

23 July 2024

Toi Mai
Kia Mura! Consultation

By email: wdpfeedback@toimai.nz

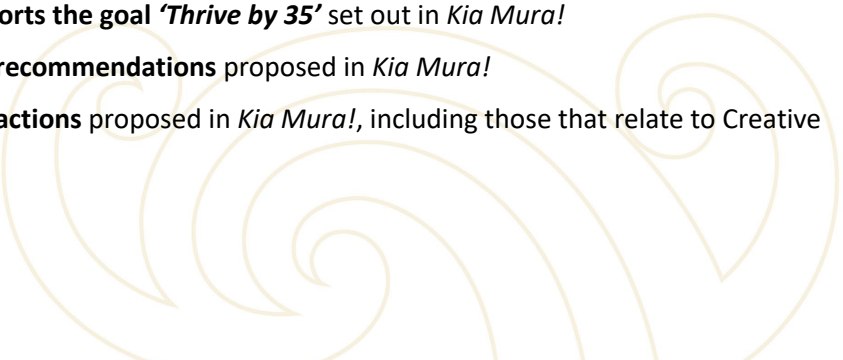
Tēnā koutou katoa

Submission to: Toi Mai Workforce Development Council
Subject: *Kia Mura!*
From: Arts Council of New Zealand Toi Aotearoa (Creative New Zealand)

Introduction

1. Creative New Zealand welcomes the opportunity to comment on the Workforce Development Plan for Toi Puaki (performing arts), *Kia Mura!*
2. In lieu of completing the consultation feedback form, we offer here some general comments on *Kia Mura!* We also look forward to understanding industry and stakeholder feedback on the priority recommendations and actions included in *Kia Mura!*, including those actions that relate to Creative New Zealand's role.
3. We acknowledge the vital contribution Toi Mai is making to thinking around workforce issues in the creative and cultural sectors through its roles in research, convening agencies and providing advice on vocational funding and qualifications, as well as the preparation of Workforce Development Plans such as *Kia Mura!*
4. The key contact person for matters relating to this submission is:
Name: Elizabeth Beale
Position: Co-Manager, Policy & Performance
Email: elizabeth.beale@creativenz.govt.nz

Key points

5. Creative New Zealand:
 - (i) **agrees with the challenges** facing the performing arts workforce as outlined in *Kia Mura!* which are consistent with our knowledge and experience working with performing arts practitioners, organisations and collectives/groups over many decades
 - (ii) **strongly supports the goal 'Thrive by 35'** set out in *Kia Mura!*
 - (iii) **supports the recommendations** proposed in *Kia Mura!*
 - (iv) **supports the actions** proposed in *Kia Mura!*, including those that relate to Creative New Zealand.
- 

Creative New Zealand agrees with the challenges facing the performing arts workforce outlined in *Kia Mura!*

6. Creative New Zealand agrees with the challenges facing the performing arts workforce as outlined in *Kia Mura!*
7. Specifically, Creative New Zealand agrees that low incomes and associated challenges with career sustainability are **critical issues** facing the performing arts (and wider arts) sector.
8. The themes of low pay, a lack of job continuity, a lack of protection for workers and skill gaps are evident in the work we have undertaken as part of our sustainable careers programme, including through:
 - *A Profile of Creative Professionals* research – [2023](#) and [2019](#)
 - the development of our [Remuneration Policy for Artists and Arts Practitioners—Ko te Mahere Utu mā Ngā Kaitoi, Kaiwaihanga Toi](#) (2022), including consultation on the policy – [Remuneration Policy for Artists and Arts Practitioners: Summary of Consultation Report](#) (2021)
 - consultation on a discussion document on sustainable careers – [Sustainable Careers for Artists and Arts Practitioners – Summary of consultation](#) (2019)
9. As part of this programme, we adopted the following **sustainable careers principles** which we believe, if consistently evident, would improve the sustainability of arts sector careers.

1. Artists’ and arts practitioners’ creative practice is valued and regarded as ‘real work’.
2. Artists and arts practitioners are remunerated fairly for their work.
3. Artists and arts practitioners are well positioned to adopt a portfolio approach to achieving a sustainable career. *A portfolio career in the arts sector is one in which artists and arts practitioners are unlikely to have a single permanent job and may be balancing their creative practice with related creative work such as teaching and/or non-creative work.*
4. Artists and arts practitioners are prepared for a career in the arts and cultural sector.
5. Artists and arts practitioners can access support to grow and develop a sustainable career.
6. Artists and arts practitioners’ careers contribute positively to their wellbeing.

10. Creative New Zealand agrees with the implications of not addressing these issues in terms of the loss of practitioners from the sector and from the country, with consequent impacts on the availability of arts experiences for New Zealanders; a lack of diversity in the sector; and New Zealand stories potentially not being told.

Creative New Zealand strongly supports the vision set out in *Kia Mura!* – ‘Thrive by 35’

11. Creative New Zealand strongly supports the vision ‘Thrive by 35’ with its focus on lifting incomes to better reflect the New Zealand median income.
12. We also acknowledge the role we have to play in helping achieve the vision working alongside the sector and others.

13. Our *Profile of Creative Professionals* research (2023) shows that New Zealand’s creative professionals’ median income is \$37,000, compared with the median of \$61,800 for salary and wage earners. It also shows that 44 percent of creative professionals supplement their creative income with other work, with the median income from creative work alone being \$19,500.
14. In our Statement of Performance Expectations 2024/25 (page 24) we state that for the arts sector to **start** operating sustainability, we need to focus on lifting incomes as well as ensuring better working conditions for artists and arts practitioners.
15. We know how important the arts are to New Zealanders and the extent to which they are valued for their contribution to people’s wellbeing and identity, as seen through our recent [New Zealanders and the Arts—Ko Aotearoa me ōna Toi](#) research (2023). This research shows participation in the arts is at the highest level since we began surveying in 2005. It has increased from 37 percent to 54 percent over this period, and attendance and positive attitudes are strong. Over 60 percent of New Zealanders agree that the arts help improve New Zealand society and the arts help define who we are as New Zealanders.
16. Sixty-four percent of people agree that the arts contribute positively to our economy, and 74 percent agree that the arts create jobs, both in and around the creative industries. More generally, we’ve also seen significant increases in agreement with other attitudinal statements over the past decade.
17. Our collective research tells us that while the current system of arts funding and support delivers well for the public, it does less well for those working in the sector. Creative New Zealand is committed to working to ensure the arts can continue to play a vital role in improving the lives of New Zealanders and improving the remuneration and working conditions of the artists and arts practitioners on which the public experience relies.
18. We acknowledge that change will take time. Current practices are long entrenched, and it will require the collective efforts of policymakers, the sector, funders and those that engage artists to achieve meaningful change.

Creative New Zealand supports the recommendations and actions proposed in *Kia Mura!*

19. Creative New Zealand supports the five recommendations and 12 actions identified in *Kia Mura!*

Recommendation 1 and actions 1 and 2

20. Creative New Zealand strongly supports **recommendation 1** and **actions 1 and 2**, aimed at boosting and tracking income for practitioners, and is committed to contributing to the actions outlined working with others including Toi Mai.
21. In relation to Actions 1 and 2, Creative New Zealand will continue to:
 - promote and support the implementation of our Remuneration Policy for Artists and Arts Practitioners, including setting clear expectations of funding recipients in relation to fair remuneration, and provide resources to help the sector implement the policy
 - monitor creative practitioners’ income levels and working practices through future iterations of the *Profile of Creative Professionals* research (every three years)
 - commission an [Arts Sector Summary Remuneration Report](#) providing up-to-date information on remuneration/pay packages, employment policies and practices for artists,

arts practitioners and administrators working as employees and contractors in the arts sector (every two years).

22. We would also be interested in contributing to work to set targets to support the 'Thrive by 35' goal, including through existing or new research and other mechanisms.
23. Along with raising incomes, we believe there are workforce issues that arise out of a lack of collectivisation and protections for creative workers, who frequently operate as vulnerable 'gig economy workers'.
24. The Australian national cultural policy, *Revive*, establishes an Australian Centre for Arts and Entertainment Workplaces operating with Creative Australia (Creative New Zealand's counterpart agency) with a remit to provide advice on issues of pay, safety and welfare in the arts and entertainment sector, refer matters to the relevant authorities and develop codes of conduct and resources for the sector. Creative New Zealand believes there is a case for a similar service to be established in Aotearoa New Zealand.¹

Recommendation 2

25. Creative New Zealand supports **recommendation 2**, aimed at mapping the funding landscape and examining ways to streamline funding.
26. Creative New Zealand acknowledges it can be challenging for creative practitioners to navigate the arts funding system.
27. As noted in *Kia Mura!*, we are undertaking a [three-stage review](#) of how we supports arts development, including through our major funding programmes. This has so far led to the launch of eight new targeted contestable funding programmes, including those specifically aimed at early-stage career practitioners and programmes with a development focus. Changes have also been made to make the application process easier to navigate and more accessible, including for Deaf and disabled artists and practitioners.
28. Creative New Zealand also notes there are some overlaps in responsibility between government funded agencies, including support for contemporary popular music, making it difficult for practitioners to understand the best avenue for support.

Actions 3 and 4

29. Creative New Zealand welcomes the opportunity to support **action 3**, aimed at promoting business support for creatives.
30. As we developed our Remuneration Policy, we received extensive feedback about the support the sector required to implement the policy, including templates, model contracts and guidance on matters such as intellectual property. This led to Creative New Zealand to work with the sector to develop a set of [sustainable careers resources](#) aimed at helping artists and arts practitioners have sustainable and financially resilient careers.
31. We know there are a lot of resources available for supporting small businesses and creatives, and we remain committed to promoting and signposting these resources.

¹ *Revive: a place for every story, a story for every place* (2023): <https://www.arts.gov.au/what-we-do/new-national-cultural-policy>

32. We also support **action 4** which proposes introducing qualification support for creatives in business and entrepreneurial skills. We believe there is a role for qualifications, and that any qualifications developed should be flexible, relevant, accessible, and available at a point when creatives are best placed to undertake this type of training.

Actions 5–6

33. Creative New Zealand supports **action 5** relating to ensuring more Pacific content within qualifications and ensuring Pacific practitioners are involved in the development.
34. The New Zealand Qualifications Authority unit standards for performing arts are a good example of academic value for students taking part in cultural festivals/Polyfests.
35. In relation to **action 6**, Creative New Zealand supports further research into critical workforce shortages in areas such as technical production and backstage roles.
36. We would note the important role apprenticeships and internships play in providing hands-on learning and experience alongside qualifications particularly for production and backstage roles. Theatre is often where basic training starts, including for the wider creative industries such as film and television, by providing experience and opportunities for writers, directors, producers, production/stage management skills.

Recommendation 3

37. Creative New Zealand supports the need to better support performing arts in the regions.
38. Creative New Zealand has operated several initiatives aimed at supporting arts outside the main centres, including most recently, the Ngā Toi ā Rohe—Arts in the Regions Fund. The Fund aimed to incentivise local and regional stakeholder investment in the development and presentation of local arts activity outside of Auckland, Wellington and Christchurch, recognising the importance of developing high-quality arts ‘by, with and for’ local and regional communities, and increasing engagement arts experiences by local and regional communities.
39. We believe that critical to improving the availability of performing arts in the regions is better coordination between central and local government in relation to support for, and the development and maintenance of, arts and culture infrastructure.
40. Local government is a major investor in the arts – contributing approximately \$590 million in the year ending 30 June 2023.² This is *broadly* matched by central government’s investment through Vote: Arts, Culture and Heritage and funding through other Votes.
41. There are three key elements to New Zealand’s arts infrastructure – artists to make work, platforms for the presentation of work, and audiences to experience the work. While Creative New Zealand supports the development of work, without strong platforms for its presentation (physical and digital), work cannot be experienced by audiences.
42. This is particularly evident in the performing arts where venues are frequently owned by local authorities. Local authority venues *generally* operate on a commercial basis and there is (outside of the main centres) limited investment in arts programming or service provision to local communities. This means there are few opportunities for employment in the regions and

² Stats NZ, Local authority financial statistics, year ended June 2023. Operating expenditure for culture for 67 territorial authorities. Culture includes libraries, museum and galleries, festivals, and events.

a lack of arts experiences for audiences to engage with, and particularly for professionally made New Zealand work. Rising costs of hiring these venues is making it difficult for even major arts companies to utilise them.

43. Given local government's responsibilities to promote the '*...cultural wellbeing of communities...in the present and for the future*' (section 10, Local Government Act 2002), we believe there are opportunities for greater coordination to ensure overall investment in arts and culture delivers the most value for New Zealanders.
44. Creative New Zealand stated in its [Briefing to the Incoming Minister \(2023\)](#) that we believe the development of a national cultural strategy has the potential to improve coordination and collaboration between local and central government in relation to cultural infrastructure by providing clear direction and priorities that local government (and central government) could 'plug into'. We have also previously mooted the development of an accord between central and local government, as has occurred in other jurisdictions.

Recommendation 4 and Actions 8–9

45. Creative New Zealand supports **recommendation 4** to adopt an 'Aotearoa style' of training and performance, to leverage our unique stories and strengths, and acknowledge the role Māori-led performing arts organisations are playing in developing business models, ways of working and training Māori practitioners.
46. We support **action 8** to collaborate with mātanga and the Ngā Rātonga Tohu Mātauranga Māori Qualifications Service to support the development of a culturally competent and skilled workforce.
47. Under **action 9**, we recommend working with mātanga included in the G8 collective of key Māori arts organisations (including Kia Mau, Tawata, Te Pou Theatre, Tairāwhiti Arts Festival, Atamira Dance Company, Taki Rua Productions, Hāpai Productions, and Betsy and Mana Productions) to investigate and promote pathways for rangatahi into production and technical roles where Māori are needed to fill specialist roles.
48. Creative New Zealand has heard calls from key Māori performing arts organisations for a peak body for Māori performing arts practitioners to be established with a focus on pathways to employment and leadership within the sector.
49. Please also refer to our submission on *Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora: He Mahere Whakarauora Industry Development Plan*.

Actions 10–11

50. Creative New Zealand supports **actions 10 and 11**.
51. In relation to **action 10**, we note that work is underway to establish a new national service organisation for Pasifika festivals (Pasifika Festivals Aotearoa), as part of the final tranche of funding under the Pasifika Festivals Initiative administered by Creative New Zealand. The new body is expected to be up and running this financial year.
52. There may be potential to expand the remit of this body to encompass the wider Toi Puaki sector.

Recommendation 5 and Action 12

53. Creative New Zealand strongly supports **recommendation 5** and **action 12**.
54. In March 2023, Creative New Zealand launched [Tapatahi Accessibility Policy and Action Plan 2023–2028](#), a policy that will guide our work with and for Deaf and disabled artists, arts practitioners, turi Māori, tāngata whaikaha Māori and disability communities and ensure we are accessible and inclusive of all New Zealanders.
55. The aim of the policy is to ensure that our services, funding, information and spaces:
 - can be accessed with ease and dignity
 - are non-discriminatory, fair, equitable, inclusive and safe.
56. The policy aims to action and promote the vision of the New Zealand Disability Strategy so that: ‘Aotearoa New Zealand is a non-disabling society – a place where disabled people have an equal opportunity to achieve their goals and aspirations, and all of New Zealand works together to make this happen’. The policy was developed working with turi Māori, tāngata whaikaha Māori, Deaf and disabled artists, policy and disability-rights advocates and arts and disabled-led organisations.
57. Action 6(b) of *Tapatahi* acknowledges the importance of data collection and research and commits Creative New Zealand to ‘ensure the way we commission, undertake research, collect data, and report on findings is representative, equitable, inclusive, and accessible for Deaf and disabled artists, practitioners and turi Māori, tāngata whaikaha Māori, Deaf and disabled communities and all New Zealanders.’
58. We have improved the way we approach key research projects (such as our *New Zealanders and the Arts—Ko Aotearoa me ōna Toi*) to ensure we include representative samples of Deaf and disabled artists and New Zealanders and provide reports in accessible alternative formats.
59. We are currently considering changes to how we collect data on Deaf and disabled applicants and those who benefit from our funding and development programmes and services.

Background on Creative New Zealand

60. Creative New Zealand is the national arts development agency of Aotearoa New Zealand, responsible for delivering government support for the arts. We’re an autonomous Crown entity, first established as the Queen Elizabeth II Arts Council in 1964 and continued under the [Arts Council of New Zealand Toi Aotearoa Act 2014](#). Creative New Zealand’s legislative purpose is: *to encourage, promote, and support the arts in New Zealand for the benefit of all New Zealanders*.
61. Creative New Zealand receives funding through the New Zealand Lottery Grants Board Te Puna Tahua and Vote: Arts, Culture and Heritage. In 2023/24, Creative New Zealand **invested \$70 million in the arts**, supporting the sector through our funding, capability building, advocacy, leadership and partnering initiatives.
62. Our long-term strategic direction to 2029, set out in our [Statement of Intent 2022–2026](#), identifies the outcomes we’re seeking to achieve on behalf of all New Zealanders.
 - **Stronger arts**, as shown by:
 - High-quality New Zealand art is developed

- New Zealand arts gain international success.
- **Greater public engagement with the arts**, as shown by:
 - New Zealanders participate in the arts
 - New Zealanders experience high-quality arts.
- **Stronger arts sector**, as shown by:
 - New Zealand’s arts sector is resilient
 - New Zealand arts are valued and supported.

63. We contribute to achieving our outcomes and create value for New Zealanders, by delivering programmes in the following areas.

- **Investing in the arts**, including providing funding to artists, arts practitioners and arts organisations.
- **Developing the arts** through our capability building programme for artists, arts practitioners and arts organisations.
- **Advocating for the arts**, to promote the value of the arts and empower the arts sector to make the case for the arts.
- **Leadership in the arts**, to ensure the arts sector is well positioned collectively to respond to change.
- **Partnering for the arts**, to develop reciprocal relationships and partnerships that increase the impact of our collective work for the arts.

Please feel free to contact us if you have any questions or if you wish to meet to discuss this submission further.

Ngā mihi nui ki a koutou katoa, nā



David Pannett
Senior Manager, Strategy & Engagement
Pou Whakahaere Matua, Rautaki me te Tūhono