

Long-Term Insights Briefing Focus Area:

Funding, investment and value

Shifting how investment is made in the creative and cultural sector and how value is understood and realised

What we have heard

- “How do you build **resilience** in the current model – we are set up to compete for funding rather than collaborate. What is the appetite for change? What are some **alternative** and **innovative** income streams?”
- “Some big global businesses are **threats** to local industry – how can we be on **equal footing**? There is a risk of not being able to **produce local content** if we are competing”
- “We need to find a way to make money given the **limited pool of money** to go around – taxing digital platforms? Sharing streaming revenue?”
- “**Fair contracts for creators.** Government is probably the biggest spender and how it operates sets an example. We see **government** wanting to **use our content** for **free**”
- “What is a **fit for purpose** Ministry in the future? The agencies currently funded are a legacy – is that the right approach, and the right funding?”
- “We don’t want to **look offshore** for funding – what kind of support could we get domestically, especially to **protect our IP**?”
- “**Investment priorities** needs to come out of the regions – there are different priorities in each region – how can we have **strategic conversations** in that space?”
- “How do we innovate and bring through **young philanthropists** who will shape the future? Will there even be philanthropy in the future?”
- “A lot of investment comes from **gambling** – this is not good for many of our **communities**. We would rather have a **full commitment** from Government (like education does)”
- “Consider new models to support the sector, such as **wage subsidies** for creatives to employers”
- “Digital models such as interactive media (**combining software** with content, not just digitising existing content) are currently **excluded from government programmes** and investment and early adopters are being turned away”
- “Artists are moving to the regions and regional infrastructure/local governments are lacking the ability to support this. **How can we work together** to support this movement?”
- “**Leadership, resourcing** and **relationships** are so important – this helps line up similar endeavours within and across regions and involving different sectors”
- “We currently frame funding and investment on **output** rather than **outcome**. **Rethinking the language** we use around investment can help **understand** the **value conversation**”
- “We need **investment** in **technology** to keep up with digital changes. Rangatahi are **embracing new technology** and models but find **accessing investment** more difficult”
- “There are a number of funding agencies and funds set up under **different mandates**, but with similar outcomes – is there an opportunity to try and **align** the **sector**?”
- “People are our biggest asset – we need to **fund people** and not a project...”
- ...So many of us are ‘funded to fail’ - we get part funding but are still expected to deliver fully – this means we can’t pay artists what they should be paid – **artists need to be paid appropriately**”

Long-Term Insights Briefing Focus Area:

Funding, investment and value

Shifting how investment is made in the creative and cultural sector and how value is understood and realised

What others are saying

“...it became evident they [artists] need four conditions in place to be able to practice successfully as artists: a regular income, a place to do their work, capacity to do their work and validation of their work. Without these conditions, productivity and mental health suffer”

theconversation.com

“...So a basic income would go further than an emergency hand-out – this could save jobs, protect our long-term cultural future and help Wales’ recovery”

futuregenerations.wales

“Our sector relies on the National Lottery for over a third of its public investment in a country where almost half a million people have a serious problem with gambling. It’s time we re-examined our attitudes towards it”

artsprofessional.co.uk

“Recently there has been increased collaboration between philanthropists, governments and commercial organisations. Yet perhaps one of the most significant changes to emerge today, and one that continues to gather pace, is the adoption of technology to deliver and measure the impact of philanthropic programs”

home.kpmg

“Now more than ever, we need rigorous ways of understanding and measuring that elusive thing we call ‘cultural value’. In an ‘age of austerity’, making convincing arguments for public investment becomes all the more challenging”

[Understanding The Value Of Arts PDF](#)

“There is a recognition that historic models of funding and support are not suitable for the future, and that new models are possible, and already emerging. These include new ownership models, new economic tools, and even taxation models”

futureofartsandculture.org

“There are two sectors that the Government of Alberta has identified for support and growth in our industry: Interactive Digital Media and Digital Animation and Visual Effects...This is a significant indication of the recognition of interactive digital media as a legitimate media format alongside music, books, magazines, and film and television”

digitalalberta.com

“The creative economy touches every aspect of our lives. It is one of the fastest-growing sectors globally and provides employment to some 30 million people worldwide...and it offers new solutions to old problems...the vital role the creative sectors can play in addressing the challenges we face as we seek to build back better from the pandemic and shape a more inclusive, sustainable economy for our future”

[Impact investing in the global creative economy PDF](#)

“Creative rights play an important role in the growth of our creative industries. They give authors, illustrators and publishers ownership of their creations – and the right to be paid for their work. They’re fair and they’re incentivising. They fuel the creation of more Aotearoa New Zealand books for us all to enjoy, and the money earned contributes to our economy”

creativerights.nz

“Germany’s new culture Minister has announced a 7% increase in the 2022 arts budget, with additional funding being distributed to a variety of causes and organisations, especially those focused on colonialism and climate change “with the 2022 budget, the members of the Bundestag are specifically strengthening the arts, culture and media in the face of the unprecedented crises of our time... now more than ever, we need the open spaces for discourse and the diverse food for thought provided by art and culture”

news.artnet.com

Funding, investment and value: what we would like to discuss

Visioning activity:

- It is February 2040—thinking about some of the insights and studies above, what do you think the newspaper headline would be?
- What would the youngest person in your family be doing in 2040?
- You are recalling the past two decades from 2020 to 2040, what key changes do you think would have happened in the work you do?

What is happening now (in 2022) or will happen that will influence this? And when?

- What is on the horizon, what are the trends? (introduce wild cards, ideas)
- What is strengthening, weakening, wild cards, and weak signals?
- When might they happen (short term, medium term, long term?)

What might Manatū Taonga need to do to meet these challenges / embrace opportunities, and when?