the NZSO receives over 60% (\$14.646 million) and the RNZB receives over 22% (5.384 million).

Monitoring financial performance

The following chapter provides a 'diagnostic' of Te Matatini's financial health according to guidance developed by the Ministry for Culture and Heritage for monitoring entities.⁷⁹ Financial performance is a key concern for government and in some ways the most important determinant for assessing an organisation's risk profile and financial health. Therefore, ministers who have a broad political responsibility to Parliament and to the public for the activities of the entities in their portfolios, strictly monitor their financial performance. In the case of Te Matatini, that responsibility falls to the Minister for Arts, Culture and Heritage, who relies on the Ministry for Culture and Heritage to monitor the Society's combined financial and service performance targets.⁸⁰

From a government point of view, it is essential that reliable information about both areas provides assurance that all financial indicators are on track and that the outputs delivered achieve value for money. In order to meet the expectations of the government, this in turn requires that any shortfalls or surpluses are reasonably justified and that there is no unappropriated expenditure.⁸¹ Further, any financial trends that appear to be anomalies or inconsistent must also be reasonably justified. Throughout the year, the financial performance of all entities that receive public funding is monitored to ensure that:

- budgets are sustainable (e.g. full costs are met by revenue, or the Minister has agreed to specific costs not in the budget). This includes reviews of Statements of Financial Performance, and managing emerging risks to sustainability
- third party revenues (if any) are on track or have been achieved
- costs are on track with planning documents, and being managed tightly
- balance sheets are sustainable (e.g. reviewing Statements of Financial Position, and ensuring assets are maintained and can be replaced)
- capital expenditure is on track and well directed, and
- operating cash flows are sufficient to deliver outputs and maintain capabilities.

In a broader sense, financial performance refers to "the degree to which financial objectives are being or have been accomplished".⁸² It is an important aspect of financial risk monitoring and is a way to measure the results of an organisation's outputs or operational results in monetary terms. For the Ministry for Culture and Heritage,

⁷⁹ See State Services Commission, 2014, 'It Takes Three: Operating Expectations Framework for Crown Entities,' available at: <http://www.ssc.govt.nz/it-takes-three-operating-expectations-framework>

⁸⁰ For more information about how Ministries monitor Crown entities see 'State Services Commission, 2006, Guidance to Departments in Relation to Crown Entities,' available at: http://www.ssc.govt.nz/upload/downloadable_files/guidance_depts_in_relation_crownentities.pdf

⁸¹ Ibid.

⁸² See Wilson, R. and Joyce, J, Finance for sport and leisure managers: an introduction, Routledge, United Kingdom, 2007.

it provides a way to understand how organisational resources are utilised to achieve business goals and objectives. For Te Matatini, this requires paying constant attention to the need to align performance metrics with that of the overall strategic priorities of its strategic plan, *Te Pītau Whakarei*. As such, the ability of management to organise its people and resources contributes to the synergy between organisational outputs and performance.

Methodology

Te Matatini's financial performance was evaluated through a revenue and expenditure trends analysis and an analysis of key ratios that directly influence an organisation's financial performance: specifically, the net surplus margin, the debt to equity ratio and the working capital turn over. These ratios, expressed numerically for the purposes of this research, are commonly used by government as they provide a way to assess the financial performance of an organisation against sector benchmarks. The review also focuses on assessing Te Matatini's income sources and collecting data to illustrate which areas require additional funding to foster the long-term sustainability of the organisation's events and initiatives.

Te Matatini's financial performance data was extrapolated from its annual reports and audited financial statements. The review includes data for the 2018-19 financial year obtained from quarterly reports provided to the Ministry for Culture and Heritage. These reports are subject to the Official Information Act and therefore considered public records. The organisation's latest data was gathered and compared with financial statements from the past eight years (2011-18) to attain an overall picture of the organisation's financial performance.

As the analysis highlights, while the Society has successfully achieved a robust financial position for the better part of a decade, the findings illustrated in this chapter indicate that the annual appropriation of \$1.948m that Te Matatini receives from government is no longer able to sustain its current level of programming. The analysis presented here shows that government funding represents just 38% of the Society's total biennial income; a disparity which creates a cloud of uncertainty over whether current levels of programming can be sustained going into the future. The funding inequity issue, this chapter argues, is one the most significant challenge affecting the organisation.

TRENDS ANALYSIS

Revenue trends analysis

The figure below uses the 2010-11 financial year as the selected baseline to analyse data accrued from subsequent financial years to 2017-18 in order to understand decreases or increases in the Society's financial status. This method is useful to graph the changes in revenue and net income shown in the financial statement. The revenue trend shown in Figure 6.1 illustrates a progressive increase in the overall revenue earned by Te Matatini in 2011, 2013, 2015 and 2017.

The reasonable explanation for this is that each of these years is a corresponding National Festival year. The financial statements indicate that revenue increases are generated through additional festival income earned from sponsorship, ticketing, stall fees and production contracts secured to broadcast successive festivals. This overall trend in revenue growth is also reflected in data obtained for the 2018-19 financial year, which shows that

Figure 6.1

Trends Analysis of Revenues 2011-19									
Revenue	2011	2012	2013	2014	2015	2016	2017	2018	2019 ⁸³
NZ Dollars	\$2,958,110	\$2,198,467	\$3,392,761	\$1,426,917	\$4,886,482	\$2,133,918	\$5,793,971	\$3,519,166	\$7,439,043
2009 = 100 (Baseline %)	100%	-25%	115%	-51%	165%	-27%	196%	119%	151%

Figure 6.2

Trends Analysis of Net Income 2011-19									
Net Income	2011	2012	2013	2014	2015	2016	2017	2018	2019 ⁸⁴
NZ Dollars	(\$20,439)	(\$68,677)	\$159,518	(\$23,988)	\$478,300	(\$341,919)	\$264,217	(\$40,384)	\$234,363

the organisation is on track to deliver a projected surplus of \$234,363.

As seen in the above graph (Figure 6.1), Te Matatini achieved a net surplus in the 2012-13, 2014-15 and 2016-17 financial years but posted deficits for the 2010-11, 2011-12, 2013-14, 2015-16 and 2017-18 financial years.

⁸³ Note this is a projected forecast to be achieved during the 2018-19 financial year. See Te Matatini Society Incorporated, Quarter 2 Report and Financials July 1 to Dec 31, 2019. (Unpublished), Wellington, New Zealand: Te Matatini.

⁸⁴ Ibid.

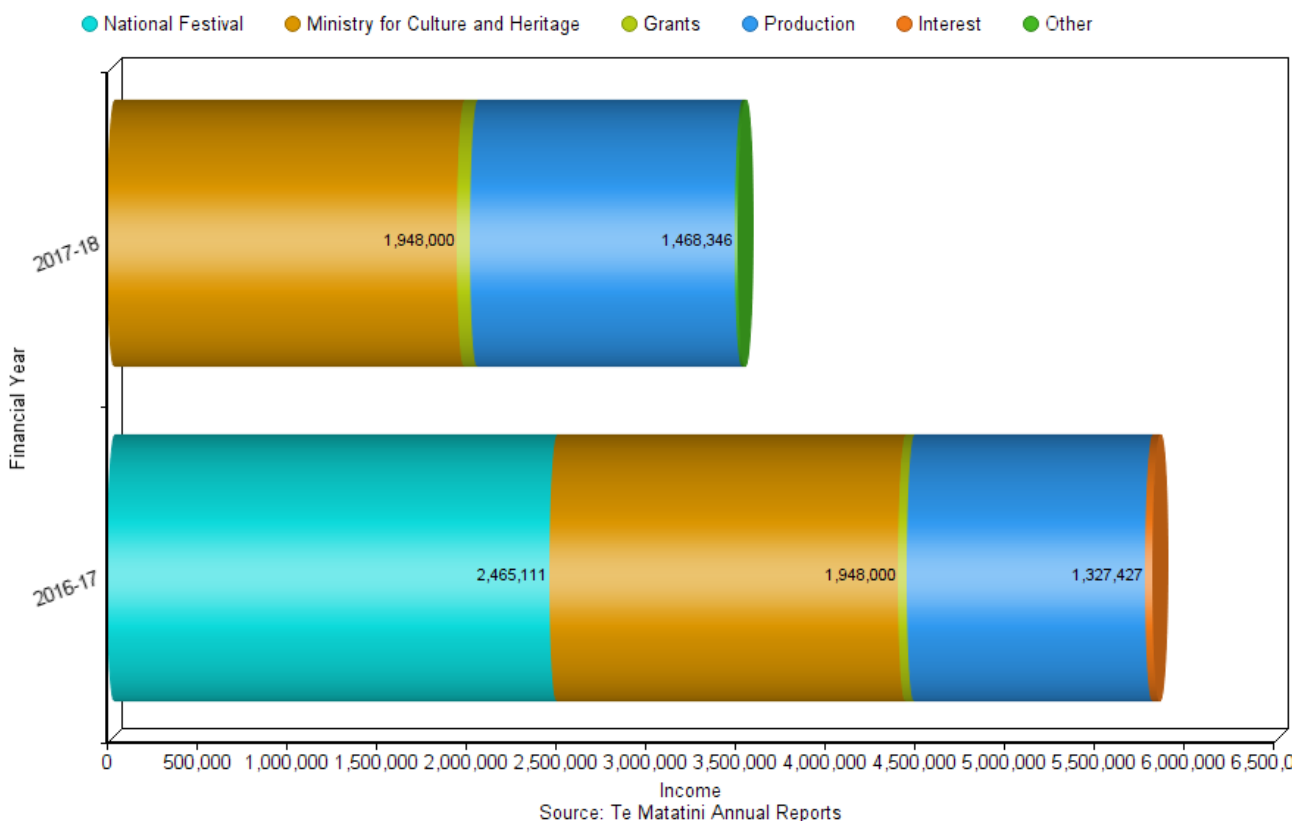
Net income analysis

In contrast, the outlying regional competition years paint quite a different picture of Te Matatini’s financial performance. Firstly, there are more variable and inconsistent trends in the revenues earned by Te Matatini during these non-festival years. The organisation delivered revenue deficits for the 2011, 2012, 2014, 2016 and 2018 financial years. This indicates that Te Matatini’s financial sustainability is therefore contingent upon the success of its National Festival.

During outlying years, it therefore must manage net income fluctuations through financial plans put in place by Governors during non-festival years in order to deliver its biennial programme of Kapa Haka projects and initiatives. Vitally, the organisation has experienced a favourable overall trend of increased revenue growth indicating that it successfully manages its deficits and balances the books by ensuring it retains accumulated funds from festival years at acceptable levels.

However, while this financial trend is in line with Ministry for Culture and Heritage’s guidelines, it is still symptomatic of the ongoing financial pressures placed on Te Matatini as a result of the inequity in its current funding levels. This view is further reinforced by the fact that Te Matatini must raise a huge proportion of its operational funding through other income sources.

Figure 6.3: Biennial Te Matatini Income 2016-2018



INCOME TRENDS ANALYSIS

Income trends analysis

As the longitudinal revenue and income analysis provided in Figure 6.4 illustrates, Te Matatini's income sources shows that during non-festival years (2010, 2012, 2014, 2016) the Society relies on funding received from the government. In 2010 and 2014, for instance, aside modest grants and interest received, Te Matatini relied solely on its appropriation. In Figure 6.3, the government appropriation received by Te Matatini is represented in orange, while all other sources are indicated by the colour key provided at the top of the chart.

Here we can see that the largest income source for the 2016-17 festival year was the 2017 National Festival (Te Kahu o te Amorangi Te Matatini National Kapa Haka Festival) which contributed over \$2.4 million to the Society's income. The bulk of this revenue was generated through funding arrangements with strategic partners and event sponsors, as well as ticket sales and stall fees. In addition, production grants of \$1.33 million were received from Māori broadcast agency Te Māngai Pāho and Māori Television to broadcast the festival, while \$53,432 was raised through non-festival related grants (\$50,000) and interest (\$3,433).

During the 2017-18 financial year, additional income of \$1.47 million was generated from Te Māngai Pāho and Māori Television production grants, while non-festival related grants totalled \$80,000. However, we can see that Te Matatini's overall income was significantly reduced without the additional revenue from festival-related activities. During these years, while regional competitions are held and often accrue profits, any surpluses or deficits achieved by these events are absorbed by rohe (regional) committees. Therefore, they are not reflected in any revenue streams received by Te Matatini's national office.

Te Matatini's affiliate rohe committees must in fact fundraise the bulk of its funding as Te Matatini's national office contributed funding of around \$510,000 to these events in 2018. An additional \$929,967 was raised through multiple sources by thirteen rohe committees for the 2018 Regional Competitions. Combined with the \$5.4 million raised by Te Matatini's national office, in total, the organisation secured an additional \$6.35 million to deliver its programme of Kapa Haka events and initiatives over the 2016-17 and 2017-18 financial years.⁸⁵ This indicates that government funding received of \$3.9 million represented just 38% of Te Matatini's combined national office and rohe committee expenditure of \$10.24 million.

As the longitudinal analysis provided in Figure 6.4 below shows, during the coming 2018-19 financial year, this percentage is projected to drop to 28% illustrating the structural and disproportionate nature of government income received by Te Matatini, particularly in light of its service performance record.

⁸⁵ This calculation is based on non-appropriation based funds directly raised by Te Matatini's national office which was \$5.384 million and funds raised by its rohe committee for regional competitions which is estimated at \$929,967.

Figure 6.4: Longitudinal Analysis of Revenues and Expenditure 2014-19⁸⁶

Revenue	2014-15	%	2015-16	%	2016-17	%	2017-18	%	2018-19 Est	%
Ministry for Culture and Heritage	\$1,248,000	25.54%	\$1,248,000	58.48%	\$1,948,000	33.62%	\$1,948,000	55.35%	\$1,948,000	26%
National Festival	\$2,351,358	48.12%			\$2,465,111	42.55%			\$3,508,284	47%
Other grants/sponsorship	\$50,000	1.02%	\$165,000	7.74%	\$50,000	0.86%	\$60,000	1.7%	\$172,720	2.3%
National Office projects			\$15,000	0.70%			\$20,000	0.57%		
Production (AKHL)	\$1,226,090	25.09%	\$682,865	32.00%	\$1,327,427	22.91%	\$1,468,346	41.72%	\$1,805,000	24.26%
Interest	\$11,034	0.23%	\$9,993	0.47%	\$3,433	0.06%	\$961	0.03%	\$5,039	0.07%
Other			\$13,060	0.61%			\$21,860	0.6%		
Total Revenue	\$4,886,482	100%	\$2,133,918	100%	\$5,793,971	100%	\$3,519,167	100%	\$7,439,043	100%

Expenditure	2014-15	%	2015-16	%	2016-17	%	2017-18	%	2018-19 Est	%
National Office	\$595,929	13.52%	\$752,167	30.38%	\$839,250	15.17%	\$885,795	24.89%	\$919,975	12.77%
National Festival	\$1,920,746	43.57%	\$35,240	1.42%	\$2,160,694	39.07%	\$72,562	2.04%	\$2,904,823	40.32%
Governance	\$124,384	2.82%	\$125,202	5.06%	\$154,296	2.79%	\$178,720	5.02%	\$171,250	2.38%
Development & Projects	\$700,153	15.88%	\$870,415	35.16%	\$1,141,071	20.64%	\$927,346	26.05%	\$1,508,226	20.93%
Production (AKHL)	\$1,066,970	24.20%	\$692,813	27.98%	\$1,234,443	22.33%	\$1,495,126	42.00%	\$1,700,000	23.60%
Other										
Total Expenses	\$4,408,182	100%	\$2,475,837	100%	\$5,529,754	100%	\$3,559,550	100%	\$7,204,680	100%

⁸⁶ For a full accounting of the figures cited in this table, see Te Matatini Society Incorporated, Annual Reports, Wellington, New Zealand: Te Matatini, 2014-2018.

The analysis also illustrates how the bulk of Te Matatini's revenue is derived from grants, sponsorship, fundraising and production contracts secured for Aotearoa Kapa Haka Limited's (AKHL's) broadcasting activities. Te Matatini raised over \$3.8 million over the 2016-17 financial year and over \$1.5 million over the 2017-18 financial year. This averages out at \$2.7 million per annum over the 2016-18 biennial period—a huge sum of money that very few other organisations, particularly non-profit organisations, would be able to fundraise and, more importantly, sustain.

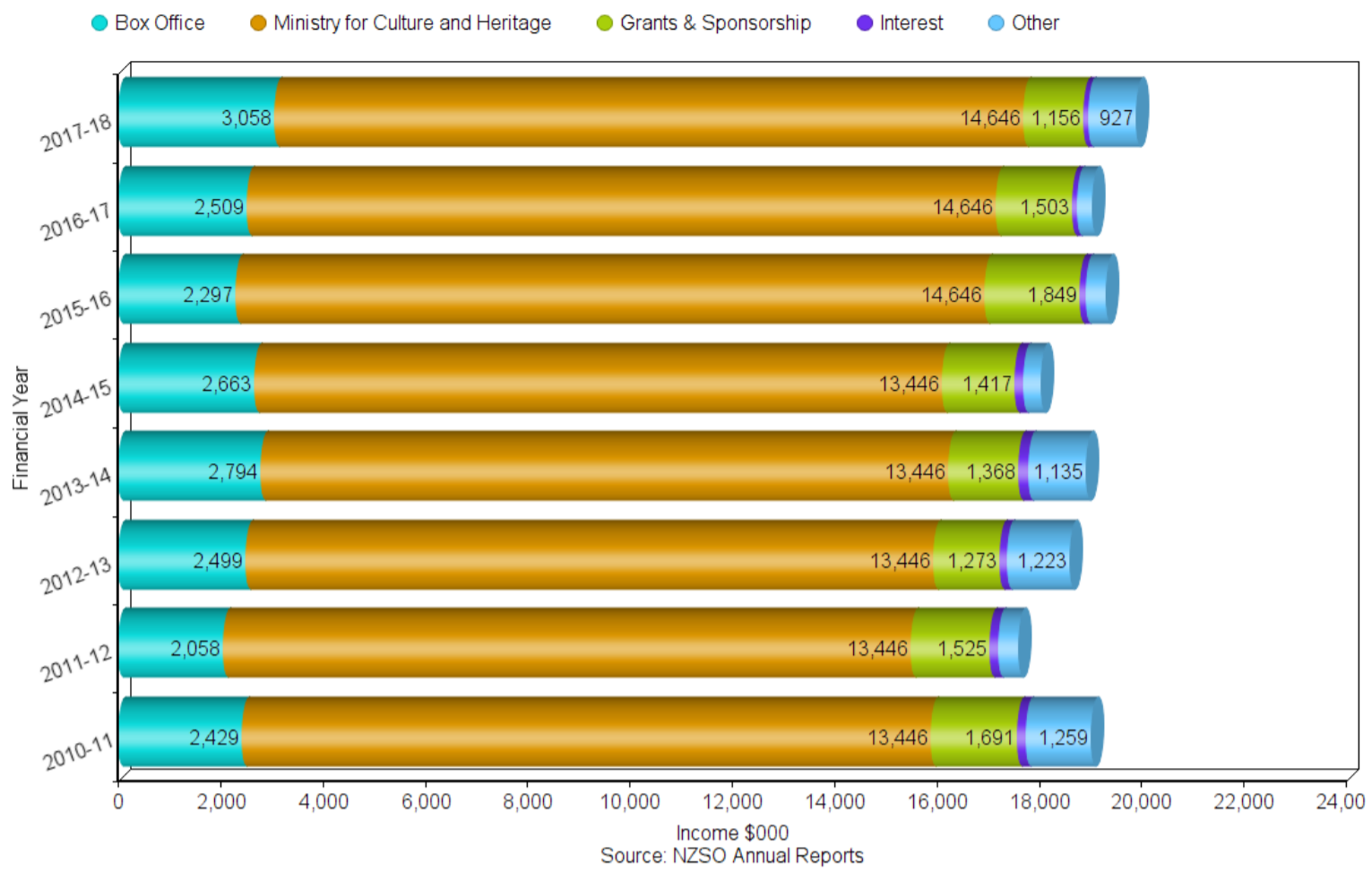
Despite this challenge, the organisation's governors have managed to balance net surpluses and deficits in a manner that has enabled it to achieve comparable results to both the NZSO and the RNZB. Financial data extrapolated from NZSO and NZRB's annual reports reveals that in some key areas, Te Matatini's financial performance exceeds both organisations. This is further examined in the longitudinal expenditure analysis provided in the following section. It is also reflected by the proportional makeup of government funding in relation to overall income received by all three performing arts organisations.

As Figure 6.5.1 shows, over the 2017-18 financial year, the NZSO received 74% of its income directly from the Ministry for Culture and Heritage. The remaining sum of \$5.25 million earned from Box Office sales, grants and sponsorship represented just 26% of its total revenue. In contrast, Te Matatini's funding from the Ministry over this time accounted for under 45% of its total revenue. Figure 6.5.2 illustrates that the RNZB received around 40% of its revenue from the Ministry for Culture and Heritage which is comparable to Te Matatini's biennial average.

Te Matatini also raised a proportionately higher sum of funds from alternative income sources over the 2016-18 biennial financial period. While the 2017 National Festival contributed \$2.47 million, AKHL contributed \$2.8 million over this time. It is important to note, however, that both revenue streams are not immune from future disruption. For instance, previous festivals have failed to deliver surpluses such as the 2002 National Festival held in Auckland. The financial fall out was considerable and led to major changes in the organisations leadership and the postponement of the 2004 National Festival—the first and only in Te Matatini's otherwise impeccable festival record.

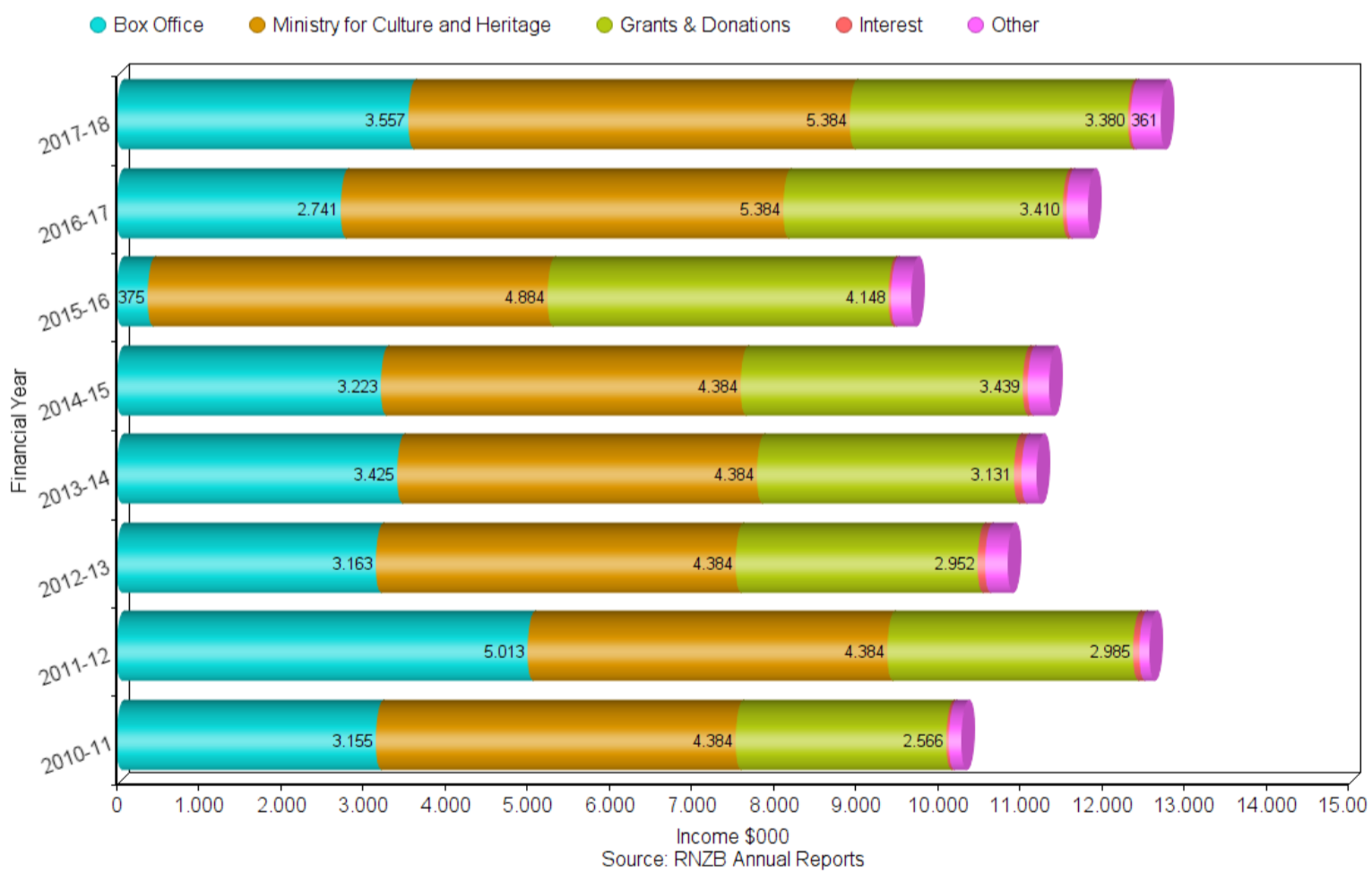
In the case of AKHL, the subsidiary does not have an enduring funding agreement in place with Māori Television or Te Māngai Pāho, meaning that both organisations could choose to pull out of future Te Matatini broadcasts. This presents a considerable risk for Te Matatini and its successful delivery of required broadcast audience targets. It also a risk compounded by the fact that the bulk of funding received by AKHL is largely spent on external production companies and Kapa Haka teams who receive a fee for the rights to broadcast their performances. This leaves AKHL with a modest profit. Therefore, as a business model, AKHL is not likely to provide any financial growth or leverage for Te Matatini going into the future.

Figure 6.5.1: New Zealand Symphony Orchestra Income 2010-2018



In the graph above (Figure 6.5.1), we can see that the NZSO derives most of its income from the government. Over the 2017-18 financial year, \$14.646 million was received from the Ministry for Culture and Heritage, an additional \$2.5 million was generated through Box Office sales, while \$1.5 million was raised through grants and sponsorships. This additional \$4 million in revenue represents around 21% of the NZSO's income which compares with Te Matatini who must raise over 60% of its income over a biennial period to cover its expenditure. The data snapshot highlights the huge discrepancies in financial support provided to the NZSO and Te Matatini.

Figure 6.5.2: Royal New Zealand Ballet Income 2010-2018



In the graph above (Figure 6.5.2), we can see that like Te Matatini, the RNZB derives over 50% of its income from Box Office sales, grants and donations. While \$5.34 million was received from the Ministry for Culture and Heritage, an additional \$6.15 million was generated through Box Office sales, grants and donations. This compares to Te Matatini's record where over 60% of its biennial income derives from similar sources. However, arguably, Te Matatini's service performance impact analysis (see page 81) illustrates how Te Matatini outdelivers the RNZB in both audience numbers and overall participation when compared to every government dollar invested. This comparison is provided in Figure 6.6 below.

EXPENDITURE TRENDS ANALYSIS

Figure 6.6: Performing Arts Sector Service Impact Analysis 2016-18

Regional and National Audiences	Live Audience	Broadcast Audience	Total Audience	Final Budget Standard (\$000)	\$ Cost per Audience
Audiences for symphonic, music, ballet and Kapa Haka					
Te Matatini Kapa Haka Aotearoa live audience	168,244		168,244	\$3,196	\$19.00
and broadcast audience	168,244	2,402,939	2,571,183	\$3,196	\$1.24
New Zealand Symphony Orchestra	176,972	0	176,972	\$28,092	\$158.74
Royal New Zealand Ballet	137,570	0	137,570	\$9,768	\$71.00
TOTALS	482,786	2,402,939	482,786	\$41,056	\$82.91

The above Service Impact Analysis records the VACH Estimates Data reported for live and broadcast audience numbers for Te Matatini, NZSO and RNZB over the 2016-18 biennial period. It illustrates the dollar cost to deliver live and broadcast performances per audience member for each organisation.

Longitudinal expenditure analysis

While like Te Matatini, the RNZB raises a proportionately high amount of revenue from non-appropriation sources, this is somewhat short circuited by the fact that Te Matatini's live and broadcast audience surpasses RNZB's considerably. Figure 6.6 also shows that Te Matatini delivers the greatest value for every dollar spent to deliver its audience numbers. It spent \$19.00 per live audience member but when broadcast audiences are factored into this equation, Te Matatini's true average expenditure per audience member was \$1.24 per person. This compares to \$158.74 for NZSO and \$71 for RNZB.

Importantly, Figure 6.4 provides a vertical evaluation of Te Matatini's revenue streams and represents every income source as a percentage of overall revenue. This same method is used to analyse the organisation's expenditure. On further examination of the Society's expenditure, we can see a steady rise in most categories, which would be expected including in the areas of governance, AKHL productions, projects and the National Festival. There is, however, a marked increase in national office expenditure over the past four years between 2015-16 and 2018-19. Te Matatini spent \$595,929 on its national office related expenditure in the 2014-15 financial year but is projected to spend an additional \$324,046 for the 2018-19 financial year, a total of \$919,975.

While growth in project and production expenditure coincides with the increased revenue received over the past three financial years in both categories, fluctuations in national office expenditure (including personnel costs) have not been met with an increase in Te Matatini's overall appropriation. This spend, along with deficits

experienced during non-festival years, suggests that additional streams of revenue are needed to maintain the medium to long-term financial stability of the organisation.

What this data also highlights is the substantial imbalance between the funding received by Te Matatini and the expectations of its current outcomes agreement with the Ministry for Culture and Heritage. This is also evidenced by the data presented in service impact record (Figure 6.6) that compares Te Matatini's record with both the NZSO and NZRB. Both examples illustrate the substantial inequity in the organisation's current funding levels.

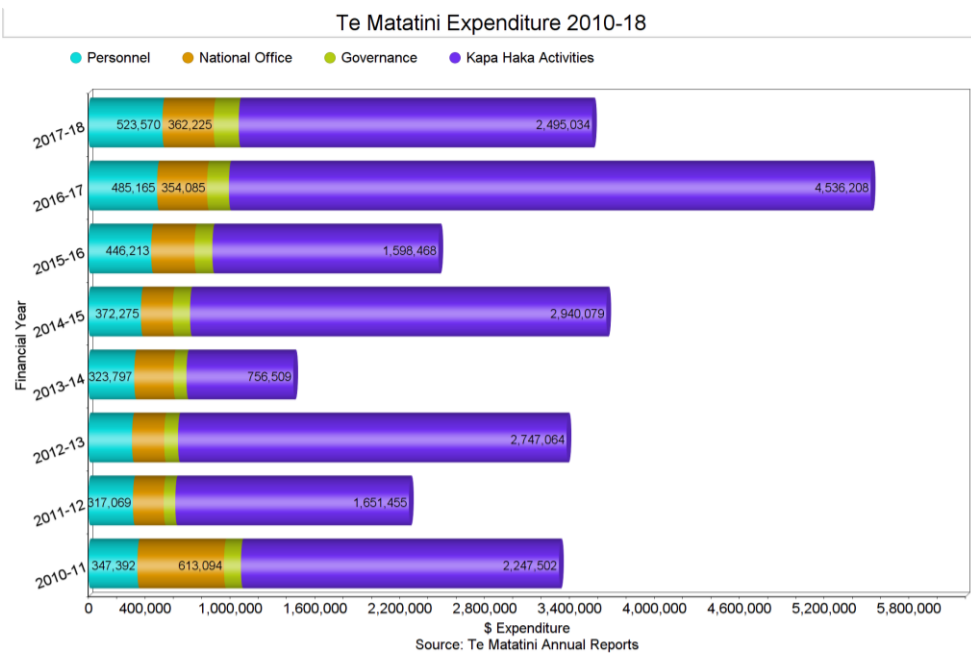
Comparative analysis

In the graph below (Figure 6.7.1), we can see that Te Matatini achieves huge value for money by allocating a considerable amount of its expenditure to projects and events. Over the 2016-18 biennial period, over 77% of its budget was spent in this category. Its government appropriation of \$1.948 million is not able to keep up with Te Matatini's growth and now represents less than 40% of Te Matatini's national office expenditure. In response, the organisation is on a treadmill of raising millions by necessity to meet the demands of delivering its national festival, regional festival, broadcasting activities and community events.

Importantly, the value for money achieved by Te Matatini is also observable in the fact that it spends a higher proportion of its expenditure on Kapa Haka projects and events than both the NZSO and the RNZB. This in turn means that Te Matatini is pushing more resources to the frontline and is one of the reasons for its impressive service record and audience participation numbers. In Figure 6.7.2-3 below, we can see that both the NZSO and the RNZB also spent a considerable proportion of expenditure on their respective orchestra and ballet performer-related activities. This compares with Te Matatini who are not in a financial position to provide any subsidies or salaries for its top national performers.

The expenditure analysis tables (Figure 6.7-6.7.2) provides evidence that Te Matatini's performing artists are currently being significantly undervalued and underfunded. Combined with consideration of the huge contribution that Kapa Haka teams make to the national economy, and the significant financial challenges that performers face, it also highlights the crux of the ongoing discrepancies in the funding of traditional Maori performing arts. This is perhaps the most poignant finding of this chapter and highlights how the state is failing Kapa Haka when compared to its promulgation of 'Western' fine arts traditions—both of which have not evolved in Aotearoa New Zealand. This view is also reinforced in the analysis that follows.

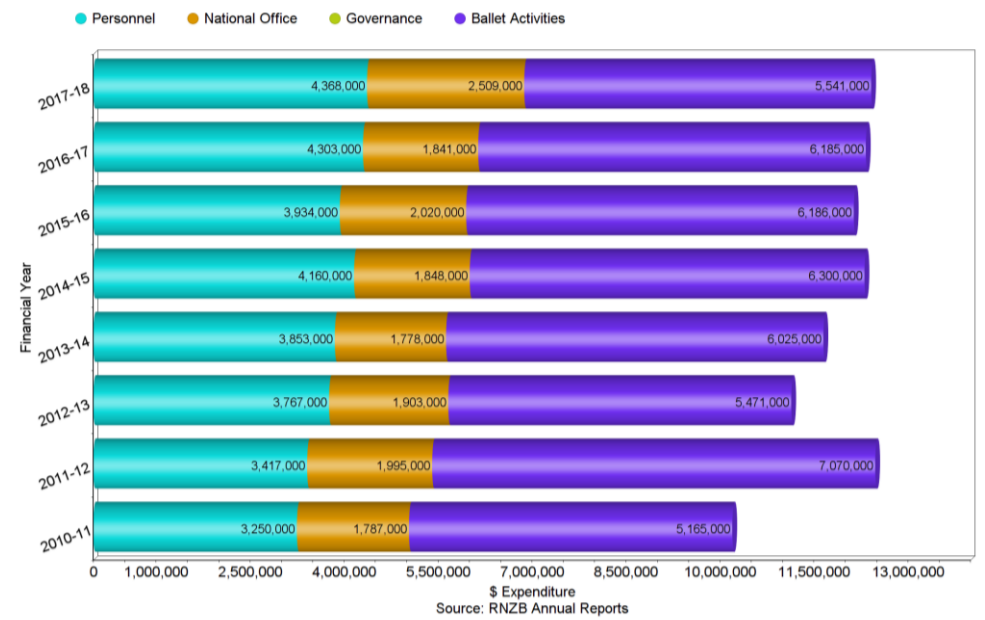
Figure 6.7: Te Matatini Expenditure 2010-2018



In the graph above (Figure 6.7), we can see that Te Matatini achieves huge value for money and allocates most of its expenditure (77% over the 2016-2018 biennial period) to projects and events. This represents a higher proportion of overall expenditure than both the NZSO and the RNZB. This in turn means that Te Matatini is pushing more resources to the frontline and is one of the reasons for the success of its service record and audience participation. It does however come with the downside that Te Matatini has no available funds to pay for its top national performers or national championship team. While governance and national office expenditure remains on a par with both the NZSO and RNZB, there is little room to invest in new projects or to pay performers to drive sector growth—a fact compounded by Te Matatini’s ongoing deficits. In order to meet the demands of its biennial programming requirements, Te Matatini must raise millions in revenue each year. All of these factors reinforce the view that it’s government appropriation of \$1.948 million is not able to keep up with the demands of its current levels of programming or to facilitate the growth of the Kapa Haka sector.

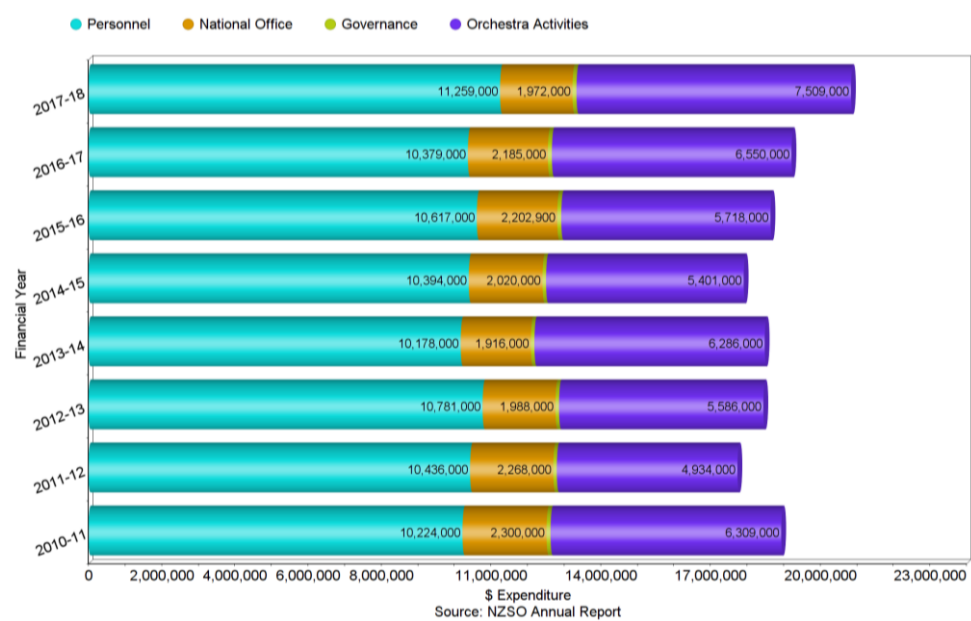
for-money in this category, national office expenditure was over twice the amount of Te Matatini’s spend at \$1.97 million in 2017-18. A large proportion of funds is also spent on orchestral activities or \$7.5 million. The overall data snapshot illustrates the level of funding required for the NZSO to deliver its service outcomes, which are similar to those of Te Matatini. It again highlights the huge discrepancies in financial support provided to the NZSO compared to Te Matatini.

Figure 6.7.2 Royal New Zealand Ballet Expenditure 2010-2018



In the graph above (Figure 6.7.2), we can see that over the 2017-18 financial year, the RNZB spent \$5.54 million on ballet activities. Personnel costs are also high at \$4.37 million whilst its national office expenditure is currently sitting at \$2.5 million. It is worthy to note that RNZB governors do not receive any professional fees. However, the data snapshot presented in the graph reinforces the view that the government’s investment into the activities of the NZSO and RNZB provides both organisations with an ability to provide professional fees, contracts and stipends to its performing artists as well as funds for activities, events and shows. This would suggest that Te Matatini’s performing artists are currently being undervalued and that it’s biennial programme of events is also being undervalued.

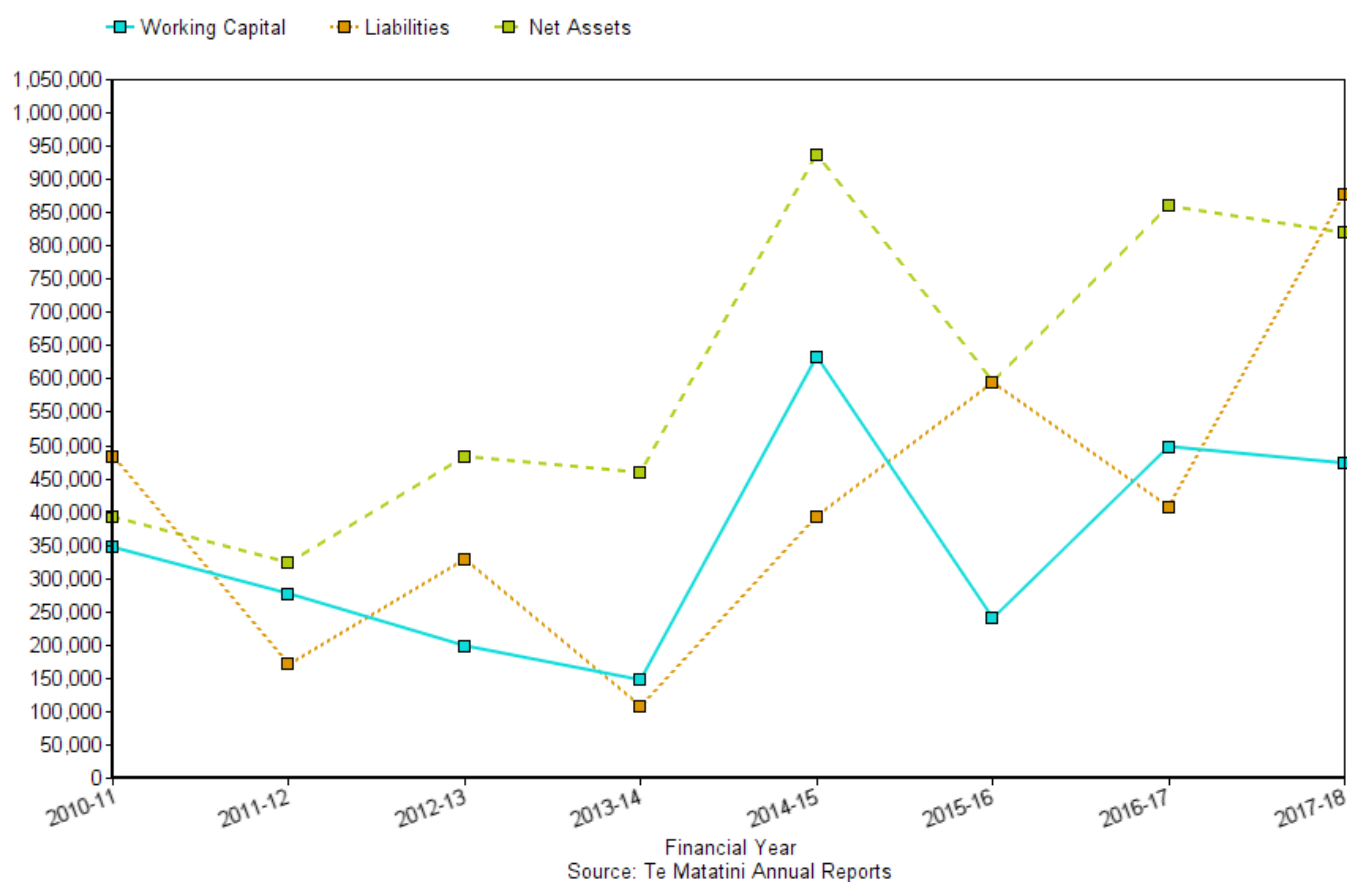
Figure 6.7.1 New Zealand Symphony Orchestra Expenditure 2010-18



In the graph above (Figure 6.7.1), we can see that over the 2017-18 financial year, the NZSO spent most of its expenditure or \$11.26 million on personnel; namely its paid orchestra members. Over the 2016-17 financial year, a total of \$10,379m was spent on personnel costs. While governance costs are slim, indicating great value-

RATIO ANALYSIS

Figure 6.8 Te Matatini Ratio Analysis 2010-18



Longitudinal ratio analysis

A longitudinal ratio analysis was also undertaken to evaluate various aspects of Te Matatini’s financial performance, such as its liquidity position, leverage position and profitability performance. A horizontal and vertical analysis of the Society’s financial statements over the past seven years was collated and then benchmarked against the organisations current performance and then compared with other performing arts sector organisations; primarily the NZSO and the RNZB. Viewed over a specific time, the financial statements across all three organisations were compared based on data collected from statements of financial position, income and cash flow.

Liquidity ratio (working capital)

The first important number we look at on the balance sheet is liquidity in the form of cash. A liquidity ratio measures the amount of liquidity (cash and easily converted assets) that an organisation has to cover its debts and provides a broad overview of its financial health. The current ratio measures an organisation’s ability to generate cash to meet its short-term financial commitments. Also called the working capital ratio, it is calculated by dividing an organisation’s current assets – such as cash, inventory and receivables – by its current

liabilities. Essentially working capital can be turned into cash in the next financial year, while current liabilities are obligations that must be paid in the next year.

For government, as a rule, a 2:1 ratio between current assets and current liabilities should be achieved when evaluating an organisation. Analysis of Te Matatini's working capital ratio provided in Figure 6.8 indicates that while the organisation has maintained a positive financial position over the past 8 years, the overall working capital ratio achieved is variable as are other ratio trends. Te Matatini's working capital ratio was lower than the government's recommended 2:1 ratio praxis during the 2010-11, 2012-13, 2015-16 and 2017-18 financial years but higher during the 2011-12, 2013-14, 2014-15 and 2016-17 financial years.

Net surplus/deficit

In the key ratio analysis provided in Figure 6.8, we can see that Te Matatini achieved a net surplus in the 2009-10, 2012-13, 2014-15 and 2016-17 financial years but posted net deficits for the 2010-11, 2011-12, 2013-14, 2015-16 and 2017-18 financial years. While this may seem to be a less than satisfactory result, it is important to recognise that this trend is typical within the Performing Arts sector as all national organisations must deliver on a series of service outputs, the focus of which is not on profit but upon fulfilling its service agreements with government and other funders. Therefore, the annual surplus or deficit does not necessarily reflect Te Matatini's overall financial performance.

Net Assets

The income statement was also reviewed to analyse Te Matatini's growth in earnings and net income to understand the drivers of the organisation's overall growth since 2010. The year-on-end net assets, commonly referred to as equity, were studied to analyse the amount of retained earnings or profits made by Te Matatini. These profits help an organisation to grow and were studied to evaluate the financial viability of Te Matatini. The graph shows that Te Matatini's profitability ratio remains stable but relatively low. This is to be expected for a non-profit organisation but is also indicative of the fact that Te Matatini's current revenue streams are not able to stimulate organisational growth in any substantial way.

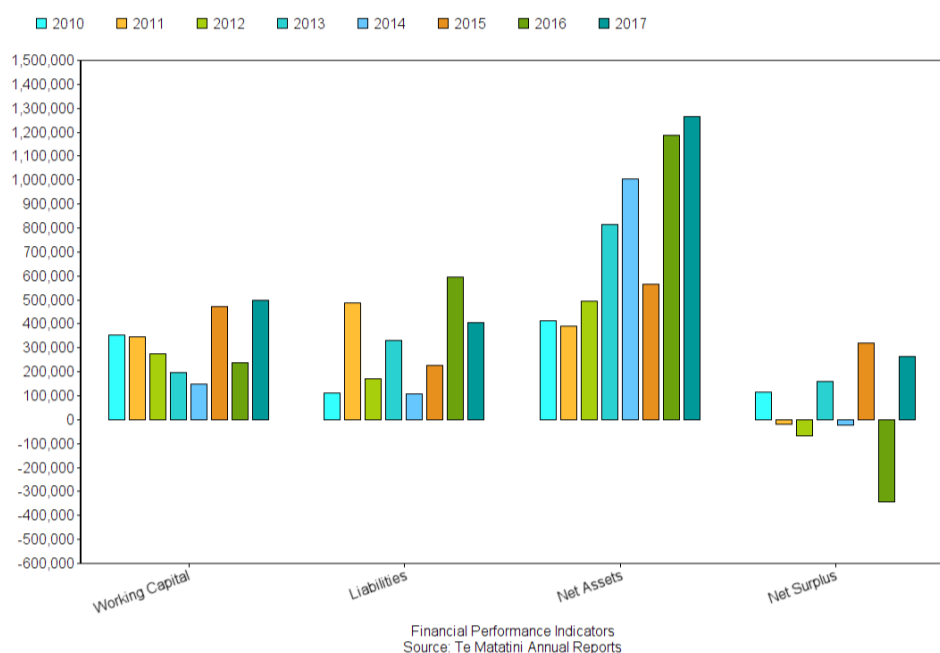
Leverage ratios

As a practice, Te Matatini has not had any long-term debt or borrowing and therefore leverage ratios are not represented in Figure 8. They were analysed, however, to determine the long-term solvency of Te Matatini. Debt-to-equity and debt-to-asset ratios are often used by bankers to see how assets are financed, whether the finance comes from creditors, for example, or personal investments. In general, a bank will consider a lower ratio to be a good indicator of one's ability to repay debt or take on additional debt to support new opportunities. Te Matatini's leverage ratios fluctuate during non-festival years but that overall the leverage ratio achieved is within acceptable levels from a government perspective.

Comparative analysis of sector financial performance

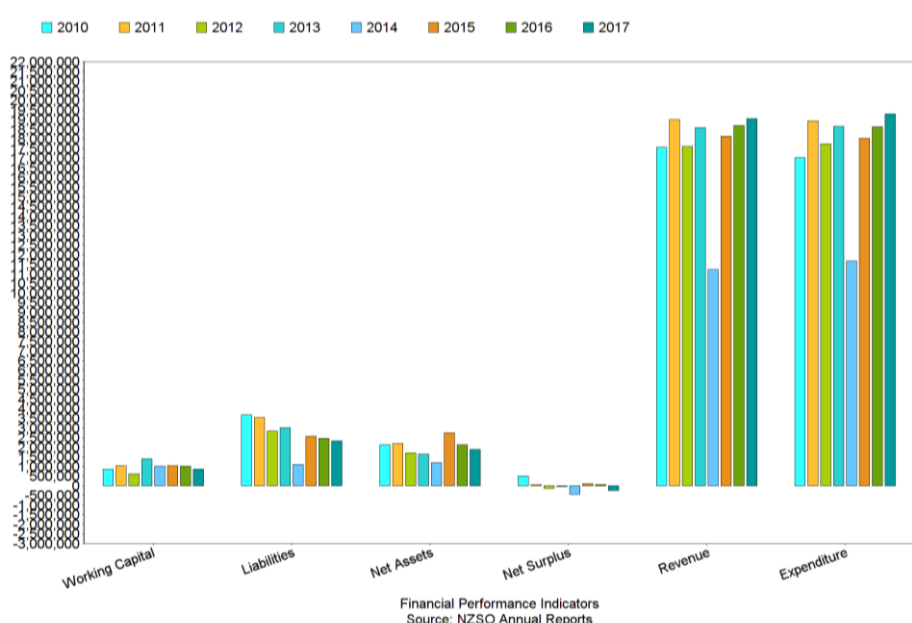
The financial statements of the NZSO and RNZB over the past eight years were assessed using the same methods of horizontal and vertical analysis in order to benchmark Te Matatini's financial performance. We can derive from this comparative analysis that Te Matatini's financial performance has a track record of achieving more consistent revenue surpluses and a better working capital ratio than both the NZSO and RNZB. This is despite receiving the lowest appropriation of the three organisations. This analysis is presented through commentary provided for Figure 6.8.1-3.

Figure 6.8.1 Te Matatini Financial Performance Indicators 2010-2017



In the above graph (Figure 6.8.1), we can see that while Te Matatini maintained a positive financial position over the 2009-17 financial period, the overall working capital ratio achieved is variable as are other ratio trends. Te Matatini's working capital ratio was lower than the government's recommended 2:1 ratio praxis during the 2010-11, 2012-13, 2015-16 financial years but higher during the 2011-12, 2013-14, 2014-15 and 2016-17 financial years. This indicates that additional revenue is required in order to balance out Te Matatini's financial position and provide annual net surpluses able to assist the organisation grow and to keep it in the black.

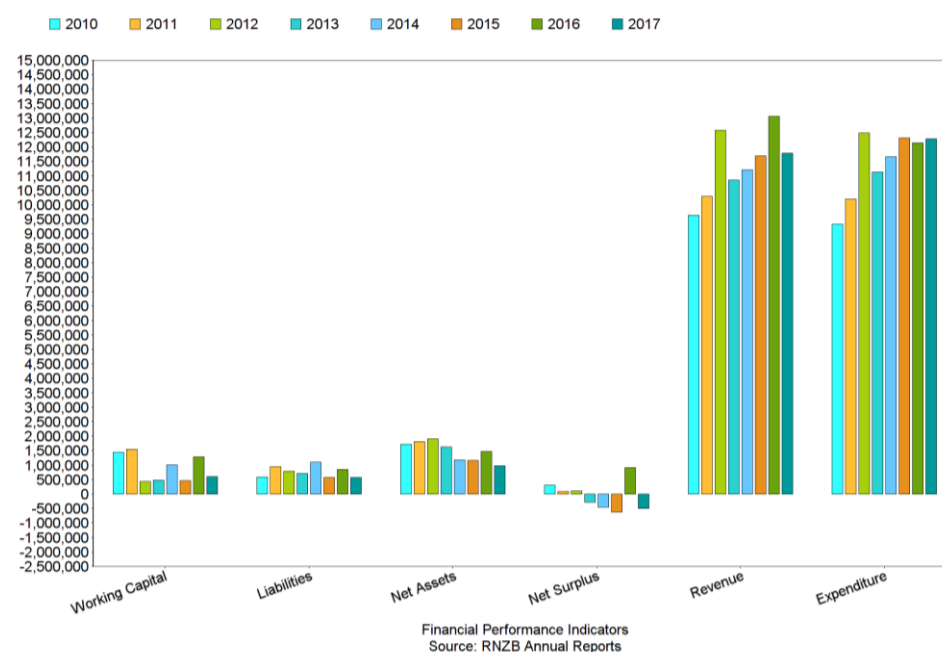
Figure 6.8.2 NZSO Financial Performance Indicators 2010-2017



In the above graph (Figure 6.8.2), which tracks the NZSO's longitudinal financial performance, we can see that the NZSO achieved net surpluses in the 2009-10, 2010-11, 2014-15 and 2015-16 financial years but posted net deficits for the 2011-12, 2012-13, 2013-14 and 2016-17 financial years. Working capital is relatively low and well under the recommended 2:1 ratio. Over the 2009-17 period analysed, working capital ratio was lower for every financial year while the NZSO's liabilities appear

to be high when compared to its overall net assets. This is surprising given the lion's share of the Performing Arts sector appropriation is allocated to the NZSO. However, this high expenditure trend is explained by the fact that nearly two thirds of overall expenditure is spent on personnel costs. We can see that the NZSO achieved net surpluses over the 2009-10, 2010-11, 2014-15 and 2015-16 financial years but posted deficits in 2011-12, 2012-13, 2013-14 and 2016-17 financial years.

Figure 6.8.2 RNZB Financial Performance Indicators 2010-2017



In the graph (Figure 6.8.3) above, we can see that the RNZB achieved net surpluses in the 2009-10, 2010-11, 2011-12 and 2015-16 but posted deficits in 2012-13, 2013-14, 2014-15 and 2016-17 financial years. The organisation's working capital ratio appears to be somewhat higher than the NZSO but fluctuations in its net income illustrate that financial controls on expenditure appear to be the driver for this and not the accumulation of liabilities. The RNZB achieved a higher working capital ratio of 2:1 during the 2009-10, 2010-11, 2015-16 and 2016-17 financial years but lower during the 2011-12, 2012-13, 2013-14 and 2014-15 financial years. Overall, the ratio analysis of both the NZSO and RNZB show similarities to the trends observed in Te Matatini's financial performance analysis (i.e. net deficits/low working capital).

Conclusion

One of the unintended findings of the research provided in this chapter was that Te Matatini's overall audience and participation numbers have not been fully disclosed in estimates information provided to the Ministry for Culture and Heritage. With further research and strengthening of Te Matatini's internal reporting systems, it is entirely appropriate that the Society works to continue to provide a full estimate and stocktake of its estimates information to future Vote Arts, Culture and Heritage appropriations. In doing so, it would contribute more evidence to show the value for money achieved and how the art form is now the most widely practiced performing art in the country. This conclusion is also supported by a comparative analysis of audience data across the sector for performing arts organisations currently funded under the Vote.

A comparative sector analysis of the fiscal inequity of Te Matatini's current levels of funding also revealed that while the organisation receives the lowest appropriation within the Performing Arts sector, it consistently outperforms both the NZSO and the RNZB. The service and financial performance reviews undertaken highlight several trends where this can most be observed. This analysis, coupled with Matatini's economic contribution to GDP and wellbeing impact, provide a powerful argument for government to increase Te Matatini's appropriation. As the research also shows, new funding should be funneled to provide financial assistance for Te Matatini performers and to create a sustainable funding regime for AKHL. There is also a need to increase resourcing into rohe committees so that they can continue to expand regional Kapa Haka activities. An overall increase in operational funding for national office would also enable the Society to balance the books and stimulate business growth.

The imbalance in the expectations of Te Matatini's current outcomes agreement with the Ministry for Culture and Heritage was also presented. Combined, the data snapshots presented reinforce the view that Te Matatini's current appropriation of 1.948 million is not only insufficient but is inequitable. This is further exacerbated by the fact that Te Matatini is the only national Māori arts organisation directly funded under the VACH budget. The government's overall investment into the Arts, Culture and Heritage sector allocated under Budget 2018 was \$323 million, which means that its allocation to traditional Māori performing arts through Te Matatini was 0.6%. Ultimately, the chapter provides substantial evidence that demonstrates the structural inequity inherent in the government's Performing Arts sector appropriation. As the conclusion of this thesis notes, this apparent lack of government support for traditional Māori performing arts is in breach of Te Tiriti o Waitangi (The Treaty of Waitangi) and its principles.

Key recommendation:

This chapter recommends Te Matatini's allocation is restructured based on an economic wellbeing approach. Additional baseline funding should be assigned to increase investment into Te Matatini's and AKHL's operations, expenditure and costs associated with staging its biennial programme of events and initiatives. This would also enable the organisation to increase financial support to its regional committees, Kapa Haka groups and performers.

PART III

NGĀ OHAOHA A TE MATATINI

Acknowledging the Value of Kapa Haka

Research Findings

This thesis has illustrated the considerable economic contribution of Te Matatini and the benefits of Kapa Haka. It has been informed by a literature review and by a series of surveys undertaken with performers and stakeholder groups involved in the practice of Kapa Haka within Aotearoa New Zealand. Importantly, the research argues there is a need for government to increase funding into the Kapa Haka sector. Across the 3,000 participants surveyed at Te Matatini national and regional events, there was a decisive and widespread view that more funding is needed to promote the growth of the Kapa Haka sector and to provide more financial assistance to regional committees, groups and performers.

As this thesis also illustrates, the scope of the Kapa Haka economy is vast, multi-pronged and best understood as an integrated, interdependent system. Kapa Haka, by its inherent nature and through its component parts, delivers multiple social, cultural and economic benefits. While these are difficult to quantify, the Ngā Ohaoha a Te Matatini framework introduced in chapter one offers a planning and evaluation matrix tool in which to capture this value through future research. The theoretical foundation of this framework also offers a road map for longitudinal wellbeing research.

Combined, the key findings presented support the view that the Kapa Haka economy is better thought of as a wellbeing economy that is adaptive, integrative and empowering. It further argues that government should increase Te Matatini's funding to provide greater recognition of its wellbeing contribution to the nation and its concomitant economic contribution to national GDP. The report endorses an SROI analysis of the social, cultural and economic impacts of Kapa Haka as an additional tool to incorporate into its budget decision-making processes. This view echoes a global shift away from a pure economic focus on GDP toward a broader focus on the wellbeing of society.

It is hoped that, going forward, the long-awaited goal of providing research that can influence and expand the government's understanding of the scale of the Kapa Haka economy has now been achieved. It is also hoped that the fiscal data presented in this report will equip future decision-makers with a robust business case to support the continued growth of Kapa Haka economy. As demonstrated, Te Matatini is currently achieving a sizeable return on investment not only for Government but for Aotearoa New Zealand taxpayers.

Understanding the value of Kapa Haka

The Te huawai pārae koi ate korari report (2017) commissioned by Te Matatini rightly pointed out that the Kapa Haka economy is much more extensive than is currently recognised and that without the appropriate tools to

measure its economic impact, the potential value that Kapa Haka adds to the New Zealand economy will remain underestimated and untapped”. This is due to the dearth of research available and the fact that most economic valuation techniques have limitations and on their own should not form the basis of any decisions made by government in their allocation of funding for culture and the arts.

This thesis proposes that future research is undertaken to expand current knowledge of Kapa Haka’s quantum social return on investment (SROI). Until such research is completed, estimating a dollar value to the SROI contribution of the Kapa Haka economy will be incomplete. It is also important that future research generates primary data to calculate this vital component of the Kapa Haka economy. A growing body of literature on this topic by a range of academic institutions and by people actively engaged in the sector is a testimony to the importance of such research.

Future research should also be premised on the notion of economic growth based on quantifying wellbeing, rather than a mere sum of transactions. The objective would be to provide series of data snapshots to assess the various tentacles of the Kapa Haka economy. While an important prelude to this research is offered in this report, more research is encouraged to provide a complete accounting of the economic contribution delivered by Te Matatini and the wider Kapa Haka sector. This research should also build on the findings of this report outlined below:

Research finding 1:

The economic contribution of Te Matatini and the Kapa Haka sector has not previously been recognised, understood or valued by the government and therefore the taxpayers of Aotearoa New Zealand. Further research is encouraged to provide a complete accounting of the social return on investment delivered by the Kapa Haka sector to capture the overall value of Kapa Haka activity.

Research finding 2:

Te Matatini has emerged as the ‘titan’ of New Zealand’s Performing Arts sector despite facing considerable financial challenges. The past decade can be described as “golden” in terms of the phenomenal growth experienced by the art form and by Te Matatini as the driving force behind sector growth. Not only is the Society now delivering huge audience numbers, but it has also emerged as a significant national arts organisation that delivers more value for money than any other Performing Arts organisation.

Research finding 3:

In addition to Te Matatini’s national competition and 13 regional competition qualifier events, 39 other events were supported by regional committees. These events attracted live audiences of 144,923. As in prior years, this data was not included in any audience and participation estimates information provided to the Ministry for Culture and Heritage.

Research finding 4:

Te Matatini's phenomenal overall audience and participation rates continue to be augmented by Kapa Haka events staged in community and educational settings. This includes the growth in the profile of national primary and secondary school Kapa Haka competitions, along with Taikura national competitions, which provide important platforms for rangatahi and kaumatua participation. These events delivered an additional audience of 43,576 and a viewership of 992,989 people through live and online broadcasts.

Research finding 5:

Taking into consideration audience and participation numbers for all regional, educational and community events, the revised numbers for the total live audience achieved over the 2016-18 biennial financial period was 269,924. This is substantially higher than the official live audience numbers of 91,903 (2016-17) and 76,341 (2017-18) submitted to the Ministry for Culture and Heritage. When compared with overall expenditure of the national office and regional committees (\$9.4 million), Te Matatini invested \$1.45 per audience member.

Research finding 6:

Te Matatini's total overall biennial economic contribution over the 2016-18 financial period was \$57.61 million. This includes a direct fiscal contribution to GDP which totalled \$28.29 million, a result that represents an ROI of 817.40% on the government's \$3.196 million investment into the organisation over the 2016-18 financial period. Of this, \$5.38 million was contributed in cash by Te Matatini performers.

Research finding 7:

Te Matatini performers also contributed an additional of of \$29.32 million to the national wellbeing economy. This includes a combined productivity contribution made up of voluntary hours spent on fundraising and performance preparation.⁸⁷ Te Matatini performers contributed \$5.52 million indirectly through voluntary work and an additional \$18.81 million through hours spent on performance preparation. In addition, a \$5.48 million flow-on impact was estimated.

Research finding 8:

Te Matatini performers do not receive professional fees like NZSO and RNZB performers but spend an average of \$16,274 to compete in national festivals. In addition, performers lost \$10.6 million in unpaid leave. While unpaid leave expenditure is not factored into the overall productivity contribution of performers, it is a significant finding. When combined with their overall expenditure, these figures show that performers face considerable financial constraints to stand on the national Te Matatini stage.

Research finding 9:

A value for money analysis undertaken of Te Matatini's events and initiatives illustrates the phenomenal return on investment that Te Matatini is achieving, not only for the Government and the people of Aotearoa, but for the

⁸⁷ Over 1,700 performers participated in the Ngā Hua ā Tane Rore me Hine Rēhia Survey which provides for the first time, a total attributable value of voluntary work committed by Kapa Haka teams by applying Karaitiana's (2016) model.

retention, protection and growth of Kapa Haka. The fiscal analysis provided also demonstrates the huge ROI generated by its pinnacle event, the Te Matatini Kapa Haka National Festival, along with that of the Society's 13 regional competition qualifiers and ever-expanding repertoire of rangātahi, kaumatua and tribal Kapa Haka events.

Research finding 10:

The data presented in this report reinforces the view that Te Matatini's current annual appropriation of \$1.948 million is significantly disproportionate and over a biennial funding cycle represents around 38% of the Society's annual expenditure. It is also disproportionate to the organisation's service performance record. Of the \$268 million in total annual and permanent appropriations funded under the budget, a total of \$24.21 million is invested into the four national performing arts organisations. The public investment received by Te Matatini represents around 8% of the total Performing Arts sector appropriation.

Research finding 11:

The apparent inequity in the Society's allocated funds is exacerbated by the fact that the government's overall investment into the Arts, Culture and Heritage sector allocated under Budget 2018 was, in fact, \$323 million, which means that its allocation to traditional Māori performing arts through Te Matatini is 0.6%.⁸⁸ Te Matatini is the only national Māori arts organisation directly funded under the Vote Arts, Culture and Heritage budget.

Research finding 12:

An analysis of the VACH appropriation and estimates data further suggests that the Ministry may have one of the worst performance records against the principles of Te Tiriti o Waitangi compared with other Ministries. This is particularly concerning given the multiple impacts that the Arts, Culture and Heritage sector has on the social, cultural and economic wellbeing of all New Zealand citizens.

⁸⁸ See budget notes online at: <https://treasury.govt.nz/publications/summary-tables-estimates-appropriations-2018-19-html#section-9>

Toward Fiscal Equity

Increasing Kapa Haka investment

This thesis is designed to inform decision-makers and the public about the merits of increasing the government's current investment into traditional Māori performing arts. It concludes by calling for a review of the VACH budget and allocation processes to enable this increase to occur and supports the establishment of a conjoint funding mechanism (i.e. interagency fund, separate Ministry or Vote appropriation) to lift Te Matatini's appropriation by 2021.

While further consideration of what this mechanism might look like is beyond the scope of this research, the aim should be the implementation of more equitable budget-decision making processes and associated fiscal and monetary policies. This report offers a rich source of data to inform a business case for a budget bid for Te Matatini. It also encourages an approach able to quantify the fiscal and SROI contribution of the Kapa Haka wellbeing economy. This approach should also focus on how to grow Kapa Haka as a vital element of the overall Toi Māori sector. Further, it should provide full recognition of the art forms contribution to GDP, the ROI it achieves on government funding and yet to be fully quantified social, cultural and economic benefits.

A total of 7 priority areas are presented below that could inform the further development of a budget bid to secure an increased appropriation:

Priority 1: Achieving greater fiscal equity

The above arguments and others presented in this thesis reinforce the view that Te Matatini's current annual appropriation of \$1.948 million is significantly disproportionate to the value for money it delivers. The apparent inequity in the Society's allocated funds for the Performing Arts sector is also visible when compared with other groups funded under the VACH appropriation; namely the New Zealand Symphony Orchestra (NZSO) and the Royal New Zealand Ballet (RNZ). Te Matatini currently operates with what equates to a tenth of the NZSO's allocated budget (\$14.6 million) and less than 37% of the RNZB's funding allocation (\$5.4 million).

A further review of the VACH estimates data and budget documents revealed that there may be an array of fundamental and structural inequity issues inherent in Ministry for Culture and Heritage budget-making decisions. This is particularly evident in funding allocated to the wider Toi Māori (Māori arts) sector. For instance, while a total of \$323 million is invested by government into the Arts, Culture and Heritage portfolio, Te Matatini is the only national Māori arts organisation directly funded under the VACH budget. This suggests that its allocation to traditional Māori performing arts through Te Matatini is a mere 0.6%.⁸⁹

⁸⁹ See budget notes online at: <https://treasury.govt.nz/publications/summary-tables-estimates-appropriations-2018-19-html#section-9>

Priority 2: Addressing structural inequity

This thesis provides substantial evidence demonstrating the structural inequity inherent in the government's Performing Arts sector appropriation. These equity issues require immediate address. This report further argues that the lack of government support (i.e. financial and infrastructure) for the traditional Māori performing arts is in breach of Te Tiriti o Waitangi (Treaty of Waitangi) and its principles.

The Waitangi Tribunal has repeatedly stated that Article 2 of the Treaty requires that the Crown has a duty to actively protect taonga Māori. In the report *Ko Aotearoa Tenei - Report on the Wai 262 Claim (2011)*, the Tribunal made it clear that this duty extends to all forms of matauranga Māori that comprise taonga. Kapa Haka is inextricably linked to te reo Māori and matauranga Māori and is a taonga work. The estimates data analysis and VACH budget analysis provided in this report clearly show the Ministry for Culture and Heritage is not actively working to fulfill its obligations under the Treaty.

Future research should assess (i.e. rank and compare) the Ministry for Culture and Heritage's performance in this area by comparing the agency's record against other Ministries. This research should clearly outline how the Ministry is or is not actively protecting Māori knowledge, interests, values, and other tāonga. Identity, language, and culture are important expressions of how to actively promote the principle of protection.

Protect in the context of the arts includes:

- valuing, validating and protecting local knowledge
- normalising te reo Māori
- learning and including tikanga sector-wide
- equity for Toi Māori⁹⁰ funding allocations.

Priority 3: Creating Financial sustainability

A longitudinal analysis of Te Matatini's income shows very visibly that during outlying National Festival years (2010, 2012, 2014, 2016) the society largely relies on funding received from the Government. In 2010 and 2014, for instance, aside small grants and interest received, Te Matatini relied solely on its appropriation. During the outlying 2018 financial year, an additional income of \$1.47 million was generated from Te Māngai Pāho and Māori Television production grants while non-festival related grants totalled \$80,000. Over the 2016-2018 financial years, the society raised an average of \$2.7 million per annum which represents 38% of its total income.

The financial statements of Te Matatini highlight why greater equity in the Society's funding is sorely needed as the funding shortfall (60%) is creating undue financial pressures on regional committees, Kapa Haka teams and performers. It is also constraining Te Matatini's ability to deliver new events and initiatives. This is heightened by the fact that around 40% of performers are unemployed or in part-time work. For regional committees, the

⁹⁰ For more information regarding equity and the Treaty of Waitangi see: <https://www.schoolnews.co.nz/2016/11/te-tiriti-o-waitangi-living-the-values/>

circumstances are just as challenging due to the tremendous fundraising efforts required to raise \$1.44 million biennially to stage thirteen regional competitions. While a portion of these event costs is absorbed by Te Matatini’s Regional Development Fund (\$510k in 2018), committees must regularly raise up to one million biennially through fundraising, event sponsors and partners.

Priority 4: Performer recognition

Another aspect of inequity that may stifle the ongoing growth of the sector is the lack of funding available for Te Matatini performers. As highlighted, a high proportion of performers believe that more funding is required to assist Kapa Haka groups to participate at national and regional Te Matatini events. This would be appropriate given the sizeable productivity and overall economic contribution made by performers which is a huge component of what is often referred to as the ‘hidden economy’ of Kapahaka.

The Ngā Hua a Tāne Rore me Hine Rēhia wellbeing survey of Te Matatini performers, illustrated that the productivity contribution of Kapa Haka groups is in fact much higher than previously thought. The 46 qualifying groups composed of 1880 performers contributed \$5.38 million to national GDP and \$29.32 million to the wellbeing economy through a combined productivity contribution.

Priority 5: Support for increased sector funding

Significantly, over 1,700 performing artists participated in the survey from the 46 qualifying Kapa Haka groups of the 2019 National Festival. An additional 1250 national and regional event attendees participated in the surveys. As such, the surveys provide a rich source of primary data to estimate the overall contribution made by each Kapa Haka group and associated performers.

As part of the Ngā Hua a Tāne Rore me Hine Rēhia wellbeing survey, performers were canvassed on their views about whether they agreed that more funding is needed to support the Kapa Haka sector. Not surprising, over 93% of respondents indicated they believed more funding was needed to assist their Kapa Haka groups to participate in national and regional Te Matatini competitions. There was also overwhelming performer support (86%) to increase overall funding allocated to regional committees to fund local initiatives and over 80% support the overall growth of the art form. These results are represented in the table below.

Figure 7.2: Kapa Haka Funding Survey Data

	STRONGLY AGREE–	AGREE–	NEUTRAL–	DISAGREE–	STRONGLY DISAGREE–
More funding is needed to assist Kapa Haka groups to participate at the national Kapa Haka festival	73.10% 1,356	20.81% 386	5.34% 99	0.43% 8	0.32% 6
More funding is needed to assist Kapa Haka groups to participate at regional Kapa Haka competitions	58.51% 1,083	25.72% 476	13.40% 248	2.11% 39	0.27% 5

Regional Kapa Haka committees should receive more funding to support local Kapa Haka initiatives	65.80% 1,216	24.57% 454	8.60% 159	0.65% 12	0.38% 7
Overall more government funding into Kapa Haka is needed to support the growth of the art form	80.62% 1,493	14.96% 277	4.05% 75	0.22% 4	0.16% 3

Priority 6: Increasing ROI ratios

Kapa Haka forms a unique part of our national identity and contributes positively to the national economy. This contribution is best illustrated by the ROI achieved by the biennial Te Matatini Kapa Haka National Festival (National Festival). In 2017, the National Festival made a direct (cash-basis) fiscal contribution of an estimated NZ\$21.82 million back to the national economy⁹¹, which represents an ROI of 582.73% and an investment gain of \$18.62 million on the total amount of government funding received by Te Matatini over the 2016-18 biennial funding period (\$3.196 million).⁹²

As this thesis has demonstrated, while significant, the economic contribution of Te Matatini's national festival only provides part of the total value of its overall contribution to the national economy. Over the 2016-18 financial years, this contribution was an astronomical \$57.66 million. This figure is composed of both the direct and indirect economic or 'fiscal contribution' of Te Matatini's events and initiatives. The table below shows that when calculated against government funding received (\$3.196 million), Te Matatini achieved an overall ROI of 1,718.21%. The ROI calculations for its direct and indirect contribution to the nation's wellbeing economy provide powerful indicators to measure the overall value the organisation is delivering to the government and other agencies, sponsors and partners.

Figure 7.3: Biennial Te Matatini Economic Contribution to the National Economy 2016-18 \$ m

Direct Economic Contribution	\$28.79	Total ROI (by appropriation \$3.196)	800.81%
Indirect Economic Contribution	\$29.32	Total ROI (by appropriation \$3.2)	817.40%
Total Economic Contribution	\$58.11	Total ROI (by expenditure \$3.2)	1,718.21%

⁹¹ This figure is adapted from the original estimate provided by independent marketing firm Angus & Associates. See Angus & Associates, Forecast Direct Economic Impact of Te Matatini (Unpublished), Wellington, 2017. This estimate also includes the contribution of performers and only identifies the 'direct' fiscal (cash-basis) contribution.

⁹² Te Matatini Society Incorporated (Te Matatini) received an appropriation of \$1.248 million from the Vote Arts, Culture and Heritage budget for the 2016/17 financial year and \$1.948 million for the 2017/18 financial year which totals \$3.196 million.

Priority 7: Value for money

Despite the success and growing popularity of the art form of Kapa Haka, this report argues for an increase in Te Matatini's baseline funding to provide long-awaited recognition and legitimacy to an art form that has now surpassed all others as the most popular and widely practiced performing art in New Zealand. This is illustrated by taking Te Matatini's overall audience and participation data and comparing it with VACH estimates data across the entire Performing Arts sector. From this data we can also provide a service impact analysis which illustrates the tremendous value for money that the organisation delivers based on its expenditure for key events. Table 7.4 below shows that Te Matatini invested \$1.45 per audience member. This median was calculated from both live and broadcast audiences over the 2016-18 financial period.

Figure 7.4: Te Matatini Service Impact Analysis 2016-18 Financial Years

Te Matatini Regional and National Events	Performers	Live Audience	Broadcast Audience	Total Audience	Allocation from Te Matatini (\$)	\$ Value per Audience
National Initiatives						
Te Matatini National Festival	1,880	55,000	1,114,000	1,170,880	2,236,256	\$1.90
Te Mana Kura Primary School Regionals	1,800	7,462	230,101	239,363	103,939	\$0.43
Kura Tuarua Secondary School Competition	1,998	18,963	593,153	614,114	91,900	\$0.15
Regional Initiatives						
Regional competitions	6,006	53,726	992,839	1,052,571	1,439,967	\$1.37
Other regional events	-	91,197	-	91,197	705,000	
Community Initiatives						
Kapa Haka development initiatives	1,864	43,576	79,849	125,289	220,236	\$1.76
TOTALS	13,548	269,924	3,009,942	3,293,414	4,797,298	\$1.45

KEY RECOMMENDATIONS

To 'insure' the future growth of Kapa Haka, this thesis recommends a review of the investment framework guiding the Ministry for Culture and Heritage's budget decisions for Te Matatini Kapa Haka Aotearoa to provide for greater equity. Such an approach should also ensure that the aspirations of tangāta whenua and the principles of Te Tiriti o Waitangi are honoured. A review of the VACH appropriation is also recommended to ensure that ongoing breaches of these principles, particularly in relation to the principle of protection, are addressed.

The claimants recommend that the government:

- **adopt** the *Te Ngira Tuitui* framework and a refined set of measures able to guide the establishment of a longitudinal wellbeing research project focused on collating primary data to quantify the SROI and net fiscal contribution of Kapa Haka and other Māori art forms. This project would also contribute to promoting a greater understanding of the value of traditional Māori arts and a methodology to inform the government's overall spending into the wider Toi Māori sector.
- **increase** Te Matatini's current appropriation to achieve greater parity in the resources invested across the Performing Arts sector. This recommendation is supported by the organisation's impressive service and financial performance record and the phenomenal audience and participation numbers it achieves biennially across its major events.
- **restructure** Te Matatini's allocation based on a wellbeing approach. Additional baseline funding should be assigned to increase investment into Te Matatini operations and expenditure associated with staging its biennial programme of events and initiatives. This would also enable the organisation to increase financial support to its regional committees, performers, Kapa Haka groups and optimise its ability to deliver on the measures of an updated outcomes agreement with the Ministry for Culture and Heritage.

REFERENCES

- Allan, C, Grimes, A., & Kerr, S, (2013) Value and culture: An economic framework. Ministry for Culture & Heritage, Wellington, New Zealand.
- Angus & Associates, (2011) A Review of Te Matatini 2011 (Unpublished), Angus & Associates, Wellington, New Zealand.
- Angus & Associates, (2013) A Review of Te Matatini 2013 (Unpublished), Angus & Associates, Wellington, New Zealand.
- Angus & Associates, (2015) A Review of Te Matatini 2015 (Unpublished), Angus & Associates, Wellington, New Zealand.
- Angus & Associates, (2017) Forecast Direct Economic Impact of Te Matatini (Unpublished), Hastings, New Zealand: Hastings District Council.
- BERL, Business & Economic Research (2017) Māori Tourism Quarterly, NZ Māori Tourism, Wellington, New Zealand.
- Bevin, Sean, (2017) Te Matatini National Kapa Haka Festival 2017: National and Regional Economic Assessment (Unpublished), Napier, New Zealand: Economic Solutions Ltd.
- Creative New Zealand, (2017) New Zealanders and the arts, Wellington, New Zealand: Creative New Zealand.
- DANZ, Dance Aotearoa New Zealand (2014) Te Matatini: The evolution of Kapa Haka. Available online from: <http://danz.org.nz/DANZ+Magazine/Te+Matatini+-+The+Evolution+of+Kapa+Haka>
- Diamond, Paul, (2007) Makareti: Taking Māori to the World. Auckland, NZ: Random House, 2007.
- Durie, M, (2003) Ngā Kahui Pou: Launching Māori futures. Wellington, New Zealand: Huia Publishers.
- Gudgeon, W.E, (1895) "The Māori Tribes of the East Coast of New Zealand," in *The Journal of the Polynesian Society*, Volume 4, No.1: p 17-32.
- Haami, B, (2013) Ka mau te wehi: Taking haka to the world: Bub and Nen's story. Auckland, New Zealand, Ngāpo and Pimia Wehi Whānau Trust.
- Hill, D. T. H, (2004) Te ohonga wairua o roto: Kapa Haka, transformation and Te Whakatōhea – Case study: Ōpotiki-mai-tawhiti, Ipu Tairangā (Unpublished Master's thesis), Te Whare Wānanga o Awanuiārangi, Whakatāne.
- Jackson, S.J., & Hokowhitu, B, (2005) "Sport, tribes and technology: The New Zealand All Blacks haka and the politics of identity," in Silk, M.L., Andrews, D.L., & Cole, C.L. (Eds.), *Sport and Corporate Nationalism*, Oxford, England and New York, NY: Berg.
- Ka' ai-Mahuta, Rachel, Ka' ai, Tania. & Moorfield, John, (2013.), *Kia rōnaki: The Māori Performing arts*, Auckland, New Zealand.
- Ka' ai-Oldman, Rachel.T.A, (2005) Tākina ko au, tākina ko koe! Te āhuetangā o te whakataetae Kapa Haka, Ipu Tairangā (Unpublished Master's thesis), University of Otago, Dunedin, New Zealand.
- Kaiwai, H.M, (2003). Pūkana rawatia!: Mickey Mouse does the haka, Ipu Tairangā (Unpublished Masters thesis), University of Auckland, New Zealand.
- Karaitiana, T, (2016) Mā te huruhuru: Kapa Haka is a sound investment!, Ipu Tairangā (Unpublished Masters thesis), Te Whare Wānanga o Aotearoa, Gisborne, New Zealand.

- Kohere, Rarawa, (2005) *Tāwakewake: An historical case study and situational analysis of Ngāti Ruawaiapu*, University of Auckland, New Zealand.
- Kukutai, Sporle & Roskruge, (2017) *Subjective whānau wellbeing in Te Kupenga*, Wellington: Society Policy Evaluation and Research Unit (Seperu).
- MacDonald, K, (2011) *Expression and Emotion: Cultural Diplomacy and National Branding in New Zealand*, Ipu Tairangā (Unpublished Master's thesis), Victoria University of Wellington, Wellington, New Zealand.
- Mazer, S, (2011) *Performing Māori: Kapa Haka on the stage and on the ground*. *Australasian Drama Studies*, 59, 104-120. Available online from: <https://novaojs.newcastle.edu.au/ojs/index.php/pes/article/view/44/30>
- Māori Television, (28 June, 2018) *Official Information Act Release*, Māori Television, Auckland, New Zealand.
- New Zealand Symphony Orchestra, (2000-2018) *Annual Reports*, Wellington, New Zealand: New Zealand Symphony Orchestra.
- Paenga, M.D.T.A, (2008) *Te Māoritanga: Wellbeing and identity: Kapa Haka as a vehicle for Māori health promotion*, Ipu Tairangā (Unpublished Master's thesis), Auckland University of Technology (AUT), New Zealand.
- Papaesch, T.R, (2006) *Kapa Haka: From the margins to the mainstream*. Paper presented at the New Zealand Postgraduate Conference, Victoria University of Wellington, Wellington, New Zealand.
- Papesch, T.R. (2015). *Creating a Modern Māori Identity Through Māori Cultural Performance* (Published PHD thesis), University of Canterbury, Christchurch, New Zealand.
- Paul, G, (2010) *All Blacks: Haka Faces UK Challenge*, NZ Herald, Auckland, New Zealand.
- Pettersen, M. K, (2007) *Kapa Haka: Traditional Māori performing arts in contemporary settings*, Ipu Tairangā (Unpublished Master's thesis), University of Oslo, Oslo, Norway.
- Pihama, L., Tipene, J., & Skipper, H., (2014) *Ngā Hua Ā Tāne Rore: The Benefits of Kapa Haka*, Wellington, New Zealand: Manatu Taonga/ Ministry for Culture and Heritage.
- Porter, J (2012) *Conceptualisation and measurement of iwi wellbeing*, Ipu Tairangā (Unpublished Master's thesis), Massey University, Wellington, New Zealand.
- Reedy, Anaru, (1993) *Ngā Kōrero a Mohi Ruatapu* Canterbury University Press, Canterbury, New Zealand.
- Rollo, Te Manaaroha, (2007) *Kapa Haka whakataetae: kua tīni haere te kanohi o te mahi Kapa Haka i te ao hurihuri nei: Kapa Haka whakataetae, 1972-2006*, Ipu Tairangā (Unpublished master's thesis), University of Waikato, Hamilton, New Zealand.
- Roskruge, M., Morrison, M., & Maxwell, T.K, (2017) *Measuring the value of the contribution of Māori language and culture to the New Zealand economy*. Available online from <http://www.tetaurawhiri.govt.nz/assets/Uploads/Measure-the-value-of-te-reo-Māori2.pdf>.
- Royal New Zealand Ballet, (2000-2018) *Annual Reports*, Wellington, New Zealand: Royal New Zealand Ballet.
- Royal, T.A.C, (1998) *Te whare tāpere: Towards a model for Māori performance art* (Unpublished doctoral dissertation), Victoria University of Wellington, Wellington, New Zealand.
- Scales, C, (2007) *Powwows, intertribalism, and the value of competition*, in *Enthnomusicology* 51(1), 1-29. Available online from <http://www.jstor.org/stables/20174500>
- Scherer, J. (2009) "Promotional culture, indigenous identity, and the All Blacks Haka: Questions of commodification and authenticity," in J. Higham & T. Hinch (Eds.), *Sport and tourism: Globalization, Mobility and Identity*, Oxford, England and Burlington, MA: Butterworth-Heinemann.

- Scherer, J., & Jackson, S.J, (2010) *Globalization, sport and corporate nationalism: The new cultural economy of the New Zealand All Blacks*, Bern, Switzerland: Peter Lang.
- Smith, G.H, (2007) *The dialectic relation of theory and practice in the development of Kaupapa Māori praxis*, (Unpublished doctoral thesis), University of Auckland, Auckland, New Zealand.
- State Services Commission, (2014) *It Takes Three: Operating Expectations Framework for Crown Entities.* Available online from: <http://www.ssc.govt.nz/it-takes-three-operating-expectations-framework>
- Statistics New Zealand, (2013) *Te Kupenga 2013: A survey of Māori wellbeing*, Wellington, New Zealand: Statistics New Zealand. Available online from: http://archive.stats.govt.nz/browse_for_stats/people_and_communities/Māori/TeKupenga_HOTP13/Data%20Quality.aspx
- Te Matatini Society Incorporated, (2019) *Ngā Hua o Tane Rore me Hine Rēhia Wellbeing Survey series* (Unpublished), Wellington, New Zealand: Te Matatini.
- Te Matatini Society Incorporated, (2017-2018) *Quarterly Reports and Financials* (Unpublished), Wellington, New Zealand: Te Matatini.
- Te Matatini Society Incorporated, (2017-2018) *Regional Committee Milestone Reports and Financials* (Unpublished), Wellington, New Zealand: Te Matatini.
- Te Matatini Society Incorporated, (2017) *Te Pitau Whakarei: Strategic Plan 2017-2027*, Wellington, New Zealand: Te Matatini.
- Te Matatini Society Incorporated, (1996-2018) *Annual Reports*, Wellington, New Zealand: Te Matatini.
- Te Matatini Society Incorporated, (2015) *Te Kahu o Te Amorangi: Te Matatini 2017 Festival Report*, (Unpublished), Wellington, New Zealand: Te Matatini.
- Then, V., Schober, C., Rauscher, O., Kehl, K, (2017) *Social Return on Investment Analysis: Measuring the Impact of Social Investment*, Basingstoke: Palgrave Macmillan.
- Whitinui, P, (2010) *Kapa Haka 'Voices': Exploring the educational benefits of a culturally responsive learning environment in four New Zealand mainstream secondary schools*. *Learning Communities: International Journal of Learning in Social Contexts*, 0(1), 24-54.
- Waikato University, (2017) *Te huawai pārae koia te korari: The value of Kapa Haka to the New Zealand economy*, University of Waikato, Hamilton, New Zealand.
- Werry, Margaret, (2011) *The Tourist State Performing Leisure, Liberalism, and Race in New Zealand*. University of Minnesota Press, Minneapolis, London.
- Wikitera, Keri-Anne, (2015) *Māori Spaces in Foreign Places. The case of Hinemihi o te ao Tāwhito*, Conference Abstract in *MAI Review*, University of Auckland, Auckland, New Zealand.
- Wilson, R. and Joyce, J, (2007) *Finance for sport and leisure managers: an introduction*, Routledge, United Kingdom.