

4 July 2025

Manatū Taonga Ministry for Culture & Heritage

By email: LTIB@mch.govt.nz

Tēnā koutou katoa

Submission to: Manatū Taonga Ministry for Culture & Heritage
Subject: Submission on the draft He Whakamāramatanga mō Ngā Tirohanga Wā Roa—Long-term Insights Briefing 2025
From: Arts Council of New Zealand Toi Aotearoa (Creative New Zealand)

Introduction

1. Creative New Zealand welcomes the opportunity to provide feedback on the draft Long-term Insights Briefing (LTIB) 2025.
2. The LTIB acts as a timely and useful discussion starter, to help the arts, ngā toi Māori, and the wider creative and cultural communities consider long-term trends that will affect Aotearoa New Zealand.
3. The 2025 LTIB theme is particularly relevant, given the rapid changes in the global technological landscape, and how these intersect with culture and creative communities:
Culture in the Digital Age – How will digital technology change the way New Zealanders create, share and protect their stories in 2040 and beyond?
4. It also reflects global dialogues, including those held at the recent 10th World Summit on Arts & Culture, convened by the International Federation of Arts Councils and Culture Agencies. ‘Digital technologies in the culture sector’ is also one of the key themes for the upcoming MONDIACULT 2025, the world’s biggest cultural policy conference, convened by UNESCO.
5. We wish to thank Manatū Taonga for the early engagement opportunities provided, which allowed for a broad range of communities and specialists to participate. This helped ensure diverse perspectives, expertise and insights were included in thinking about how we might best:
 - prepare for and manage the potential risks and opportunities of digital technologies
 - protect the rights and intellectual property of ringatoi and arts workers and their ability to earn from their work and maintain sustainable creative careers

- safeguard mātauranga, te reo and tikanga Māori, and our national distinctiveness that comes from te ao Māori and our place in Te Moana nui a Kiwa (the Pacific)
 - ensure that digital technologies do not perpetuate and increase inequities already experienced by many communities across Aotearoa New Zealand.
6. We have commented on the draft LTIB and issues relevant to our role as the national arts development agency of Aotearoa New Zealand, delivering to our legislative purpose to ‘encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders’, recognising:
- the cultural diversity of the people of New Zealand
 - in the arts the role of Māori as tangata whenua
 - the arts of the Pacific Island peoples of New Zealand; and
 - upholding the principles of participation, access, excellence and innovation, professionalism and advocacy.
7. The key contact person for matters relating to this submission is:
- Name:** Aroha Rangi
- Position:** Co-Manager, Māori Policy & Performance—Kaiwhakahaere, Kaupapa Here, Arotake Hoki
- Contact:** aroha.rangi@creativenz.govt.nz

General feedback

8. Creative New Zealand values the comprehensive research, analysis of risks and opportunities, domestic and international policy examples, detail on emerging digital technology trends¹, drivers of change² and future scenarios that have informed the **12 key insights**³ and **32 policy options**⁴ set out in the draft LTIB’s three sections.
- a) Create – Evolving creative tools and cultural expression.
 - b) Share – Transforming content distribution and engagement.
 - c) Protect – Safeguarding culture and heritage.
9. The briefing includes insights on the key areas of interest we raised in our submission on the LTIB topic consultation.⁵
10. Creative New Zealand strongly supports the central position of Te Tiriti o Waitangi in the briefing and the importance of:
- mātauranga, te reo and te ao Māori as foundations for our unique cultural context in Aotearoa New Zealand

¹ An overview of emerging digital technology trends referenced in the briefing is provided at Appendix 1.

² The key drivers for change discussed in the briefing are outlined at Appendix 1.

³ Key insights that informed the briefing are summarised at Appendix 1.

⁴ A summary of future policy options is provided at Appendix 1.

⁵ Creative New Zealand. (7 Oct 2024). Submission on the Long-term Insights Briefing 2025 topic. Available online at: [20241007-creative-new-zealand-submission-to-manat-taonga-long-term-insights-briefing-2025-topic.pdf](https://www.creative-new-zealand.govt.nz/20241007-creative-new-zealand-submission-to-manat-taonga-long-term-insights-briefing-2025-topic.pdf)

- the protection of indigenous traditional knowledge, cultural expressions, intellectual property, data sovereignty, and integration of Māori cultural values into digital policies and practices
 - indigenous governance and working in partnership with Māori as tangata whenua to carefully plan for, manage, use and regulate digital technologies.
11. We agree with the following key factors, included in the briefing, that need to be considered when addressing the risks and opportunities of AI and digital technologies.
- **Increasing equity and inclusion** – investing to ensure youth, older people, Deaf and disabled people, Māori, Pasifika, migrants, rural and LGBTQIA+ communities can access and benefit from digital technologies. This includes addressing digital literacy and learning difference, as well as language barriers, which can impact on people’s ability to engage with digital tools and services. As Aotearoa becomes more diverse – projections to 2043 being 21 percent of all New Zealanders identifying as Māori, 24 percent identifying as Asian and 11 percent Pacific, with potential increases in New Zealanders who identify as Deaf or disabled or experience disability – it’s essential to ensure access and to design inclusive digital environments that reflect and support our diverse population.
 - **Future proofing the workforce** – ensuring access to digital technology, literacy and rights knowledge in schools, tertiary education and vocational training to equip New Zealanders with the skills needed to navigate and use new technologies well. Noting too the need for legislation, regulation and guidance to protect creative careers and livelihoods and ensure the ongoing development and maintenance of the creative workforce in Aotearoa New Zealand.
 - **Strengthening cyber and privacy protections** – safeguarding the digital cultural knowledge systems, data, infrastructure and taonga of Aotearoa New Zealand.
12. Creative New Zealand’s priorities when considering how we plan for and manage digital technologies, when creating, sharing and protecting our stories, are as follows.
- a) **Safeguarding the rights of rangatōi and arts workers to sustain creative careers and livelihoods through legislation, regulation and guidance**, ensuring that:
- creative professionals’ rights, intellectual property, work and digital likenesses are protected, properly credited and fairly remunerated
 - digital technologies are used to support and enhance - not replace – the work of artists and arts workers (including those such as NZ Sign Language interpreters that support or are part of the creative process)
 - there is transparency about how content is created and curated
 - collective cultural knowledge (eg, mātauranga Māori) and data are protected from misuse and appropriation, with standards in place to prevent racial or cultural bias and algorithmic discrimination
 - distribution and licensing models are developed to help New Zealand’s creative professionals exercise their rights internationally and enable smaller local content creators and creative businesses to continue to develop work and have access to global markets (not be shut out due to the dominance of large tech companies).

- b) **Ensuring digital access, equity and inclusion for all New Zealanders and communities** by:
- removing barriers to affordable high-speed internet, devices, digital tools and technology to ensure the digital divide is not entrenched and inequities exacerbated
 - supporting digital literacy education and culturally relevant vocational training tailored to diverse needs
 - ensuring accessibility for Deaf and disabled communities through inclusive design and assistive technologies
 - addressing infrastructure gaps in rural and remote areas to ensure equitable connectivity
 - promoting digital safety, privacy and wellbeing through education and safeguards
- c) **Strengthening policy, guidance and information on digital technology in Aotearoa for rangatōi, the arts sector and communities**, working with government, to:
- build AI and digital technology knowledge, skills and capability and ensure inclusive access to tools and training
 - promote the informed, responsible and ethical use of digital tools and AI to ensure privacy and data protection and prevent misuse, appropriation, or exploitation
 - support digital sovereignty and community control over data, platforms, and infrastructure.

Responses to questions

How do you think digital technology will affect how stories are created, shared and protected in 2040 and beyond? Are these changes broadly reflected in the LTIB?

13. We agree that the changes are broadly reflected in the draft LTIB. While it's difficult to predict the full impact of new digital technologies due to the rapidly evolving landscape, the future scenarios outlined provide a strong foundation for exploration and analysis.
14. Although the draft LTIB focuses on digital technology, adopting a more holistic, systems-thinking approach could help identify emerging (but linked) wider opportunities in the non-digital, material space – especially within the 'Create' and 'Share' domains.
15. For example, growing interest in 'digital detox' movements (especially with Gen Z and Gen Alpha) may lead more New Zealanders to seek real-world, in-person experiences and connections – areas where art, ngā toi Māori, culture and creativity play a vital role. This could also be explored as a 'key driver of change'.

Are there any important trends, risks and opportunities, or other key issues, that are missing from the LTIB?

16. Linked with the above, the draft LTIB could benefit from a broader or more prominent view of the opportunities digital technology presents. In the short-to-medium term, digital tools cannot fully replicate the essential elements of creative, arts and ngā toi Māori experiences – such as hands-on artistry, genuine and authentic expression, community connection and the mental and physical wellbeing these experiences foster. These are among the most valuable and meaningful aspects of creative practice and engagement.

17. As we look to the future, it's important to also reflect on the past – as expressed in the te ao Māori concept 'ka mua, ka muri' (walking backwards into the future). Modes of engagement often work cyclically, particularly where technology is concerned. For example, the resurgence of vinyl records, despite ubiquitous, on-demand digital streaming; or the decline and then resurrection of cinema following the emergence of home video. Indeed, Covid-19 highlighted this dynamic: while digital platforms enabled widespread arts engagement during lockdowns, people enthusiastically returned to in-person arts experiences once restrictions ended. Festivals and attendee numbers boomed, underscoring the enduring value of physical, communal connection.
18. This lends credence to the idea of a 'pushing back' on digital technology, and a return more tangible, authentic forms of arts engagement. There is an opportunity to support and nurture this shift, while still embracing the positive potential of digital technology.
19. There's a risk that technologies like GenAI further devalue arts and cultural work, and its products or outputs. Arts and ngā toi Māori communities have long faced the challenge of having their work perceived as less valuable than other professions. Creative New Zealand's Remuneration Policy addresses this directly, stating that artists' and arts practitioners' creative practice should be recognised as 'real work'.⁶ The rise of machine-generated content – often free or low cost – may intensify this issue, raising deeper questions about the value of human creativity in the digital age.

Do you think the potential policy options presented in the LTIB reflects the range of levers available to future policymakers to address the issues? What other options could be considered?

20. The 32 policy options outlined in the LTIB offer a wide range of levers to address identified issues. For Creative New Zealand, priority should be given to options that will meaningfully contribute to:
 - protecting and upholding the rights of ringatoi, creatives, art workers and creative communities working in the arts and ngā toi Māori
 - promoting digital access, equity and inclusion across all communities
 - strengthening policy, guidance and information on digital technology for ringatoi, the arts sector and communities in Aotearoa.
21. It would also be valuable to include policy options that address and build awareness of the environmental impact of emerging digital technologies. This includes considering the energy demands of AI, blockchain and immersive technologies – particularly in the context of planning for increased usage and the development of New Zealand-based AI infrastructure and data storage.
22. Policy options should also be considered in light of Aotearoa New Zealand's international obligations under conventions such as the UN Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the UN Convention on the Rights of Persons with Disabilities and the UN Declaration on the Rights of Indigenous People.

⁶ Creative New Zealand. 2022. *Remuneration Policy for Artists and Arts Practitioners—Ko te Mahere Utu mā Ngā Kaitoi, Kaiwaihanga Toi*. Available online at: https://creativenz.govt.nz/-/media/project/creative-nz/creativenz/legacy-page/documents/20220209_remuneration_policy_for_artists_and_arts_practitioners.pdf

These frameworks affirm the rights to cultural participation, accessibility, protection of indigenous knowledge systems and the promotion of diverse cultural expressions.

Is there any additional data or evidence relating to this topic that would be useful for Manatū Taonga to review?

23. Including data on current levels of digital engagement with the arts and ngā toi Māori in New Zealand could strengthen the LTIB.
24. Creative New Zealand surveys New Zealanders every three years on their attitudes toward and engagement with the arts. In our 2023 survey, 40 percent of respondents reported using digital technology for arts activities – consistent with 2020 (41 percent) but slightly lower than 2017 (43 percent). Digital engagement for arts activities was higher among Deaf and disabled people, Pacific peoples, younger people, Māori, and women. While most respondents reported no change in their digital arts engagement over the past year, 15 percent said they used it more and 9 percent said they used it less.⁷
25. We also research the market for the arts and ngā toi Māori in Aotearoa New Zealand. Our 2020 survey revealed that in the 12 months prior, fewer than 1 in 5 New Zealanders engaged with the arts online and there was only a slight net gain in levels of online arts engagement (12 percent engaging more / 4 percent less).⁸ As remarked on by the researchers, these were somewhat surprising findings given the huge volume of online content produced by arts organisations during the Covid-19 pandemic, and the growing dominance of the online world.⁹ This research is being repeated at present, for release later in 2025.

Background on Creative New Zealand

26. 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](#).
27. Creative New Zealand receives funding through the New Zealand Lottery Grants Board Te Puna Tahua and Vote: Arts, Culture and Heritage. In 2024/25, Creative New Zealand **invested \$61.389 million in the arts**, supporting arts and ngā toi Māori community through our funding, capability building, advocacy, leadership and partnering initiatives.
28. Our strategic intentions, set out in our Statement of Intent 2025–2030, are informed by the vision and long-term goals of our draft strategy to 2040, *Tū Mai Rā, Toi Aotearoa*.
29. Our vision reflects our ambition for the arts: *The arts and ngā toi Māori are flourishing: created by a thriving arts community, enriching lives here and around the world.*

⁷ Verian. 2023. *New Zealanders and the Arts—Ko Aotearoa me ōna Toi* (p.69; includes additional information about kinds of activities). Available online at: https://creativenz.govt.nz/-/media/project/creative-nz/creativenz/publicationsfiles/2024-nzers-and-the-arts/20240320_nzersandthearts_adult.pdf

⁸ Morris Hargreaves McIntyre. 2020. *Audience Atlas Aotearoa 2020* (pp.27–29). Available online at: https://creativenz.govt.nz/-/media/project/creative-nz/creativenz/legacy-page-documents/20220126-audienceatlasfinalamended_v17.pdf

⁹ *Ibid.*, p.3.

30. To achieve this vision, we've identified five long-term goals that set out the changes we want to see. We've also identified priorities that we will focus on in the medium term, alongside the delivery of our main programmes.
31. Our long-term goals are as follows.
- **Empowered communities**, making decisions on the arts and ngā toi Māori closest to them.
 - **Thriving artists, ringatoi and practitioners**, with viable creative careers, supported by a strong arts infrastructure.
 - **He mana toi, he mana tangata**, thriving and highly visible ngā toi Māori, valued in Aotearoa and around the world.
 - **Inspired New Zealanders**, embracing our arts and ngā toi Māori every day.
 - **A valued arts development agency**, leading with impact and delivering for Aotearoa New Zealand.
32. Our Act sets out our functions. We deliver our functions and advance our strategic intentions by delivering a range of services under three areas.
- **Investing in the arts** – investing in artists, ringatoi, arts practitioners, organisations and groups fairly, transparently and strategically.
 - **Developing the arts** – supporting the sector to develop its capability to succeed.
 - **Leading in the arts** – promoting the value of the arts and ensuring the arts sector is well positioned to respond to change.
33. Our major programmes are:
- Investment and funds
 - Programmes and initiatives
 - Partnerships and collaboration
 - Advocacy and policy
 - Research and insights.

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

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

APPENDIX 1: Overview of trends, drivers of change, insights and policy options included in the draft He Whakamāramatanga mō Ngā Tirohanga Wā Roa - Long-term Insights Briefing 2025

Trends in digital technology (pages 82–86)

- Generative AI.
- Robotic process automation and agentic AI.
- Web3 decentralised platforms.
- Extended reality (XR) and immersive technology – augmented reality (AR), mixed reality (MR) and virtual reality (VR).
- Wearable technology.
- Enhanced connectivity – 5G, 6G and Edge computing.
- Quantum computing.
- Digital twins.

Key drivers of change (pages 86–90)

- Shifting demographics toward a more diverse and aged population.
- Increasing geopolitical instability and economic shocks.
- More frequent and intense weather events.
- Increasing challenges to social cohesion and declining trust in institutions.
- Widening digital divide.
- Rapid expansion of ‘Big Tech’.
- Increasing cybersecurity risks.
- Accelerating pace of digital innovation.

Insights for the future

Create – evolving creative tools and cultural expression (pages 25–29):

1. Digital technology will continue to shape New Zealanders’ future stories.
2. New Zealanders’ stories will continue to shape our future digital tools.
3. The use of digital technology will significantly impact the cultural and creative workforce.
4. By 2040, the concept of creativity will have changed.

Share – Transforming content distribution and engagement (pages 37–41):

5. New Zealanders’ future stories will be shared faster and more widely.
6. New Zealanders’ ability to share and consume stories in the future will be determined by their access to digital technology.
7. Algorithms are becoming the content curators of the future.
8. By 2040, we won’t be able to tell which stories are real.

Protect – Safeguarding culture and heritage (pages 48–52):

9. How we protect New Zealanders’ stories will shape our future history.
10. Protecting New Zealanders’ stories will require stronger digital infrastructure.
11. Policy and legislation will need to be flexible and adaptive to keep up with the pace of technological change.

12. Data sovereignty principles and cultural values may help to safeguard future stories in New Zealand's unique context.

Summary of future policy options (pages 59–60)

1. Creative and cultural sandboxes for workers to safely experiment with digital tools.
2. A sovereign, publicly governed New Zealand AI system.
3. A future technology apprenticeship programme for AI, blockchain and Web3 training.
4. A 'connecting creators and coders' initiative to develop new digital tools.
5. A national information campaign on digital rights, privacy and ethical AI use.
6. A new regulatory regime for AI generated cultural and creative content and cultural IP protections and virtual environments.
7. Expanded privacy legislation relating to quantum-safe encryption, AI driven fraud and deepfake detection systems.
8. A cultural technology investment fund for community led storytelling platforms.
9. Tax incentives for private investment in sustainable technology including sports and cultural applications.
10. Smart cities and districts partnerships integrating wireless connectivity and digital innovation hubs.
11. An AI for success funding initiative for ethnical applications in a range of areas.
12. A creative export strategy to guide investment in creative trade and boost New Zealand's creative exports.
13. Expanded media and digital literacy education in schools and tertiary education.
14. Intergenerational digital storytelling programmes linking older generations with younger people to preserve cultural heritage.
15. AI and digital technology training for all New Zealanders.
16. A digital technology transparency index tracking the role of AI, blockchain and quantum computing.
17. 'Human-made content' labels that identify human-created, AI assisted and fully AI generated content.
18. A 'right to reset or retrain algorithms' for New Zealanders to influence AI driven content recommendations.
19. Responsible AI and algorithmic bias standard relating to discrimination and racial or cultural bias in AI driven hiring.
20. Explainability audits for AI powered journalism, VR storytelling and automated sports decision-making.
21. A unified government pipeline for digital innovation investment.
22. Multilateral and regional international agreements to share expertise on AI driven cultural preservation and ethical digital storytelling.
23. Ethical AI and indigenous knowledge and training modules for AI developers working on Māori content.
24. Community-led digital heritage trusts which secure historical records using blockchain and decentralised storage.
25. A legally binding digital sovereignty framework supporting Māori data governance and sovereignty.
26. Expanded privacy regulation relating to biometric data, AI driven monitoring and digital identity protection.

27. Updated public records regulation requiring institutions to meet data transparency requirements and authenticity standards.
28. A legal framework for digital twin heritage sites.
29. An 'emerging tech' regulatory authority overseeing AI, blockchain and XR applications.
30. Expanded AI and sports integrity protections relating to the use of biometric data and AI driven analysis.
31. A digital safety fund investing in blockchain authentication, decentralised digital asset storage and cyber-resilience for AI generated content.
32. AI and emerging technology diplomacy and regional collaboration to protect digital assets in the Pacific and beyond.