



Te Taumata  
Toi-a-Iwi

# Mapping the Creative Ecosystem

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Report prepared by:

**catapult.**

# Introduction.

Te Taumata Toi-a-Iwi commissioned this ecosystem analysis to give visibility to the key trends and areas of potential shared interest across the creative sector.

The contents of the review were shaped to generate insights that could support Te Taumata Toi-a-Iwi to refine its strategic direction, by better understanding:

- Current challenges and gaps within the creative sector landscape.
- How these issues are being prioritised by other investors and stakeholders across the sector.
- What types of outcomes are being sought by stakeholders within the creative sector – particularly those investing in the arts and/or supporting sector development on a regional or national scale.
- What approaches are being taken to invest in these outcomes.
- Where there may be areas of shared interest at a regional and national level.

The findings in this review have directly informed the new strategic direction of Te Taumata Toi-a-Iwi – including the identification of the strategic roles that it will play within the sector.

In publishing this review, Te Taumata Toi-a-Iwi is seeking to share insights that build connections across the creative sector and spark conversations about areas of potential systems-level focus and collaboration.

# The creative ecosystem.

Diagram 1 is a summative map that provides an overall helicopter view of the New Zealand creative sector/ecosystem. The map describes key segments or sub-groups within the overall ecosystem (shown in orange). These segments include:

- Creative investors (national and regional)
- Arts policymakers
- Creative practitioners
- NGO/non-profit arts organisations
- Creative networks
- Creative sector development agencies/leadership organisations
- Creative industries
- Education providers
- Researchers
- Audiences.

The map also highlights significant organisations within the arts sector as key examples within each segment (shown in teal).

The positioning of these organisations attempts to show that some organisations may sit across multiple segments within the overall sector. For example, Creative New Zealand is both a national and regional investor, as well as a key influencer of arts policy and a key stakeholder within creative sector development.

Diagram 1: High-level ecosystem map.



# Areas of shared priority for impact.

This ecosystem mapping review sought to identify areas of shared priority for impact i.e. issues and outcomes that are prioritised by multiple stakeholders across the creative sector.

Diagram 2 describes a series of key outcomes or impact focus areas that can be identified as priorities shared by multiple creative sector investors and regional sector development organisations. These impact areas are flagged as shared priorities having being referenced within multiple strategic plans, vision/mission statements or funding priorities.

The types of impact identified have been clustered into four main areas:

- 1. Individual impact**

i.e. priority outcomes that relate to individual members of the public and/or individual creative practitioners.

- 2. Community impact**

i.e. priority outcomes that are experienced by whole communities (local communities or groups of people otherwise defined).

- 3. Regional or national impact**

i.e. priority outcomes that have potential to be experienced by entire populations within a region and/or in New Zealand as a whole.

- 4. Creative sector impact**

i.e. priority outcomes that relate to the efficacy and development of the creative sector and the organisations/networks within it.

By mapping the priorities of creative sector investors and other stakeholders, it is possible to identify a number of key impact areas where there is strong alignment or shared interest regionally and nationally. Notable trends include a focus on:

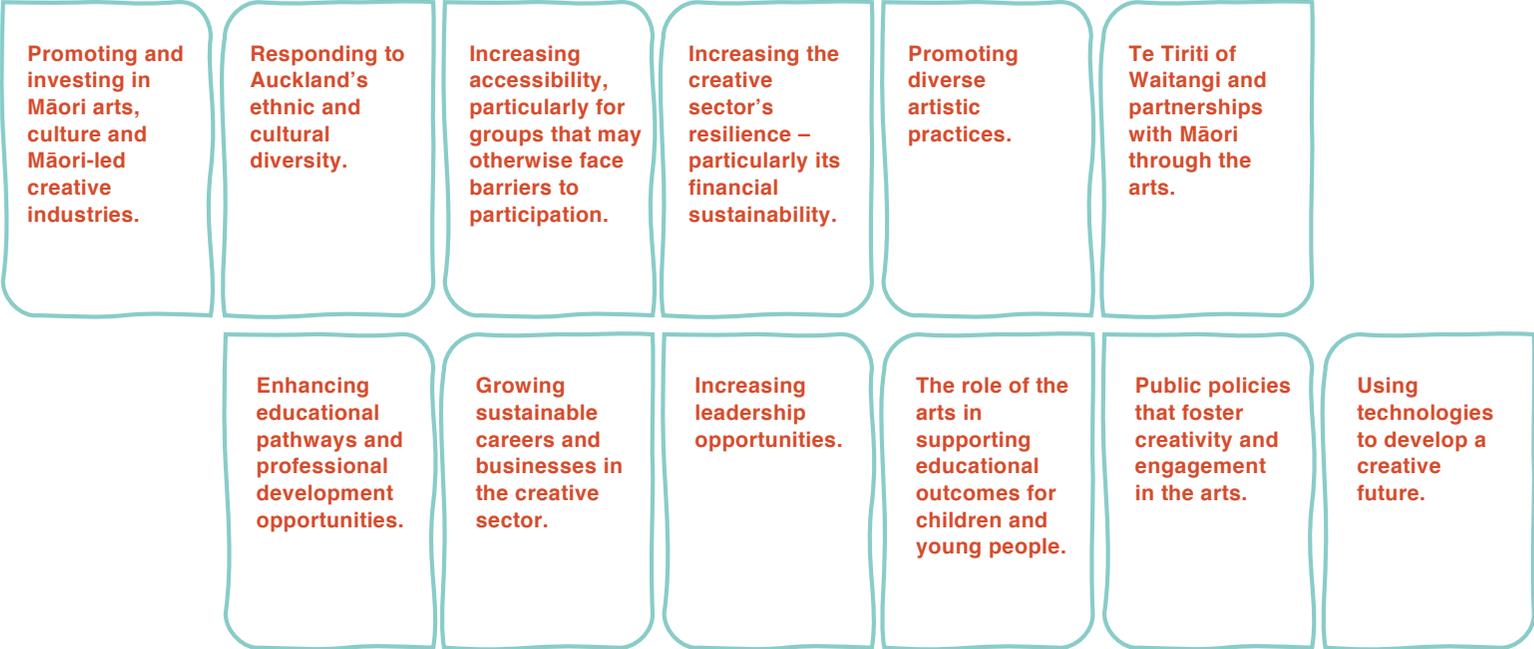
- Enabling participation in the creative arts to support and enhance the **wellbeing** of people, families, whānau and communities.
- Using the creative arts as a vehicle for people and communities to connect with and share their **identity, culture** and whakapapa; to tell their stories, build connections and experience stronger feelings of **belonging** and **inclusion**.
- Supporting artists and creative practitioners as **entrepreneurs**, leaders and innovators, and providing **capacity support** to strengthen their creative practice.
- Developing local arts spaces, events and programmes in order to enable **place-making**, build **civic pride**, and support local and **regional economic development**.
- Preserving and sharing Aotearoa New Zealand's rich **cultural heritage** and **taonga**, particularly by supporting **ngā toi Māori**.

Diagram 3 outlines a range of other relatively common priorities / outcome areas described by creative sector investors and other key stakeholders.



Diagram 2: Key priority impact areas across the creative sector landscape.

Diagram 3: Other common impact areas/priorities.



# Auckland-specific challenges & opportunities.

This ecosystem mapping review identified emergent issues in the Auckland creative sector that can be identified as common challenges or opportunities for collective action and impact.

These challenges and opportunities are summarised in Diagram 4. They centre on four key themes:

- 1. Investment and resourcing**

i.e. challenges with current levels of resourcing and disconnected investment approaches; and conversely significant opportunities that could be unlocked through collaboration and co-investment.

- 2. Capacity**

i.e. a lack of investment in capability and professional development; as well as potential to accelerate impact by strengthening the capacity and financial resilience of the sector.

- 3. Connectedness**

i.e. a lack of sector and cross-sector connections and coordination; as well as a growing desire for building a strong and collective sector voice.

- 4. Regionality**

i.e. the challenge of Auckland's size and diverse needs; as well as the strengths of its culturally rich supercity identity.

Diagram 4: Auckland's challenges and opportunities.

### Investment.



### Capacity.



### Connectedness.



### Regionality.



# Strategic investor roles and approaches.

It is possible to identify a range of approaches being taken by investors to resource and enable the arts and creative sector. These approaches are can be clustered into:

## 1. Strategic roles

i.e. non-funding roles and strategic activities that can be resourced and/or led by creative investors.

## 2. Investment principles

i.e. overall principles and good practices that underpin how and why investors prioritise and use their resources.

## 3. Investment types

i.e. forms of investment and grantmaking that are most commonly used by creative sector investors in different contexts and for different types of impact.

Across each of these areas, key themes have been identified and summarised in Diagram 5. As these themes are common across the sector, there is significant opportunity for investors to consider co-investment where there are shared priorities, shared values or aligned ways of working.

Diagram 6 summarises the strategic approaches of the Auckland region's key creative investors – Creative New Zealand, Auckland Council and Foundation North. Their key impact priorities (orange) and investment approaches (teal) are noted. There is evidence of shared interest in key areas including:

- Participation in the arts to support general wellbeing.

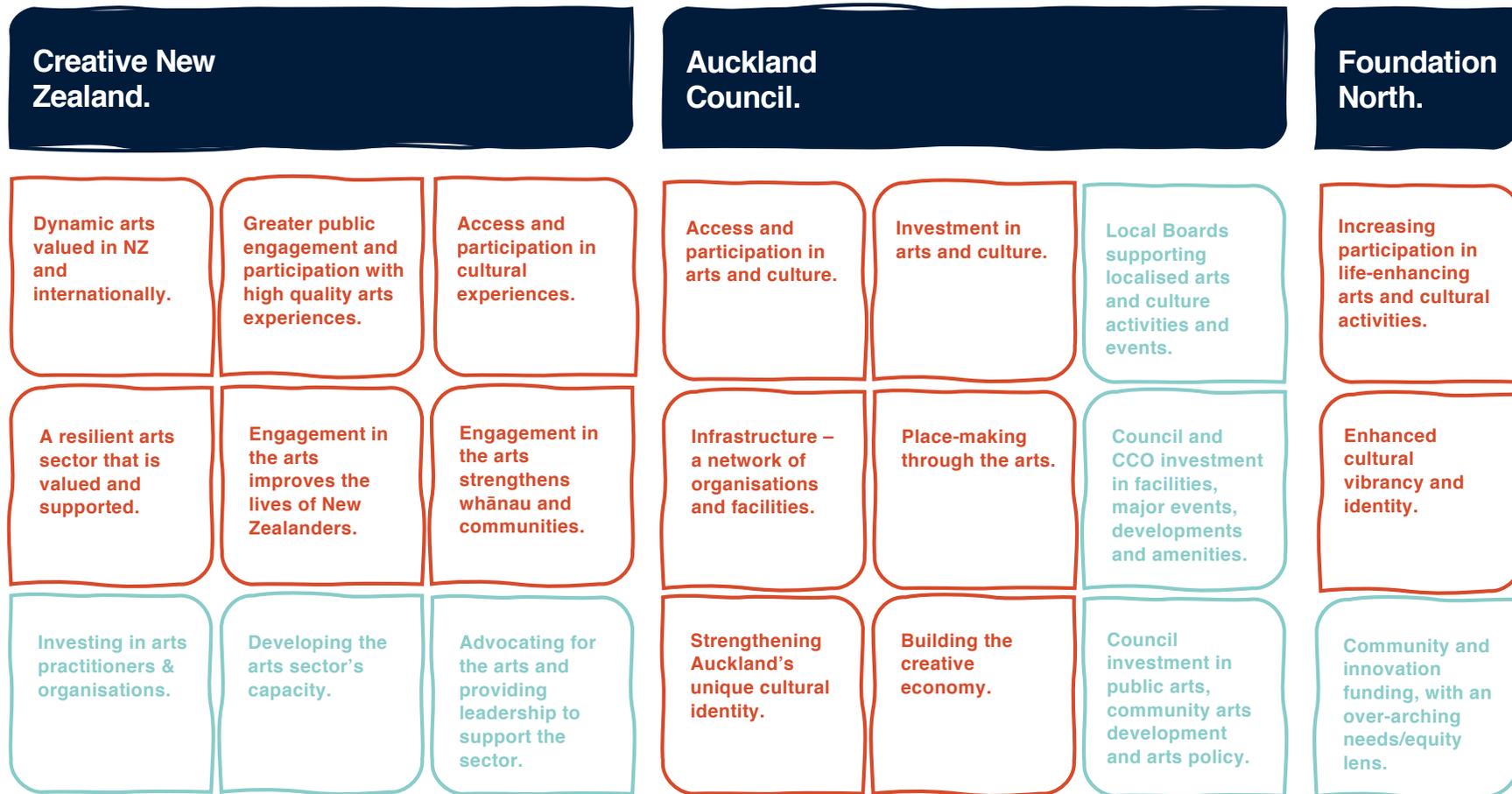
- Creative sector capacity development.
- Cultural identity and vibrancy across the city's diverse communities.
- Development of a city that has a nationally and internationally significant arts and culture identity.

Despite these shared interests, the three major funders have relatively different mechanisms of funding – with the exception of collaborative funds managed between Foundation North and Creative New Zealand (the Auckland Diversity Project Fund). The different nature and operating context of each funder also influences the extent to which they can engage in wider non-funding roles, and the type of roles that each takes.

Diagram 5: Strategic investor roles and approaches.



Diagram 6: Priorities and approaches of key Creative investors in the Auckland region.



# Considerations for the sector.

The ecosystem mapping provides insights that can supporting stakeholders within the creative sector – particularly investors – to identify strategic opportunities for action. These may include:

1. **Supporting the creative sector to strengthen connections and develop its collective voice.**
2. **Convening around key sector issues and challenges that may require co-design and collaboration.**
3. **Identifying areas of shared priority focus across creative investors that could be avenues for pro-active co-investment.**
4. **Developing stronger relationships and networks between regional development organisations and regional/national creative sector investors.**
5. **Pro-actively sharing learning to inform ongoing good investment practice.**

## Key References.

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