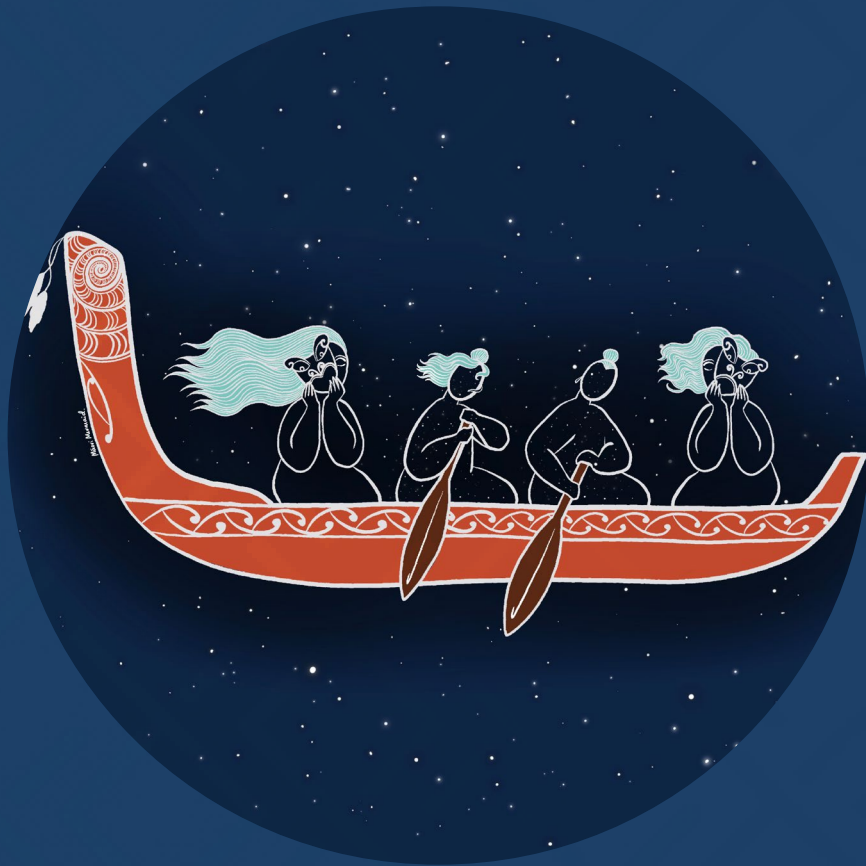


Briefing to the Incoming Minister for Arts, Culture and Heritage 2023/2024



**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.*

Briefing to the Incoming Minister for Arts, Culture and Heritage

Background; Te Taumata Toi-a-Iwi

Te Taumata Toi-a-Iwi is Auckland's regional arts trust, created by the city councils of Auckland and Manukau in 2001 to manage a fund provided through the disestablishment of Auckland Regional Services Trust. The fund now stands at \$10m.

Our trustees are:

- Agnes Naera (Kaihautū | co-chair) – Global Women Chief Executive
- Tara Pradhan (Kaiurungi | co-chair) – Director Government and International Relations and CEO Middle East, Greenstone TV
- Peter Shand – Head of Elam at the University of Auckland
- Elise Sterback – former Executive Director of Basement Theatre, currently a PhD candidate at the University of Auckland
- Anne Blackburn – Chair, Government Superannuation Fund and professional director
- Carol Hirschfeld – journalist, writer, executive producer TVNZ
- Petrina Togi Sa'ena – trustee Pacific Music Awards Trust and board member NZ On Air

Our small professional team is led by our Kaihiringa | Chief Executive, Dr Alison Taylor.

Te Taumata Toi-a-Iwi is a centre for creative knowledge and practice. We engage with artists, institutions, arts organisations, and arts sector investors; co-design and facilitate sector conversations and connections; and advocate for the policies, practices and infrastructure the arts, culture and creative sector needs to make Auckland alive with creativity. Since 2020, we have taken a leadership role in regional sector advocacy, focusing on building the sector's capacity to have a voice and speak out on artists' needs and aspirations.

Our work is framed around four interconnected priorities:

- Regional creative sector infrastructure development
- Ngā Toi Māori development and centring te ao Māori
- Visioning, tactical leadership and advocacy
- Funding equity and access

Going into 2024 we are clearer than ever on the need for systems change – working 'upstream' to shift the root causes of sector issues to create the conditions that will allow Auckland's creative sector to thrive.

Our work

- Initiatives to build [capability](#) in Auckland's creative ecosystem, from strengthening governance skills to building leadership, have been delivered with co-investment from Manatū Taonga – Ministry of Culture and Heritage, Creative New Zealand, and Auckland Council.
- We are supporting the establishment of [Te Manawa](#), a Māori artist-led collective to lead transformational change in the creative sector in Tāmaki Makaurau. This is a co-investment with Manatū Taonga through their innovation fund.
- We co-convene a forum of national and regional arts and culture [investors](#) to support knowledge-sharing and seek ways to improve collaboration and co-investment.
- We co-convene, with Creative Waikato, the [Regional Arts Network Aotearoa](#) (RANA). This independent network of 13 regional arts organisations collaborate to strengthen regional infrastructure and bring regional issues into national conversations about strategy, policy and investment.
- Te Taumata Toi-a-Iwi has facilitated the development of a [business case](#) for RANA for investment in regional arts, culture and creative sector development. The business case recommends addressing the current fragmented environment that supports arts, culture and creativity, with a centrally and sustainably resourced network of regionalised arts organisations. It is designed to support sector development and the activation of arts, culture and creativity.
 - ◊ Through our advocacy, alongside our partners and other stakeholders in the wider arts community of Auckland, and nationally with RANA, we have been active in discussions about the sector's needs with central and local government agencies and the philanthropic sector.
- We facilitated the contribution of the arts, culture and creative sector stakeholders in response to Auckland Council's draft 2023/2024 budget. In addition to making our own submission to Council, our [Stop The Cuts](#) digital hub provided resources to help people participate in the Council's consultation process. The hub has received 63,000 unique views.
- Te Taumata Toi-a-Iwi collaborated with RANA and Art Makers Aotearoa (AMA) prior to the General Election to produce an online hub, [Arts Action Now](#). The hub provided information on arts policies, arts election media, and analysis of international strategic frameworks. Arts Action Now continues as a sector resource used to inform the sector on Government and local government policy and access sector insights and reactions to policy.
- This hub continues as a sector resource and will be used to inform the sector on Government and local government policy and access sector insights and reactions to policy.



The creative sector in Tāmaki Makaurau

Te Taumata Toi-a-Iwi research, hui, and sector networking have provided a variety of insights into Auckland’s arts, culture and creative sector.

These include:

Sector diversity

Auckland is home to the largest number of artists, makers, cultural institutions, arts facilities, and arts and culture education programmes in the country – and one of the most ethnically diverse populations of cities globally

Sector value

Intrinsic and social values sit alongside economic value and potential in a global market for creative exports

Sector investment

Including insecurity of funding, workforce pay and retention

Challenges and opportunities for 2024

Setting the direction to maximise the sector’s contribution.

Sector diversity

- Auckland is home to the largest number of artists, makers, cultural institutions, arts facilities, and arts and culture education programmes in the country.
- Auckland’s arts, culture and creative sector is fortunate to be in one of the most culturally diverse cities in the world, home to over 220 recorded ethnic groups, and with 40% of the population born overseas. We are the world’s largest Polynesian city, and we have the rich heritage of toi Māori at the heart of the sector.
- Auckland’s super-diversity will continue to develop over the coming decades, creating new needs, challenges and opportunities for our arts, culture and heritage sector. Massey University’s Professor Paul Spoonley [observes](#):

“Many of the things that have become more obvious in the last decade – ethnic precincts, the growing proportion of Asians in the school and university systems, the importance of Asian businesses in the Auckland economy, the proportion of the workforce or job seekers who are Asian, the food and the festivals – will become even more obvious...We anticipate that by 2040, there will be close to 40 percent of the city’s residents who self-identify as Asian in some way. It will become a very “Asian city” in its feel and demography.”

- This diversity is a wellspring for our creative sector, and alongside our ‘traditional’ arts organisations, we see new artists, arts organisations and events emerging from major ethnic communities. These artists, arts organisations, and events both help make Auckland ‘home’ for diverse ethnic communities and promote social cohesion as the wider communities of region have opportunities to understand and celebrate the city’s diverse cultures and arts.

Sector value

- Arts, culture and creativity contribute to a wide range of social, cultural, economic and environmental outcomes. We saw through Covid how vital creativity is to connection and community wellbeing.
- Auckland's arts, culture and creativity sector has traditionally provided a wide range of experiences and events to Aucklanders.



Large Scale Events

Annual Arts Festival | Music in Parks | Auckland International Buskers Festival | Symposiums | Heritage Festival | Matariki Events | Pride Festival | Te Timatanga | ASB Polyfest | Whānau Mārama NZ International Film Festival | Auckland Festival of Photography | Auckland Comedy Festival | The Farmers Santa Parade | Secondary Schools Kapa Haka Festival | Autaia Rangatahi Event | Going West



Workshops, Mentoring and Support

Creative skill development workshops | After school programmes | Development initiatives | Arts education programmes | Internships and support for emerging artists | Holiday programmes | Artists talks | Mentoring programmes | Master Classes | Residencies



Public Performances and Exhibitions

Art displays | Exhibitions | Proudly Asian Theatre Productions | Market days | Youth performances | Dance performances | Live poetry | Play readings | Comedy performances | Cultural shows and performances | Concerts | Art stalls | Neurodivergent inclusive events | NZSL Accessible events and performances | Blind and low vision performances



Infrastructure and Administration

Community Hubs | Proud Centre's Programme | Arts and Heritage Facility | Corban Estate Arts Centre | The Art Centre | Art Facilities | Community Art Galleries | Koha for Communities | National and International Tours | Research | Evaluation | Venue hire for events | Wages | Mentoring support

- The economic value of arts and culture, and the creative industries that grow from them, is now emerging as a [major area of potential economic growth](#) as “*new disruptive technologies, which have flourished since the onset of the COVID-19 pandemic, have the potential to create formal income-earning opportunities for hundreds of thousands of individual artists and generate economic growth for countries around the world*”.
- The economic value of the creative sector in Auckland is already considerable.
 - ◇ The creative industries association WeCreate noted in their [submission](#) to Auckland Council's proposed 2023 budget: film, music, game development and other creative industries, were estimated in 2022 to make up 5% of Auckland's economy, directly employ more than 57,500 people, and generate \$7.8bn in GDP (50% of NZ's total creative GDP), including \$1.59bn in exports.
 - ◇ WeCreate commented; “*All creative industries derive their ideas and talent from artists. Creative skills grow from exposure to creativity – at home, in arts education, and via community arts programmes. Without these career pipelines, the economic viability of the sector in Auckland is at risk.*”
- As the sector looks to work with Government to build a framework for the intentional development of our arts, culture and creativity, we need to look at how New Zealand can take advantage of the growing global market for creative ‘product’. Growth in creative exports will both help sustain our artists and creatives, while contributing to national economic growth.

Sector investment

- Investment in national and regional arts infrastructure is provided by a siloed mix of funding from central government agencies, local authorities, regional community trusts and philanthropic funders. Artists and arts organisations can waste resources trying to identify likely sources of funding, and then try to pilot their way through competitive funding processes. This has resulted in a fragmented, un-coordinated funding landscape.

A more connected and collaborative long-term approach would provide more sustainable and cost-effective outcomes.

- The potential threat to **Auckland Council's** funding of the arts and arts facilities remains a source of anxiety to the sector. The Council has traditionally supported the sector through use of Council-owned facilities, through sponsorship of festivals and events, and through the commissioning of public art. As a foundation funder of various arts activities, the Council has also indirectly helped bring other funders, including private sector funders, on board.

In 2021, Auckland Council invested in a revision of Toi Whītiki, a comprehensive arts and culture strategy for the city originally launched in 2015. Budgetary constraints, however, mean that funds for wider activation of the strategy are likely to be minimal.

Sector advocacy saw Council winding back some of its proposed cuts impacting the arts and culture sector, including \$23 million in regional grants and community services and \$12 million in local board spending.

However, \$44m budget cuts to Tātaki Auckland Unlimited proceeded and more cuts will potentially be on the table as Council works through its Long-Term Plan.

There is potential for Council to play a stronger leadership role in the strategic development of the arts, culture, and creative sector, including co-investment, and with support from central government. The role of local government is critical to a sustainable creative ecosystem.

- Central government funding** for arts and culture, relative to support for sports and recreation, is not reflective of the scale and value of the region's arts and culture. Active Auckland, for example, received \$17.4m Sport NZ funding in 20/21, and was able to determine where that funding would be most effective for the region.

There is opportunity for a similar regional trust approach to be designed for the arts, culture, and creative sector for more regional connection, as outlined in the [RANA business case](#). Te Taumata Toi-a-Iwi is in the position to lead the development of this for Tāmaki Makaurau.

- The Auckland Arts Investors Forum**, co-convened by Te Taumata Toi-a-Iwi and Auckland Council, includes Foundation North, Tātaki Auckland Unlimited, Creative New Zealand, and Manatū Taonga, Ministry for Culture and Heritage. This forum enables strategic collaboration and is a platform for information sharing.

The Auckland Arts Investors Forum could take a collaborative leadership role in the development of pathways to future co-investment approaches to address regional challenges.

- Achieving liveable incomes has long been an issue for **the creative workforce**. 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, with a median income just two thirds that of all New Zealanders earning a wage or salary. If it was challenging financially for the sector in 2018, it is even more challenging now given the current cost of living. The challenge of making a living is a factor in the loss of many of our creatives to Sydney and Melbourne. The loss of skills and experience are constraining local productions.

“We’ve... lost so much of our workforce, particularly technical crew, as well as artists. That huge attrition of talent and knowledge has left a real gap, and there isn’t that infrastructure to support the next generation coming through. People are getting chewed up and spat out, or just burning out.”

– Sophie Roberts, artistic director of Silo Theatre on Silo’s decision not to stage shows in 2023.

A cross agency and sector working group could be convened by Manatū Taonga, Ministry for Culture and Heritage, to consider workforce pathways and development.

- A positive for the **Toi Māori** sector was the success of **Te Matatini 2023**, which drew substantial live and online audiences. Against a background of long-term inequitable funding and marginalisation of toi Māori, Te Matatini appears indicative of a growing interest in toi Māori.

Te Taumata is pleased to be supporting **Te Manawa**, a Māori artists’ collective, to identify needs and aspirations of Māori artists and arts organisations in the Auckland region, and identify the infrastructure (support for collaboration, knowledge/ mātauranga transfer, resource sharing, career/capacity support, sector development, hubs/spaces) that will enable toi Māori to flourish.

Initial development of Te Manawa has been co-invested in by Manatū Taonga, Ministry of Culture and Heritage and Te Taumata Toi-a-Iwi. Long-term co-investment is needed to ensure this innovation project can become sustainable.

Challenges and opportunities for Auckland's arts and culture in 2024

- The post-Covid re-emergence of major festivals and events will continue. Some of these were disrupted in 2023 by summer weather events.
- Cost of living pressures are likely to dampen audience demand, and increase financial pressure on artists and arts organisations.
- Covid recovery investment effectively backfilled an already low baseline as a lifeboat to mitigate sector crisis. The end of this support is a funding cliff for a sector that is still continuing to recover from Covid and weather events, decreased local government funding and venue support, a new operating environment, and inflation.
- Auckland Council's willingness and capacity to remain a substantial funder for regional arts and culture is uncertain.

Despite these constraints, there are some clear opportunities for the sector, regionally and nationally.

- **Regional strategies in a national framework**
While local government and central government resources are constrained, thoughtful strategic use of funding is more important than ever. The development of regional strategies for arts and culture, developed in the context of a national framework, will help direct resources to where they will best support intentional development of the sector. In Auckland, as well as in other regions, this would also help more clearly define the relative roles of local and central government funders, and allow the sector to engage philanthropic, community and corporate funders in making strategic investment into arts and culture.
- **Regional arts infrastructure**
The arts and audiences of Auckland are substantially different from the arts and audiences of Southland, Tasman, or Manawatu. As such, it makes sense to place decision-making closer to our diverse regional arts communities. In Auckland, for example, support for toi Māori, Pasifika, and Asian arts will be a priority. We support RANA's call for the development of regional arts infrastructure, on a similar model to regional sports trusts, to support regional sector development and delivery.
- **National arts infrastructure and funding**
We support RANA's call for a review of central government infrastructure and baseline funding for the sector.
- **The creation of a platform for Government to access sector advice**
A national sector peak/advisory body would facilitate Government's connection to the sector and allow it to draw on sector experience and insights to inform strategy and policy design.
- **Establish a cross agency working group**
Arts, culture and creativity contribute to a wide range of positive outcomes for all New Zealanders. Establishing a cross agency working group would create beneficial opportunities to focus on shared investment and outcomes across sectors.

Conclusion

New Zealand's arts, culture and creative sector is an extraordinary national asset. It has value culturally, socially and economically. In the years ahead, we need to nurture and grow what we have, address the historic marginalisation and underfunding of toi Māori, recognise the needs and opportunities that have come with our growing ethnic diversity, and help our sector respond to the threats and opportunities of local and global change in the way arts and culture are accessed and supported.



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