

Te Taumata Toi-a-Iwi

*Briefing to the incoming Minister
and Associate Ministers for Arts,
Culture and Heritage*

This briefing contains background on Te Taumata Toi-A-Iwi, our perspective on the value of the arts, and our recommendations on priorities for action around two urgent issues:

- COVID-19 recovery funding management
- The development of a national ngā toi strategy

Te Taumata Toi-a-Iwi

Whāia te toi huarewa o te auahatanga, hei kete toitoi manawa mō Tāmaki Makaurau
— *Seek the pathway of creativity as a kete of inspiration for Auckland*

Tēnā koe, e te Minita, tēnei te mihi ki a koe i tō tūnga hei Minita mō te Mangatū Taonga. Ngā mihi rā ki a koe i tō kopoutanga hei Minita. He tari whakahirahira tēnei me ōna huarahi maha hei whakakipakipa hei whakamahana te wairua, te ngakau mō ngā iwi, mō ngā hapū, mō ngā whānau, otirā, mō Aotearoa whānui. I roto i nga korero o rātou ma.

“Tē tōia, tē haumatia”
— *Nothing can be achieved without a plan, workforce and a way of doing things.*

Nō reira kei konei mātou hei tuarā mou.

Te Taumata Toi-a-Iwi is Auckland’s arts regional trust. We contribute to the development of the arts and culture ecosystem that makes Tāmaki Makaurau a city alive with creativity.

Created by the city councils of Auckland and Manukau in 2001 to manage and grow a fund provided through the disestablishment of Auckland Regional Services Trust, over the last 20 years the trust has supported programmes and initiatives to support the arts and culture of Tāmaki Makaurau. The capital fund of the trust today is \$11.34 million.

The outcomes we seek are: a thriving and connected creative sector; stronger connections between the sectors that support arts and culture; better policies and practices to support creativity; community wellbeing is nourished through creativity.

We convene a regional Ngā Toi Advocacy Network which represents a diverse range of arts organisations, arts advocacy groups, festival directors, independent arts consultants and researchers, and arts administrators. The network informs our mahi, ensuring that we are in touch with the concerns and interests of the sector in Auckland, and nationally.



Our reach



55

sector leaders from across
Tāmaki Makaurau make up
Ngā Toi Advocacy Network



20

initiatives Te Taumata Toi-a-Iwi
has on the go right now



478

responses to our COVID-19:
*Creative Impact in Tāmaki
Makaurau* surveys



12,000

views (and counting) of *Shaping
the Arts, Culture, and Creative
Sector – an election forum*



64

signatories on *Ngā Toi in Aotearoa
– 2020 and beyond*, a submission
made to arts spokespeople and
policy directors in the 2020 election



80

Alumni of the Arts Venture
Programme



10

people and organisations make up
our Creative Connections Network.
We draw on this network to provide
specialist support for our mahi



8

(and growing) Regional Arts
Development Agencies that
we convene across Aotearoa



The value of the arts

New Zealand's creative sector produces work that is culturally enriching, economically significant, and a major contributor to New Zealand's international brand. At the heart of the sector are the visual artists, film makers, photographers, composers, writers, actors, dancers, weavers, singers, carvers and other creators. They are supported by a diverse range of people providing adjacent services, such as lighting, costume design, make-up, fundraising, marketing, and management.

This constellation of skills and experience in turn supports a wider commercial creative sector - music, games, books, film and television industries, design, advertising, software and architecture.

- A 2015 Price Waterhouse report estimated that New Zealand's music, games, books, film and television industries alone added \$3.848b to GDP.
- The report estimated that nearly 20,000 New Zealanders were employed in these industries. When wider industry employment was taken into account, it was estimated that this number more than doubled to almost 42,000 full-time equivalent (FTE) jobs.

While the arts make a substantial contribution to the development of our culture, our quality of life, our economy, and financial insecurity is a continuing concern for most of those in the sector.

A 2018 survey of nearly 1,500 creative professionals, commissioned by Creative New Zealand and NZ On Air found that:

- the majority have difficulty making a sustainable living from their principal artform or creative practice – 55 percent of creative professionals supplement their income by working outside the creative sector.
- they earn a median personal income of \$35,800 per annum – compared to \$51,800 for all New Zealanders earning a wage or salary, or \$37,900 for self-employed New Zealanders – but that those figures include other sources of income (the median income from creative work alone is \$15,000 per annum).
- they are highly committed to their sector despite low earnings, with 82 percent still seeing themselves in the creative sector in five years' time.

The seismic shock of COVID-19 has underlined the vulnerability of ngā toi arts and culture sector



The impact of COVID-19

The impacts of COVID-19 on the arts sector were felt early, with cancellations of performing arts, sector events, and national and international tours, with a concomitant loss of jobs and gigs.

A survey of the sector commissioned by Te Taumata Toi-a-Iwi in April revealed that more than 80% of respondents said that they had cancelled an event or service due to COVID-19 containment measures. The government response to the impact of COVID-19 on the arts sector was wholehearted and prompt. The additional funding allocated to the Ministry of Culture and Heritage was very welcome.

While the funding support helps, the impacts continue to shake the sector. A follow-up survey in September shows the continuing impacts of the crisis. It reveals that the creative sector in Tāmaki Makaurau is cautiously rebuilding, with some optimism and resilience emerging, yet is still being buffeted by the challenges that COVID brings. Those participating in the survey appear to some extent to be in a stronger position to get by than the previous April survey, yet for many, uncertainty about the viability of their personal earning capacity, or

that of the organisations they're part of, remains an ongoing issue.

Many in the creative sector are building in contingency planning, shifting to online delivery where feasible, and working day to day to maintain viability and momentum. The challenges of planning for the long term appear to be keenly felt across the sector.

The survey findings suggest a disproportionate impact among Māori and wider Moana Oceania respondents, particularly in terms of cancellations, uncertainty, and ensuring viability. At the same time, these groups have also shown a willingness to adapt and build new forms of delivery.

For the creative sector, the findings reinforce those of the earlier April survey, particularly recognition of the value of the arts, the importance of advocacy and leadership, and the need for continued financial support.

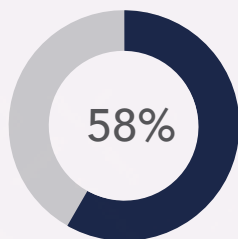
The challenges of planning for the long term appear to be keenly felt across the sector

COVID-19: Impact on the Creative Sector in Tāmaki Makaurau

September 2020 survey - key figures at a glance

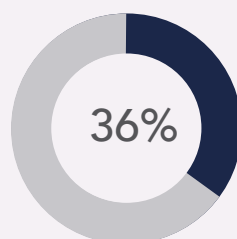
Experiences of COVID-19

Event cancellations



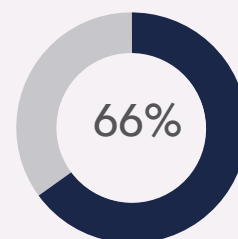
Had to cancel an event, hui, project or service, down from 83% in the May 2020 survey.

Postponement of events



A further 36% shared they had needed to postpone an event.

Ability to get by



Two-thirds said they would be able to financially get by without the canceled activity.

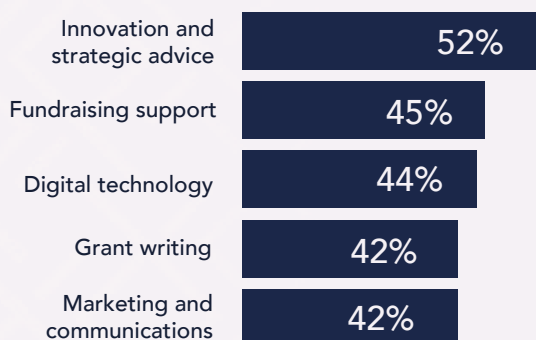
Adapting to the new environment

Survey participants had innovated and adapted their practice to meet the challenge of the current environment.



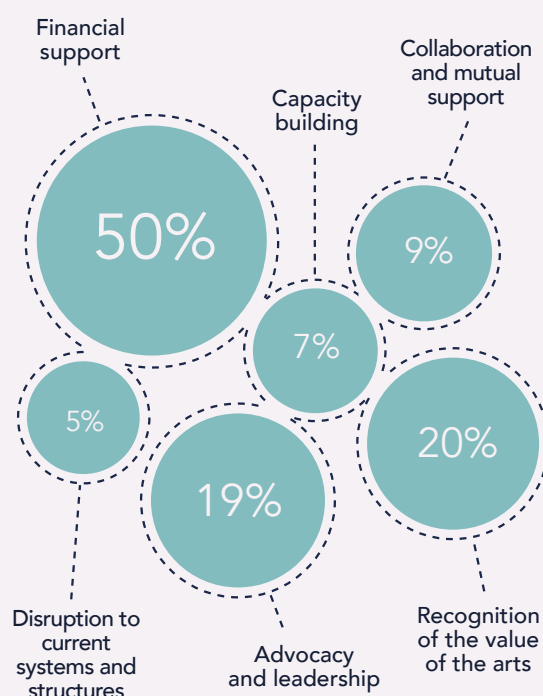
Supports needed

Areas of support identified as needed included:



Direction for the creative sector

In the face of the COVID crisis, suggested priorities for the creative sector going forward included the following:



Key areas of learning

Key areas of learning from COVID-19 included:



24%

The importance of responsiveness and flexibility



14%

Capacity for resilience



9%

The importance of community



The opportunity now

The COVID-19 crisis has created a unique opportunity to consider how, as we address the immediate needs of the sector, we can also achieve the long-term support and investment needed to strategically strengthen ngā toi in Aotearoa. A pathway to achieving this has been developed through a collaboration between Te Taumata Toi-a-Iwi as Auckland's regional arts trust, and the Ngā Toi Advocacy Network.

Ngā Toi in Aotearoa – 2020 and beyond outlines key issues affecting ngā toi | the arts culture and creative sector and offers policy guidance on potential responses. This submission informed the pre-election forum with Hon Carmel Sepuloni (former Associate Arts Culture and Heritage Minister, now Arts Culture and Heritage Minister), Jonathon Young MP (National Party Arts Culture and Heritage spokesperson), and Chlöe Swarbrick MP (Green Party Arts Culture and Heritage spokesperson). The forum identified a high degree of cross-party agreement on a number of issues covered in the submission.

Five priority areas for Government action were identified in *Ngā Toi in Aotearoa – 2020 and beyond*:

- Government ngā toi leadership and engagement
- Ngā toi leadership and infrastructure
- A national strategy for ngā toi
- Ngā toi education
- Ngā toi investment

In this briefing we focus particularly on the need for Government leadership and engagement in ngā toi, specifically in relation to the management of ngā toi COVID-19 recovery funding, and a national ngā toi strategy.

**We focus on the need for
Government leadership and
engagement in ngā toi**

Five priority areas for Government action were identified in Ngā Toi in Aotearoa – 2020 and beyond:

Government ngā toi leadership and engagement	A national strategy for ngā toi	
<ul style="list-style-type: none"> • Express a clear government ambition for the ngā toi sector • Take a cross-Ministry approach to ngā toi • Connect in an inclusive, joined-up way with the ngā toi sector • Elevate the profile of the Arts, Culture and Heritage Portfolio, as part of the COVID-19 recovery 	<ul style="list-style-type: none"> • Co-design a strategy through collaboration between the ngā toi sector, relevant Ministries, local government, and funders (government, private, philanthropic) to inform policy, decision-making and investment 	
Ngā toi investment	Ngā toi leadership and infrastructure	Ngā toi education
<ul style="list-style-type: none"> • Implement a transparent investment strategy for the Arts and Culture COVID-19 Recovery Fund and clarify priorities for future funding to address current funding shortfalls and inequities • Identify where ngā toi are currently unsupported in our increasingly diverse communities, and address investment needs for these communities 	<ul style="list-style-type: none"> • Build leadership, capability and infrastructure, based on discussion with the ngā toi sector to ensure that support is directed equitably where it is needed • Government support for toi Māori should recognise tikanga Māori structures 	<ul style="list-style-type: none"> • Embed and resource culture, creativity and arts across the education system, with a priority on indigenous and national arts, as the building blocks of a more inclusive, creative, just and prosperous Aotearoa • Acknowledge, resource and support other cultural contexts of education and learning within and across Aotearoa



Priorities for action

Government leadership and engagement is needed over the coming months to:

- address the immediate issues relating to the effective use of the COVID-19 recovery funding.
- draw together Government, government agencies, artists and arts organisations, philanthropic and private funders to contribute to the development of a national ngā toi strategy.



COVID-19 recovery funding management

Managed strategically, this funding can both address current funding issues in the sector and provide a pathway towards future funding policies and approaches that better serve the sector.

1. We need a plan

The one-off nature of recovery funding means there is potential for this funding to create and support the sector for only three years. Parachuting additional short to medium-term funding into the sector, particularly to under-represented communities, without a vision and a plan for sector sustainability beyond those three years could cause more damage than good. Funding needs to be managed within the context of a vision, strategy and investment plan designed to ensure the sector's long-term sustainability. Long-term needs, such as sustainable capability and infrastructure development and evaluation across the ecosystem, should be incorporated into thinking about what we fund now.

2. We need collaborative and transparent funding processes

It is essential that the Ministry of Culture and Heritage collaborates with its Crown agencies. The Ministry can provide advice and more support to these agencies upon barrier and gap identification while harnessing the agencies' knowledge and understanding of the sector and making use of existing funding mechanisms and capacity.

3. We need all hands on deck

The management of recovery funding underscores the importance of central government and local government agencies doing sector engagement properly. Arts organisations, arts companies and artists should be involved in policy-making decisions and the design and delivery of recovery funding. Beyond recovery funding, increased collaboration and co-design with the sector should be a goal, especially when new policies get developed.

We need creative thinking to turn crisis into effective change for the sector

4. We need some quick fixes to pressing problems

Continuing uncertainty around the risk of future lockdowns makes it hard for venues and artists to proceed with confidence to schedule and produce performing arts. A system for underwriting productions to manage this risk would allow for work aimed at local audiences to proceed.

In tandem with this, we need government leadership to engage local councils on issues relating to the sustainability of venues and cultural facilities such as galleries. There is a need to highlight the precariousness of local government support, the risks inherent in this, create a shared vision for venues and cultural facilities, and assign responsibilities so that we emerge from COVID-19 with a robust national infrastructure to support ngā toi.

5. We need to be creative and bold

We need creative thinking to turn crisis into effective change for the sector. For example, live arts groups and artists are unable to tour internationally – and international artists are unable to tour locally. This opens up an opportunity to make regions the hotspot for touring now that our artists cannot go overseas. We could use this model to create sustainable futures and pathways through the sector to develop sustainable careers.

6. We need to create a long-term mechanism for government/ sector engagement

The establishment of an advisory body, such as a ngā toi advisory board or think tank should be considered. This would provide an easy mechanism for government and agencies to engage with sector leaders, and to inform policy, strategy, and funding decisions of the Ministry of Culture and Heritage and other government agencies.



The development of a national ngā toi strategy

The issues that have emerged as Government and the ngā toi sector grapple with the short-term impact and long-term implications of the COVID-19 crisis, underscore the need for a national ngā toi strategy to guide policy and investment.

1. Placing tikanga Māori at the heart of a strategy

The unique position of Māori as the wellspring of ngā toi in Aotearoa needs to be acknowledged and reflected in the strategy. Government support for toi Māori should recognise tikanga Māori structures.

arts in terms of our wellbeing - enjoyment, stimulation, insights). This would address the role of ngā toi, in their own right, in supporting our national culture, in our economy, and as a key contributor to improving community and individual wellbeing.

We need creative thinking to turn crisis into effective change for the sector

2. Our strategy needs to recognise the increasing diversity of cultural heritage, identity, and expression

The strategy needs to recognise and respond to the wider range of arts, culture, and creative expression that is happening within the diverse regions of Aotearoa.

3. We need to agree on how we value ngā toi

We need to be able to evaluate the impact of the arts, from both an 'instrumental' perspective (impact on social, economic or policy outcomes) and an intrinsic perspective (the value of the

4. We need to consider how we address regional needs

Regional funding models / approaches and collaboration ensure shared investment and learning. Long-term partnership/ devolution of funding and decision making to regional local communities and organisations should be considered to respond to the cultural strengths, interests and needs of communities. In Tāmaki Makaurau there are already regional relationships and mechanisms with the potential to collaborate.

Sports NZ is an example of an effective regional funding model. As the Crown agency for sports,

it works through 14 regional trusts across the country. The trusts operate as autonomous organisations with their own boards and community mandate. They deliver on sport and recreation activities, advocacy, and local capability building. There is a sport plan for each region developed with councils on a regional level.

5. Kia kotahi te hoe

We need to bring everyone into the waka. To implement a strategy, we need to value the creative skill set by bringing artists to the table. This engagement needs to be based on principles of good practice and owned by both the sector and government. Artists need to be embedded in funding decision-making structures. Policy, strategy, and funding decisions should be co-owned.

**We need creative thinking
to turn crisis into effective
change for the sector**



Next steps

While COVID-19 has challenged our sector, it has also revealed where the opportunities are to 'build back better'. We are aware that as our communities nationally work through this crisis, ngā toi have a unique contribution to make to community wellbeing.

We would welcome the opportunity to discuss further the ideas put forward in this paper, and to contribute to Government initiatives that will help ensure that the remarkable creative wealth in our community is strengthened and celebrated today, and that the foundations are laid for our next generation of artists.

Background on Te Taumata Toi-a-Iwi

Before COVID-19, Te Taumata Toi-A-Iwi, as the regional arts trust for Auckland, was already looking at the role we could play in building recognition and support for ngā toi in Tāmaki Makaurau. We thought about how we build on our legacy, our unique role as a regional organisation for the creative sector and respond to the evolving nature of Auckland as one of the world's most culturally diverse cities, and the world's largest Polynesian city.

As an organisation, we have strong foundations to build on. We have an alumni of over 80 people from the sector who have participated in our programmes over the last twenty years. This is a distinguished group of arts sector leaders, innovators and entrepreneurs. Programmes such as ART Venture, which supported entrepreneurs across a wide range of creative endeavours, helped build a stronger regional arts ecosystem. Some 90% of the participants continue to work in Auckland and contribute to the creative sector and economy in the region.

The strengthening of the ecosystem that makes Tāmaki Makaurau a city alive with creativity will be the primary focus of Te Taumata Toi-A-Iwi over the coming years. We want to create a stronger sector voice, build a clearer understanding of the sector's needs, and encourage a strategic and collaborative response to those needs.

- Heta Hudson, Chairperson,
Te Taumata Toi-a-Iwi

Our strategic direction

Our Four Pou



Convene

Building connections, listening and hosting space for creative conversations. Enable creative collaboration within and beyond the creative sector.



Advocate

Advocating for the creative sector, providing thought leadership and influencing for change to ensure creativity is recognised, valued and invested in.



Activate

Initiating and co-investing in opportunities with potential to strengthen the creative sector's capability for impact.



Disrupt

Innovating, experimenting and challenging the status quo in order to create opportunities to ignite and enable creativity.

Our Outcomes

We measure our impact across several outcomes.

the outcomes we are looking for are:

- ◆ A thriving and connected creative sector
- ◆ Stronger connections with and between the sectors that support the arts and culture
- ◆ Better policies and practices that support creativity
- ◆ Community wellbeing is nourished through creativity
- ◆ Tāmaki Makaurau is known for its creative and cultural identity

Our Values

Our values, **whanonga pono**, are at the heart of the way we work with each other, and with our many stakeholders within the arts, culture and creative sectors.

Manaakitanga

We express manaakitanga in all that we do, valuing our relationships and showing respect and care for others.

Whanaungatanga

We develop and nurture relationships that are authentic and reciprocal, and are built on shared values so that they are able to endure.

Kotahitanga

We are deliberate in achieving our purpose and work collaboratively with others who align with this purpose and who share our values.

Kaitiakitanga

We recognise our responsibility to ensure the sustainability of our trust and thereby building a future legacy of support for creativity. Stewards and guardians of the land

Our Priorities



Te Taumata Toi-a-Iwi Project Map



Key

- Non-investment activity / relationships
- Early development of investment opportunities
- Investment ready
- Investment active
- Complete

Ngā Toi Advocacy Network

Ngā Toi Advocacy Network organically grew from a COVID-19 lockdown environment. The Network is comprised of sector leaders from across Tāmaki Makaurau, including council, council-controlled organisations, and central government. The Network meets once a month.

The Network focuses on building sector strengths around six strategic priorities:

- Connect and unite
- Evidence and research
- Equity and inclusion
- Visibility and profile (public engagement)
- Recovery and rebuild (build back better)
- Capacity and resource

A diverse range of organisations participate in Network hui.

**Building sector
strengths around five
strategic priorities**

An example of our work:

“Arts” of Moana Oceania

This significant study on the arts of wider Moana Oceania was commissioned by Te Taumata Toi-a-Iwi in January 2020 from Lagi-Maama Academy & Consultancy.

The report offers an insight into Indigenous worldviews of ‘what art is’ from different wider Moana Oceania communities living in Tāmaki Makaurau. Of the 17 wider Moana Oceania island nations identified in the 2013 census, 15 have the majority of their population living in Tāmaki Makaurau. Nine of these communities are represented in the initial report.

“Moana Oceania” often includes Māori and Aotearoa NZ, which is why “wider Moana Oceania” is used. This is to show that Aotearoa and Māori are part of the term but are distinguished because they are Indigenous to this place.



In this research, the “arts” are re-defined:

There is currently a knowledge gap in the mainstream arts sector of a more cross-cultural approach and understanding around what art is... We often hear about the value of ‘art’ and the importance of ‘art’, but for many of our island nations, ‘art’ is not our word. Moana Oceania peoples are forced to fit our ways of knowing into a ‘general’ Western frame, that in turn isolates and ignores our ‘own specific uniqueness’. This research will hopefully be the start of shifting the axis in the right direction.

Read the full report on our website www.tetaumatatoiaiwi.org.nz



Our people

Our Board



HETA HUDSON Chairperson

A Partner in the Performance Consulting team at Findex Limited, a firm of chartered accountants, Heta assists creative sector organisations and entrepreneurs to achieve their goals. He holds governance roles with Altus Group, a social enterprise that helps create employment opportunities for people with disabilities, and Ngāti Awa Group Holdings Ltd, the post-settlement commercial entity of Te Runanga o Ngāti Awa.



SANDI MORRISON, QSM Deputy Chairperson

For the past 30 years Sandi has developed partnerships, projects and services to support economic, social and cultural development across Aotearoa. She has held governance roles on the Council and Arts Board of Creative New Zealand / Toi Aotearoa, and was a founding trustee of both Arts Regional Trust ART / Te Taumata Toi-a-Iwi, and the Big Idea / Te Aria Nui Charitable Trust.



PETER SHAND Trustee

Peter is an academic and currently Head of Elam at the University of Auckland. His research encompasses historic and contemporary art, contemporary fashion, creative theory and law, notably copyright and cultural heritage.



ELISE STERBACK Trustee

Elise Sterback is currently the Executive Director of Basement Theatre and has a background in marketing and community development, as well as producing theatre, festivals and artistic happenings through her company, Vibracorp. Elise sat on the board of Creative Coalition, and participated in arts policy steering groups.



HANS KIM Trustee

Originally from Korea, Hans is a founder and director of MASS, a design think-tank and multidisciplinary collective which aims to pioneer new modes of design thinking and creation. He brings 6 years of international experience in the creative industries.

Our Team



ALISON TAYLOR CEO

Alison was the founding CEO of the Centre for Social Impact, a social business of Foundation North, New Zealand's largest philanthropic trust. Alison developed the Centre to improve social impact for both philanthropic funders and community sector agencies. Her previous roles include Chief Executive of the Ministry of Youth Development and the Mental Health Foundation. She has been a trustee of Philanthropy New Zealand and the Vodafone New Zealand Foundation.



NARELLE JACKSON Executive Assistant

Narelle brings an extensive background in administration to her role at Te Taumata Toi-a-Iwi. She also brings a passion for creative arts, and her own experience as an actor, dancer and improviser. Narelle is a member of the all-women troupe C-Suite, Instant Broadway musical troupe and Bookclub troupe.



JANE YONGE Creative Catalyst

Jane holds a Master of Theatre Arts in Directing from Victoria University and Toi Whakaari: NZ Drama School and a Masters in Arts Politics from New York University: Tisch School of the Arts on a Fulbright scholarship. Jane has worked on funding and creative strategy at Wellington City Council, building on her experience as Public Programmer at Toi Pōneke Arts Centre.



EYNON DELAMERE Pou Hononga

Eynon hails from Te Whānau Ā Apanui, Ngāi Tahu, Ngāti Rongomai and Whakatōhea on his father's side and Wales on his mother's side. He has been part of the Auckland and national arts sector for over 30 years and is the Pou tikanga for Auckland Arts Festival. Eynon is currently chair of Hoani Waititi Marae, and is the past chair of Te Whānau o Waipareira Trust. He runs a whānau consultancy business focused on building partnership with business / organisations and Māori.

Pou Hononga

