

15 December 2024

Manatū Taonga Ministry for Culture & Heritage  
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Tēnā koutou katoa

**Submission to:** Manatū Taonga Ministry for Culture & Heritage  
**Subject:** *Amplify: A Creative and Cultural Strategy for New Zealand 2024–2030* (Draft)  
**From:** Arts Council of New Zealand Toi Aotearoa (Creative New Zealand)

## Introduction

*He mana toi, he mana tangata  
When the art makers and the arts thrive, the people flourish*

1. Creative New Zealand welcomes the opportunity to provide feedback on *Amplify* and has valued the invitation to contribute to the Government’s draft creative and cultural strategy.
2. We appreciate the way Manatū Taonga has worked with the arts sector and communities through the consultation period, and that feedback from recent sector engagement, including Creative New Zealand’s grants programmes, the *Toi Ora 2023 wānanga*, *Te Hā o ngā Toi—Māori Arts Strategy*, *Pacific Arts Strategy*, *Profile of Creative Professionals* research, and key documents such as the Waitangi Tribunal’s *Ko Aotearoa Tēnei* report, has informed the draft strategy.
3. As the first all-of-government national strategy for arts, culture, creativity and ngā toi Māori, *Amplify* is an important step in defining central government’s role in supporting the creative and cultural sectors to continue to contribute to the social, cultural, environmental and economic health and prosperity of all New Zealanders and communities across Aotearoa.
4. As the national arts development agency, we strongly support actions in *Amplify* that will:
  - improve the incomes and working conditions for creatives and make a tangible difference to the lives and sustainability of the careers of artists, ringatoi and arts workers
  - highlight the significant value the arts, culture, creativity and ngā toi Māori contribute to New Zealand across government activities (education, health, economic, international relationships, justice) and increase support and investment in the sector.
5. We supported sector calls for a strategy over many years and are keen to play our part working with government (central and local), creative and cultural sectors, iwi, hapū, philanthropic organisations, hapori and communities to deliver on the aspirations of *Amplify*.
6. This submission provides feedback on the draft strategy and specific actions under its three pillars of *Investing for maximum impact*, *Nurturing talent*, and *Reducing barriers to growth*.

7. The key contact for matters relating to this submission is David Pannett, Senior Manager, Strategy & Engagement ([david.pannett@creativenz.govt.nz](mailto:david.pannett@creativenz.govt.nz)).

## General feedback

### *Vision*

8. **Creative New Zealand supports the vision** to ‘*Amplify our arts and culture to make New Zealand a global creative powerhouse*’.
9. However, we believe the vision should include te reo Māori to reflect its position as a national language and the place of ngā toi Māori as central to our national identity and character. Our research shows that most New Zealanders believe that ngā toi Māori helps define who we are (59 percent)<sup>i</sup>, with 57 percent agreeing that the government should encourage and support the use of te reo Māori in everyday situations (Stats NZ, 2022).<sup>ii</sup> Te reo and ngā toi Māori also bring substantial commercial benefits to Aotearoa businesses and authenticity to our global ‘NZ Inc’ brand.
10. A strengthened vision could be: ‘*Amplify our arts, culture and ngā toi Māori to make Aotearoa New Zealand a global creative powerhouse*’.
11. We also believe the strategy would be strengthened by a clear articulation of why it is needed, including an overview of where we are now (our current state). This would promote a greater collective understanding of the strategy’s vision and intent and provide context for the proposed actions. It would also help build understanding of the role of central government (ie, *Amplify*’s focus), and how the creative sector, local government, iwi, hapū, philanthropic sector and communities can work with government to realise the untapped potential of arts, culture creativity and ngā toi Māori for Aotearoa.

### *Principles*

12. **Creative New Zealand supports all five principles** that guide *Amplify*. We believe that, in the current context, the following three *Amplify* principles require specific focus.
  - Government provides support for creative and cultural practitioners at all stages of their development, and clear pathways into work.
  - Government acknowledges Māori arts, culture and heritage as taonga and important to New Zealand’s identity, and partners with Māori to enable their cultural aspirations.
  - Government values all creative work, people and audiences, and takes the unique attributes and benefits of the creative and cultural sectors into account during policy development and investment.
13. **Creative New Zealand strongly supports the principle of government maintaining its commitment to work in partnership with Māori as tangata whenua** (mātanga toi, Māori arts organisations, hapū, iwi, hāpori) and actions within *Amplify* to strengthen the health, protection and sustainability of ngā toi, te reo and mātauranga Māori so they can thrive as taonga tuku iho - foundations of our national identity – and continue to inspire our culture and creativity - connecting us to this whenua, our place in the Pacific and in the world.

14. Under the principle of ‘valuing all creative work, people and audiences’, *Amplify* should explicitly reflect the imperative for:
  - **equitable access for Deaf and disabled, tāngata whaikaha, turi Māori creatives, audiences and communities**, and increase visibility of the contribution of Deaf and disabled artists in line with the New Zealand Disability Strategy and New Zealand’s commitments under the United Nations Convention on the Rights of Persons with Disabilities
  - **greater access, inclusion and visibility of the contribution of creatives, arts workers, communities and audiences from New Zealand’s Pasifika, Asian, Middle Eastern, Latin American and African and LGBTQIA+ communities** to ensure the strategy delivers benefits to these communities and keeps pace with New Zealand’s increasing diversity and demographic changes.

#### *2030 targets*

15. **Creative New Zealand supports the intention of the four targets to 2030.**
16. However, we note that in some areas it is difficult to see the tangible actions that will help achieve those targets particularly in relation to increasing the median income of creative professionals, over the life of the strategy.
17. Creative careers in New Zealand are characterised by low and irregular income, limited opportunities and uncertain contract or gig economy work that significantly impact on creative professionals’ ability to secure loans such as mortgages or to take advantage of schemes such as KiwiSaver.<sup>iii</sup> Improving the system for practitioner sustainability needs to be a priority so that working within the creative sector can be a viable career option, with appropriate remuneration levels, ‘small business’ support and business development skills, and the industry skills required for success included as part of vocational training starting at tertiary education level and extending into the workforce.
18. In its workforce Development Plan for the Performing Arts, Toi Mai (Workforce Development Council) has estimated the gap between unpaid or under-paid work and artists’ income is around \$310 million to 420 million.<sup>iv</sup> Creative New Zealand is doing what it can to promote the work of artists and practitioners as ‘work’ that should be paid through our *Remuneration Policy for Artists and Arts Practitioners 2022*. We have also set minimum remuneration guidance for our grants programmes and undertaken an advocacy campaign ([Art Work](#)) aimed at highlighting the value of creative work and importance of it being paid.<sup>v</sup>
19. We are continuing to support work being led by Toi Mai to identify levers that will help raise artists’ incomes. We believe this will require innovative thinking, for example, how can we encourage banks to consider adjusting lending criteria to enable creatives (or gig economy workers) to secure mortgages. We don’t believe it is realistic for audiences to bridge the gap through higher ticket prices as this would decrease access to arts experiences.

#### *Pillars and actions – how the strategy will be implemented*

20. **Creative New Zealand supports the ambition of the strategy** with 23 actions across *Amplify*’s three pillars. However, we know resources are constrained and, in some areas, it

is difficult to see how material progress will be made without additional resource or investment.

21. We believe an action plan that identifies which parts of government (including Crown entities) will be involved in delivery, and that is phased over the period of the strategy, should be developed.
22. We also encourage Manatū Taonga to establish a sector advisory group to act as a ‘critical friend’ to help guide the roll-out of *Amplify*. This would bring a range of partner and community perspectives to the table when considering how the actions under the three pillars might be prioritised and phased and further enhance the strategy’s likelihood of success.

### ***Feedback under the Investing for maximum impact pillar***

23. **Creative New Zealand strongly supports the action to work across government to enable the creative and cultural sectors to support cross-portfolio outcomes** noting the need for government departments to enable this work to occur through investment and accessible opportunities for the sector.
24. Leveraging other sources of funding is challenging for the sector in the current economic environment, as local government, iwi, hapū, philanthropic organisations and private investors are under pressure to address pressing infrastructure needs (for local government and iwi) and social needs such as food and housing. The strategy needs to be realistic about what can be achieved in this regard, especially without additional resources.
25. For its part, Creative New Zealand has committed to delivering an initiative aimed at supporting the sector to increase private sector support, but from our experience, the key issue is one of capacity. Arts organisations, many of which are small-scale operations, often lack the resources to develop and manage relationships with multiple donors, sponsors and philanthropists and the required stewardship to make it both sustainable and mutually beneficial.
26. **We support the development of a shared research programme** led by Manatū Taonga, working with agencies across the arts, heritage, broadcasting and sports sectors, as critical work to strengthen the evidence base for the arts, creative, cultural and ngā toi Māori sectors. Creative New Zealand is committed to contributing to this programme.
27. **We agree with the action to incentivise collaboration and the building of capability to attract audiences to Aotearoa New Zealand creative content.** In the 2021/22 year, just over 3 percent of New Zealand media coverage related to New Zealand artform, sector and cultural heritage news, with most of the 13 percent of total media coverage focused on events and popular culture (TV, film, music).<sup>vi</sup>
28. There are opportunities to grow national and international audiences for New Zealand creative content, and to increase recognition and value of creative input and discoverability of local content. One way to help achieve this is by addressing the current deficit in arts and culture media coverage, investing in arts and culture media roles, culturally supportive media organisations and projects, and developing stronger working relationships across the culture and media sectors.<sup>vii</sup>

29. **Creative New Zealand strongly supports the global focus and *Amplify* actions aimed at providing opportunities to grow arts and creative sector exports, support artists and creative businesses through trade missions, showcase creative work in priority markets, and strengthen existing international agreements.** This work would support the sustainability of New Zealand arts by strengthening our worldwide reach and audiences beyond our domestic population base. Creative New Zealand currently works with the Ministry of Foreign Affairs and Trade (MFAT) on elements of our International Programme and is keen to work more closely with Manatū Taonga, MFAT and other arts, cultural and creative agencies to progress these actions.
30. We support recognition of the value of ngā toi Māori and Pacific arts to New Zealand's global distinctiveness and reputation and the Government partnering with ngā toi Māori and Pacific creative leaders and sector entities to strengthen Aotearoa's connections and relationships in the Pacific and Asia. This aligns with Creative New Zealand's legislative mandate and with the 'Moana' pillar of the Pacific Arts Strategy, to strengthen relationships between Pasifika in Aotearoa and Pacific arts and cultures of the nations of Polynesia, Micronesia and Melanesia.
31. **Creative New Zealand agrees with actions that will remove barriers for the sector,** such as looking at options to improve immigration settings (eg, cultural visa options) to make it easier for international artists to work with Aotearoa artists, festivals and platforms, and improve skills development and cultural exchange opportunities. We also support work that will address barriers to indigenous taonga being transferred across international borders under international agreements such as the Convention on International Trade and Endangered Species (CITES).
32. Creative New Zealand supports the repatriation of taonga tūturu and kōiwi.

***Feedback under the Nurturing talent pillar***

33. **Creative New Zealand strongly supports the aspiration of *supporting New Zealand's creative and cultural talent pipeline and sustainable career opportunities.*** However, we note that recent decisions have had the effect of undermining these intentions. This includes the ceasing of well-supported programmes and functions such as the *Creatives in Schools* programme, the *Creative Careers Service Pilot*, consultation underway that impacts Toi Mai and recent changes to humanities and social sciences research funding through the Marsden Fund.
34. It is therefore critical that priority be given to the proposed action to develop a creative education work programme, to increase learners' exposure to creative, cultural and ngā toi Māori activity from early years to tertiary education, in mainstream and Māori medium education and in informal learning settings.
35. It is also critical that the creative sector is adequately represented in future vocational education arrangements. We note that the proposed structures under the Ministry of Education's vocational education and training reforms do not adequately include or represent the arts, creative, ngā toi Māori and emergent tech industries required to meet the government's economic and export goals.
36. Creative New Zealand has advocated for the retention of the Toi Mai Workforce Development Council to enable that body to continue to work with the arts, culture, creativity and ngā toi Māori sectors and industry to develop and deliver their [workforce](#)

[development plans](#). These plans include arts sector-informed actions to provide effective support and training for emerging and mid-career creative professionals that meet industry needs (action four under this pillar).

37. While we recognise funding is currently constrained, we believe more active intervention is required to support sustainable careers for artists and arts practitioners, recognising sector dynamics, including low wages, lack of industry representation and high levels of self-employment. We believe longer-term consideration should be given to establishing a service akin to the Creative Workplaces Council, recently established in Australia under its national cultural policy, *Revive: a place for every story, a story for every place*.<sup>viii</sup>
38. Creative Workplaces was established for artists, art workers and arts organisations to promote and enable fair, safe and respectful workplaces in the arts and culture sector and recognises artists as both creatives and workers. Currently, with few industry bodies, artists and practitioners have limited ability to advocate for better pay and conditions. Such an initiative could build on work already underway, for example, through Soundcheck Aotearoa.
39. Creative New Zealand has established a relationship with Creative Workplaces (part of Creative Australia), and we will continue to advance work aimed at supporting more sustainable creative careers.
40. Refer also to our comments in paragraph 19.
41. **Creative New Zealand strongly supports government partnering with Māori as tangata whenua, mātanga toi, ngā toi Māori organisations, iwi, hapū, working together to drive meaningful opportunities to strengthen the Māori arts infrastructure** (eg, Māori-led learning pathways and entities), **and the health of ngā toi Māori**. We also strongly support actions to strengthen the protection and flourishing of Māori arts and cultural practices by exploring the viability and expansion of regional centres of connection and excellence to support regional creative and cultural sector growth and the sustainability of ngā toi Māori artforms.
42. **Creative New Zealand agrees with the action to provide support for capability training for creative and cultural organisations' governance bodies**. This is particularly important to ensure that governing boards have the required governance skills and that boards are representative and inclusive of increasingly diverse communities in Aotearoa. Many arts and cultural sector boards are unpaid, which often limits those that can participate.

#### ***Feedback under the Reducing barriers to growth pillar***

43. **Creative New Zealand strongly supports initiatives to update regulation that impacts on the sectors' ability to grow, produce, present and receive income from creative work**, such as the Public Lending Right for New Zealand Authors Act and the Copyright Act. We are committed to working with government and the sector to achieve this (as we did on the Resale Right for Visual Artists Act 2023). In terms of other regulatory barriers, there may be a role for the newly established Ministry for Regulation.
44. We support the provision of guidance for creative businesses to navigate the tax system but note that changes to the tax system that could make a meaningful difference to the

sustainability of creative careers (eg, changes to income tax brackets, thresholds for artists, cultural gifting and income smoothing) are out of scope.

45. **Creative New Zealand recommends that Manatū Taonga maintain a ‘watching brief’ on the impact and long-term outcomes of tax-based initiatives such as basic income models** tested locally by [Creative Waikato](#) and being pursued internationally. These programmes seek to recognise the public value the arts and the work artists deliver for society and the imperative to maintain arts, cultural and creative workforces. There are basic income examples in [Ireland](#) and [New York](#). In [France](#) an unemployment insurance scheme is offered to workers in the performing arts to offset the intermittent periods of employment in these professions. In [Japan](#) an annual subsidy of two million yen is paid to ‘Living National Treasures’ who are certified by the government as specialists and preservers of their artform and ‘intangible cultural properties’ and receive support to ensure their continuation.
46. **Creative New Zealand supports cross-government work to address the opportunities and challenges of digital technology and artificial intelligence (AI)** including regulation to protect creative careers and livelihoods and artists work from misuse in applied and generative AI. In this regard, we support the focus of the 2025 Manatū Taonga Long Term Insights Briefing on digital technologies.
47. We also support work across government to respond to intellectual property risks to creative and cultural works, including ngā toi Māori, with a focus on ensuring human creative inputs are recognised and remunerated, stopping misappropriation of taonga and cultural works and noting the impact of global ownership of AI technologies on artist revenue<sup>ix</sup>. We are pleased to see the inclusion of the Waitangi Tribunal report *Ko Aotearoa Tēnei* and feedback from the 2023 *Toi Ora* wānanga in *Amplify* to support this action.

## Background on Creative New Zealand

48. 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*.
49. 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.
50. Our long-term strategic direction 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.

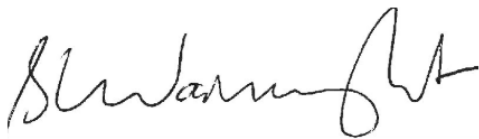
- **Stronger arts sector**, as shown by:
  - New Zealand’s arts sector is resilient
  - New Zealand arts are valued and supported.

51. 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 discuss this submission further.

Ngā mihi nui ki a koutou katoa, nā



Stephen Wainwright  
**Tumu Whakarae—Chief Executive**



## Endnotes

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- i *New Zealanders and the Arts – Ko Aotearoa me ōna Toi* (2023). Creative New Zealand, Verian. [https://creativenz.govt.nz/-/media/project/creative-nz/creativenz/publicationsfiles/2024-nzers-and-the-arts/20240320\\_nzersandthearts\\_adult.pdf](https://creativenz.govt.nz/-/media/project/creative-nz/creativenz/publicationsfiles/2024-nzers-and-the-arts/20240320_nzersandthearts_adult.pdf)
- ii Stats NZ (2022) <https://www.stats.govt.nz/news/te-reo-maori-proficiency-and-support-continues-to-grow/>
- iii *A Profile of Creative Professionals* (2023) Creative New Zealand, Kantar Public. <https://creativenz.govt.nz/development-and-resources/research-and-reports/a-profile-of-creative-professionals-2023>
- iv *Kia Mura – Toi Puaki workforce development plan for the performing arts sector* (2024). Toi Mai Workforce Development Council. <https://toimai.nz/wp-content/uploads/2024/06/Kia-Mura-Toi-Puaki-%E2%80%93-Spreads.pdf>
- v *Remuneration Policy for Artists and Arts Practitioners – Ko te Mahere Utu mā ngā Kaitoi, Kaiwaihanga Toi* (2022). Creative New Zealand. <https://creativenz.govt.nz/about-creative-nz/corporate-documents/remuneration-policy-for-artists-and-arts-practitioners-2022-ko-te-mahere-utu-ma-nga-kaitoi-kaiwaihanga-toi>
- vi *Visibility Matters – Kia kitea ngā toi e te marea* (2023) Creative New Zealand, Isentia. <https://creativenz.govt.nz/development-and-resources/research-and-reports/visibility-matters--kia-kitea-nga-toi-e-te-marea>
- vii *New Mirrors: Strengthening arts and culture media for Aotearoa New Zealand*. (2023). Creative New Zealand. Tan, R., & Wenley, J. <https://creativenz.govt.nz/-/media/project/creative-nz/creativenz/pagedocuments/new-mirrors---full-report.pdf>
- viii Creative Workplaces Council (Australia): <https://creative.gov.au/creative-workplaces/> Generative Artificial Intelligence and creative work (2024): Creative Australia. <https://creative.gov.au/advocacy-and-research/creative-australia-principles-generative-artificial-intelligence-and-creative-work/>