

Briefing to Incoming Ministers

**REGIONAL
ARTS
NETWORK
AOTEAROA**

January 2024

He Kupu Whakataki

Introduction

This briefing contains background on the the Regional Arts Network Aotearoa (RANA), our perspective on the value of the arts, culture, creativity and ngā toi.

Whakamārama whānui

Background

RANA is a connected network of Regional Arts Organisations (RAOs). RANA supports RAOs to work together nationally on shared goals and outcomes, operating as a community of practice to enable regionally focused capability building within creative communities, and to champion arts, culture, creativity and ngā toi as a public good.

RAOs are non-profit entities that operate regionally across Aotearoa to provide strategic direction and support for sustainable arts, culture and creative communities. The strategic focus of each RAO is tailored in response to the needs, aspirations and strategic priorities of each region's arts, culture, creativity and ngā toi communities.

Key examples include:

- Engagement and consultation with the creative sector and wider creative communities, and regional needs analysis.



- Development of regional arts and culture strategies.
- Initiation and delivery of programmes of work that respond to regional arts priorities, including creative sector capacity and development support.
- Strategic guidance acting as independent intermediaries between the regional arts communities and other relevant stakeholders including local and central government.
- Advocacy and leadership.

**See appendix for a list of RANA member organisations.*

To Mātou Pūtake Our Purpose

- 1** To operate as a community of practice, enabling peer-to-peer networking and the sharing of knowledge and practice.
- 2** Strategic and coordinated advocacy to support investment in the arts, culture, creativity and ngā toi sector across the regions of Aotearoa New Zealand.
- 3** Strategic and coordinated advocacy for the value and ongoing development of the Regional Arts Organisations as key regional-to-national arts infrastructure.

Ō Mātou Hoaketanga Our Objectives

- 1** Share regional research and intelligence to identify and collate evidence of national sector needs, gaps, aspirations and priorities.
- 2** Cross-pollinate effective practice and models of sector development across regions.
- 3** Facilitate regional-to-national collaboration.
- 4** Create a more connected platform for arts advocacy and collaborate on arts advocacy efforts to support increased valuing of the arts – particularly in relation to community wellbeing and regional creative economies.
- 5** Broker effective engagement by central government and other stakeholders with regional arts communities.
- 6** Proactively seek opportunities to bring regional voices into decision-making spaces that inform national arts strategy, policy and resourcing.
- 7** Support the development of more responsive national arts strategies and policies, to ensure that centralised creative sector resourcing is fit-for-purpose and aligned to regional needs/priorities.
- 8** Act as a strategic conduit to ensure investment is able to reach into communities effectively at a regional level

Ngā Toi Māori

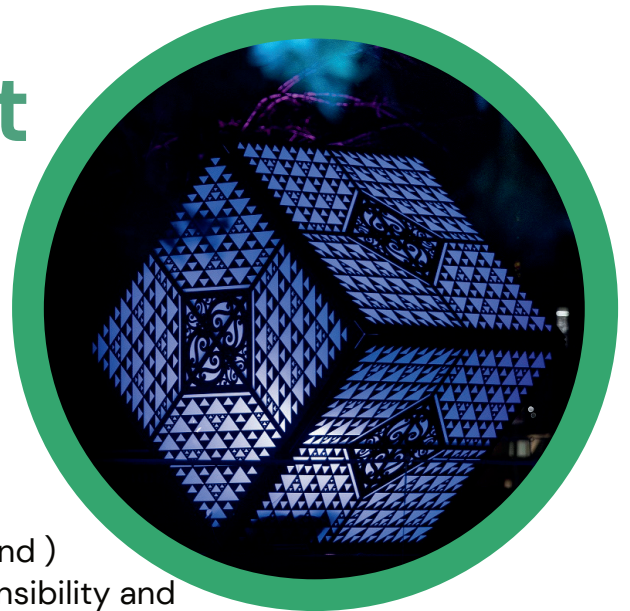
RANA will advocate for Māori in all cases to be at the decision-making table, as RANA acknowledges that we do not speak for tangata whenua. RANA's view is that Māori as treaty partners need to be included in every kaupapa that RANA pursues. We are committed to providing and enabling connections both at a regional level through members' existing relationships, or at a national level through RANA developing relationships with national toi Māori organisations.

6 Creative sector aspirations

RANA members work closely with their local and regional communities, holding regular stakeholder engagement to understand needs and aspirations. In October 2023, RANA also convened two national wānanga with the creative community, to workshop aspirations in terms of national policy, strategy and investment. The creative community has long been calling for lasting intergenerational change that will benefit all New Zealanders through strategic investment in the arts, culture, creativity and ngā toi ecosystem, with a vision for community impact, cultural storytelling and multidisciplinary innovation. The following aspirations reflect a **desired future state for our creative sector**.

1 Te Ao Māori is at the centre.

- Te Tiriti o Waitangi and te ao Māori are placed at the centre of every aspect of the creative sector. Government engagement with creative communities upholds the obligations of the Crown under Te Tiriti o Waitangi.
- Engagement with tanga whenua (People of the land) and mana whenua (people whom have the responsibility and authority over the land) around strategy and policy is vital and legislated, and Māori are equitably represented in creative sector decision-making spaces.
- The lens and system of te ao Māori is firmly embedded into creative sector strategy, policy, investment and governance, to ensure that decision-making protects the interests of iwi, hapū and tangata whenua, and supports mana motuhake and Māori self-determination.
- Iwi, hapū and Māori arts communities themselves control the resources and infrastructure to support ngā toi, and an independent Māori Arts Agency is established for funding, archiving, and resourcing the sustainable growth of ngā toi Māori.
- Creative sector funding models are reimagined through embedding te ao Māori values and frameworks (such as Te Whare Tapa Wha and Dr Rose Pere's Te Wheke model), offering strengths-based approaches that improve broader accessibility and outcomes across all creative communities.



Light cube by Art Fetiche and Ariki Creative
Image credit: Christchurch City Council

2 The creative sector is valued and equitably invested in through evolved investment models.

- Arts, culture, creativity and ngā toi is recognised and valued as:
 - a vital contributor to community wellbeing, mental health, social connection;
 - fundamental to storytelling, cultural expression and identity, whakapapa, and cultural wellbeing;
 - an important part of climate change responses;
 - critical to placemaking and the regeneration of cities and regions, economically and culturally;
 - a vital contributor to the NZ economy through innovation, products, services, tourism and exports.
- Arts, culture, creativity and ngā toi is prioritised by Government as vital social investments that return significant impact across a broad range of outcomes. It is supported through cross-government strategy and increased levels of investment that are sustained and equitable to other sectors.
- Euro-centric funding models are replaced by evolved investment practice, with decentralised funding into the regions, devolved decision-making, and embedding of te ao Māori values and practices.
- Strategy is developed with the sector in a way that sets a clear and bold intention for future direction and investment.
- There is greater co-investment between central government, local government, philanthropy, and business, helping to activate strategy, for deeper and more connected impact.
- Creation of a cross-agency working group with a focus on shared cross-sectoral outcomes and a future investment framework.



Image credit: Jess Lowcher

3 Wellbeing and sustainability for creatives.

- The relationship between creatives and societal wellbeing is reciprocal – artists support wellbeing through their practice, and society supports the wellbeing of artists, particularly through access to mental health and other culturally relevant support
- Creatives can make a sustainable, liveable income; and financial security is enabled through options that include a universal basic income/artist’s wage, more paid residencies, and tax and student loans systems that recognise the unique value and income circumstances of artists.
- There are visible and diverse pathways into creative careers, career pathway support for emerging artists, including apprenticeships and internships, and tuakana-teina development pathways for practitioners of ngā toi Māori and cultural knowledge.
- Relationships are established between the creative sector and science, health, innovation, and research spaces to support more integrated creative career pathways.
- Aotearoa has world class artists that are supported to reach internationally.



Image credit: Anna Menendez

4 Universal access to creative activities and experiences.

- Everyone should have access to engage in daily creative activity and other diverse arts experiences to support their wellbeing and cultural expression. Communities should have access to creativity with multiple entry points to engage Crown investment is sufficient to support this.



Image credit: Laura Bell

- Arts centres and hubs are established to provide accessible opportunities for communities to participate in creativity.
- Arts organisations and institutions are invested in and supported to ensure that accessibility is business as usual practice, and that visible and invisible barriers to participation in the arts are addressed.

5 Creativity embedded in education.



Image credit: Anna Menendez

- Creativity is a driver of positive learner outcomes and skills development and is integrated and embedded in education at all levels.
- Schools have access to integrated creativity resources, including artists in residence, to enable teacher development and to benefit learning outcomes.
- Tertiary creative education and training are made more accessible to marginalised communities.

6 Infrastructure support for creative communities.

- Infrastructure is locally embedded, and supports creative communities to develop their practice, produce quality work and achieve greater financial security.
- Investment in backbone support helps to develop and sustain networks, collaboration and brokerage of relationships.
- There is a well-resourced national network of providers that enable capability building, including regional arts organisations, education providers, and creative industries.



Image credit: Jess Lowcher

5 Key things to know about the creative sector landscape

As a national collective, RANA has been able to develop a clear picture of the creative sector landscape. We have a shared knowledge base and can offer a regional-to-national view of key issues, priorities and aspirations.

We have summarised below and across the next pages some key things the incoming Government needs to know about our sector.

1 The creative sector ecosystem is **LARGE** and diverse.

2 The **value** of the creative sector is **significant** and widespread

3 The sector has been **badly impacted** by Covid, climate events and the cost of living.

4 Sector investment landscape is **fragmented** and **unsustainable**.

5 There is a **lack** of creative sector **infrastructure**.

1 The creative sector ecosystem is **LARGE** and diverse.

It encompasses a broad range of art forms and activities, including: **film, music, broadcasting, design, digital technologies, heritage, cultural taonga, libraries, literature, museums, galleries, performing arts and visual arts.**

The creative 'sector' includes:

- independent artists
- community arts groups
- volunteers
- non-profit arts organisations
- cultural institutions
- creative industries

+115,000
people, including
10,000 Māori
work in the arts and
creative sector
& there are almost
36,000
businesses
in the sector.

(Manatū Taonga, 2022)

What is "art"?

There are indigenous and diverse cultural understandings of what 'art' is, which recognise the **deep interconnection** between **creative expression, language and culture** (Lagi Maama, 2020).

Recognising different cultural understandings of art is increasingly important as our population continues to grow and diversify.



2 The value of the creative sector is significant and wide reaching

Arts, culture, creativity and ngā toi is vital to the fabric of society, contributing to a wide range of social, cultural, economic and environmental outcomes.

\$14.9 billion or 4.2% GDP

contribution of the arts and creative sector to the total economy of Aotearoa.



10% growth

in arts and creative sector GDP – double the growth of the total economy during that period (5.3%)

Increased government investment through Covid-19 is linked to faster than average growth in employment, business and GDP.

Manatū Taonga, 2023

Engagement with the arts, culture, creativity and ngā toi can:



- improve physical and mental well-being
- strengthen our sense of self
- expand horizons and perspectives
- help develop skills like emotional intelligence and creative problem-solving



- connect us to people and place
- increase sense of belonging
- reduce loneliness and isolation
- support social inclusion and cohesion
- contribute to our national identity



- create a connection to our environment
- enable innovation and cultural changes needed to address climate change



- create jobs and careers
- significantly support our economy
- make NZ a vibrant place to live and visit

Specifically for Māori, ngā toi:



- supports cultural and holistic wellbeing.
- is fundamental to expressions of place and whakapapa.
- creates kotahitanga (unity) between Māori and non-Māori in Aotearoa and abroad

Kantar Public, 2023

3 The sector has been **badly impacted** by Covid, climate events and the cost of living.

Some artists, professionals, organisations and businesses in the sector have been more impacted than others by Covid-19, due to shifts in audience habits following prolonged periods of social distancing, bad weather events and cost of living crisis.

The median total income for New Zealanders earning a wage or salary:

\$61,800

VS

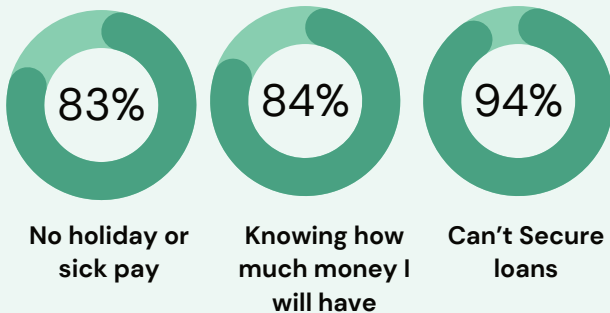
\$37,000 median **total** income of creative professionals

\$19,500 median **creative** income of creative professionals

Creative NZ, 2023

71% of artists work in the 'gig economy' (temporary and short-term work), which impacts security and wellbeing

with **39%** of them report working in the gig economy has more downsides than benefits:



Kantar Public, 2022
Creative NZ, 2023

44%

of creative professionals take work outside the sector to make ends meet.

most likely by:

- emerging creatives, music/sound artists
- people working in performing arts
- those working in the gig economy

Creative NZ, 2023

32%

of people with primary jobs in the sector are self-employed, which is

50%

more than the total economy at 16%.

Kantar Public, 2022

39%

of surveyed artists felt **pessimistic** about whether their creative work will **support them financially** in the next 12 months (Dovetail, 2022).

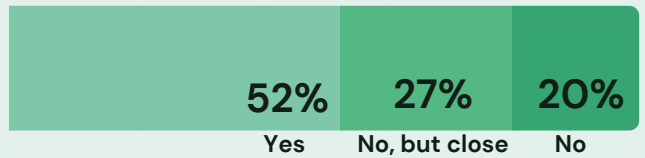
18%

of respondents called for initiatives to improve financial sustainability, including universal basic income.

Additional data shows that **funding cuts would significantly impact** artists' practice, income and financial security (Te Taumata Toi-a-Iwi, 2023). Recent RANA sector engagement (2023) shows that creative communities want **more adequate pay**, better **financial security**, a **better tax system for artists** and **lower reliance on non-creative work** for income.

Burnout

Have you experienced burnout in the past year?



This data and evidence demonstrates the **personal financial vulnerability** that creatives **disproportionately** experience.

The prevalence of low, fluctuating and insecure income means that creatives experience further disparity in other key areas including access to affordable housing (Creative Waikato, 2023).

4 Sector investment landscape is fragmented and unsustainable.

As with many other sectors, dominant Crown (and other) funding models typically use a one-size-fits-all application approach that is transactional, competitive and advantages some artists and artforms over others.

Survey data shows that **40% of respondents would advocate to the Minister for Culture and Heritage for changes to arts funding** (Dovetail, 2022). There is a clear call from communities for new investment models that are more **accessible, equitable and transparent**; with more **long-term investment**, and **community-led and regional decision-making** (Creative NZ, 2023; Dovetail 2022; Creative Waikato, 2023).

Creative NZ

is a major source of funding for creative communities. It receives annual Crown funding, which last year **decreased by a 42%, from \$44.4m in the year ended 2021, to \$29.1m in the year ended 2022**, (Creative NZ, 2022). Comparatively, **Sport NZ received \$141.8m in Crown funding in year-end 2021**.

$\frac{2}{3}$ of Creative NZ's revenue (\$53.8m) derives from the New Zealand Lottery Grants Board (NZLGB).

This yearly revenue is volatile, dependent on Lotto New Zealand profits in any given year, making the major source of creative sector funding relatively insecure and susceptible to changing economic factors.

Comparing Regional Sports Trusts (RSTs) and Regional Arts Organisations (RAOs)

There is **no direct Crown investment in regional arts, culture, creativity and ngā toi infrastructure**. By comparison, **Regional Sports Trusts (RSTs) received \$37.7m in funding from Sport NZ in the year ended 2022**, including \$13.25m in core operational funding. RSTs are independent charitable organisations working to deliver outcomes for individuals and communities via sports, play and recreation.

The role of RSTs could be comparable to the role of Regional Arts Organisations (RAOs), if comparably resourced, including leading on regional strategy, engaging with local communities to understand needs, delivering sector programming, providing capability support, and offering strategy and policy advice to Crown agencies, local and central government.



Investment in the creative sector is less centralised than sport and recreation. Funding is provided to the sector via a siloed mix of ministries, commissions and Crown agencies, local authorities, regional community trusts and other private philanthropy. Investment is also concentrated in major urban centres and communities outside of these areas feel access to funding and other opportunities are limited and disproportional

(Creative NZ, 2023) (RANA, 2023)

The Cultural Sector Regeneration Fund

Administered by Manatū Taonga to support adaptation and recovery during Covid-19, the Cultural Sector Regeneration Fund successfully backfilled a low baseline level of sector funding, providing a lifeboat to mitigate a sector in crisis.

The Fund provided greater flexibility and scope for innovation, whilst also delivering important outcomes in the sector – including safeguarding mātauranga and taonga Māori, enabling capability building and skills development, providing continued access to cultural participation opportunities and supporting the creation of new works and content (Manatū Taonga, 2023).

The conclusion of this programme significantly depletes sector funding and represents a severe income cliff for the creative communities that were supported.

Arts, culture and heritage's share of government expenditure has decreased over time. Between 2007 and 2020, MCH total vote appropriation steadily declined to 0.37% in 2020, from 0.53% in 2007.

Overall MCH funding designated to 'arts, culture and heritage' has declined from 81% in 2007 to 71% in 2021. Non-Departmental Output Expenses, which most commonly fund Crown entities and non-governmental organisations (NGOs) such as Creative NZ, plummeted nearly one third to 48% in 2021, from 67.3% in 2007 (Toi Mai, 2023).



5

There is a **lack** of creative sector **infrastructure**.

Creative sector infrastructure encompasses systems of support that **help creative practitioners, arts organisations and community arts groups** to **develop** their **creative business practices** and **support their wellbeing**.

Infrastructure provides support in relation to:

- access to creative spaces/facilities/hubs
- career and business development
- personal development/mentoring and wellbeing support
- capability and capacity building, training, and learning
- governance development
- cultural responsiveness and building authentic Treaty partnerships
- audience development
- access to tools, knowledge, and technical expertise.

Backbone infrastructure is also vital for brokering relationships, developing and sustaining networks and enabling collaboration.

Sector support is typically provided by **regional arts organisations (RAOs)**, economic development agencies, education providers or generalist capability providers.

In regions where RAOs exist, they are typically under-resourced and have limited access to long-term funding, particularly when compared to Regional Sports Trusts.

Appendix

RANA Members

Arts Council Nelson	Arts Council Nelson (ACN) provides a variety of services through Nelson and Tasman regions. As well as assisting the funding of community arts projects, it also presents a variety of events and initiatives both independently and in partnership with other local groups, businesses and organisations.
Arts Murihiku	Arts Murihiku operates in the Southland, Queenstown/Wakatipu and West Otago region as an independent charitable trust governed by a not-for-profit board. All members are voluntary and unpaid. Project delivery is resourced through funding from Creative NZ and local community grants.
Creative Bay of Plenty	Creative Bay of Plenty is the arts support agency working across Tauranga and the Western Bay of Plenty. They were established to support the growth of arts and culture to reflect its significant contribution to the vibrancy and wellbeing of communities, as well as the positive impact it has on economic growth and prosperity. The organisation's areas of focus are connecting people, supporting capability building, advocating for the arts, promoting artists and activities, and supporting practitioners to access financial resources to deliver creative projects.
Creative Northland	Creative Northland is an independent charitable trust governed by a not-for-profit board. It receives annual operating funding from Whangarei District Council, Foundation North funds (to grow the arts regionally) and Creative NZ funds (to support project delivery).
Creative Taranaki	Creative Taranaki is an independent charitable trust governed by a not-for-profit board and funded by New Plymouth District Council. It was founded in 2021 as Taranaki's regional arts organisation, to connect, support, enable, grow and advocate for the Arts, Creativity & Culture sector in Taranaki. While its main funding comes from NPDC, Creative Taranaki operates throughout the whole of Taranaki, collaborating with South Taranaki District Council's Arts Coordinator in order to reach out to the wider community.

<p>Creative Waikato</p>	<p>Creative Waikato is the regional arts organisation for the Waikato region, which includes 10 local authorities. They provide creative capability development for artists and arts organisations, advocacy, research and strategic direction and support for sustainable arts, culture, creativity and ngā toi in the region.</p>
<p>Manawatū Square Edge Community Arts</p>	<p>Square Edge Community Arts is a not-for-profit community arts organisation with a 40 year history of advocating for and supporting community aspirations through the arts in the wider Manawatū region. Located in Palmerston North City in the historic Square Edge Arts Centre building, Square Edge are acknowledged and supported as a sector-lead organisation by the Palmerston North City Council. They engage with and deliver community arts and cultural initiatives, and offer capability development and opportunities for community, arts practitioners, and arts organisations.</p>
<p>Ngā Toi Hawkes Bay</p>	<p>Ngā Toi Hawke’s Bay is the prominent advocate for the arts and culture in Hawke’s Bay. Their responsibilities extend over the following local authorities: Central Hawke's Bay District, Hastings District, Napier City and Wairoa District. They work towards building and sustaining creative capability in the region.</p>
<p>Te Taumata Toi-a-Iwi</p>	<p>Te Taumata Toi-a-Iwi is Auckland’s arts regional trust. They contribute to the development of the arts and culture eco-system that makes Tāmaki Makaurau a city alive with creativity. They work with the sector to advocate for the value of Ngā Toi arts, culture, creativity. They support sector development, knowledge-building and capability, convene creative networks, and promote collaborative investment in the region. Te Taumata is supporting the establishment of Te Manawa, a Māori artist-led collective to lead transformational change in the creative sector in Tāmaki Makaurau.</p>
<p>Three Lakes Central Trust</p>	<p>The Three Lakes Cultural Trust was established to encourage and support arts and culture in the Queenstown Lakes District. Their vision is to help create a vibrant, diverse and distinct arts and cultural district that enriches the lives of people within the Three Lakes Region, now and through time.</p>
<p>Toi o Taraika Arts Wellington</p>	<p>Toi o Taraika Arts Wellington is an independent charitable trust governed by a not-for-profit board. It is primarily funded by Wellington City Council with additional income from membership fees.</p>

**Toi Ōtautahi
Christchurch
City Council**

Working with partner agencies (CreativeNZ, Manatū Taonga, and Rātā Foundation), mana whenua, and the arts sector, Council leads delivery of the city’s arts strategy, Toi Ōtautahi. Through delivery of Toi Ōtautahi they target investment in strategy priority areas including ngā toi Māori, identity, creativity, inclusion and wellbeing, and leadership. They lead and partner to deliver capacity building workshops, mentoring programmes, artist residencies and commission activity.

**West Coast
Society of Arts**

The West Coast Society of Arts is an arts society based in Greymouth on the West Coast of New Zealand’s South Island. It is a non-profit organisation. Many of the society’s members are practicing artists. It provides a venue and gallery space which has a regional reach.

It is a key player in a move by West Coast creatives to form a regional organisation which would provide advocacy, development opportunities and a sharing of resources and audience, and the society could provide a legal and administrative umbrella for such an organisation.

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