

**Submission on:** *Achieving Our Potential The Digital Strategy - Version 2.0*  
**Submission to:** **Ministry of Economic Development**  
**From:** **Arts Council of New Zealand Toi Aotearoa (Creative New Zealand)**

### **Key Information**

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### **Introduction**

2. The Arts Council of New Zealand Toi Aotearoa (Creative New Zealand) is an autonomous Crown entity established under the Arts Council of New Zealand Toi Aotearoa Act 1994 (the Act). Under the Act, Creative New Zealand is mandated to encourage, promote and support the arts of New Zealand for the benefit of all New Zealanders.
3. To achieve this purpose Creative New Zealand undertakes a wide range of activities including funding programmes, providing special opportunities and working in partnership with the arts sector, local and central government and the private sector to expand the resource base and promote the contribution of New Zealand arts and artists to society.
4. In 2006/07 Creative New Zealand's budget was \$38,489,757; with 40% of the budget coming through Vote Arts, Culture and Heritage, 55% from the New Zealand Lottery Grants Board and the balance derived for other sources.

### **The New Zealand Digital Arts Environment**

5. When referring to the digital environment this submission has used as its start point a definition proposed to the February 2008 meeting of the Australian and New Zealand Cultural Ministers Council.
6. On page 56 of a report to that meeting entitled *Building a Creative Innovative Economy* it was noted that:

*... broadly, the digital environment includes all online, mobile and broadcast mediums (sic) as well as offline passive and interactive digital devices and platforms that produce, distribute and consume creative digital content.<sup>i</sup>*

7. In Creative New Zealand's experience, New Zealand arts, artists and arts organisations are more and more utilising the production and distribution potential of the digital environment.
8. Digital practices can be a feature in the creation, presentation, promotion, distribution and archiving of work by New Zealand artists, writers and arts practitioners<sup>ii</sup>.
9. Digital practices are not yet universal within the New Zealand arts sector, but there are a growing number of artists, from a wide variety of backgrounds, using digital technologies and operating within a digital environment. Example activities would include:
  - the creation and recording of a contemporary dance film on a DVD
  - use of digital processes to create and present an visual arts installation in a regional art gallery
  - the creation and recording of a music CD
  - the digital recording of the rehearsal and performance of a theatre production
  - the creation and distribution of two-minute episodes of a soap opera via a mobile phone network
  - the documentation and archiving of the works of individual artists.
10. In addition to the above, digital technologies and environments are also being used by New Zealand artists and practitioners to:
  - promote and distribute art works locally and internationally,
  - access and share audience and market development intelligence
  - provide a forum for dialogue with artistic peers and audiences
  - seek and apply for financial support.
11. The above examples are far from an exhaustive listing of the types of digitally based activities the New Zealand arts sector is engaged with, but do give a sense of the levels of digital awareness, or extent of digital savvy, that exists within the sector.
12. The digital world is an increasingly important part of the environment of New Zealand artists and the arts sector is rising to the challenge. New Zealand artists, writers and practitioners are part of the digital revolution.
13. It is Creative New Zealand's contention that the New Zealand arts sector is already a significant contributor to, and a potential leading sector for, New Zealand realising its digital potential.
14. Creative New Zealand therefore welcomes the opportunity to comment on, and contribute to, the Draft Digital Strategy 2.0 – *Achieving Our Digital Potential*.

15. In the following pages we provide commentary on the Strategy in the sequence suggested on the website <http://www.digitalstrategy.govt.nz/digital-strategy-2/Have-your-say/submissionform/>
16. The submission concludes with an overview of how a range of current and planned Creative New Zealand activities might contribute to specific priorities identified in the Strategy.

### *Achieving Our Digital Potential The Digital Strategy Version 2.0*

#### **Part 1 - The Four Enablers:**

##### **1. Connection - high speed broadband provides the means to be digital.**

New Goal - The widespread availability of fast and affordable broadband meeting the needs of New Zealanders

##### Connection Priorities

- Promoting a robust and competitive telecommunications market
- Facilitating the deployment of high speed broadband infrastructure

#### **Comment:**

17. Creative New Zealand agrees with the Digital Summit's observation that:
 

*Fast, affordable and broadly available internet access is essential for New Zealanders to make the transition to a digital economy.*
18. The new connection goal encapsulates this concept and offers a reasonable challenge to both telecommunications companies and government.
19. Creative New Zealand endorses this goal and its priorities, but notes the digital environment is wider than the internet and the associated area of telecommunications policy.
20. There are many artists working with digital technologies, but their work is not always contingent upon an internet connection. None of the examples of digital arts practice cited in paragraph (9) (above) is absolutely reliant on having an internet connection.
21. We therefore suggest the internet may not be the sole means by which individuals and communities can engage with, make use of, and benefit from, a digital environment.
22. Creative New Zealand endorses the need to build New Zealand's broadband infrastructure, but would be concerned if the Connection Goal's sole focus on broadband connectivity unwittingly led to a broadband connection becoming the sole criteria for programmes and initiatives arising from the Strategy.

23. Such an approach may also lead New Zealand and New Zealanders to neglect the potential of offline, passive and/or interactive digital platforms such as augmented reality.
24. Creative New Zealand suggests the Digital Strategy give more overt recognition to a digital environment that includes offline passive and interactive digital devices and platforms.

## **2. Confidence - giving New Zealanders the skills and a secure digital environment**

New Goal - Digitally capable and confident New Zealanders transforming our economy strengthening national identity and enhancing sustainability

### Confidence Priorities

- Equipping managers with the skills needed to engage with and use ICT to increase productivity and innovation
- Reducing shortages of skilled ICT practitioners
- Developing digital literacy and confidence in the workforce and our communities
- Ensuring internet and telecommunications security that is consistent with promoting New Zealander's social and economic wellbeing and maintaining an effective network infrastructure.

### **Comment:**

25. Creative New Zealand endorses the Confidence Goal and priorities and recognises the potential for the arts sector to assist with realising particular challenges laid in the priority.
26. In the Feedback section at the end of this submission we have identified a range of Creative New Zealand programmes and initiatives which are, or have the potential to, contribute to the priority:
  - Developing digital literacy and confidence in the workforce and our communities.
27. As a national organisation that regularly engages with a wide range of organisations, the potential also exists for our business systems and processes to contribute to the Confidence Goal of:
  - Equipping managers with the skills needed to engage with and use ICT to increase productivity and innovation
28. Creative New Zealand's contribution in these areas is currently being supported through base line funding.

### 3. Content – the driver for connection and confidence giving a compelling reason to be digital

New Goal - New Zealanders are world class at creating, discovering and using digital content to create value, improve their lives and communities and enable sustainable development

**Culture Content Priority** - digital culture content actions to be co-ordinated around the priority

- Improving the creation, discovery and use of New Zealand's home-grown content

#### Comment:

29. Creative New Zealand does not agree with the analysis and conclusion for the Culture Content Priority.

30. The opening statement of this section of the discussion document states:

*In the past century, broadcasting has been a major driver in the production and delivery of New Zealand creative and cultural content to national audiences and, in more recent years, international markets.*

31. Creative New Zealand acknowledges that, during the past century, some forms of broadcasting during some periods, have been a significant vehicle for the dissemination of New Zealand creative content.

32. However our experience leads us to suggest the only driver for the production and delivery of New Zealand creative and cultural content has been the people of New Zealand, with New Zealand artists and writers often acting as navigators.

33. Creative New Zealand would contend that over the last century broadcasting has, with some limited exceptions, had an indifferent record at accessing and developing international markets for New Zealand creative and cultural content.

34. We suggest individual artists and arts companies have been more successful at developing local and international markets than most New Zealand broadcasters.

35. In support of this view we would point to:

- The number of New Zealand television series that have achieved prime time distribution in the United States, United Kingdom, Australian or Canadian broadcasting markets since 1960.
- For the first time in the 1999-2000 year, New Zealand music content on commercial radio topped the 10% of material broadcast mark. Three years prior it was just over 5% and two years before that, (1994-5) APRA (the Australasian Performing Right Association) was reporting

New Zealand music content broadcast by New Zealand's commercial radio broadcasters was barely 2%.<sup>iii</sup>

- Local content levels on the three nationwide free to air television channels in 1999 being 23%<sup>iv</sup>
  - New Zealand broadcasters having little, if any, role in such significant international success stories such as the 1984 US exhibition *Te Māori* and *The Lord of the Rings* film trilogy;
  - New Zealand broadcasters having had little to do with the international reputation and success of New Zealand writers, musicians and artists such as Keri Hulme, Colin McCahon, Split Enz, The Datsuns, Lloyd Jones, Fat Freddy's Drop, Indian Ink Theatre and Flight of the Conchords
36. A century of experience with New Zealand broadcasters does not lead to high levels of confidence that a successful strategy will be based on the assumption that New Zealand broadcasters have been a major driver towards national and international success in the creative and cultural content arena.
37. This is not to deny the importance of broadcasting, narrowcasting or the various other forms of digital distribution to New Zealand achieving its digital potential.
38. However Creative New Zealand suggests the key to realising the country's digital potential in the cultural content arena will lie in providing creative content that speaks to, and reflects, the peoples of Aotearoa New Zealand.
39. Sourcing quality creative content will require the strategy to pay attention to the sources of creativity, as well as the means of distributing that content.
40. Experience and history indicate creative content is much more likely to be found within artists, writers and the arts sector than within broadcasters.
41. We suggest the final strategy give more recognition to the contribution New Zealand arts and artists have made in the past, and can make in the future.
42. Creative New Zealand would endorse the points made on page (29) of the discussion document and suggest that the range of arts practices and priorities identified within the *Building a Creative Innovative Economy* document might be usefully incorporated into the Digital Culture priority.
43. We were unclear about what the culture content priority meant by the phrase 'co-ordination of digital culture content actions'. We would therefore suggest the Strategy provide greater clarity around who will do the co-ordinating and what is to be co-ordinated.

**Business Content priorities** - digital business content actions to be co-ordinated around thee priorities

- Accelerating the growth of digital businesses with competitive advantage
- Increasing the use of world class productivity tools

- Using our knowledge and research to stimulate innovation

**Comment:**

44. Creative New Zealand endorses these Business Content priorities, but anticipates the term 'business' will encompass both profit making private enterprises and not-for-profit organisations.
45. We are aware of some arts organisations which operate on a not-for-profit basis who have an interest in developing administrative and organisational tools that would use digital platforms and technologies to benefit the not-for profit sector.
46. Such technological developments have a world-wide market potential and may be capable realising surplus funds that could benefit the organisations concerned, their communities and the country.
47. To restrict support and advice under this Goal purely to businesses that seek to make a profit, while excluding organisations seeking to make generate surpluses by tapping into a known world wide market, would seem to defeat the Content Goal:
  - New Zealanders are world class at creating, discovering and using digital content to create value, improve their lives and communities and enable sustainable development

**4. Collaboration** - a fourth enabler proposed as part of the strategy. The collaboration enabler would encompass and give a priority focus for:

- Maori,
- Communities,
- Business
- Local Government
- Researchers - advanced computing tools, technologies and real time connectivity that enables [NZ] researchers to become more confident global collaboration partners

Sector Forum- Government has also committed to establish a Digital Strategy Sector Forum to:

- Initiate, coordinate and support collaborative projects
- Provide a forum for dialogue with government and other stakeholders
- Facilitate the sharing of knowledge and lessons from successful projects

**Comment:**

48. Creative New Zealand endorses and supports the five areas identified as being a particular focus for collaboration. We would suggest that, given the central role of creative content to achieving our digital potential, consideration be given to the arts sector be added as a sixth area of collaborative focus.

49. The arts and artists of New Zealand are present in all communities and have the skills to be a major means by which people can engage with, and become more confident within, a digital environment. The lessons of artists in differing communities can be shared between artists and used as a means to build capability across a range of communities.
50. We would report on our experience with the Smash Palace Fund. This Fund has sought to foster and support collaborations between the New Zealand arts and science sectors. To date we have noted two types of collaborations within fund proposal and projects.
- (a) Firstly traditional interchanges where processes and outcomes are largely understood before a project commences and which have involved either:
- The arts using science and technology as themes or material for work based in an artist's usual form of arts practice; or
  - Science commissioning artists and designers to portray and communicate scientific stories and concerns.
- These collaborations involve a 'business as usual' approach for the artists or scientists involved, may involve little learning or exchange of skills and are usually capable of being supported through existing funding programmes of either the arts or science sector.
- (b) The second - and potentially more interesting - collaborations have been where outcomes sought are identified, but the creative process is open and the form and/or content of the work can change and evolve in response to the process. These types of collaborations actively encourage participants to share knowledge, learn from one another and explore new ways of working and thinking.
51. It is suggested these second type of collaborations may be more useful to a digital strategy seeking to use collaborations as a means to involve a range of key communities in digital environments while also developing knowledge and skill sets.

## Part 2 - Benefit Areas

The four enablers of connection, confidence, content and collaboration would drive towards New Zealand achieving its digital potential across three key benefit (or 'outcome') areas:

- **Productivity:** achieving a creative, knowledge-based, high income economy
- **Community:** enriching and valuing New Zealand communities and cultures, and promoting our unique national identity
- **Sustainability:** using advanced technology to achieve sustainable growth as a nation

52. Creative New Zealand recognises and endorses the Benefit areas proposed.

**Final comments**

53. Creative New Zealand would like to thank the Ministry and the Minister for the opportunity to comment on *The Digital Strategy – Version 2.0*.
54. We would also like to acknowledge the wide range of people whose thought and work that has been put into the discussion document.
55. In conclusion we would note that Creative New Zealand and the arts sector have the potential to make a significant contribution to the New Zealand achieving its digital potential. Both Creative New Zealand and the arts sector are already making contributions through baseline funding. To fully realise the digital potential of New Zealand's artists and arts communities, access to additional funding sources may be required.

**Feedback:**

Action	Contributing to Priority	Lead Agency	Timing	Budget
<p><b>RF Online</b> An online system for recurrently funded arts organisations to present funding proposals and budgets, and provide reports and annual accounts to CNZ. Also provides client companies with online access to the reports and documents they have provided to CNZ</p>	<p>Developing digital literacy and confidence in the workforce and our communities</p>	<p>CNZ</p>	<p>2005-08</p>	<p>\$415,000 tagged baseline funding</p>
<p><b>Fuel 4 Arts</b> Online assistance for arts professionals to reach their marketing potential <a href="http://www.fuel4arts.co.nz/">www.fuel4arts.co.nz/</a></p>	<p>Developing digital literacy and confidence in the workforce and our communities;</p> <p>Increasing the use of world class productivity tools;</p> <p>Facilitate sharing of knowledge and lessons from successful projects.</p>	<p>CNZ Australia Council</p>	<p>Since 2004</p>	<p>baseline funding</p>
<p><b>Screen Innovation Production Fund</b> <a href="http://www.screeninnovation.govt.nz">www.screeninnovation.govt.nz</a></p>	<p>Using our knowledge and research to stimulate innovation</p> <p>Improving the creation, discovery and use of New Zealand's home-grown content;</p>	<p>CNZ NZFC</p>	<p>Since 1996</p>	<p>baseline funding</p>
<p><b>NZ Contemporary</b> An online gateway to information about leading-edge</p>	<p>Improving the discovery and use of New Zealand's home-grown</p>	<p>CNZ</p>	<p>From 2007</p>	<p>baseline funding</p>

Action	Contributing to Priority	Lead Agency	Timing	Budget
contemporary art practice in New Zealand <a href="http://www.nzcontemporary.com">www.nzcontemporary.com</a>	content;			
<b>NZ Literature</b> Website promoting New Zealand writers and writing <a href="http://www.thenewword.com">www.thenewword.com</a>	Improving the discovery and use of New Zealand's home-grown content;	CNZ	Since 200?	Literature initiatives funding
<b>Media and Interdisciplinary Arts Centre (MIC)</b> Nurtures the fusion of arts and technology and promotes a dynamic culture of interdisciplinary media-arts practice in New Zealand <a href="http://www.mic.org.nz">www.mic.org.nz</a>	Using our knowledge and research to stimulate innovation  Improving the creation, discovery and use of New Zealand's home-grown content;	CNZ recurrent funding	Since 1995	baseline funding
<b>Recurrently funded organisations</b> A range of New Zealand arts infrastructure organisations which, to varying degrees, nurture and support NZ artists and practitioners to access and apply digital technologies in the creation, promotion and distribution of work.	Developing digital literacy and confidence in the workforce and our communities;  Using our knowledge and research to stimulate innovation  Improving the creation, discovery and use of New Zealand's home-grown content;	CNZ recurrent funding	Since 1995	baseline funding
<b>Project funded arts, artists and practitioners</b> A wide range of artists and arts organisations	Developing digital literacy and confidence in the workforce and our	CNZ project Funding	Since 1995 To be altered	baseline funding

Action	Contributing to Priority	Lead Agency	Timing	Budget
<p>across all areas of arts practice who access, experiment with and use digital technologies and environments.</p> <p>Project funding to be reconfigured from Feb 2009 with a specific pathway to support the skills, resources and networks required to create, promote and distribute the arts – including digital creation, promotion and distribution</p>	<p>communities;</p> <p>Using our knowledge and research to stimulate innovation</p> <p>Improving the creation, discovery and use of New Zealand’s home-grown content;</p>		from Feb 2009	
<p><b>International Market Development</b></p> <p>Supporting the creation of digital promotional material for NZ writers and artists presenting at major international markets (e.g. DVD’s Sound Proof, Red Hot from NZ)</p>	<p>Improving the creation, discovery and use of New Zealand’s home-grown content;</p> <p>Developing digital literacy and confidence in the workforce and our communities;</p> <p>Increasing the use of world class productivity tools;</p>	CNZ	Since 2003	baseline funding
<p><b>Smash Palace</b></p> <p>Supporting collaborative partnerships between New Zealand artists and scientists researching, exploring, developing and testing new ideas, products, services, processes and/or techniques.</p>	<p>Improving the creation, discovery and use of New Zealand’s home-grown content;</p> <p>Developing digital literacy and confidence in the workforce and our communities;</p>	CNZ MoRST	Since 2003	\$178,000 p.a. from Vote R, S and T

Action	Contributing to Priority	Lead Agency	Timing	Budget
<p><b>Digital Strategy Development</b> Commissioning paper to describe current and future trends in digital arts practice and identify how CNZ might best support the creation, production, promotion and distribution of the arts in digital environments</p>	<p>Developing digital literacy and confidence in the workforce and our communities;</p> <p>Using our knowledge and research to stimulate innovation</p> <p>Improving the creation, discovery and use of New Zealand's home-grown content;</p> <p>Facilitate sharing of knowledge and lessons from successful projects.</p>	CNZ	By 2009	baseline funding
<p><b>Distribution Strategy</b> To include identification of priorities for the digital distribution of high quality NZ art works to New Zealand audiences</p>	<p>Improving the creation, discovery and use of New Zealand's home-grown content;</p> <p>Developing digital literacy and confidence in the workforce and our communities;</p> <p>Facilitate sharing of knowledge and lessons from successful projects.</p>	CNZ	By Feb 2009	baseline funding
<p><b>Online Funding process and assessment</b></p>	<p>Improving the creation, discovery and use of New Zealand's home-grown content;</p>	CNZ	2010-11	-

Action	Contributing to Priority	Lead Agency	Timing	Budget
	Developing digital literacy and confidence in the workforce and our communities;			

<sup>i</sup> [www.cmc.gov.au/\\_data/assets/pdf\\_file/7817/Building\\_a\\_Creative\\_Innovation\\_Economy.pdf](http://www.cmc.gov.au/_data/assets/pdf_file/7817/Building_a_Creative_Innovation_Economy.pdf)

<sup>ii</sup> Practitioners include people involved in organising an arts project (those doing the practice) and may include producers, stage managers, technicians, publishers, curators, agents, dealers and community arts organisers. Practitioners are people who may not necessarily classify themselves as artists, but who may be necessary to creating and presenting an art work. The term is inclusive of individuals, groups, communities and organisations.

<sup>iii</sup> Page 15 – *NZ on Air 1999-2000 Annual Report* available at [http://www.nzonair.govt.nz/files/about/NZOA\\_ar\\_2000.pdf](http://www.nzonair.govt.nz/files/about/NZOA_ar_2000.pdf)

<sup>iv</sup> Page 6 – *NZ on Air 1999-2000 Annual Report*