



GETTING CLOSER TO THE ARTS

2022: A YEAR IN CREATIVITY

Stuff

THE ARTS
FOUNDATION
TE TUMU TOI

Established in 1998, The Arts Foundation
Te Tumu Toi exists to collectively fuel a thriving
arts community — because arts and creativity
make Aotearoa New Zealand a better place.

**“WITHOUT ART,
WE’RE F***ED,
BASICALLY.”**

— Lindah Lepou
2022 Arts Foundation Te Tumu Toi Laureate

WHAT’S BEEN HAPPENING...

JANUARY [04]

FEBRUARY [06]

MARCH [08]

APRIL [10]

MAY [12]

JUNE [14]

JULY [16]

AUGUST [18]

SEPTEMBER [20]

OCTOBER [22]

NOVEMBER [24]

DECEMBER [26]

JANUARY

A FRESH START

**“I’M A REAL BELIEVER IN TIMING, AND I KNOW
THAT OUR TIME WILL COME — AND WHEN IT
DOES IT’S GOING TO BE AMAZING.”**

—Neil Ieremia

Choreographer, 2005 Arts Foundation Laureate,
Artistic Director and Founder, Black Grace

At the close of 2021, Arts Foundation Laureate Neil Ieremia — one of New Zealand’s greatest choreographers — shared the statement above following the cancellation of his ground-breaking production of (m)Orpheus created with NZ Opera. This production was just one of thousands to be cancelled that year — a year punctuated by lockdowns, lost gigs and restrictions. For artists across Aotearoa, 2021 will be remembered as a terrifying roller coaster: demanding them to hit pause on mahi months in the making.

And yet, at the dawn of 2022, there was hope on the horizon. Arts Foundation Laureate Tusiata Avia penned a poem (right) that

laid out a vision for a new year: a reinvention; something beautiful from the darkness. And what is art anyway, if not a way for us to make sense of the chaos. To uplift, comfort and inspire us. To bring us together — especially in times of great divide. Following one of the toughest periods in our collective history... the stage was set for New Zealand’s creatives to lead the way. And so they did.

The following pages reflect some of this year’s biggest moments for the arts, and The Arts Foundation Te Tumu Toi. Established in 1998, our organisation exists to collectively fuel and enrich the arts community in Aotearoa New Zealand.

We’re creating one movement, for everyone: to back creativity. Here’s what that looked like in 2022.

A YEAR GETTING CLOSER TO THE ARTS

**TWO THOUSAND TWENTY ONE
NUMBERS
THE PICTURES BEHIND YOUR EYES
TAKE ANOTHER BREATH
STRAIN THE AIR
THROUGH YOUR MASK
AND BREATHE OUT
SMILE**

**SMILE BEHIND YOUR MASK
AND BREATHE
BREATHE OUT WAIATA
BREATHE IN
THE MOANA
EVEN THOUGH IT HAS BEEN FAR AWAY**

**BREATHE
IN EVERY KIND OF WEATHER
AND FROM THE INSIDE OF YOUR HOUSE
AGAIN
BREATHE OUT
YOUR MOKO KAUA
OR YOUR MOKOS
OR THE ONES YOU ARE YET TO HAVE**

**BREATHE IN
ATA BARK, MANGROVE INKS, PANDANUS SEEDS
BREATHE OUT THE PLACE WHERE IT HURTS
AND BREATHE
BREATHE IN
THE CONSERVATOIRE ON THE INSIDE
THE CONSERVATOIRE ON THE OUTSIDE**

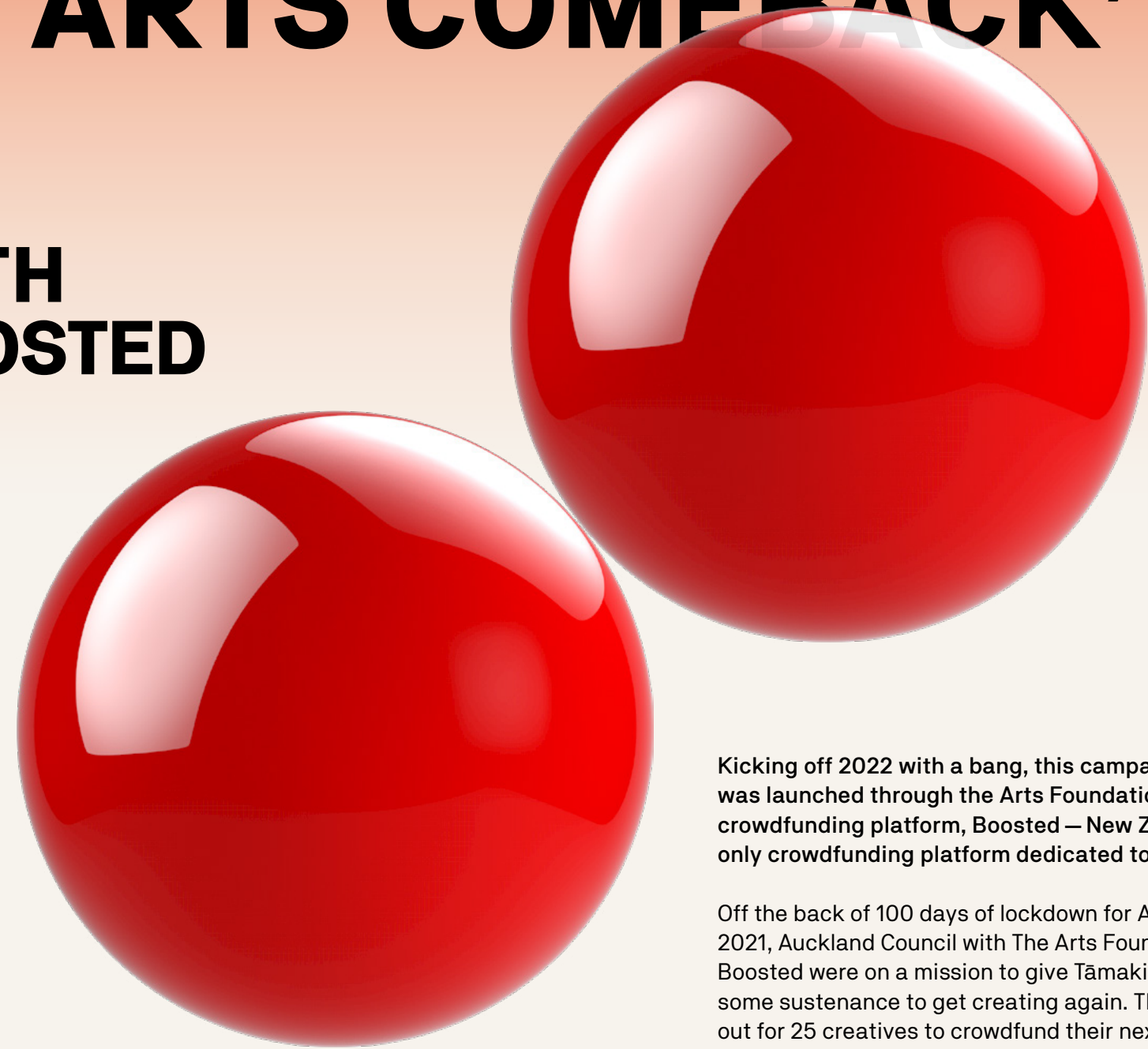
**BREATHE IN THE DARKEST CORNERS
BREATHE IN THEM
BREATHE IN
THE ALOFA
AND THE AROHA
AND THE AMORE**

**AND BREATHE OUT
BEAUTY AND BURDEN
INTO THE THEATRE
OF ALL THINGS
INTO THE INVENTION
OF A NEW YEAR**

Tusiata Avia MNZM
Arts Foundation Laureate
Poet, Writer, Performer

THE 'AUCKLAND ARTS COMEBACK'

WITH BOOSTED



Kicking off 2022 with a bang, this campaign was launched through the Arts Foundation's crowdfunding platform, Boosted – New Zealand's only crowdfunding platform dedicated to the arts.

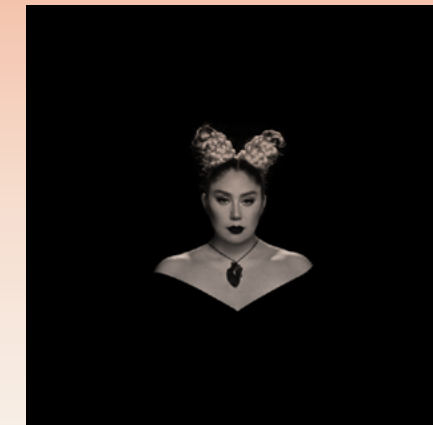
Off the back of 100 days of lockdown for Auckland in 2021, Auckland Council with The Arts Foundation and Boosted were on a mission to give Tāmaki creatives some sustenance to get creating again. They put a call out for 25 creatives to crowdfund their next creative project through Boosted – and offered support with a \$50K match grant, as well as mentoring and crowdfunding advice for all creatives in Auckland.

Find out more:
boosted.org.nz

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The 'Auckland Arts Comeback' offered creatives in Tāmaki a beacon of hope – and gave everyday New Zealanders the chance to show that the arts matter to us, especially in the toughest of times. The campaign resulted in 25 successful projects, including a podcast series, theatre shows, dance performances, visual art exhibitions, comedy shows, web series, photography exhibitions and music videos.

In total, \$172,608 was raised for Auckland creatives through Boosted from February to March!



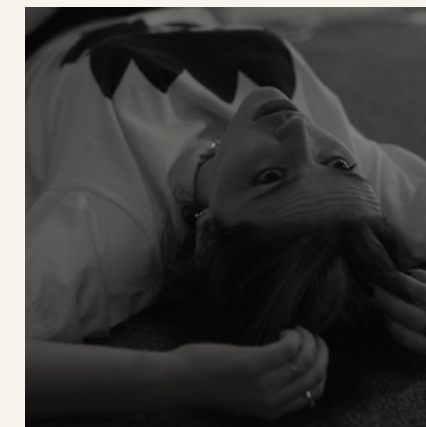
TE KAAHU O RANGI ON VINYL
TE KAAHU MUSIC

\$5,581
OF \$5,000 RAISED [111%]



THE CREATIVE MOTHER PODCAST
KATE HURSTHOUSE MULTI DISCIPLINE

\$7,711
OF \$7,000 RAISED [110%]



FOR YOUR SATISFACTION
FOR YOUR SATISFACTION FILM

\$8,000
OF \$7,500 RAISED [106%]



WHERE MY ASIANS AT?
RESHMA MARTIN MUSIC

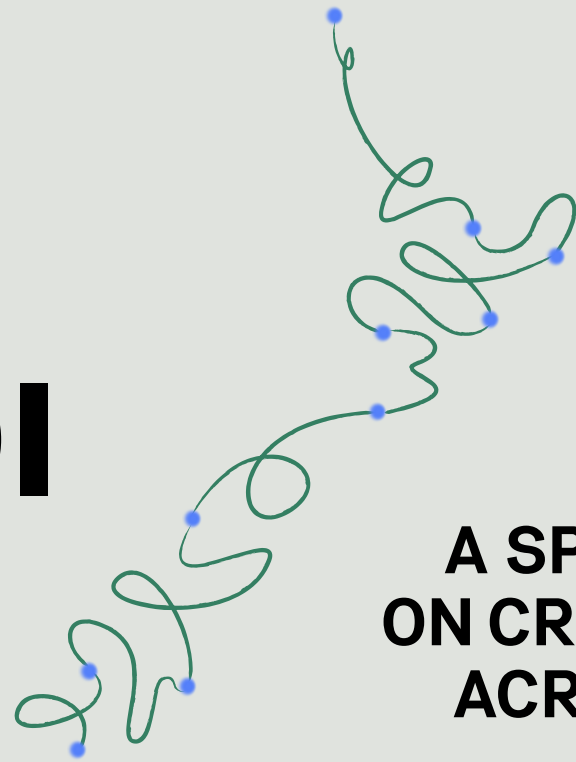
\$10,599.88
OF \$8,888.88 RAISED [119%]



THE MULTIVERSITY
AUT PERFORMING ARTS THEATRE

\$4,428.44
OF \$4,000 RAISED [110%]

ALL IN FOR ARTS: HE WAKA TOI EEKE NOA NEI TĀTOU



SHINING A SPOTLIGHT ON CREATIVITY ACROSS THE NATION

What do a designer, an Olympian and a climate change activist have in common? The power of creativity to make Aotearoa New Zealand a better place. Introducing All in for Arts: He waka toi e eke noa nei tātou – our annual regional arts roadshow that went digital in 2022.

In March 2022, The Arts Foundation Te Tumu Toi and Creative New Zealand turned their annual 10 town tour into a virtual haerenga (journey) across the country – shining a spotlight on creativity from the bottom of Te Waipounamu to Cape Reinga. With the support of The Lion Foundation and The Chartwell Trust, they asked a range of New Zealanders to share how creativity has impacted their lives.

Our All in for Arts event series will be returning in March 2023 – this time we’re heading (in real life!) to Invercargill, Wānaka, Ōamaru, Hokitika, Nelson, Ōtaki, New Plymouth, Hastings, Gisborne and Hamilton! To join us at one of these free breakfast events, head to thearts.co.nz/all-in-for-arts.

WHAT DID WE HEAR?

“Write a submission. Ask for some speaking time in front of your council. Do a performance if you like! But use that time to talk about why the arts are important.”

– Mayor Sam Broughton

“And I just thought, ‘Wait, where is the arts coverage?’.... so the very first thing I did in my new job was to reinstate arts coverage for the Wellington region.”

– Anna Fifield
Editor, Dominion Post

“As an artist, one of the underlying things I’m interested in is how we form relationships with the places we live in.”

– Anne Noble
Artist, 2009 Arts Foundation Laureate



CHECK OUT PAST
SPEAKERS FROM
ALL IN FOR ARTS



CHECK OUT THE
EVIDENCE ARTS
MATTER

We heard the stories. Now here’s the evidence to back it up. Arm yourself with the facts, and spread the word.



“CREATIVITY IS THE SHARPEST TOOL THAT YOUNG PEOPLE ON THE FRONTLINES OF THE CLIMATE CRISIS HAVE.”

BRIANNA FRUEAN
ACTIVIST AND ENVIRONMENTAL ADVOCATE

SPRINGBOARD AWARDS KICKSTARTED SUSTAINABLE CAREERS IN THE ARTS

2022 MARKED THE THIRD YEAR OF THE ARTS FOUNDATION TE TUMU TOI SPRINGBOARD PROGRAMME, WHICH AIMS TO KICKSTART CREATIVE CAREERS FOR UP TO EIGHT ARTISTS IN AOTEAROA EVERY YEAR. RECIPIENTS ARE GIFTED \$15,000, ALONGSIDE A PARTNERSHIP WITH A SENIOR ARTIST MENTOR FROM OUR ALUMNI OF AWARDED ARTISTS (ALL FUNDED BY OUR GENEROUS GIVING COLLECTIVE, KOTAHI). THESE ARE THE ONES TO WATCH!

We asked our 2022 Springboard recipients what they love about being an artist in Aotearoa. Here's what they told us.



“Our gifted friends and their dance.”

— **CONJAH**
(Multi-disciplinary)



“It is a very small and well connected industry, which comes with its own challenges but also makes things feel more possible and purposeful.”

— **Turumeke Harrington**
(Sculpture / Installation / Contemporary Visual Arts)



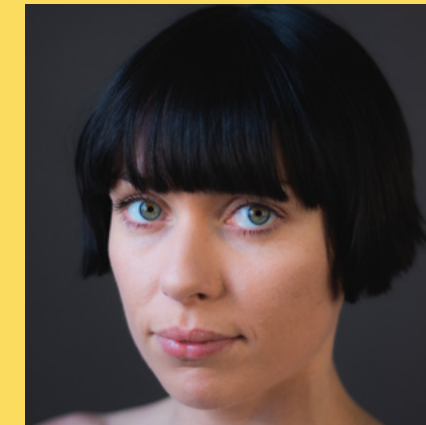
“Right now, it's all about the supportive community that surrounds me, and how generous they are. I am forever grateful for this.”

— **Tyrone Te Waa**
(Visual Artist / Installation / Mixed Media)



“Every now and then my parents get to come and see my work. They don't really understand what is happening sometimes, but that makes it even cooler that they come. I get to visit my grandparents and tell them that one day I'll eventually graduate, and they can put me upon their photo wall with the rest of my cousins receiving their diploma. I get to see my brother and talk to him about everything except art and escape my day-to-day world. I get to spend time with the people I love and share my art with them.”

— **Jesse Austin-Stewart**
(Sound Art)



“I love how there is so much space in the NZ arts industry to create your own arts company/business and have opportunities to develop and present your work. I also love being close to my whānau, friends and the incredible nature we have at our doorstep, which grounds and centres me.”

— **Bella Wilson**
(Contemporary Dance & Choreography)



“Being a part of the most epic community, feeling a part of a big wheke-like whakapapa matrix of sorcerers, the punk undertow in the wairua of our community, the self-authenticating DIY āhua of our community, art whanaunga and peers.”

— **Ana Scotney**
(Multi-disciplinary)



“I'm of this land. That intergenerational connection to this place grounds me, it holds me tight and ensures me the strength to keep going forward.”

— **Chevron Hassett**
(Visual Arts)

MAY

ARTS DINNER PARTIES TOOK OVER AOTEAROA

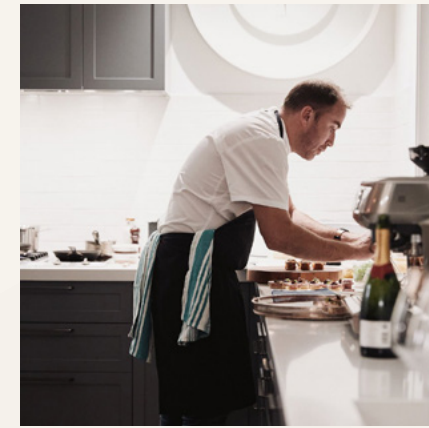


Every May, The Arts Foundation hosts a series of dinner parties to bring people closer to New Zealand's artists, and fundraise for our mahi.

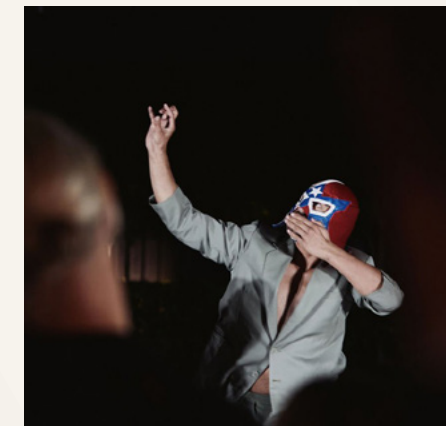
20 artists. 20 chefs. 20 dinner parties across the motu in May 2022. In homes and restaurants, with friends and strangers; we brought people together to get closer to our outstanding artists over beautiful kai, wine and kōrero. Trust us when we say there is no dinner table conversation like you'll find at a Great New Zealand Arts Dinner Party...

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A YEAR GETTING CLOSER TO THE ARTS



\$112K RAISED FOR THE ARTS THROUGH GENEROUS GIVING AND ONE RECORD BREAKING [FOR US!] ARTS AUCTION



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thearts.co.nz/events/thegreatnzartsdinnerparty2023

JUNE

NEW ZEALAND ON THE WORLD STAGE IN VENICE

YUKI KIHARA



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WHAT IS THE VENICE BIENNALE, EXACTLY?

It's sometimes called 'the Olympics of the art world' — though we'd argue that doesn't do it justice. Now in its 59th year, this international art show based in Venice, Italy brings together the best of the best to showcase the soaring heights of creativity.

This year, 2020 Arts Foundation Laureate (recipient of the MyART Visual Arts Award) Yuki Kihara represented New Zealand, with an immersive, acclaimed exhibition titled Paradise Camp curated by Natalie King. Eight years in the making, the exhibition explores the ongoing Sāmoa-New Zealand relations from a fa'afafine (Sāmoa's 'third gender') perspective. Paradise Camp was ranked top 5 exhibition at the Venice Biennale by various international press, with feature articles published in CNN, Financial Times and The Guardian to name a few. Keep an eye out, because after seven months in Venice, the exhibition is set to tour internationally including Aotearoa, Australia and Sāmoa. Find out more about Yuki Kihara at hearts.co.nz/artists/yuki-kihara.

A YEAR GETTING CLOSER TO THE ARTS



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BEHIND THE

HOW DO WE CHOOSE THE MOST
OUTSTANDING ARTISTS OF THE YEAR?

(SELECTION)

RACHAEL KING IS AN AWARD-WINNING NOVELIST
AND PREVIOUSLY PROGRAMME DIRECTOR OF
WORD CHRISTCHURCH FESTIVAL. HERE, SHE
UNPACKS WHAT IT MEANS TO BE ON THE ARTS
FOUNDATION LAUREATE SELECTION PANEL.

SCENES

“So do we have our laureates?” Ten heads are turned towards a large screen where six names have been whittled down from 35. It’s been a long day, filled with fruitful discussions about art: about what makes an artist, about what stage of a career should be recognised by an Arts Foundation award.

There have been a few intense moments, with panelists who were strangers to each other until this morning trying to engage in polite debate without mashing each other’s toes into the carpet — but not many.

Some favourites are lost along the way, but they’ll go back in the pool and will be considered in future years, so it’s not a disaster.

This was the second time I have been asked to be on the selection panel for the Arts Foundation, a huge privilege. It’s not without some discomfort. We are gatekeepers in a shifting artistic and cultural landscape, and the term “gatekeeping” is usually used in a negative way to highlight the barriers that people have to cross on their way to success, or acceptance.

But gatekeepers don’t just stand, arms folded, in front of barred gates. They also hold them open to usher people through. And we’re a diverse bunch, in age, ethnicity and geographical spread, if not in gender. Each person is knowledgeable in their different field of music, visual arts, applied arts, literature, dance, photography or theatre, and each has brought five nominations to the room.

“We recognise that sometimes staying the course as an artist in this country comes at a cost.”

For my part, I bring 30-odd years of writing, reviewing books and organising and attending literary festivals to the table. It was my job for the eight years prior to this one, as programme director of Word Christchurch, to keep an eye on emerging talent as well as established writers, to take advice from people who don’t look or sound like me, to ensure that as many voices are heard as possible. I think it’s given me a good overview of New Zealand literature today. Everyone else at the table has similar stories.

It’s an articulate bunch. One of the nominated candidates doesn’t so much come from out of left field as land like a grenade on the table, backed by a persuasive panelist who has looked

outside their immediate or expected field of expertise. Listening to them make their argument, you can feel the crackle of energy in the room as people come around to the possibility — could we? It makes so much sense.

Both times on this panel, I have come away enriched and excited. There is so much talent and knowledge at the table that I am slightly in awe; there are practitioners and enablers, and at least two past laureates, who well know the impact this award can have on a life.

I am not familiar with the work of many of the artists nominated, so the day is a journey through Aotearoa’s contemporary artistic landscape. Many of the artists nominated are not the obvious ones that grab the mainstream media headlines — they are the quiet achievers, or the artists making waves in their field here and abroad, out of sight of the general public. Others are so obvious, we wonder that they haven’t already been awarded laureateships. But Aotearoa is bristling with talent and sometimes things take time.

We look for people to reward who are not only excellent practitioners but who have striven to elevate others around them, who have been leaders in their artistic communities, who have taken risks, personal and professional. We recognise that sometimes staying the course as an artist in this country comes at a cost. These are people who have proven artistic merit but who still have plenty of work ahead of them. These are not Springboard contenders or Icons. These are the Laureates.

It is hard not to notice that the six names we have landed on are all Māori. This is not necessarily deliberate. There are a wide range of ethnicities represented in the 35 nominees. It just happens that the people who we felt are making the most impact right now, the people whose time has come, are Māori. Next year it will be different, as it was last year and the year before that.

Yes, we have our six laureates, and one more (Lindah Lepou, the Toi Kō Iriiri Queer Laureate) will be added to this list, making the final seven: Tame Iri, Paula Morris, Maureen Lander, Areta Wilkinson, Mata Aho Collective, Hone Kouka, and Lindah Lepou.

**\$10,000,000,
RAISED FOR
THE ARTS**

In August 2022, our crowd-funding platform Boosted hit a major milestone: a whopping \$10 million raised through the site, going direct to local creatives to help them get their art projects off the ground.

“It’s a phenomenal amount of money that’s being funnelled from generous individuals back into the arts! Boosted is a crowdfunding platform dedicated to making art happen. It is solely trying to create, increase, acknowledge and amplify creativity in all parts of the community. What makes it such a success is that it doesn’t mandate who can give and how much you can give, you can just give us as much as you want to. So it’s a way to invite as many people as possible to be curious and contribute to the arts.”

— Jessica Palalagi,
Kaiwhakahaere Matua (General Manager)
of The Arts Foundation Te Tumu Toi



READ MORE
ABOUT THE
MILESTONE

SINCE 2013:

**1,500+
SUCCESSFUL
PROJECTS**

**93%
SUCCESS RATE**

BOOSTED IS ALL OR NOTHING. YOUR CROWD HAS TO GET YOU TO YOUR TARGET, OR YOU RECIEVE NONE OF THE FUNDS AT ALL! BOOSTED IS GENEROUSLY POWERED BY CHRIS & KATHY PARKIN.

CELEBRATING THE 2022 ARTS FOUNDATION LAUREATES



Consider this your one-stop shortcut to what's what in the arts in Aotearoa! Since 2000, the Arts Foundation Te Tumu Toi Laureate awards have celebrated New Zealand's most outstanding artists across the disciplines. Every year, The Arts Foundation recognise exceptional artists with a \$30,000 award, and share their story with New Zealand.

This year, we gathered in Tāmaki Makaurau Auckland to welcome seven new artists into the fold — and celebrate them with an outrageously good party presented by Stuff and Auckland Live. Ready to meet the next wave of artists shaping Aotearoa New Zealand? Head to thearts.co.nz to find out more.

BACK ROW FROM LEFT
Dr Areta Wilkinson, Hone Kouka ^{MNZM},
Dr Maureen Lander ^{MNZM}, Tāme Iti,
Paula Morris ^{MNZM}, Lindah Lepou

FRONT ROW
[Mata Aho Collective]
Erena Baker, Sarah Hudson,
Bridget Reweti, Terri Te Tau

Stuff



AUCKLAND
LIVE



Snaps from the September Arts Foundation Laureate Party generously put on by Auckland Live and Stuff. Subscribe to our mailing list for first access to tickets — or join our giving collective, Kotahi, for a complimentary invite!

NZ CATCHES UP WITH THE REST OF THE WORLD ON ARTIST ROYALTIES

(FINALLY!)

IN A NUTSHELL – WHAT HAPPENED:

In October, the Government announced that a 5% royalty payment will be made to visual artists (or their estates) each time their work sells on the re-sale market. The scheme will come into effect in late 2024.

WHY IT MATTERS:

Say, for example, a visual artist in New Zealand sells a painting for \$5,000. Three years later, that painting could sell on the secondary market for \$10,000 – but the artist would see none of that profit. Under the proposed Artist Resale Royalty Scheme, this will change. Representing Equity for Artists (an advocacy group spearheaded by artists Judy Darragh, Dane Mitchell and Reuben Paterson), Judy Darragh said:

“This decision truly is a gamechanger for artists around Aotearoa. It is the first step towards resale royalties becoming policy thanks to the support from the Ministry of Arts and Culture. It has been 15 years since the conversation started around a policy in 2007, so it is satisfying to see decisions and actions being taken. Aotearoa has been one of the last European countries to legalise resale royalties and get in step with international best practices. This is a no-brainer, as it allows visual artists to have similar rights as musicians, authors, and other arts practitioners in the sector. Arts Makers Aotearoa are really pleased about this policy as it acknowledges the value of artists and their estates and means they can share in the increased value of their work.”

“THIS DECISION TRULY IS A GAMECHANGER FOR ARTISTS AROUND AOTEAROA.”

JUDY DARRAGH ONZM
MULTIMEDIA ARTIST



NOVEMBER

A YEAR GETTING CLOSER TO THE ARTS

THREE NEW ICONS JOIN A LIVING CIRCLE OF 20 EXTRAORDINARY ARTISTS.

The Arts Foundation's highest honour, the Icon Awards, Whakamana Hiranga, are bestowed to a living circle of twenty of New Zealand's most significant artists for their extraordinary lifetime achievements and mark on the arts.

Established in 2003, Whakamana Hiranga recognise the remarkable impact these artists have had on their practice, community, and the cultural landscape of Aotearoa — artists like Magaret Mahy, Sir Peter Jackson, Hone Tūwhare, and Sam Neill to name a few.

Each Icon receives a bronze medallion set with pounamu and a pin designed by sculptor John Edgar. The recipient keeps the pin, while the medallion passes on to a future Icon at the time of their death. This year marks a total of forty-three artists honoured as Icons since the beginning of the awards. Twenty are living, and twenty-three have passed on.

“Our three newest recipients of the Icon Awards Whakamana Hiranga demonstrate the preeminence this honour deserves. They join a circle of 20 living artists, who have in their own unique ways deeply impacted the arts landscape in Aotearoa. We also at this time think of our wonderful friend, the late Sir Eion Edgar, who along with Lady Jan Edgar was the Founding Patron of this award. This is our first Icon celebration without him, and I know he would have been deeply proud of, and inspired by, our three recipients and their contribution to the legacy of these awards. Congratulations to all.”

— Garth Gallaway
The Arts Foundation Te Tumu Toi Chair

WE ASKED OUR NEW ICONS
WHAT MOVES YOU?

FIND OUT MORE ABOUT OUR
NEW ICONS AT THEARTS.CO.NZ

“SINCERITY &



TENDERNESS”

DAME JANE CAMPION DNZM
FILM

“LOVE OF



LIFE”

PAPALI'I FATU FEU'U ONZM
VISUAL ARTS

“BEAUTY &



HARMONY”

DAME ROBIN WHITE DNZM
VISUAL ARTS

AOTEAROA. WHAT ARE THE ARTS WORTH?



Strasbourg 1518 dancers
Lucy Marinkovich and
Michael Parmenter rehearse.
Photo: Jocelyn Janon.

LUCY MARINKOVICH

DANCE ARTIST, CHOREOGRAPHER, AND 2018 ARTS FOUNDATION
HARRIET FRIEDLANDER RESIDENCY RECIPIENT – TACKLES THE BIGGEST
ISSUES FACING THE ARTS IN NEW ZEALAND TODAY: FUNDING.

A fact of life and of Richard Curtis’s film anthology: No one likes being rejected. As a professional artist, it is inevitable that you will cultivate an intimate relationship with the feeling of rejection. I recently received an email that translated as the ultimate of all break up lines: “It’s not you, it’s me”. I’m usually quick to self-deprecate, but for once I believed them.

I am a Pōneke based dance artist, choreographer and director and am one of the many prolific artists and high-profile independent companies that has been swept into the maelstrom of Aotearoa’s arts funding crisis, a storm of neglect that has been brewing for decades and whose waves of reckoning started to crest long before the pandemic hit in early 2020.

Recently I applied to Creative New Zealand for an Annual Arts Grant on behalf of Borderline Arts Ensemble, my dance-theatre company. We’ve presented the sell-out shows Strasbourg 1518 and Lobsters at New Zealand’s most prestigious festivals, as well as undertaking multiple artistic commissions and international residencies. Having been previously successful recipients of this fund, we were proposing a bold new programme of work including three multi-city theatre seasons alongside business mentoring support.

Our proposal was rejected, which stung in the way any “no” will do when your heart hoped to hear “yes”. Our feedback and marking from the peer assessors broke our hearts in a different way, however. They spoke of the excellence of our previous and proposed work and of the thoroughness of our budgets, timeframes, business and contingency plans. We were told we were not going to receive funding because Creative NZ simply did not have the money to distribute. With an operating budget of less than 0.01% of the Crown’s core expenses, Creative New Zealand is not being credibly financed by the Government’s Ministry of Culture and Heritage to support the professional arts sector. To be clear – Creative New Zealand do not fund hobbyists. Their system for distributing public funding is highly competitive, with rigorous systems of accountability, peer reviewing, and reporting. But ultimately, their teeny tiny pie can only be cut into so many slices.

There are two loud, popular arguments against public funding for the arts. One is the opinion that publicly funded arts is somehow an exercise in grand larceny. I can only assume this position is held by those who fundamentally misunderstand the professionalism of professional artists. The economic and societal benefits of the

arts, as comprehensive data from countless international studies elucidates, places art firmly in the centre of a Venn diagram that supports growth across the economy as well as improved outcomes in the health, education, and social wellbeing sectors. The second oft-touted argument against publicly funded art is expressed as a form of Darwinian capitalism, which sounds something like “I pay for the music, TV and films I want to stream, so if your performance isn’t commercially viable then it’s because no one wants it”. Imposing a Hunger Games-esque consumer theory onto art and performance in New Zealand is problematic. Issues of subjectivity aside; without a rich ecology of creative voices feeding in from multiple disciplines, diverse backgrounds and wide-ranging influences, we will be left perusing an uncomfortably narrow bric-a-brac like display of commercially successful pop songs and endless prequels of movie franchises through which to perceive and relate to the ever-changing modern world.

Creation is a natural impulse for humans, so while I don’t expect a creative black hole to emerge because of the current dire state of arts resourcing in Aotearoa, I do want to ask why our creative visionaries and future arts leaders who have achieved excellence and acclaim shouldn’t expect to have thriving careers as is expected by those who enter the public sector, or the fields of science, or sports.

Attending a recent hui on arts funding, I was asked by a public official (who didn’t seem to reflect on their own, taxpayer funded salary as an administrator of culture) why I thought the Government should pay people to make art. The idea of salaried artists is anathema to some, and our Government, politicians and policy makers tend to dance an awkward tango with such incendiary issues rather than embrace positions and actions that are possibly unpopular. This may explain how Creative New Zealand received more funding (adjusted for inflation) in 2006/2007 than in 2022, and why not a single current New Zealand political party has a robust, articulate arts policy on their website.

The ultimate opportunity cost of this is that without increased funding for our brilliant, visionary artists they will leave the sector or move overseas. Artists pay tax from our fees, have student loans to repay, childcare costs and grocery bills, and our rent or mortgage payments are due every week too. We love living in Aotearoa and hope to create and share beauty through provocative new ideas. Artists aren’t entitled, we consider it a privilege to be supported to contribute our work to enhancing the vibrancy and wellbeing of our communities. But at 0.01%, we need some more of the love returned to us.

BACK THE ARTS

THE ARTS FOUNDATION TE TUMU TOI IS 100% RUN THROUGH GENEROUS GIVING. IF YOU WANT TO HELP US FUEL CREATIVITY IN AOTEAROA NEW ZEALAND, THERE ARE LOTS OF WAYS YOU CAN SUPPORT!

1.

Give an annual donation starting at \$500. You can give monthly, and in return you'll be the first to know what's going on in the arts, plus secure invitations and tickets to our small and personal events across the country.

2.

Donate to artists and creatives direct on Boosted! We have projects running year-round, and you can support from as little as \$5.

3.

Dip your toes in the water – sign up to our mailing list to see what being part of this community is all about! You don't have to know about the arts to be part of it – everyone is welcome.

WITH THANKS TO THESE BRANDS AND BUSINESSES – FUELING A CREATIVE COMMUNITY IN AOTEAROA NEW ZEALAND. SPECIAL THANKS TO STUFF FOR HELPING MAKE THIS PUBLICATION HAPPEN!

Creative Partners



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Craggy Range

Aēsop



The
OBSERVATORY
Hotel

Q WELLINGTON



EAST IMPERIAL

Engagement Partners



AUGUSTO
DRINKS & MAKERS

/Batch

McCarthy



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