

12 December 2024

*Amplify* Consultation  
Arts and Heritage Policy  
Manatū Taonga Ministry for Culture and Heritage  
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Tēnā koutou

#### **SUBMISSION ON AMPLIFY: A CREATIVE AND CULTURAL STRATEGY FOR NEW ZEALAND 2024-2030**

- 1 The Dunedin City Council (DCC) welcomes the opportunity to submit to the Ministry for Culture and Heritage (MCH) on Amplify: A Creative and Cultural Strategy for New Zealand 2024 -2030 (the Strategy).
- 2 As a territorial local authority, the DCC plays a number of roles in the creative and cultural ecosystem of Ōtepoti Dunedin: provider, funder, partner, and advocate.
- 3 The draft strategy includes a number of areas of creative and cultural activity undertaken by or supported by the DCC including: arts development; the screen sector; encouraging vocational education and creative careers in the city; ngā toi Māori; Pacific arts and culture; and place-based heritage and heritage preservation.
- 4 The DCC supports a strategy for creativity and culture. However, it has some questions and concerns about how the proposals in this draft Strategy will be implemented to achieve the best outcomes for creative and cultural communities in Aotearoa New Zealand, and about the possible implications of the Strategy for local government.
- 5 The DCC notes that the financial investment for the Strategy is based around the existing Vote Arts, Culture and Heritage funding, \$450 million. The DCC would like more information about how this will be distributed if the Strategy is adopted; for example, will some of the investment be directed into contestable funding programmes?
- 6 The DCC notes the four 2030 targets included in the Strategy. It seeks clarification on how the targets will be actioned and measured, and what the expectations will be on local government to meet these targets.
- 7 The Global Soft Power Index, cited in one of the Strategy's targets, measures global business and trade perceptions of countries. The DCC identifies issues in the Strategy, with a focus on Soft Power at the expense of other outcomes and benefits from creative and cultural activities, which are valuable and impactful in and of themselves.

- 8 The use of “cultural exports” to grow New Zealand’s Soft Power is another focus of the Strategy. It is concerning that the Strategy posits creativity and culture in the service of other things such as exports and tourism rather than recognising the arts, culture and heritage of Aotearoa New Zealand for their own value.
- 9 The emphasis on cultural tourism and exports in the Strategy is of concern as it poses risks to the mana and integrity of Aotearoa New Zealand’s unique cultural identity.
- 10 An example of the DCC’s overall concerns that the Strategy is focused on economic outcomes rather than creativity and culture, is the action “Incentivise collaboration and the building of capability to attract audiences to creative content”. The DCC submits that this action is output/audience focussed rather than practitioner-focussed. It is concerning that the emphasis of this action is on quantity, rather than the quality of engagement between practitioner and audience.
- 11 In regard to the action “Develop a structure for central government funding of the creative and cultural sectors that simplifies access and purposefully leverages other sources of funding, for example local government, iwi and private funding”, the DCC submits that:
  - local government is dealing with a range of infrastructure issues that require significant capital investment and the pressure on existing arts budgets are only growing
  - a focus on accessing private funding disadvantages regional and rural centres with lower populations and wealth levels
  - a focus on accessing private funding may also constrain the ability of artists to create critical and challenging work if it is not seen to align with the personal or corporate priorities of donors.
- 12 In regard to the action “Explore the viability of the establishment and expansion of regional centres of excellence to promote creative and cultural sector growth, including supporting the sustainable practice of ngā toi Māori”: the DCC has supported the Centre of Digital Excellence (CODE) which is based in Ōtepoti Dunedin, and which is used in the Strategy’s consultation document as an exemplar of regional centres of excellence.
- 13 Based on its experience, the DCC is of the view that expanding regional centres of excellence could be a positive development, but notes that it would require long-term support and careful consideration of the expected deliverables to be successful.
- 14 In regard to the action “Investigate options to increase New Zealanders’ access to the national collections, including through touring exhibitions and long-term loans to regional and local galleries”, the DCC would welcome this opportunity to potentially augment and expand its existing exhibition programmes at the Dunedin Public Art Gallery and Toitū Otago Settlers Museum.
- 15 The DCC requests more information about how access to the national collections is expected to be implemented, including funding and project management for exhibitions and loans, and any expectations about the content, display and interpretation of any exhibits.
- 16 As the major contributing local authority to the Otago Museum, the DCC:

- supports the action in the Strategy to support the repatriation of taonga tūturu and kōiwi, and the recognition of support for iwi and hapū included in the Strategy, and acknowledges the work of Otago Museum in this area.
  - in addition to the collections of national significance held by the Museum of New Zealand Te Papa Tongarewa and the National Library of New Zealand Te Puna Mātauranga o Aotearoa which are noted in the Strategy, the DCC recognises the national significance of collections held by other institutions such as the Otago Museum.
- 17 In regard to the actions “Partner with sector representative bodies and Māori and Pacific creative and cultural practitioners to grow creative exports” and “Identify opportunities to promote existing creative and cultural events to showcase our unique cultures globally and boost cultural tourism”, the DCC seeks information about how it is intended that these actions will be developed and implemented, the rationale for these actions, and why these have been identified as actions that need to be undertaken at this time.
- 18 The DCC would appreciate information about MCH’s current relationships with Māori and Pacific creative and cultural practitioners, how these have informed the Strategy, and how it plans maintain and nurture these during the implementation of actions in the Strategy.
- 19 The DCC notes that in its 2022 *Long-Term Insights Briefing*, Manatū Taonga recognises “a tension identified between Māori cultural identity outside of and within New Zealand, and a need for Māori to show who they are, rather than being showcased by the Crown.” The DCC requests clarification about how this will be reconciled with targets and actions included in the Strategy.
- 20 The DCC notes that the phrase “Pacific cultural practice”, which is used in the Strategy’s consultation document, does not occur in Creative New Zealand’s Pacific Arts Strategy 2023-2028 which is cited as informing this Strategy. The DCC request information about the origins of this phrase and clarification of its definition in this context.
- 21 The Strategy includes a number of actions with a career development focus, including developing a national training strategy for succession planning, skills development, and sustainable career opportunities. The DCC already works as a supporter and advocate for creative vocational education, and for career pipelines in sustainable creative industries in Ōtepoti Dunedin. It submits that:
- there is concern key institutions engaged in these actions will be predominantly or totally Auckland/Wellington/Christchurch-based and that regional institutions will be over-looked
  - Māori and Pacific cultural practice and practitioners may be comprised or over-looked if there is a focus on economic rather than cultural outcomes from education, training or career development initiatives.
  - there is a need for initiatives to incentivise best practices, developing professional expertise, and work to identify and fill skill gaps to support conservation of heritage places.

- 22 In regard to the action “Work across government to enable the creative and cultural sectors to cross-portfolio outcomes, for example supporting improved health outcomes, or supporting rehabilitation and reducing reoffending in the justice system”, the DCC is concerned that this action has the potential to prioritise the funding of creative activity that is used as a means to achieve non-arts objectives. It is also unclear issues of how ‘success’ would be measured under this action.
- 23 The DCC is pleased to note the recent release of the Massey University research report “Measuring and Articulating the Value of Live Performance in Aotearoa” commissioned by MCH, and looks forward to seeing how the findings of the report inform the Strategy’s implementation.
- 24 As a local authority, the DCC plays an important role in preserving the heritage of Ōtepoti Dunedin, and has a Heritage Action Plan. Some actions in this plan are reflected in the Strategy. Therefore the DCC supports the following in the Strategy:
- proposed actions to better enable owners, the creative and cultural sector, and local government to actively and collaboratively maintain and conserve of Aotearoa New Zealand’s heritage places
  - initiatives to make maintaining and conserving heritage places simple and practical for owners, including reviewing earthquake strengthening requirements.
- 25 As a local authority, the DCC is responsible for both the District Licensing Committee and the Local Alcohol Policy for Dunedin City. It notes that liquor licensing legislation is included as a regulation that could be identified and updated under the pillar Reducing Barriers to Growth. The DCC wishes to be included in any discussions around legislation changes as they pertain to the Strategy.
- 26 The DCC is concerned about changes to regulations and legislation at a national level being implemented which would have impact on local liquor licensing and the local authority’s ability to enforce its own policies without discussion and input about the implications at a local level.
- 27 The DCC thanks you for the opportunity to submit on Amplify: A Creative and Cultural Strategy for New Zealand 2024 -2030 (draft).
- 28 The DCC wishes to speak to this submission at any hearings.

Nāku noa, nā



Jules Radich  
**MAYOR OF DUNEDIN**