

TARANAKI

2050

# ARTS

TRANSITION PATHWAY ACTION PLAN

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venture

TARANAKI

Te Puna Umanga

# ARTS, CREATIVITY & CULTURE

## TRANSITION PATHWAY ACTION PLAN

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# Executive summary

In August 2019, Taranaki launched a co-designed Roadmap for how the region will transition to a low-emissions economy by 2050. A collaborative process has been used to further develop detailed actions across the 12 pathways the Roadmap identifies. This document describes the actions required in the Arts, Creativity and Culture Pathway (which will be called “arts” from this point forward for brevity) and is primarily a record of an action framing process held with sector and regional participants in November 2019.

## Introduction

Arts consists of all forms of creative and interpretative expression. It includes ngā toi Māori, craft/object art, dance, literature, music, theatre and visual arts. The arts sector is part of a wider range of creative industries such as architecture, fashion and film. This creative sector has been considered at a higher level, noting more work can be done in this space.

## Action statement and focus areas

In the Taranaki 2050 Roadmap, the Arts vision was:

- *Taranaki in 2050 is a flourishing hub for the arts sector. The region is an internationally recognised centre of arts where learning, sharing and collaboration is encouraged. It is a place where artists are celebrated for their skills, and resources are available for artists to access.*
- *Taranaki in 2050 is an arts destination that is driven and supported by the arts and wider community in collaboration with local councils and other agencies.*
- *In 2050 the Taranaki central business district is a living canvas, showcasing street art and physical art.*
- *Taranaki in 2050 offers significant education opportunities to pursue art as a career, including programmes through to creative pathways and career options.*

This vision informed the development of an action statement at the Arts Transition Pathway Action Plan (TPAP) workshops. This was:

*“Using our skills, talents and community connections, we’ll work together to establish a well-resourced, sustainable and celebrated creative and cultural sector by 2030 that supports our transition to a resilient and inclusive low-emissions economy.”*

Taranaki has had a highly successful strategy focusing on areas of arts that bring international acclaim and uniqueness. This includes WOMAD, the Len Lye Centre and Govett-Brewster Art Gallery. In addition, Taranaki has a number of artists, teachers, performers and creatives who operate at national and international levels. Underneath this there is a vibrant and diverse community arts scene that is driven by passionate and committed individuals and organisations.

When participants reviewed the action statement against where we are now, the following focus areas were apparent.

- 1) **Our creative economy can be bigger.** Our commercial arts sector is small in comparison to the vibrancy of our community arts sector. There is significant potential to help the arts sector and the wider creative economy grow.
- 2) **Tourism potential.** Our flagship events and venues bring significant visitors, and we can leverage this further by increasing Taranaki’s reputation as an arts destination. This would look to extend the region’s art experiences, as well as increase visitors and widen the local arts market.
- 3) **Art as a change agent, particularly to lower emissions.** We can be more visionary and creative in how we use art to contribute to other goals, such as CBD vibrancy, moving to a low-emissions economy and nurturing our community and culture.
- 4) **Creating an environment that supports kotahitanga, manaakitanga and kaitiakitanga.** The arts can play a leading role in improving the visibility of our unique Taranaki culture. Project activity can provide access to events and resources that nurture all generations of the local community.

COVID-19 has had a significant impact on the arts sector, e.g. social distancing has stopped events happening, retail shops have closed and artists can only collaborate virtually. However, artists have always led the way in reimagining our cities and communities. Creativity will play an important role in promoting regional vibrancy (with economic flow-on effects), as well as bringing future visitors to Taranaki. Our artists and creatives have not stopped working, and many have been feverishly busy in their “bubbles”.

The impacts of COVID-19 will be considered as part of the 2050 Roadmap pathway action plans in 2020 and the subsequent two years.

## Actions

The following actions have been identified:

<p><b>1) Creative Taranaki to lead strategy, coordination and communications in the region</b></p> <ul style="list-style-type: none"> <li>a) Create a Taranaki regional arts development agency</li> <li>b) Create a Taranaki arts website and social media</li> <li>c) Develop a Taranaki creative strategy</li> <li>d) Create an arts and creativity hub</li> </ul>	<p>Pool resources and seek new funding streams to have a more strategic, coordinated and connected approach to arts and the creative sector in Taranaki – led by a regional organisation.</p> <p>Any developments should be in alignment with and complement activity undertaken by district councils and Creative New Zealand.</p> <p>The immediate priority at the workshop was on having an arts coordinator for the region.</p>
<p><b>2) Growing the creative economy</b></p>	<p>Developing a programme that supports existing and emerging artistic and innovative capabilities of residents,</p>

<p>a) Develop an artists and arts community groups support programme</p> <p>b) Actions that build the creative sector</p>	<p>and provides links with others interested in investing in the vibrancy of Taranaki as a region.</p> <p>There are a range of actions that can help build our wider creative sector, and these need to be considered more.</p>
<p><b>3) Taranaki as an arts and culture destination</b></p>	<p>Leverage Taranaki’s strengths and build its reputation as an arts destination for visitor sector benefits and widening sales of artistic products and services, and audience markets.</p>
<p><b>4) Art as a change agent</b></p> <p>a) Using creativity to help move towards a low-emissions economy</p> <p>b) Supporting vibrancy of the Taranaki region: A living canvas that reflects our environment, history, culture and identity</p>	<p>The arts can be:</p> <ul style="list-style-type: none"> <li>• Powerful at promoting messages and influencing others.</li> <li>• Create vibrant, welcoming and inspiring places that reflect our culture, identity and history.</li> <li>• Support the values of manaakitanga, kotahitanga and kaitiakitanga.</li> <li>• Improve the visibility of arts and culture in the natural and built environment.</li> </ul>

## Next steps

The actions in this pathway action plan will feed into a wider programme that will work with all stakeholders to take actions forward.

# Context

## Aotearoa New Zealand is moving towards a low-emissions economy

The world has committed to taking action to lower greenhouse gas emissions.

In 2016, Aotearoa New Zealand ratified the Paris Agreement. Under this agreement, New Zealand needs to reduce emissions to 30% below 2005 levels by 2030.

Taranaki is seeking to lead New Zealand's transition to a low-emissions economy. The coalition government's announcement that it would grant new petroleum exploration permits only for onshore Taranaki and nowhere else<sup>1</sup> has fast-tracked the need to shift to a new energy future. New Zealand's two largest contributing sectors for emissions are agriculture and energy (including transport)<sup>2</sup>, both of which are key parts of Taranaki's economy.

While forestry has considerable potential to offset emissions, moving to a low-emissions economy will be a significant transition for all New Zealanders.

In the first half of 2020, the COVID-19 pandemic led to major restrictions on the movement of people, with subsequent impacts on economic activity. New Zealand, including Taranaki, were not immune. The economic shock is expected to significantly increase regional unemployment, reduce gross domestic product (GDP) growth and lead to economic restructuring in industries most impacted<sup>3</sup>. These impacts may take time to manifest themselves given the dynamic nature of Taranaki's regional labour market.

The past shows us that large transitions, such as lowering our emissions and the economic shock of COVID-19, can lead to a legacy of negative impacts for some. A just transition is about managing these effects to continue to build a fair and inclusive New Zealand. For Taranaki, it means ensuring we keep what is great about our region while planning for more people to share in these benefits.

A just transition, requiring system-wide behavioural and institutional change to ensure more parity in outcomes, is needed. Co-creation with communities, iwi, local and central government, businesses, educators, unions and workers is the cornerstone of the approach we are taking in Taranaki. The Taranaki 2050 project has been designed so that the change process is developed from the bottom up and ensure no-one across Taranaki's communities is left behind.

## Our vision is for Taranaki to be a low-emissions economy

Our vision for Taranaki in 2050 has been co-designed by the region. It considers not just how our economy will change, but all aspects of our lives. It provides the opportunity to plan for inclusive growth as we transition to a low-emissions economy.

The Taranaki 2050 Roadmap was launched as a draft on 9 May 2019 at the Just Transition Summit in New Plymouth, and issued in its final form in August 2019 after further input from a wide range of people and organisations. Overall, the Roadmap development involved over 70,000 engagements.

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<sup>1</sup> <https://www.beehive.govt.nz/release/planning-future-no-new-offshore-oil-and-gas-exploration-permits> .  
*Note that existing off-shore permits remain in place.*

<sup>2</sup> *The New Zealand Productivity Commission, Low-emissions economy: Final report, August 2018, p.30. Data from 2016 figures.*

<sup>3</sup> *Infometrics, Economic Impacts of COVID-19 on the Taranaki Economy – Early Estimates, April 2020. The report was commissioned by Venture Taranaki and the New Plymouth District Council and anticipates an 8.5% contraction in regional GDP for the year to March 2021. Jobs are expected to decline 9.5% in the region.*

The Roadmap is the first step taken by the region to develop a just transition plan to a low-emissions economy. The draft was the culmination of 29 workshops on 12 transition topics, plus surveys and community outreach. There was also a creative challenge and specialist workshops/engagement for youth. More than 14,000 people viewed the introductory online video, and the creation process engaged ideas from more than 1,000 people. The workshops mixed the diversity and talent of our region with specialist expertise from around the country.

Following the launch of the draft Roadmap, public consultation included visits to more than 40 locations with over 1,000 people. Twenty-five separate email submissions were received from individuals and organisations that represented thousands of individuals, as well as 135 submissions via our online interactive tool.

#### *Themes of the 2050 Roadmap*

*The people of Taranaki have a vision for 2050 that includes:*

- *A strong sustainable environment*
- *Education options that move and flex with a changing world*
- *Attractive jobs*
- *A similar lifestyle to the one we enjoy now, shared by all*
- *Leading the way in sustainable, low-emissions energy*
- *A region that looks out for and cares for itself and its people.*

While there were some divergent views on the future of Taranaki across participants, there were also many common themes. What unites us as a region is stronger than what divides us as a region. The main consistent themes were: **sustainability**, **inclusivity** and **enterprise**.

These themes reflect the Māori values of guardianship of people and our environment (similar to kaitiakitanga), the importance of community and caring (similar to manaakitanga) and the need for collective action in our move forwards (similar to kotahitanga). They also signify a focus on long-term outcomes that span generations.

The Roadmap picture follows. To read more about the co-design process used for creating the Taranaki 2050 Roadmap, visit [www.taranaki2050.org.nz](http://www.taranaki2050.org.nz)

## Transition Pathway Action Plans (TPAPs)

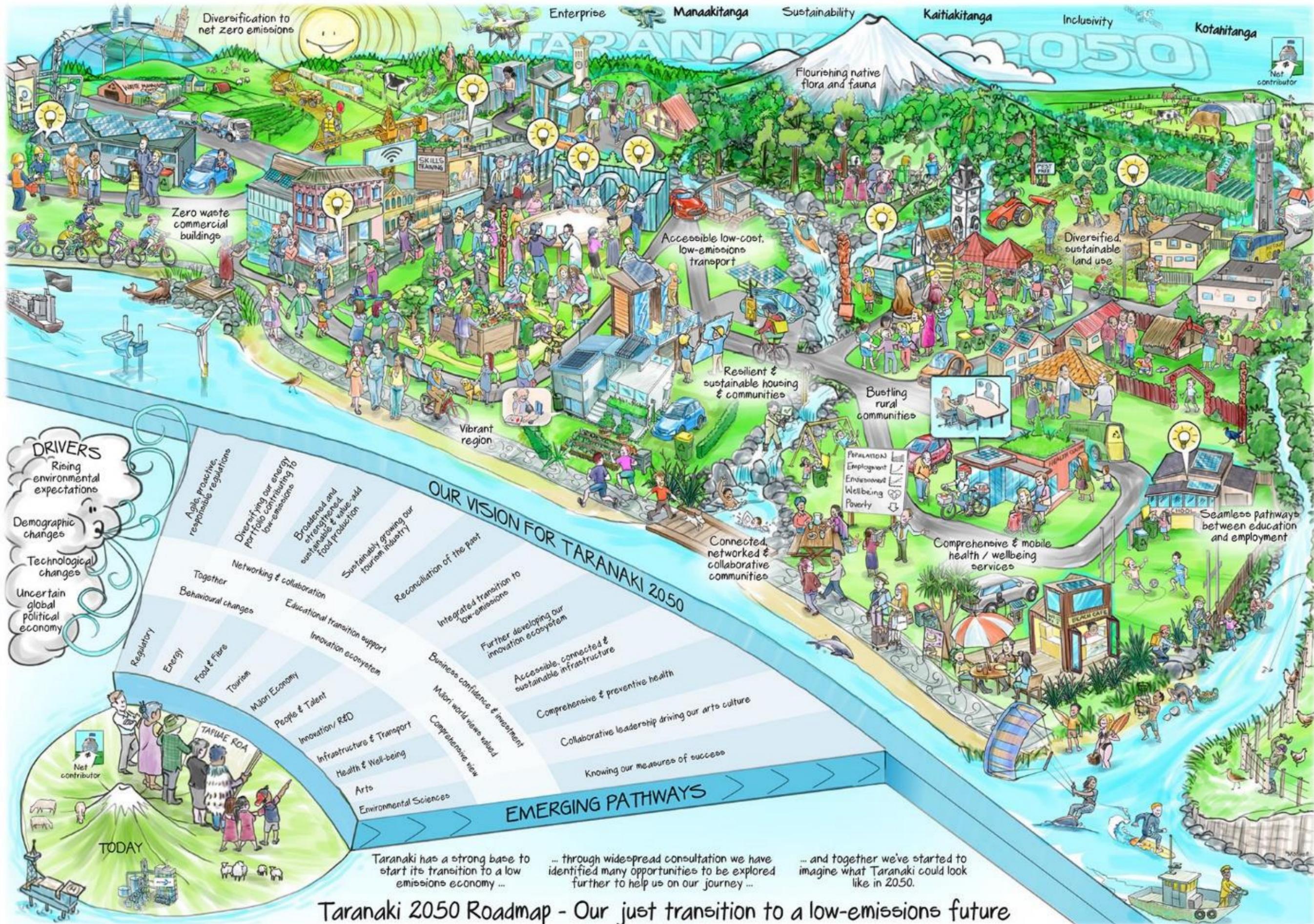
Following the finalisation of the Taranaki 2050 Roadmap, the Lead Group (20 volunteers from the seven pou – local business, iwi, community, unions, education, and local and central government – who guided the co-creation of the Roadmap) and a sub-group known as the Design Council, developed a ‘framing’ process commonly used in the energy sector. Participants of the Arts workshops that helped co-design the 2050 Roadmap, representing a broad mix of the seven pou and with subject matter expertise, were invited to attend TPAP workshops. Others registered via an expressions of interest process on the Taranaki 2050 website.

The Arts TPAP framing workshops were held in November 2019.

Based on the co-design themes and emerging opportunities identified in the Taranaki 2050 Roadmap, the divergent thinking and opportunities identified in the Roadmap were channelled into a convergent set of tangible actions and outputs. These defined the short-term actions and medium-term strategy needed to achieve the region’s long-term vision for 2050.

## Arts, Creativity and Culture Transition Pathway Action Plan

The output from the three TPAP workshops is described in this document. In preparing it, the Taranaki 2050 team would like to thank everyone who has been part of the process. Your contribution has made a real difference in defining the short-term actions and medium-term strategy needed to meet the goals and vision of the Roadmap. We recognise your time commitment, but more importantly, your respect for the value of manaakitanga during the process. By showing respect, generosity and care for others, you helped create an environment where people felt comfortable sharing diverse opinions.



# Introduction

This TPAP considers arts as all forms of creative and interpretative expression. This includes art forms such as ngā toi Māori (Māori arts), craft/object art, dance, inter-arts, literature, multidisciplinary arts, music, theatre, visual arts and multi-ethnic arts. The arts sector is also part of a wider range of creative industries that includes advertising, marketing, architecture, fashion, publishing, software and video gaming.

The arts sector has the potential to enrich our lives through stories, drive growth in the digital age, generate high-value jobs and outputs, export to global markets and support innovative enterprises. Arts and culture also make a vital contribution to the creation of a more inclusive and more confident society. They have the power to delight, educate, stimulate, and inspire people of all generations and cultures.

Aotearoa New Zealand has a rich heritage and a wealth of creative potential. The international reputations of our creators are growing, and there are many more opportunities to explore. In Taranaki we have a high-quality, although relatively small, commercial arts scene. Beneath this there is a vibrant community arts ecosystem.

## Strategic context

The current government is seeking to have an economy working for us all, to improve well-being and to make New Zealand proud<sup>4</sup>. Arts contributes to this by:

- Helping us value who we are as a country and a region by telling our stories, history and culture;
- Offering creative activities that improve well-being and add vibrancy to our communities; and
- Providing a growing and sustainable arts sector where artists have opportunities to earn a living from their talents.

Creative New Zealand is one of the main vehicles delivering the government's arts vision. It provides funding and advocacy to promote and support the arts in New Zealand. Its priorities are building stronger arts communities, artists and organisations; and greater public engagement with the arts.

There are a range of other government priorities and initiatives to promote arts including:

- **Te Matatini (Aotearoa Traditional Māori Performing Arts Society):** The society's focus is the support of Māori performing arts in schools, festivals, wānanga and with businesses and government departments alongside the biennial national kapa haka festival.
- **Creatives in Schools Initiative:** This facilitates the partnership of students with professional artists and directors. It aims to inspire creative careers in young people, enhance the well-being of students and develop their competencies in communication, collaboration and creative thinking. The initiative is looking to award 78 grants nationwide by 2023.
- **Regional Culture and Heritage Fund:** This supports art and cultural projects outside the main centres in New Zealand. It is offered to projects which have exceeded the resources

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<sup>4</sup> <https://www.beehive.govt.nz/feature/our-plan-modern-new-zealand-we-can-all-be-proud>

available within their community but require more financial assistance to be completed. These projects are directed at the development of public spaces, including art galleries, museums, whare taonga and performing arts venues.

The district councils in Taranaki also provide significant support to the arts sector:

- **New Plymouth District Council:** Has a vision of making New Plymouth the lifestyle capital of New Zealand and champions the arts sector in a variety of ways, including:
  - Funding the Govett-Brewster Art Gallery, the Len Lye Centre and Puke Ariki;
  - Providing the Major Events Fund that supports arts events, e.g. WOMAD and the Taranaki Arts Festival, as well as support for the Taranaki Arts Festival Trust; and
  - Building strategic relationships that support collaboration, capability and capacity in the community sector, as well as providing effective funding support for community organisations and initiatives. The council also provides a 'start-up' fund to support creativity and collaboration in new community initiatives.
- **Stratford District Council:** Has a vision of being a progressive, prosperous district where communities are celebrated. Has a community development team to support this, and funds Stratford District Centennial Library.
- **South Taranaki District Council:** Has a vision of making South Taranaki the most liveable district in New Zealand. The council aims to encourage and support community participation in creative enterprises. It funds an arts coordinator as a point of contact. Ongoing collaborative projects include local exhibitions, art awards, Arts in the Park and the Creative Communities Funding Committee. It is also developing Te Ramanui o te Ruapūtahanga, a new library, arts and culture centre.

## Givens

In developing actions for arts, the following are considered 'givens' and cannot be changed.

- Gaining funding for arts will always be challenging as arts compete with areas considered more high profile.
- The financial success of artists, arts businesses and organisations is often linked to the performance of the economy. When the economy is doing well, people have more disposable income to spend on art and arts activities.
- Given this, there will always be a strong voluntary element of art. Many artists will be unable to rely fully on an arts income. Many face constant economic tension with having to support their family and being able to dedicate time, resources and creativity to flourish.
- Local government has an important role in the local arts sector. Local government recognises that arts and culture contribute to the social, economic and cultural well-being of their communities.

# Vision

## The Arts 2050 Roadmap Vision

In the Taranaki 2050 Roadmap, the Arts vision was:

- *Taranaki in 2050 is a flourishing hub for the arts sector. The region is an internationally recognised centre of arts where learning, sharing and collaboration is encouraged. It is a place where artists are celebrated for their skills, and resources are available for artists to access.*
- *Taranaki in 2050 is an arts destination that is driven and supported by the arts community in collaboration with local councils and other agencies.*
- *In 2050 the Taranaki central business district and local environment is a living canvas, showcasing street art, physical art and reflecting uniquely Taranaki culture.*
- *Taranaki in 2050 offers significant education opportunities to pursue art as a career, from programmes through to creative pathways and career options.*

To read the full introduction, vision, co-design themes and emerging opportunities for Arts visit [http://about.taranaki.info/Taranaki2050/Taranaki-2050-Roadmap-\(1\).pdf](http://about.taranaki.info/Taranaki2050/Taranaki-2050-Roadmap-(1).pdf).

This vision informed the development of an action statement at the Arts TPAP workshops. This was:

“Using our skills, talents and community connections we’ll work together to establish a well-resourced, sustainable and celebrated creative and cultural sector by 2030 that supports our transition to a resilient and inclusive low-emissions economy.”

This vision and action statement can be expanded on under the following themes:

- 1) Taranaki to have a flourishing arts and creative sector, including:
  - a) Wide participation, opportunities and few barriers to access;
  - b) A network of healthy and connected arts organisations and community groups across the region;
  - c) A sector that celebrates and communicates Taranaki’s unique cultural and historical identity;
  - d) Opportunities to follow creative career pathways;
  - e) The arts sector supports a vibrant and healthy creative economy;
  - f) Artists are celebrated for their skills; and
  - g) Taranaki values and invests in arts.
- 2) Taranaki is an arts and culture destination:
  - a) More visitors come to Taranaki to experience its arts and stay longer;
  - b) The market for arts products and events is widened by the visitor market; and
  - c) We enable Taranaki’s private collections of the best of Taranaki and national art to be showcased to the public.
- 3) Art is a powerful enabler and influencer that can contribute to other aims, for example:

- a) Creating a low emissions and sustainable Taranaki;
  - b) Providing vibrant, inspiring and welcoming community, town and city spaces; and
  - c) Telling the history of Taranaki and supporting reconciliation through art.
- 4) Kotahitanga, manaakitanga, kaitiakitanga:
- a) Greater visibility and support for tangata whenua cultural products throughout the region;
  - b) Using arts, creativity and culture events to enable all cultures of the community to stand together in an atmosphere of caring;
  - c) Arts, creativity and culture playing a unique role in guardianship of the environment for future generations; and
  - d) Intergenerational activities with a focus on environment and low emissions supported strongly.

Since the workshops were held, COVID-19 has had a significant impact on the arts sector. For example, from March to May 2020 social distancing stopped events happening, retail shops were closed and artists could only collaborate virtually.

However, artists have always led the way in reimagining our communities and cities. Creativity will play an important role in promoting regional vibrancy, as well as bringing future visitors to Taranaki. Our artists and creatives did not stop working, and many have been feverishly busy in their “bubbles”.

An arts, culture and creativity vision for the short term is accelerating arts not only to delight and inspire, but to help bring vibrancy and visitors to our region to help other businesses recover.

## Current state

Taranaki has had a highly successful strategy focusing on areas of arts that bring international acclaim and uniqueness. This includes the Len Lye Centre, Govett-Brewster Art Gallery, WOMAD and the Festival of Lights.

These flagship events and venues have benefited from a commitment to financial support (e.g. from New Plymouth District Council including its Major Events Fund, TSB Community Trust and private sponsors) as well as passionate and driven people to make these initiatives happen (e.g. the Taranaki Arts Festival Trust, the Len Lye Foundation and the Govett Brewster Foundation).

Taranaki also has a number of high-quality museums and venues funded by councils, such as Puke Ariki, TSB Bowl of Brooklands, TSB Showplace, TSB Stadium, TSB Hub, Sandfords Event Centre and Aotea Utanganui (the Museum of South Taranaki).

In addition, we are surrounded by a number of outside public works of art and initiatives to increase visual arts in public spaces.

- New Plymouth District Council has an Art in Public Spaces strategy and supports the Art in Public Places Trust. It recently developed a new airport with consultation and creative input of Puketapu hapū with excellent outcomes, apparent to locals and visitors alike.
- South Taranaki also has initiatives to provide art in public spaces and is developing Te Ramanui o Ruapūtahanga. This complex will house a bigger library, meeting rooms, an art gallery and heritage exhibition space, i-SITE visitor centre and a café. The name Te Ramanui o Ruapūtahanga refers to the beacon, or signal fire, that Ruapūtahanga, a famous Taranaki Māori ancestress, would light so iwi could gather to share ideas and knowledge.

Taranaki has a number of local artists who exhibit and sell work at the national and international level, e.g. John Maclean, Marianne Muggeridge, Dale Copeland, Fiona Clarke, Ian Clothier, Michael Smither, Fern Petrie and Jacqui Elley.

Taranaki is also represented in the wider creative sector. For example, in film, Taranaki has held Tropfest, been a filming location, had many entries into the 48-hour film festival and been the home of national and international actors.

Taranaki has produced architects and buildings/structures that have won national and international awards.

Underneath this is a wide and vibrant community arts sector across Taranaki. This includes:

- A range of museums, such as Tawhiti Museum, Taranaki Pioneer Village, Fun Ho! Toy Museum and Taranaki Aviation Transport and Technology Museum.
- A number of community theatres, such as Little Theatre, Kings Theatre, 4<sup>th</sup> Wall Theatre, Cue Theatre, Repertory Theatre, Everybody's Theatre and Hawera Memorial Theatre. These are supported by many performing arts groups such as repertory societies and dance groups. The New Plymouth Operatic Society is a highly successful group that puts on shows at the TSB Showplace.

- A mix of non-profit and commercial art galleries and stores such as Kina, Lysaght Watt Gallery, the Village Gallery, Percy Thomson Gallery, Korver Molloy Gallery, Koru on Devon and On the Coast Art.
- Some galleries provide workshops and opportunities for collaboration, such as The Collaboration in New Plymouth. There are also a wider range of other workshops and facilities. The Rangimārie Māori Arts and Crafts Centre recently moved to a hub in Marfell.
- An annual festival Puanga Kai Rau held at Parihaka papakāinga in the middle of the year.
- A Taranaki Arts Trail in June and an Oakura Arts Trail in November.
- Some highly successful creative events, such as the Te Kupenga International Stone Symposium, the NZ Tattoo and Art Festival and the Festival of Lights.
- Over 50 community organisations crossing art, music, dance, photography, literature, pottery, painting and many other artistic forms. There is also the Taranaki Wheelhouse that provides capability building for all community organisations in the region.
- A very vibrant music community, with a wide range of locally performing bands and music events, an established singer songwriters event and pop-up gigs.
- Local radio stations such as Access Radio Taranaki and the Most FM.
- Creative programmes for youth, including ZEAL – a not-for-profit youth organisation dedicated to helping young Kiwis discover, express and develop their unique creativity.

## Ngā toi Māori

It was noted at the arts workshops that ngā toi Māori is not just art – it is cultural expression and identity. It includes tā moko, tārai waka, waiata, mōteatea, rāranga, whakairo, te reo Māori, whaikōrero, karanga, tukutuku, kōwhaiwhai, kapa haka, waiata ā-ringa, waiata tawhito, poi, whakaeke, whakawātea, waiata, haka and mau rākau.

These ngā toi elements or disciplines are the tools to express Māoritanga, manaakitanga, kaitiakitanga and kotahitanga, where no single element exists to dominate in its own right. Each discipline works to mark or identify, occupy, activate and/or hold a space in support, where collectively the true expressions of te ao Māori can be witnessed.

It is in part because of these principles that Māori artistic practice has been maintained, despite ignorance from the outside world. Encouragingly, gatekeepers of ngā toi Māori are now more willing to engage and dialogue with parity.

Ngā toi Māori needs to be constantly visible across our communities for two very important reasons. One is to educate and activate creativity; the second is to normalise the Māori world view through artistic presence. For Māori cultural expression to thrive, Māori culture must thrive. For Māori culture to thrive, whānau must thrive. We need healthy people, healthy whānau, healthy whenua and healthy wai to support the freedom to create.

Ngā Toi Taranaki have a deep foundation to build from. Indigenous Taranaki artists of national significance include Rangi Kipa, Darcy Nicholas, Reuben Paterson and WharehokaSmith. There are a number of equally important Taranaki indigenous artists located outside of Taranaki such as Kura Puke, based in Wellington, and Ngahina Hohaia, based in Auckland.

Te Kupenga Stone Sculpture Symposium is held every two years in December/January and has been running for more than 10 years. It attracts artists from all over the world, and is supported by a strong contingent of artist from across Aotearoa. The symposium utilises the very core of Taranaki Maunga - hard andesite stone that is world renowned for its precision carving quality. Te Kupenga Stone Sculpture Symposium is an excellent example of a Taranaki toi grassroots initiative consistently and effectively contributing to the very essence of Taranaki 2050.

Parihaka utilises these key ingredients to contribute, participate and support Ngā toi Taranaki. Kaumātua and kaitiaki of the Parihaka whare Te Niho o te Atiawa, Maata Wharehoka is nationally recognised for her contribution to culture. In 2015 she received a Ngā Tohu ā Tā Kingi Ihaka Te Waka Toi Award which honours kaumātua and kuia who have devoted their lives to strengthening Māori culture through their support of Māori arts. Possibly her most significant ngā toi Māori contribution is the resurgence through practice of Te Kahu Whakatere, the traditional practice of preparing the dead.

Te Matahaiapo, an indigenous research organisation led by Dr Te Huirangi Eruera Waikerepuru (*ka mate*), originated in Taranaki. It provided cultural consultancy and guidance to Intercreate Trust, resulting in a number of cultural projects in Taranaki and several internationally, beginning in 2006 and continuing every two years.

The most recent was SCANZ2018: He Punawai Hohourongo Peace, Water, Power, an art and technology residency hosted at Parihaka. Using Skype and off-grid technology, the project took Te Niho o Te Atiawa to the world and brought the world to Parihaka. Introducing international speakers, kaumātua and kuia, in a multicultural interdisciplinary hui, He Punawai Hohourongo focused on sharing whakairo/ideas and thoughts, mōhiotanga/knowledge and mātauranga/wisdom. Creative workshops and projects exploring alternative energy sources and off-grid strategies emerged. These concepts are consistent with one of the foundation building blocks of Parihaka – implementation of new technologies. Both the 2016 and 2018 Peace, Water, Power events explored alternate energy sources using off-grid strategies.

With the two later examples we see the significance and spread of toi Māori ingenuity and participation at the highest levels of creativity, led by examples of avant-garde kaumātua and kuia encouraging the next generations. Less conventional perspectives of art, artistry and creativity are being acknowledged, and a more diverse and more explorative approach is being increasingly recognised and valued in a creative artistic and economic sense. To the credit of our kaumātua and kuia, through tikanga we see Māori artists encouraged to represent, explore and diversify into creative alternatives, to grow Māori and Māori art opportunities.

## Impact of COVID-19

COVID-19 has had a significant impact across the world. In New Zealand, the need to move to levels 2, 3 and 4 has had immediate implications for the arts sector, and this is expected to continue for some time.

- Most income sources for arts performers, venues and retail outlets stopped for level 3 and 4, with very limited opportunities at level 2;
- Events had to be cancelled, with significant implications on the financial situation of event organisers;
- Many organisations that fund arts may reduce funding available due to the economic impact of COVID-19, such as councils, philanthropic providers and private sponsors.

The government offered support to the arts sector via a \$16m emergency response package, being administered by Creative New Zealand. Support was also available for self-employed artists through the Wage Subsidy scheme.

# SWOT analysis

The table below provides a SWOT analysis for arts, creativity and culture in Taranaki.

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>• Strongly vibrant local scene across music, visual arts and performing arts</li> <li>• International flagship events and galleries that focus on our unique strengths, e.g. the Len Lye Centre, Govett Brewster Art Gallery and WOMAD.</li> <li>• A range of nationally and internationally recognised artists that live in Taranaki</li> <li>• A close connection between community organisations and potential private and public funders</li> <li>• A range of high-quality service offerings in hospitality and accommodation</li> <li>• A range of potential spaces that could be used for arts in CBDs.</li> </ul>	<ul style="list-style-type: none"> <li>• The gap in resources, support and communication between flagships and community artists. Attempts have been made to reduce this gap, but it is an ongoing challenge</li> <li>• Limitations to public resourcing, supporting coordination, capability building and collaboration. Many cities have an arts strategy or a regional creative organisation (e.g. Creative Northland)</li> <li>• Western Institute of Technology (WITT) has scaled back arts courses due to lack of numbers</li> <li>• New Plymouth-centric arts scene</li> <li>• Population size limits some performing arts events</li> <li>• Young artists often leave Taranaki to seek opportunities in bigger cities</li> <li>• High rental prices for art space</li> <li>• People may not have the skills or resources to take advantage of the digital economy.</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>• A rich cultural and social history, and inspiring landscapes to draw inspiration from</li> <li>• The hugely vibrant community arts scene</li> <li>• Building and showcasing Māori arts to tell the culture and history of Taranaki and support reconciliation</li> <li>• Leveraging off flagship events to grow Taranaki’s reputation as an arts destination, increasing tourism and widening the local market for art</li> <li>• WITT becoming part of a NZ polytechnic could open up more course options across arts and creative industries</li> <li>• Supportive district councils</li> <li>• Using art as a way to grow sustainability and a move to a low-emissions economy</li> <li>• Access to international markets as the world becomes smaller and more accessible</li> <li>• Using digital platforms to participate in the sharing economy.</li> </ul>	<ul style="list-style-type: none"> <li>• The fluctuation in funding for the arts sector over seasons and years – both in public and commercial funding</li> <li>• Continued competition from other parts of New Zealand in the events space and the need to protect artistically based events</li> <li>• Art not seen as important, especially during economic downturns</li> <li>• Public criticism of arts funding</li> <li>• The economic impact of COVID-19 on artists, arts businesses, event organisers and venues.</li> </ul>

## Areas of focus

A review of the current state against the vision identifies the following areas of focus.

- 1) **Growing the creative economy:** Our creative economy and commercial arts sector is small in comparison to the vibrancy of our community arts sector. There is potential to offer capability building, marketing and collaboration support to help bridge the gap for artists to increase their income and pursue their arts. There is also potential to make some small changes to help the arts sector flourish.
- 2) **Tourism potential:** We could leverage our arts strengths to attract more visitors. Our flagship events and venues bring in significant numbers, but there is opportunity to use the profile of things like the Len Lye Centre, Govett Brewster and WOMAD. We could also develop more product offerings, increase visibility of tangata whenua culture and incorporate artistic component into events.
- 3) **Art as a change agent, particularly to move to low emissions:** We could be more visionary and creative in how we use art to contribute to other goals, such as regional vibrancy and moving to a low-emissions economy.
- 4) **Creating an environment that supports kotahitanga, manaakitanga and kaitiakitanga:** These values can become pillars of future cultural, intergenerational and environmental activities for the benefit of the entire community.

# Actions

The Arts workshops and subsequent work has identified several potential actions. These are described below. More detailed discussion of some of the actions is provided under the main areas of focus.

## 1) “Creative Taranaki” to lead strategy, coordination and communications in the region

### a) Create a Taranaki regional arts development agency

While the community arts scene in Taranaki is strong, much of it operates off a small base, driven by committed individuals. There is potential to develop the ecosystem to enhance collaboration and support, as well as providing shared facilities that support artists.

Many parts of New Zealand have regional creative agencies that drive this forward (e.g. Creative Northland, Creative Bay of Plenty, Creative Waikato). This action would explore if a range of funding streams could come together to help get a small but highly effective creative agency off the ground.

The workshops considered establishing a regional arts coordinator to be an immediate priority.

### b) Create a Taranaki arts website and social media

The creative agency would naturally have a website and social media, and this could provide a central point of information and support for arts in Taranaki. A website could promote, advocate and act as a directory for all things arts and culture occurring in the region. It could be developed collaboratively by a community of users such as the creative hub (described more below), regional museums, galleries, schools, WITT, Te Wānanga o Aotearoa (New Plymouth) and councils.

### c) Develop a Taranaki Creative strategy

There were many beneficial ideas raised in the workshops. It was noted there is limited funding for the arts sector. An immediate action is to develop a creative strategy for the Taranaki region, in collaboration with the district councils and Creative New Zealand. This could:

- Develop information on the Taranaki arts, creative and cultural sector to better understand its health, contribution and potential;
- Align arts, creativity and culture with Taranaki’s other related strategies, such as tourism and vibrancy, as well as Creative New Zealand’s strategies;
- Look at options for collaboration between councils, such as a Taranaki creative fund that considers the best strategic use of limited funding;
- Review opportunities to involve artists in council-run projects that leverage flagship events and facilities;
- See how arts and culture could maximise connections and collaborations with iwi, hapū, whānau, businesses, community groups, government and individuals across generations; and
- Consider youth involvement, e.g. considering existing youth art initiatives, such as ZEAL and arts in schools, given the Government’s Creatives in Schools initiative is quite small.

The workshop also considered that a stepping stone to develop a regional strategy was to ensure each district council had its own arts, creativity and culture strategy.

#### d) Create an arts and creativity hub

Artists often struggle to have space to engage in arts. A hub would be a public space to cater for rehearsals, performances and exhibitions as well as acting as a collaborative zone for innovators to meet, mentor and innovate. It would provide social support for the arts industry and enable tangata whenua and other community members to realise their creative potential. Industry growth alongside large-scale events would be encouraged. To provide regional coverage, the hub could follow a hub-and-spoke model. In time, other hubs could be set up in Taranaki, with links via the website discussed above.

## 2) Growing the creative economy

### a) Develop an artists and community groups support programme

Taranaki has a strong and vibrant arts scene, although much of it is voluntary. With some support, artists, organisations and venues could gain greater opportunities to attract and grow diverse revenue streams. In Aotearoa New Zealand there are examples of programmes that support artists in being able to successfully earn a living from their art, such as The Big Idea in Auckland<sup>5</sup>.

This action is about developing a programme that supports the existing and emerging artistic and innovative capabilities of residents. It would have the following elements:

- Build the capability of artists and arts organisations to attract and grow diverse revenue streams;
- Establish an outcomes framework to track the progress of programme participants. This would consider the skills artists need to develop, access to employment opportunities and the vibrancy participants will bring to the region;
- Identify and leverage existing investment streams to ensure that emerging artists can capitalise on available investment opportunities;
- Help artists and organisations showcase their work to attract new investors in this space;
- Establish a youth-specific branch of the support programme. This could encourage creative subjects and creative approaches to solving problems. It would also include the science, technology, engineering, arts and maths (STEAM) curriculum throughout all schooling levels, including vocational institutions (WITT and Te Wānanga o Aotearoa, New Plymouth);
- Enable, through existing channels, creative project activity that supports the transition to a low-emissions economy; and
- Foster increased visibility of tangata whenua cultural outputs in the natural and built environment.

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<sup>5</sup> The Big Idea is an arts website and provides tools and advice on how to grow “big ideas” into viable careers, projects and businesses. It also has an arts mentoring programme. <https://www.thebigidea.nz/about-the-big-idea>

## b) Actions that build the creative sector

There are a range of actions that can help build our wider creative sector, which need to be given consideration. For example:

- Undertake a creative sector stocktake to identify who is active and successful in arts and creativity in Taranaki;
- In film, we could build on our ability to respond to film location enquiries, could offer education and training in editing, recording, screen writing, etc. We could also continue to promote the 48-hour film competition; and
- In architecture we could build on our progressive civic architecture to enhance Taranaki's brand, as well as our highly successful firms.

## 3) Taranaki as an arts and culture destination

Taranaki's flagship events and venues – the Len Lye Centre/Govett Brewster Art Gallery, WOMAD and Festival of Lights – are highly successful at bringing arts tourists to Taranaki. The region can leverage this to grow its reputation as an arts destination, thus contributing to GDP and providing a wider market and audience for arts in Taranaki.

This action would consider ideas that support this. For example, encouraging commissionable products, the development of arts/innovation events (e.g. resurrecting Kinetika), reimagining Tropfest or a renewable energy art event. Also important is improving the visibility of tangata whenua products in public space, as seen in the recently opened new airport in New Plymouth.

## 4) Art as a change mechanism

### a) Using creativity to help move towards a low-emissions economy in Taranaki

The arts can be powerful at promoting messages, influencing others and supporting shifts in behaviours and perceptions.

As an emerging industry, arts can tell a fresh and regenerative story for the region. The focus could lie on exploring new mediums and resources as well as promoting sustainable innovation. The resulting outputs may spill over to neighbouring industries and encourage further innovation within the region. To expand on these ideas:

- The creative hub above could have a sustainability space and help drive events and projects that educate community members on sustainable behaviours and innovate on sustainable technology.
- Sharing of events and projects on a national level could promote the fresh and regenerative story of our region.
- A sustainability coordinator could lead the sustainability space. The role could facilitate research and experimentation with a regenerative focus in the art industry, and consider how creativity can contribute to environmental sciences. It could also identify sustainable new mediums/resources and promote them through the creative hub.
- Collaboration with groups – such as Sustainable Taranaki, climate interest groups and ZEAL – could both improve the connection between arts and sustainable practice and develop

content that encourages the just transition. These actions could be promoted on the Taranaki arts website.

b) [Arts supporting vibrancy of the Taranaki region: a living canvas that reflects our history, culture and identity](#)

The councils in Taranaki are already very supportive of art being provided in public spaces to bring vibrancy to communities. There is potential to do more and further remove barriers, and this could be considered as part of the arts strategy. New building and infrastructure projects present a clear opportunity to do more.

**5) Ngā toi Māori**

It is noted that all the actions above apply to building and supporting ngā toi Māori, and addressing the challenges it faces. In addition, given cultural expression is interwoven with all aspects of Māori life, the future of ngā toi Māori will also be considered in the Māori transition pathway.

# Critical success factors

The following critical success factors were also identified.

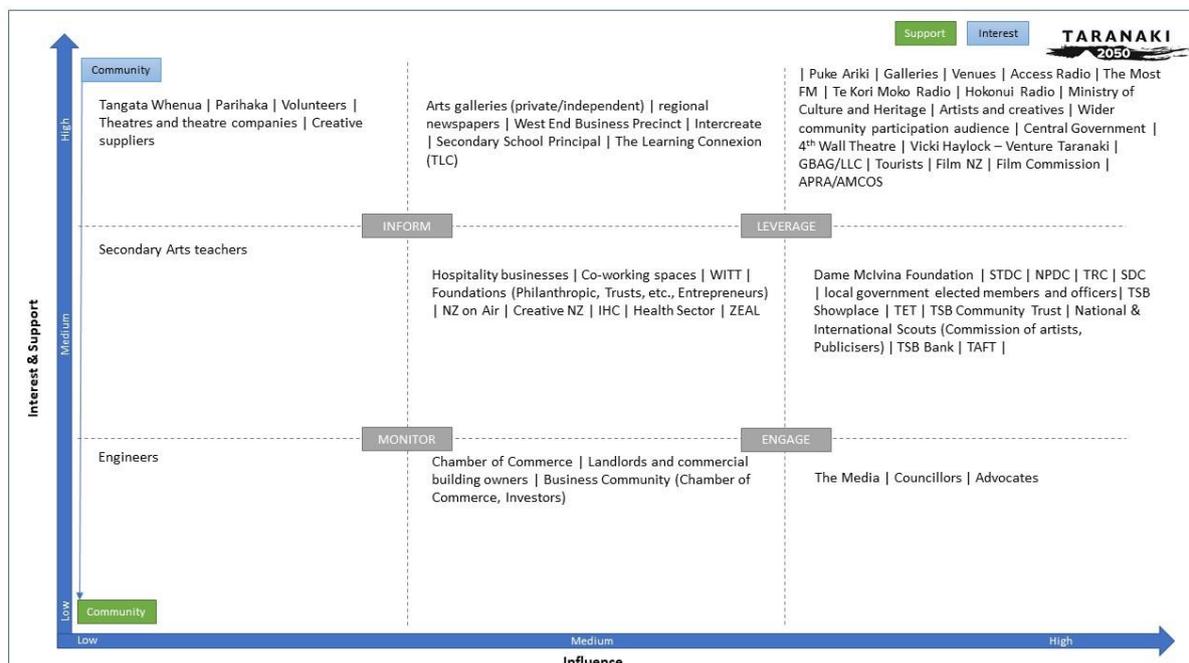
- 1) **Having strong leadership and coordination:** There needs to be a clear, cohesive strategy to weave, develop relationships, support, connect and coordinate creative pursuits in Taranaki.
- 2) **Building the support of the community through showing success, telling local stories, growing commitment to art and expanding the audience of art.** Taranaki is fiercely proud of its identity and its rich history. It will be important to identify and build upon unique local stories that interpret the history and cultural heritage of the region. Showing success will also build momentum and community support for arts.
- 3) **Identifying and nurturing strategic partnerships:** The arts sector will need to form and nurture long-term strategic partnerships with individuals and organisations from the local communities and broader region. Ideally, partnerships will be formed across a range of sectors including tourism, hospitality, energy, environment, government and services. This will help secure greater funding and build resiliency.
- 4) **Commitment and funding support from local and central government:** Central and local government have social and cultural well-being goals. Arts and cultural policies and planning must be integrated into the economic, tourism, social and planning areas.
- 5) **Nurturing artistic excellence:** While not all artists will be seeking excellence, to create a sustainable arts business, artists must be ambitious in their goals and think of global audiences and narratives.
- 6) **Being inclusive and diverse:** Arts, creativity and culture must always be collaborative and inclusive of all generations, cultures, art forms, communities and sectors throughout Taranaki. Success also requires engagement, participation and support from the local community.
- 7) **Build in resilience, adaptability and flexibility:** Arts can be vulnerable when economic times are hard, so the arts sector needs to ensure it has resiliency and flexibility.

# Implementation

## Stakeholders

A key step in the process is to review stakeholders and build an engagement plan to ensure the right level of engagement is attained. The figure below identifies the influence and interest of the main stakeholders within the Arts, Creativity and Culture Action Plan.

It was developed in a working session at the workshops and consequently does not include all stakeholders. Positioning in the chart is indicative and reflects the point in time. It should be noted that over time some stakeholders' level of influence and interest/support will change, and the stakeholder engagement plan will need to be updated.



## Links with other parts of 2050

There are link between actions in arts and actions in the other transition pathways. The links will be considered after all TPAPs are finalised. The table below summarises how the Arts actions link to other parts of the 2050 Roadmap.

	Energy	Food & Fibre	Innovation & R&D	People & Talent	Tourism	Māori	Health	Environmental Sciences	Regulatory	Infrastructure & Transport	Metrics & Evaluation
<p><b>Creative Taranaki to lead strategy, coordination and communications in the region</b></p> <p>(Create a Taranaki regional arts development agency, create a Taranaki arts website and social media, develop a Taranaki creative strategy, create an arts and creativity hub)</p>											
<p><b>Grow the creative economy</b></p> <p>(Develop an artists and arts community groups support programme, actions that build the creative sector)</p>											
<p><b>Taranaki as an arts and culture destination</b></p>											
<p><b>Art as a change agent</b></p> <p>(Using creativity to help move towards a low-emissions economy. Supporting vibrancy of the Taranaki region: a living canvas that reflects our history, culture and identity)</p>											

## Next steps

The actions in this TPAP will be considered by the Taranaki 2050 Lead Group. The Taranaki 2050 website will continue to be updated as progress is made.

The impacts of COVID-19 will be considered as part of the 2050 Roadmap Pathway Action Plans in 2020 and the subsequent two years.

### Taranaki 2050 Transition Pathway Action Plans implementation from 2020

Work to date has been part funded through the Provincial Growth Fund (PGF) and supported with some resource from the Ministry of Business Innovation and Employment (MBIE). A small amount of private funding has come from the TSB Community Trust and local businesses to support workshops, facilitation, printing, etc. The work has been carried out by a large number of volunteers.

Future work needs to be funded at two levels:

- 1) Coordination resourcing (to drive implementation); and
- 2) Funding for the specific projects and initiatives that the action plans set out.

Funding needs to be through:

- Government (central and local) funding – new and existing; and
- Private sector.

#### 1) Taranaki 2050 funding – core coordinating resourcing

Resourcing is required for five people to facilitate and drive workstreams, as well as measure and track progress over five years.

Resources are to be Taranaki-based, with the suggested positions:

- 1 x leader
- 1 x administrator
- 3 x workstream leads

As well as facilitating and driving workstreams and measuring and tracking progress, the team would be tasked with refreshing the Taranaki 2050 Roadmap in 2024.

Funding required for core coordination and resourcing is \$3.75m over five years.

Requests for funding will be submitted to central and local government.

#### 2) Taranaki 2050 Arts TPAP project funding

The following investigatory projects have been identified as ready for kick-off/completion in 2020.

Opportunity	Description	Cost	T2050 TPAP Links
Creative Taranaki to lead strategy, coordination and communications in the region	<ul style="list-style-type: none"> <li>Find a pool of resources and seek new funding streams to have a more strategic, coordinated and connected approach to arts and the creative sector in Taranaki.</li> </ul>	TBC	Māori, Tourism, Innovation and R&D, People and Talent, Regulatory.
Maximising tourism potential	<ul style="list-style-type: none"> <li>Marketing budget to leverage Taranaki’s strengths and build domestic reputation as an arts and culture destination.</li> </ul>	TBC	Tourism



# Acknowledgements

The Arts Transition Pathway Action Plan process has been a significant undertaking. We would like to acknowledge the Provincial Growth Fund and the Ministry for Business, Innovation and Employment for their financial and resource support.

We would like to acknowledge New Plymouth District councillor Stacey Hitchcock, who facilitated the Arts TPAP workshops.

We would also like to thank the Taranaki 2050 Lead Group and their organisations for supporting their involvement. The organisations included Ngāi Maru, Ngāruahine, Ngāti Mutunga, Te Atiawa, the Western Institute of Technology at Taranaki TSB Community Trust, Federated Farmers, the South Taranaki District Council, the New Plymouth District Council, NZEI, the Wells Group, the Ministry of Business, Innovation and Employment, Sustainable Taranaki, Velocite, the Taranaki Chamber of Commerce, Etū, Taranaki Futures, Fonterra, Port Taranaki, Todd Corporation and Venture Taranaki Trust.

As a final acknowledgement, the Taranaki 2050 team would again like to thank everyone who has been part of the process – many people gave up significant hours to participate in workshops.

The team has been overwhelmed with people's passion and commitment to this region. It is clear there is an excitement and energy to achieve our vision for Taranaki 2050.

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