15 December 2024

Manatū Taonga, Ministry for Arts, Culture and Heritage

**Amplify: A creative and cultural strategy for New Zealand**

**Feedback from Museums and Galleries**

Museums Aotearoa is the professional membership organisation for museums and those who work in or have an interest in museums and the museum sector. The 'museum sector' includes museums, public art galleries, historical societies, science centres and historic places open to the public. Museums Aotearoa members include these institutions and people who work within them and individuals connected or associated with the arts, culture and heritage sector in New Zealand. The museum sector comprises 417 institutions throughout New Zealand.

Museums Aotearoa seeks to promote excellence in museums and galleries and support the ongoing development of a vibrant, creative and relevant sector.

Public museums and galleries:

* care for and provide access to and education about New Zealand’s culture and heritage for current and future generations. Our members hold our national collections of visual arts, decorative arts, documentary history, military objects and collections, social history, technology, transport, natural history, taonga Māori, archaeology and ethnology. Much of our museum and gallery activity takes place in heritage buildings, in locations dictated by historic significance and locations; and
* make essential contributions to education, tourism, social cohesion and our sense of nationhood.

In this document we provide our overall impression of Amplify and specific points for the Ministry to note. We have also followed Manatū Taonga’s survey format with highlighted answers and additional points in italics.

**Overall**

We support a strategy that applies to the art, culture and heritage sector and provides avenues for the sector to contribute to Aotearoa New Zealand’s wider objectives.

We are pleased to see the Ministry developing a strategy but would also like it to expressly support museums and galleries with long-term planning, ensuring its sustainability and recognises its valuable contribution to tourism, education and our cultural identity and health of our communities.

The strategy in its draft format seems more focused on artists and the performing arts (and income generating creative functions such as gaming and film) with a focus on individuals rather than organisations such as museums and galleries. Heritage is an obvious omission.

**We don’t see the Vision Statement “Amplify our arts and culture to make New Zealand a global creative powerhouse” as being relevant to museums and galleries.**

We question why being a global powerhouse is the most important objective for Government and why moving in soft power ratings from 30 to 25 is such a feature. We question what actual benefit the arts, culture and heritage sector would see in a (minor) change in ratings.

We’d like to see stronger, action-oriented words used that show intent and stretch targets that include specific KPIs and actions relating to museums and galleries. Let’s take this opportunity to be bold and leverage our cultural assets.

Museums and galleries are critical to delivering some of the objectives so support of the sector must also be referenced here.

We need to create long-term, sustainable business models for museums and galleries, currently funding models are short-term, project-based and pit organisations against each other. This is a destructive way of operating and prevents collaboration and sharing, which would be beneficial to the sector.

**Response to Manatū Taonga feedback survey:**

Vision Statement: “Amplify our arts and culture to make New Zealand a global creative powerhouse”

4. To what extent do you agree with the vision statement as a desired future state for the cultural sectors? (required)

Strongly disagree, Disagree, Neutral, Agree, Strongly Agree

5. Please provide more information about your answer. (required)

*In order to be respected internationally, we believe the vision/focus/outcome of this strategy should be on the health of the arts, culture and heritage sector domestically, first and foremost. We must protect and celebrate our culture at home.*

*Museums and galleries respect the rights of Māori to decide how their culture should be respected and how taonga is cared for. Please see Museum Aotearoa’s repatriation policy.*

***Cultural soft power****refers to the ability of a country to influence others and shape their preferences, values, and behaviours through the appeal of its culture, ideals, and institutions, emphasising cultural elements such as art, music, film, language, cuisine, and education as key tools for international influence. It is dependent on our reputation as a country that protects its indigenous people and cultural references such as language, artifacts and way of living.*

*Respect of Te Tiriti is an obvious aspect of this concept and it could be argued that the Government’s current policies and plans to remove references to the Treaty from various legislation are damaging our ‘soft power’, along with New Zealanders responding on mass to the Treaty Principles Bill. These conflicts (between saying and doing) won’t inspire respect and admiration on a global stage.*

*Aotearoa New Zealand has the potential to build its soft power by its respect and treatment of indigenous people and culture. Museums and galleries are well placed to contribute and be seen as the exporter of knowledge on how to protect and care for cultural artifacts and practices. We envisage creating a sought-after intensive academic course in this area for international audiences, much as Stanford is for business qualifications.*

*We provided the Ministry with a vision and pillars in July 2024:*

***Vision:***

*New Zealand’s museum and gallery sector connect New Zealanders to each other, their history and their potential. They make us smarter and more confident.*

*These institutions are internationally recognised as being world class, where both locals and overseas visitors actively seek them out as an opportunity to experience our unique art, history, culture, and nature in a way that contributes to lifting the economic, social, environmental, and cultural outcomes for New Zealanders. They are fundamental to our tourism and export trading markets. They are an expression of what makes us unique.*

*The institutions are funded in a sustainable way by both central and local government that ensures they are adequately able to store and exhibit the taonga in their care and recognises the value of their work to both the broader policy outcomes.*

***Pillars:***

* *Museums and galleries play a crucial role in upholding Te Tiriti. Mana whenua and their taonga must be recognised and respected by the museums and galleries that connect, conserve, protect, and tell their stories.*
* *All New Zealanders, regardless of language, literacy, geography, age, or education, can participate with museums and galleries.*
* *The contribution of museums and galleries to broader social, economic, cultural, and environmental outcomes is recognised and invested in accordingly.*
* *For the sector to be successful and sustainable there must be coordinated investment across central and local government, philanthropic groups, and commercial interests.*

Rate the following five principles used to inform the strategy in terms of their importance to you, your community, or group. You may wish to re-familiarise yourself with the strategy before completing this section.

6. Government supports and recognises the value to people’s lives of lifelong engagement with arts, culture, creativity and ngā toi Māori. (required)

Not important, Slightly important, Moderately important, Important, Very important \*

7. Government acknowledges Māori arts, culture and heritage as taongā and important to New Zealand’s culture and identity, and partners with Māori to enable their cultural aspirations. (required)

Not important, Slightly important, Moderately important, Important, Very important

8. Government provides support for creative and cultural practitioners at all stages of their development, and clear pathways into work that uses their skills. (required)

Not important, Slightly important, Moderately important, Important, Very important

9. Government works to connect New Zealand creatives to local and global audiences. (required)

Not important, Slightly important, Moderately important, Important, Very important

10. 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. (required)

Not important, Slightly important, Moderately important, Important, Very important

Amplify includes three pillars that provide a road map of actions to achieving the strategy’s vision. The first pillar is 'Investing for Maximum Impact', please answer the following questions. \*

11. Please choose the three most important actions under the “Investing for Maximum Impact” pillar (required). (three selections required)

* 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. *This needs to be flipped so the Government funding comes first as a strong factor for leverage. Museums and galleries around the country need a greater share of Vote Arts and Culture.*
* Work across government to enable the creative and cultural sectors to support cross-portfolio outcomes, for example supporting improved health outcomes, or supporting rehabilitation and reducing reoffending in the justice system *and educational outcomes*
* Partner with sector representative bodies and Māori and Pacific creative and cultural practitioners to grow creative exports
* Develop a research programme to strengthen the evidence base for the creative and cultural sectors, led by Manatū Taongā Ministry for Culture and Heritage
* Explore options for government to support the creative and cultural sectors through immigration settings, for example through visa requirements
* Identify opportunities to promote creative and cultural events through the Major Events Fund, and for Major Events Fund and Cultural Diplomacy International Programme (CDIP)-funded events to align to showcase our unique cultures globally and boost cultural tourism
* Support the repatriation of taongā tūturu and kōiwi *including domestic repatriation, which happens organisation to organisation and organisation to iwi*
* Incentivise collaboration and the building of capability to attract audiences to creative content

*We would like to add to this section that the Government needs to recognise the benefits it receives from a strong arts, culture and heritage sector and establishes an enduring fund that provides committed funds the sector can use to leverage other areas of fundraising, not an at-risk fund of last resort. In New Zealand’s current economic environment, private and philanthropic funding of museums and galleries is almost non-existent.*

*The Crown must now show good stewardship of these resources, conservatively valued at $5.6bn in 2022. By continuing to leave the responsibility of Aotearoa’s museums and galleries to others, the Crown risks losing them altogether.*

12. To what extent do you agree that you see yourself, your organisation or community benefitting from the actions in the 'Investing for Maximum Impact' pillar? (required)

Strongly disagree, Disagree *not in its current form*, Neutral, Agree, Strongly Agree

Amplify includes three pillars that provide a road map of actions to achieving the strategy’s vision. The second pillar is 'Nurturing Talent', please answer the following questions.

13. Please choose the three most important actions under the “Nurturing Talent” pillar. (three selections required)

* Develop a creative education work programme to increase learners’ exposure to New Zealand creative and cultural activity through the school curricula, working with sector partners *this should include funding of museums and galleries to teach all aspects of curricula through formal visits and outreach*
* Partner with creative industry representatives to support skills development of creative professionals (including new sector qualifications) and improve the vocational education system to meet industry needs
* Develop a national training strategy in partnership with iwi, hapū, Pacific cultural practitioners, and the broader creative and cultural sectors, to support succession planning for vital roles, for example in cultural conservation
* Explore options to better support key institutions that provide career entry and early-mid career opportunities for creative professionals
* Partner with ngā toi Māori organisations, mātangā toi, iwi and hapori Māori to strengthen infrastructure for the health and sustainability of Māori arts, culture and heritage, for example recent funding for kapa haka
* Explore the viability of the establishment and expansion of regional centres of excellence to facilitate creative and cultural sector growth and excellence, including supporting the sustainable practice of ngā toi Māori *this is not needed as centres of excellence already exist in museums and galleries*
* Investigate options to increase New Zealanders’ access to the national collections, including through touring exhibitions and long-term loans to regional and local galleries *this is already happening*
* Provide capability training for creative and cultural organisations’ governance bodies, including in supporting their organisations to be financially stable, grow audiences and diversify funding

*We want to highlight the risk of investing in people without investing in a sustainable long-term financial strategy for museums and galleries. Jobs for people won’t exist if the organisations don’t exist.*

*Museums and galleries perform essential support in nurturing the youth of New Zealand and creating a well-educated populace. Research tells us that many young people make important decisions about their future, inspired by what they see and learn at museums and galleries.*

*We know many examples of children being inspired with career choices from going to museums and galleries – Toni Hoeta from our Keep the Lights On campaign is just one example. She fell in love with science at a museum, overcame social and economic challenges and is now at Otago University earning her degree in medicine. She wants to return to her whakapapa in Raetihi as a paediatrician. New Zealand needs more people like Toni.*

14. To what extent do you agree that see yourself, your organisation or community benefitting from the actions in the 'Nurturing Talent' pillar? (required)

Strongly disagree, Disagree, Neutral, Agree, Strongly Agree

Amplify includes three pillars that provide a road map of actions to achieving the strategy’s vision. The third pillar is 'Reducing Barriers to Growth', please answer the following questions.

15. Please choose the three most important actions under the “Reducing barriers to growth” pillar. (three selections required)

* Work across government to identify and update regulation that impacts on the creative and cultural sectors’ ability to grow and produce creative work, such as the Public Lending Right for New Zealand Authors Act, the Copyright Act, and liquor licensing legislation. Ensure owners of heritage buildings are appropriately supported. *Also include the Wildlife Act, Marine Mammals Act, Privacy Act. We call for an exclusion for ‘public good’ to be in all new Bills.*
* Work across government to make maintaining and conserving heritage places simple and practical for owners, including a review of earthquake strengthening requirements
* Modernise legislation administered by Manatū Taongā Ministry for Culture and Heritage so that it is fit for purpose and working effectively for the creative and cultural sectors, for example Crown entity governance legislation and the Broadcasting Act
* Provide support for cultural and creative practitioners and businesses to navigate the tax system, with a particular focus on those with complex income streams
* Support the creative and cultural sectors’ uptake of new technology, including responsible use and development of AI, and take a cross-government approach to address the opportunities and challenges of using AI in creative work *include sector experts and service providers to understand the opportunities and risks of AI*
* Work across government to respond to intellectual property risks to creative and cultural works, including ngā toi Māori, with a focus on stopping misappropriation of cultural works
* Explore initiatives to support increased investment in and access to local screen content

16. To what extent do you agree that you see yourself, your organisation or community benefitting from the actions in the 'Reducing barriers to growth' pillar? (required)

Strongly disagree, Disagree, Neutral, Agree, Strongly Agree

**Additional points**

* Tourism is only mentioned in passing and is clearly the biggest driver of GDP that museums and galleries can offer on an ongoing basis. A fiscally driven strategy should look to take advantage of this.
* We are fundamental to tourism. Data shows (pre-covid) of our 4 million international visitors 1.9m visited four museums or galleries within their average 19 day stay. Tourism NZ’s goals are to grow tourism to a $5bn industry and flatten the summer visitation peak to more consistent stays throughout the year. If visitors are going to come here during the off-season, they need things to do despite the weather. Museums and galleries are an obvious part of this mix and must be able to attract International Visitor Levies.
* It makes sense for Te Papa to be the only institution to manage international repatriation of koiwi and taonga. However, domestic repatriation of koiwi and taonga happens between Museums, galleries, iwi and hapu across the country and between Pacific islands. This is important work and must be acknowledged and supported by Government.
* Centres of excellence do not need to be created – they already exist within museums and galleries and we are throughout the country. We provide performance spaces and have significant economic impact in regions; in many cases greater than sports stadiums (which attract significant financial support from local and central government).
* New Zealanders actively engaging with art, culture and heritage – this is our core purpose and something we thrive on. We don’t need touring exhibitions to do this, but we do require the support to continue to provide access to our nationally significant objects and stories. These are held within museums and galleries throughout the country.
* The educational functions that museums and galleries perform are much greater than the arts curriculum. We teach students science, maths, English, climate, history, innovation, problem solving, astronomy in our organisations (and we are now places to teach Matariki and gather during this time). This needs to be recognised and correctly funded by the Ministry of Education, much more than the current inadequate ELC contract. We are important hubs of learning within our communities and support teachers with subject matter experts and real-life examples. We would like to understand what the government believes about education delivery; the PM is quoted as saying “art and music are nice to haves, maths comes first” when art, scientific concepts and music actually teach maths.
* We need the actions in this strategy to focus the energies of the Minister and MCH to access funding from other ministries for museums and galleries, MoE is an excellent example of where strong advocacy is needed.
* We support governance training of key institutions to support their organisations to be financially stable, grow audiences and diversity funding. We would also like to see ‘sector bodies’ such as Museums Aotearoa included, as they are key functions of these organisations.
* We call on the Government to make changes to tax legislation to allow for tax credits/deductions to be applied to the gifting of significant items and works of art. This is standard practice in other countries and greatly encourages philanthropy.
* We support specialist training but note the organisations need to be sustainable to create employment.
* Support the creative and cultural sectors’ uptake of new technology, including responsible use and development of AI, and take a cross government approach to address the opportunities and challenges of using AI in creative work. The current mention of AI in the strategy focuses too much on consumer-level technology adoption rather than leveraging New Zealand's cultural assets as valuable AI training data.
* The Creative and Cultural Sector holds unique, high-quality data that could address AI model bias and add significant value and therefore increased productivity across all industries. To succeed, we need three key elements: mature cross-sector data governance protecting Mātauranga Māori, government-provided shared digital infrastructure for efficient resource use, and development of New Zealand-specific AI models to counter US-centric bias and maximise our cultural assets' value. Ensuring mature cross-sector data governance exists which protects Matauranga Māori and all data rights held by people of NZ generally.

Nāku, nā

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