

Taupō District Council Arts & Culture Action Plan

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INTRODUCTION

THE PURPOSE

Taupō District Council's (TDC) Arts and Cultural Action Plan 2022 is the first step in formulating a strategy that positions arts, culture and ngā toi as a key priority in the long-term development of the District. The Taupō District's Long-term Plan for 2021-2031 makes clear the council's ambition in this space, stipulating that in response to feedback from the community the council is committed to developing a strategic approach to support Arts and Culture alongside Sports and Recreation in the district.

SCOPE AND DEFINITIONS

To further this work, Taupō District Council engaged independent strategist and producer Nicola Harvey to survey current activities, attitudes and ambitions for arts, culture and ngā toi in the district. And to formulate, in consultation and collaboration with key stakeholders, an Action Plan that will be used as a foundation for a long-term strategy.

In line with national research commissioned by Creative New Zealand, the arts is considered in this Action Plan as encompassing Craft and Object Art, Performing Arts, Literature, Pacific Arts, Visual Arts and Ngā Toi Māori. The document uses the phrase arts and culture, but the scope includes creative activities which may include popular music performances, festivals, graffiti, digital art,

oral storytelling and the like. Broadening the scope in this way ensures that the document is not limited to a narrow or elite definition of the arts and further ensures the arts is accessible to a diverse local community.¹

Within this Action Plan culture is considered both intangible and tangible: the arts is often a physical manifestation of the culture that stems from shared identities and passions. In the Taupō district, a love and appreciation for the natural environment, for example, looms large in the shared cultural values and is in turn represented in the TDC's urban and landscape design, destination playground development, and the activation of public spaces for festivals and cultural activities.

To reflect local Iwi aspirations and ongoing partnerships, ngā toi is prioritised in the Action Plan as an umbrella term alongside arts and culture. For tangata whenua, toi is reflective of the wellbeing of the people, the culture and the environment. Toi is defined as living and the pathway to collective wellbeing.

The Action Plan provides:

- Insights for TDC on the current levels of cultural engagement and long term aspirations for regional arts stakeholders
- Regional attitudes towards the arts
- The role of arts, culture and ngā toi in the promotion of resilient communities
- Strategic goals for prioritising arts and culture
- Next steps for actioning the strategic goals

DEVELOPMENT OF THE PLAN

The Action Plan has been developed in collaboration with established cultural institutions and the flourishing network of artists and creatives who call the district home. In this document these stakeholders see their ambitions reflected back at them and they assume co-ownership with council over the collective goals contained within.

In developing an understanding of the arts and culture as it draws upon the place-based values and practices distinctive to the District, the Action Plan is anchored by Mātauranga Māori and is guided by the principle that the arts wholly encompasses culture.

COMMUNITY ENGAGEMENT

Contained within the Plan are action points that are of and for the District and guided by the aspirations and knowledge of tangata whenua to help sustain the community at large into the future.

¹ See 'Changing the story on arts, culture and creativity in Aotearoa', Creative New Zealand, 2022.

The Action Plan was developed from a thorough and ongoing process of community engagement with arts stakeholders around the Taupō District.



Over a three month period, one-on-one conversations, group workshops and community hui in Taupō, Tūrangi and Mangakino were conducted. The engagement process was split into distinct phases that revealed key themes, obstacles and ambitions. The following groups participated, plus many more individuals.

One-on-One	Group workshops	Community Hui
Creative Taupō chair and Treasurer Sculpture Trust chair Toi Tuwharetoa coordinator Te Kotahitanga o Ngāti Tūwharetoa leadership DGLT GM DMP lead Rowan Sapsford Active Arts Chair Taupō School of Music Chair Taupō Youth Arts Chair Centre Stage President and Treasurer Act 2 owner	Taupō Sculpture Trust Taupō Museum and Art Gallery staff Active Arts membership Toi Tuwharetoa Great Lake Centre events and venues staff Creative Taupō AGM Brass band, Youth wind Band, Great Lake Big Band (collectively: Taupō Music Group) ArtWorks Tūrangi Art & Soul Collective Mangakino	Taupō hui August 10 Taupō hui August 17 Tūrangi hui August 30 Mangakino hui September 1

Dance Central owner Taupō Concert Band Committee chair Central Plateau printmakers Art Trail Coordinator		
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Follow up conversations with stakeholders highlighted common action points. Conversations with Iwi representatives have further highlighted the need to continue these conversations and to work in partnership.

SUMMARY OF STAKEHOLDER FEEDBACK

Over the course of the community engagement period, common challenges and aspirations emerged among stakeholders. The community is underpinned by a dedicated group of volunteers who have worked tirelessly, often for decades, to create opportunities for people living within the District to experience and participate in the arts through theatre and live music performances, music and dance lessons, visual arts workshops, and the like.

This grassroots network has a discernable presence in the community via the aforementioned activities and is focused on creating an Active arts community – those who support and engage with the arts across the year. Less visible among this group are the large number of practising artists working across a range of media who are sole practitioners. Some are professional and are of national standing, others are dedicated hobbyists who are passionate about their craft.

Yet more see potential in arts and cultural activities to draw in visitors to the district and attract a Passive local audience via the presentation of large-scale ticketed events that act as pinnacles in the District’s event calendar.

The majority of stakeholders consider the following points obstacles to overcome if the District is to nurture a flourishing arts, culture and ngā toi community.

- Arts and cultural activities are currently undervalued within the District, despite the District being home to a flourishing grassroots community and excellent visual arts practitioners with national reputations. Yet more exemplary artists whakapapa back to this rohe, but have few opportunities to present or develop work within it. The region’s current cultural identity is focused on outdoor activities and sports events. Yet there are ample opportunities to enhance such activities by integrating cultural elements around such activities and events.² A mindset shift is required among the

² For example, family-friendly mountain biking and e-biking tracks can be enhanced via storytelling and public art activations. And integrating ngā toi as a priority into the presentation of large sporting events via performances and ancillary activities will make clear the District’s unique culture. This will in turn facilitate pride in the region’s culture and promote excellence in the work produced here. In time, the Passive audiences who buy tickets to large events will become Active arts audience members who are engaged across the year because they see their cultural values reflected back at them.

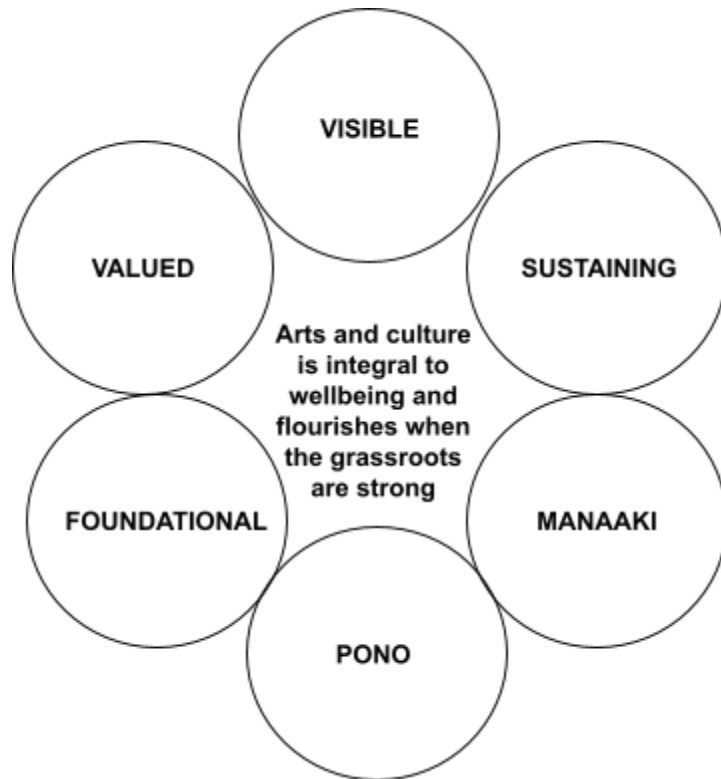
community and event organisers to prioritise arts, culture and ngā toi.

- Presentations of arts and culture, and ngā toi is often considered invisible because it is undervalued, but also because the community is splintered. Many work alone in studios scattered across the District, or in small membership groups with limited resources. Marketing and communicating activities are attempted via decentralised mediums such as social media. There is frustration that the grassroots community is ununited because a centralised hub – be it physical or virtual – does not exist.
- Accessing arts and culture activities is an ongoing concern. Access is considered as a multifaceted issue. For some, there exists a financial barrier to exhibiting or presenting work (in the TDC-managed facilities). Others in the community do not see themselves reflected in current activities and so assume the arts are not for them. This is most apparent among rangatahi. Yet more consider the built environment around the presentation or housing of the arts as inaccessible either physically due to mobility challenges, or culturally due to the fact that TDC-managed facilities tend to be traditional museum and performance space operations. Activating public space as a site of performance or ngā toi will help to break down some of these access barriers because it allows the curious to engage with art on their own terms.
- There is a demand across the District townships for professional development and skills-based workshops that will help build financial resilience in the arts community. Many of the membership groups already run workshops at an accessible price point, but there have been requests for subsidisation and scholarship opportunities to ensure equitable access to arts education and skills workshops, especially in Tūrangi and Mangakino. A pathway to professional development will in turn open up revenue and holistic wellbeing opportunities for practitioners across age groups. The ability to engage with the arts long term determines the wellbeing benefits of that engagement.
- The current arts, cultural and ngā toi community is proudly grassroots. For the community to flourish, that network of local practitioners needs to remain strong and supported with enhanced visibility and collaboration. There is concern that the grassroots is considered of less importance to touring artists, large events and new cultural developments. It is clear, however, that if the grassroots flourishes the culture of the region will be visibility stronger.
- Many membership groups in the grassroots community already operate out of TDC owned buildings or on TDC land. With lease renewals and constitutional reforms on the radar they are looking to collectivise and collaborate so that in time the District will develop a reputation as a unique and resilient arts, culture and ngā toi destination.

- There is a wide-held opinion among the arts community that the stories and unique cultural identity of Iwi and hapū is not given due space or value across the District’s townships and throughout the rohe. Supporting and seeking opportunities for the presentation of ngā toi is considered a priority but this goes hand-in-hand with the Iwi-lead mahi to enhance the wellbeing of the people, culture and environment. The stories of Ngati Tūwharetoa are central to the shared cultural identity of the region. The Iwi-lead presentation of these stories in the public realm and within TDC-run institutions can be both a visitor drawcard and sign of a strong community.

COLLECTIVE VALUES WHANONGA PONO

In response to the stakeholder feedback, six key aspirational values have been identified. These values unite the community and provide a collective pathway forward. The community vision is for arts, culture and ngā toi to be:



- **Visible:** We are proud to showcase our regional arts, ngā toi and culture
- **Valued:** We value our artists and the regional identity they present
- **Sustaining:** We build healthy communities and people by supporting and showcasing our unique arts, culture and ngā toi.
- **Pono:** We are true to our place and our people. We celebrate Toi Māori / Tūwharetoa as our unique point of difference.³
- **Manaaki:** We embrace, support and care for our communities.
- **Foundational:** We grow stronger together.

³ Roam Consulting, 2022, DRAFT Taupō District Destination Management Plan. Author note: there are clear linkages between this Action Plan and the DMP that provide shared action points and value propositions for the benefit of the community and visitor economy.

NATIONAL CONTEXT

There is a general consensus among New Zealanders that the arts play a key role in their community. This sentiment has become more pronounced during the Covid-19 period over which time participation in the arts was considered a conduit to wellbeing. In the most recent New Zealanders and the Arts - Ko Aotearoa me ōna Toi Survey (NZAS 2020), a key theme emerged nationally that the arts can help build community cohesion and encourage people to better understand other cultures and perspectives.⁴

Nationally, there is increasing support for public funding of the arts (60% of those surveyed in NZAS 2020) with six in ten people agreeing that the arts contribute to the resilience of their community.⁵

The community members most likely to agree that the arts are “for people like them” and are part of their everyday life are women and older people (aged 70 plus). Young people across the country are more likely to hold some negative attitudes towards the arts, considering the arts a waste of time that are “only for certain types of people”. This attitude reflects an assumption that the arts have been historically for high-income earners interested in the traditional categories of visual arts, performing arts and literature etc. But increasingly, a segment of New Zealand’s young people are gravitating to ngā toi — especially music — because it helps to define who we are as New Zealanders and “improves how they feel about life in general”. Since 2014, attendance at ngā toi Māori events has been trending upward.⁶

What constitutes the arts, and what activities and entities are prioritised for public funding, varies considerably across the country. In pursuit of building community resilience and promoting wellbeing — which is a key priority for those funding, practising and participating in the arts — local governments around the motu have prioritised the promotion of creative industries as a contributor to the local economy.

Other districts have focused on integrating creative and design solutions with other policy objectives that focus on environmental and urban development outcomes. More are focusing on the promotion of arts activities and events as a domestic tourism offering to create post-Covid recovery opportunities.⁷

⁴Colmar Brunton & Creative New Zealand, 2020, New Zealanders and the Arts - Ko Aotearoa me ōna Toi.
<https://creativenz.govt.nz/Development-and-resources/New-Zealanders-and-the-arts---Ko-Aotearoa-me-ona-Toi>

⁵ ibid

⁶ ibid

⁷ See the following district culture strategies for more information:

- Taranaki 2050 Arts, Creativity & Culture action plan (June 2020)
- Rotorua Lakes Council 2030 Creative Strategy (2016)
- Creative Bay of Plenty Arts and Culture Strategy (2018 - 2021)
- Toi-Tu Hawke’s Bay strategic framework (2019)
- Heretaunga Local recovery Plan Arts, culture and events (2020)

Linking all strategic approaches is an understanding that the arts are integral to the development, definition and showcase of regional identity. The arts and ngā toi can give representation to regional and personal stories that connect people across diverse cultures and experiences.

The culture and arts sub-sector economy is relatively small, contributing around 10.8 billion to the New Zealand GDP and providing more than 90,000 jobs.⁸ But since Covid-19, sector employment nationally has declined by more than 10 per cent. Contribution to the GDP is down more than 15 per cent.⁹ Yet it has the potential to be one of the key drivers in closing the gap in regional prosperity.

The contribution includes:

- Place shaping and using culture and arts within the region to change the urban and lived environment
- Increasing arts sector jobs, income and local spending
- Flow-on into the visitor economy¹⁰

Arts and culture also has a number of impacts that are more important than the direct financial impacts:

- Creating a sense of place and identity
- Creating wellbeing pathways
- Bringing whanau back to a region
- Attracting new enterprises
- Attracting young wealth creators
- Adding to innovation by using creativity, culture and arts as an enabler for thinking and new action

When arts, culture and ngā toi are viewed as an integral part of society by local government, and industry and sector leaders a diverse ecosystem of interconnected industry, infrastructure and initiatives can be developed to strengthen the community and the broader economy. Prioritising arts, culture and ngā toi can enable communities to have a positive contribution to broader sustainable development goals. As detailed below, arts and culture is the only industry where the positive contribution to a better world outweighs any negatives for every goal.¹¹

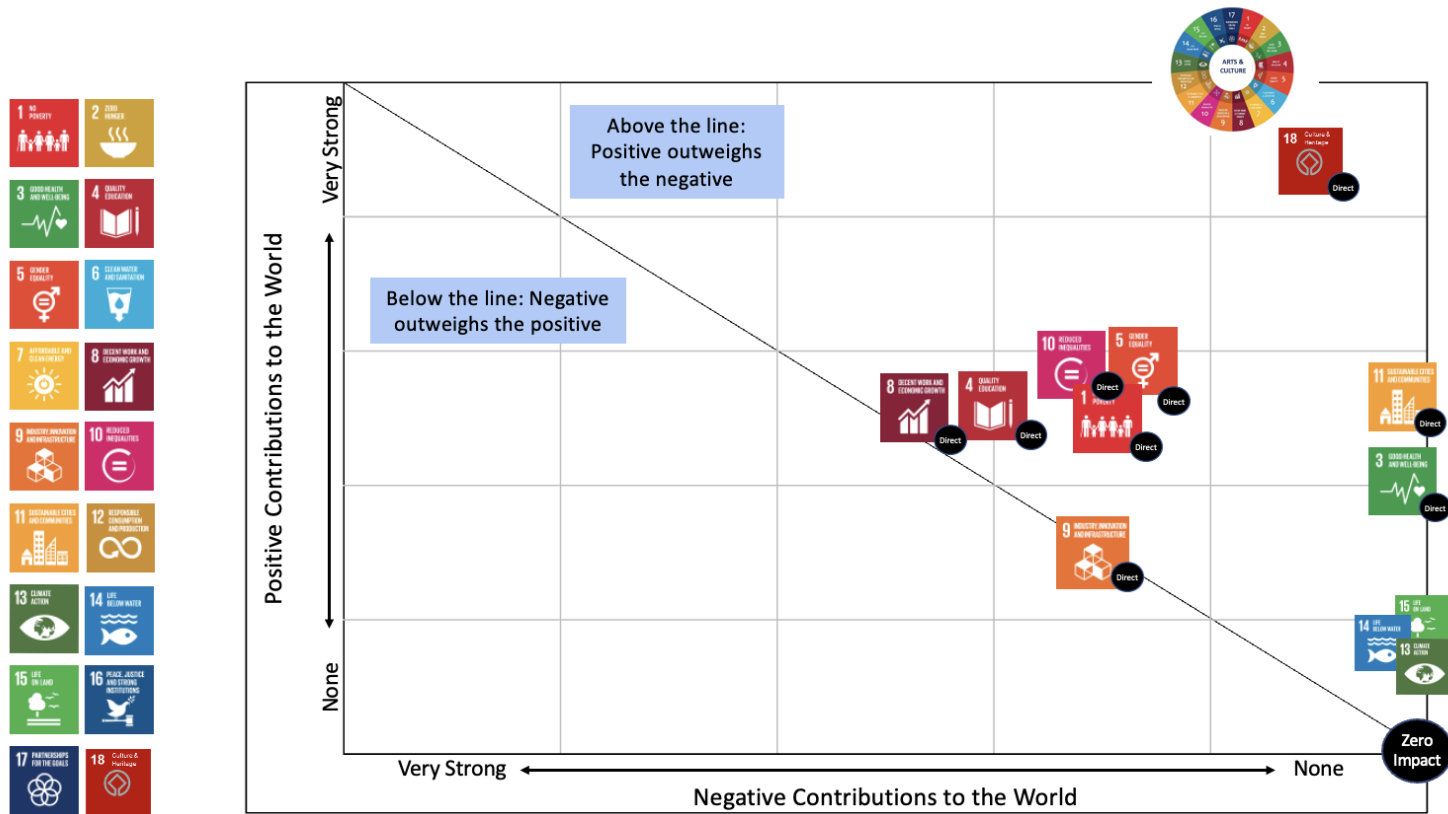
• Waikato Arts regional strategy (2021)

⁸ Ministry for Culture & Heritage, 2019/20, Te Pūrongo ā-Tau Manatū Taonga Annual Report <https://mch.govt.nz/sites/default/files/projects/2020-annual-report-Manatu-Taonga.pdf>

⁹ Colmar Brunton & Creative New Zealand, 2020, New Zealanders and the Arts - Ko Aotearoa me ōna Toi. <https://creativenz.govt.nz/Development-and-resources/New-Zealanders-and-the-arts---Ko-Aotearoa-me-ona-Toi>

¹⁰ Correspondence with tourism economy strategist Simon Hunter.

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REGIONAL CONTEXT

The Taupō District comprises a geographical area that encompasses the magnificent waterways of Lake Taupō-nui-a-tia and the Tongariro and Waikato rivers. Four main townships sit alongside these waterways: Taupō town, Tūrangi, Mangakino and Kinloch, with yet more residents located in the small settlements around the edge of the lake. Some 37,203 people reside in the district (Census 2018) 29.9 percent of whom identify as being Māori.

A flourishing natural environment underpins the key industries of the District. Tourism, and the support sectors of hospitality, accommodation and retail, is a significant contributor to the economy of the District, with domestic visitors buttressing the sector by contributing more than \$330 million to the region each year.¹² Other key industries for the district include agriculture, forest and electricity generation.

Ngāti Tūwharetoa has extensive whakapapa over the district and hold mana whenua and kaitiakitanga over the Central North Island. United under Te Ariki Tā Tumu Te Heuheu, the 26 hapū of Ngāti Tūwharetoa have a deep connection to the land and water, and a collective commitment to maintain and establish places of cultural or spiritual significance.¹³ For Ngāti Tūwharetoa the mountains, waters and people sit at the heart of who they are as a region, place and people. They are the three pou that guide their future.

The hapū of Ngāti Tūwharetoa are interconnected and the relationships and interests of whānau and hapū across the District are dynamic and bound by common whakapapa. The Taupō District Council are committed to working collaboratively with Iwi and hapū in the District to support their collective cultural ambitions and give effect to the Treaty of Waitangi and Settlement legislation.

The Council acknowledges that Ngāti Tūrangitukua is a hapū of Ngāti Tūwharetoa and maintains Ahi kā roa - Mana Whenua in the Turangi area within Te Mātāpuna. Ngāti Tūrangitukua claim the Kaitiakitanga and Rangatiratanga (Mana Whakahaere) over all properties and assets within its immediate area of influence and in accordance with its own tikanga and whakapapa.¹⁴

Central to this partnership and ongoing cooperation is a decision making process underpinned by the values of manaakitanga and manaakiwhenua, which is to recognise that the decisions we make now will be for the benefit of generations to come.

This Action Plan was developed with contribution from Iwi representatives at the early stages of the project, and ongoing collaboration during the drafting phase. It is understood that formulating a vision for arts and culture in the District requires an appreciation of a Māori world view that considers everything living and nonliving to be interconnected. And a commitment to ongoing collaboration and partnership with Iwi.

REGIONAL ARTS LANDSCAPE

¹² DGLT Annual Report 2022.

¹³ TST Strategic Plan 2021-22.

¹⁴ TDC Long Term Plan 2021-2031

The district has a thriving arts community of practitioners, groups and organisations serving their respective stakeholders. Many of the district's key arts stakeholders — those who hold positions on trusts and organising committees — have been working to further the ambitions of local artists and serve audiences for decades, doing so tirelessly and passionately.

Today, the district's arts community is characterised as disparate, often invisible but committed.

The district's key arts stakeholders can be categorised as follows:

- Individual practitioners
- Community arts groups
- Marae
- Funding bodies and organising trusts
- Youth-focused groups and organisations
- Venues and institutions
- Audience (passive and active)

The Council's current role in supporting this community is:

- Direct, via:
 - Land and building management and maintenance
 - Project and institutional funding
 - Facilitating
- Indirect as place-maker and community builder, and by advocating for:
 - Collaboration across private-public interests
 - Partnership with Iwi and hapū
 - Creating connections across policy objectives

The Taupō District Council's support of the arts community has been enduring. The council directs funding to the arts community via ongoing financial support of:

- Cultural festivals and events
- Organisations including the Taupō School of Music, The Taupō Sculpture Trust, and The Taupō Youth Arts Trust.
- Venues and institutions including:
 - Great Lake Centre
 - Town halls

- Taupō Museum and Art Gallery

The Council's ongoing commitment to funding and maintaining the Taupō Library, Mangakino Library, and Tūrangi Library ensures these cultural entities are at the heart of the community providing essential literacy and digital capability services but also a safe haven for community members.

The arts community is further served through the hire and long-term use of buildings owned and maintained by the Taupō District Council and long term land leases on council-owned reserves including Riverside Park and Recreation Reserve (Taupō).

POLICY BACKGROUND

The Taupō District Council implemented Arts and Culture strategies in 1995 and 2004, the latter prioritised the following goals:

- **Partnership:** effective cultural partnership between Taupō District Council and Ngati Tuwharetoa, and its hapū and other stakeholders that results in co-operation and adds value to cultural development for the district and visitors.
- **Knowledge:** Increased knowledge of and pride in district , history, stories, achievements and arts
- **Protection:** high quality care and conservation of significant objects, buildings, collections, including historical trees, records and stories of rate districts for current and future generations.
- **Facilities, Events and Services:** World class cultural facilities, events and services in the district which complement the world class natural heritage and increase access, quality of experience and satisfaction for the district and visitors.
- **Enterprise:** Distinctive cultural products for local, national and international investors, operators and visitors inclusive accommodation, food, merchandise, visitor experiences.

The goals articulated in the 2004 strategy remain valid but have yet to be fully realised. And do not account for the widely-held view that the Taupō District Council must foster and elevate arts, ngā toi and cultural ambitions, activities and entities to build community resilience and collective wellbeing. This Action Plan will supersede the aforementioned policies.

STRATEGIC GOALS AND ACTION POINTS

The four key strategic goals outlined below reflect community aspirations. The subsequent action points are specific, actionable and timelined to flag community priorities. The action points are for the most part in addition to current TDC work, projects and funding obligations.

- 1-2 years: Action Points can be commenced immediately with completion or milestones to be achieved within timeframe
- 3-5 years: Action Points require scoping, funding and or consultation.

- 5-10 years: Action Point requires significant investment, planning, consultation and incorporation into the long-term plan.

STRATEGIC GOALS:

1. To increase the visibility of arts, culture & ngā toi in the district to showcase our unique cultural identity and promote regional pride and belonging.

- To give effect to this goal, key arts stakeholders have expressed a desire to collaborate more and collectivise when appropriate to present a strong and unified voice. The development of a shared website used to promote activities and communicate effectively with community and visitors is essential to achieving this goal. A virtual hub will illustrate the vibrancy of the grassroots community, and facilitate enhanced community engagement, and in time engender cultural pride. The website will further aid in attracting visitors and the local community to activities, performances, exhibitions and workshops consistently throughout the year.
- To ensure that sense of vibrancy and cultural pride is sustained, the Taupō District Council is encouraged to de-silo the arts portfolio to consider and integrate arts, cultural and ngā toi thinking and outcomes across policy areas particularly in the development of public spaces and urban development. The combined effect is a unified representation of a shared and unique cultural identity across the District's lived environment.

2. To value arts, culture and ngā toi within the district to foster community and individual wellbeing.

- When the arts are more visible it is a public statement that the District's unique culture is valued. The engendering of cultural pride that stems from increased visibility inspires practitioners and audience to remain engaged and nourished by the wellbeing benefits that stem from participating and engaging with the arts, culture and ngā toi.
- A vibrant arts community can be developed and sustained through a series of ambitious stepping stone projects, as follows:
 1. Focus on the Foundation: When the grassroots is flourishing and collaborative, audiences remain engaged and the District's reputation as a destination for arts, culture and ngā toi will naturally follow.
 2. Create a Physical Hub: With increased interest comes the opportunity to anchor activities around a public-private Taupō arts hub that will house membership groups, attract active audience members to performances and potentially become a cultural destination. The Hub has potential to be developed through public-private funding, governed by a District Arts-Ngā Toi Board (see strategic goal 4.) and managed via a mixed revenue model that may include memberships, long-term lease, short term hireage fees, and ticketing revenue.
 3. Invest in Cultural Institutions: The redevelopment and restructure of the Museum and Art Gallery to enhance its collecting and curatorial role in partnership with Iwi will cement its role as the keeper and exhibitor of the District's shared stories and taonga.

4. Activate the Public Realm: A cultural precinct that incorporates public and built spaces and physically links Lake Taupō to the TDC-managed cultural institutions will reflect a community confident with its cultural identity, collaborative in its approach, and keen to share that uniqueness with visitors.

5. Sustain the Source of the Cultural Identity: The natural environment is both the inspiration and source of our collective cultural stories. Caring for the environment and the people will support a living and rich cultural identity into the future.

3. To develop a resilient arts and ngā toi system that can support the cultural, physical and economic wellbeing of participants.

- As the arts, culture and ngā toi becomes more visible and valued through strategic collaboration and partnership between TDC, the arts community and Iwi and hapū, opportunities for practitioners, arts workers and rangatahi to upskill, develop professionally and in turn generate income streams will create financial resilience within the arts community.
- Corporate partnership can aid in building a resilient arts community by providing subsidy support to ensure equitable access to the arts across the District via subsidised ticket, hireage and workshop fees, and targeted scholarships.
- Creating economic and career pathways within the arts and culture sector will aid in keeping rangatahi within the District and connected to whanau and community.
- Supporting the development of new Iwi and hapū-led cultural products rooted in the rohe's history and stories will link cultural and economic wellbeing and create unique offerings for visitors.
- A natural extension of recurring workshops and professional development, is the collective presentation of a large-scale event, such as an Art Fair, that will spotlight the District's unique cultural identity and showcase the excellent work produced in the District. Such an event can firmly integrate cultural and economic wellbeing and cement arts and ngā toi as a pinnacle in the District's events calendar.

4. To build a lasting and unique arts, culture and ngā toi landscape from the grassroots that showcases and celebrates the District's cultural identity for the benefit of the wider community and visitors.

- The creation of deep and sustained relationships and partnerships between the arts community, TDC, Iwi and hapū and the District's corporate sector will build a strong foundation from which art, culture and ngā toi product, experiences, venues and practice can bloom.
- Establishing a professional District Arts-Ngā Toi Board to provide independent co-governance support for the development, delivery, and ongoing management of new cultural venues, precincts and or hubs will empower key

stakeholders and cement a strong public-private partnership model at the heart of the cultural sector to ensure the community remains resilient.

ACTION POINTS:

VALUE	GOAL	ACTION POINTS	TIMELINE
VISIBLE	1. To increase the visibility of arts, culture & ngā toi in the district to showcase our unique cultural identity and promote regional pride and belonging.	1.1 Seek opportunities to showcase the stories and artworks of tangata whenua prominently in public spaces to nurture and support the unique culture of the district.	1-2 YEARS INDIRECT ACTION CROSS POLICY ADVOCACY
		1.2 Continue to work constructively with the Taupō Sculpture Trust in the acquisition and installation of contemporary sculptures in public areas within the Taupō District to foster appreciation, participation and expression of contemporary art and to enhance the urban environment.	CURRENT DIRECT FUNDING & STAFFING
		1.3 Enhance the visibility of current and new public art works, performances and activities through a purpose-built arts & culture website designed to educate and inform the community and visitors. ¹⁵	1-2 YEARS DIRECT FUNDING & STAFFING
		1.4 Support, in partnership with Iwi and tourism sector leadership, the preservation of significant public art works in the district including but not limited to public sculpture, significant rock carvings and art installations.	1-2 YEARS DIRECT FUNDING AND PARTNERSHIP

¹⁵ The website might be similar in scope and nature to lovetaupo.com or www.creativebop.org.nz, and will incorporate new educational material on existing public art to increase visibility. A members-only section may also feature professional development information, funding templates and arts governance information that will be shared among stakeholders and regularly updated. (paid membership and premium advertising is an option).

		1.5 Support local artist advocacy group Toi Tuwharetoa as they engage in a long-term project to promote greater visibility of ngā toi across the district.	1-2 YEARS INDIRECT PARTNERSHIP
		1.6 Partner with Iwi leadership and Toi Tuwharetoa to integrate ngā toi outcomes within the District Long Term Plan.	3-5 YEARS DIRECT PARTNERSHIP
		1.7 Activate public spaces across the District via event coordination and public reserve redevelopment to support performing artists and public arts events.	1-2 YEARS DIRECT TOWN PLANNING & STAFFING
		1.8 Support arts stakeholders to collaborate and share resources through networking and website marketing to increase participation in arts and culture.	1-2 YEARS INDIRECT ADVOCACY & STAFFING

VALUE	2. To value arts, culture and ngā toi within the district to foster community and individual wellbeing.	2.1 Seek opportunities within Council to integrate arts and culture outcomes in other policy areas including but not limited to: <ul style="list-style-type: none"> • the visitor economy via the Destination Management Plan • urban development • co-governance initiatives 	1 - 2 YEARS INDIRECT CROSS POLICY ADVOCACY
		2.2 Allocate the Arts & Culture portfolio to a senior council staff member in order to further cultural	1 - 2 YEARS DIRECT STAFFING

		interests, activities and Iwi and hapu partnerships internally.	
		2.3 Allocate a council resource to help coordinate website communications and marketing.	1-2 YEARS DIRECT STAFFING
		2.4 Allocate a council resource to assist with the digital literacy & website marketing workshops for the arts community.	1 - 2 YEARS DIRECT STAFFING / VENUES
		2.5 Support the arts community in the delivery of ongoing professional development workshops in Taupō, Turangi and Mangakino to promote income, employment and career pathway opportunities.	3 - 5 YEARS INDIRECT VENUES
		2.6 Assist the arts community in briefing councillors on the action points and aspirations contained within.	1 - 2 YEARS INDIRECT ADVOCACY
		2.7 Develop a feasibility assessment for the redevelopment and/ or expansion of the Taupo Museum and Art Gallery to ensure it's fit for purpose as the depository for the District's shared stories and taonga, and resourced to fulfil its role as a strong Iwi partner and cultural destination for community and visitors alike.	3-5 YEARS DIRECT STAFFING / FUNDING / PARTNERSHIP
		2.8 Collaborate with the Taupō Music Collective to develop a feasibility assessment for the creation of a	1-2 YEARS INDIRECT

		public-private community music and arts hub that features workshop, rehearsal and performance spaces. Membership groups currently residing on TDC land or utilising venues have expressed a desire to collectivise with council support. ¹⁶	STAFFING / ADVOCACY / PARTNERSHIP
		2.9 Conduct a review of current land and building leases for arts groups currently residing on Riverside Park and Recreation Reserve. Identify which groups might benefit from the delivery of Action Point 2.7 and 2.8 and plan renewal accordingly.	1-2 YEARS DIRECT STAFFING
		2.10 Develop a feasibility assessment for the creation of a cultural precinct on the Tongariro Domain which may include: <ul style="list-style-type: none"> • the potential upgrade of the GLC to be able to better support conferences and events, • the development of wider cultural, arts and heritage facilities, • landscape designed public spaces that reflect the shared history and stories of the District, • And purpose-designed small-scale outdoor performance spaces for the activation of the public realm¹⁷ 	5-10 YEARS DIRECT / INDIRECT STAFFING, FUNDING, ADVOCACY

¹⁶ See Hollie West for more information on the Music Collective's Community Music Hub proposal.

¹⁷ Cross reference action points in the Draft Destination Management Plan.

		A cultural precinct can become a prominent cultural destination contributing to the visitor economy and serving the community year round, as outlined in the Destination Management Plan.	
		2.11 Explore sponsorship opportunities for existing and future venues to support subsidised community hireage rates.	3 -5 YEARS INDIRECT ADVOCACY / PARTNERSHIPS
		2.12 Explore public-private funding models in partnership with arts stakeholders for future Hub and Cultural Precinct developments.	3 - 5 YEARS INDIRECT ADVOCACY / PARTNERSHIPS

SUSTAINING MANAAKI	3. To develop a resilient arts and ngā toi system that can support the cultural, physical and economic wellbeing of participants.	3. 1 Support the arts community to utilise current council-owned spaces, networks and resources to run professional development workshops to upskill community arts workers and practising artists. ¹⁸	1-2 YEARS INDIRECT ADVOCACY
		3. 2 Support the development of the District's professional arts workers and curatorial programming by initiating regional partnerships to share skills, funding and touring opportunities, and marketing support for institutional programs. ¹⁹	1-2 YEARS INDIRECT ADVOCACY

¹⁸ Look to utilise current internal capabilities to run a series of professional development for community arts organisations. Key areas may include: Funding opportunities and models, Digital literacy for marketing the arts, Constitutional reform for Community Arts Orgs, and Developing arts events - from ideation to budgeting and audience development. Increasing capabilities will in turn empower organisations to run their own professional development workshops in the future focusing specifically on upskilling arts practitioners.

¹⁹ See the Regional Tourism Organisation partnership ECNI (Explore Central North Island group of RTO's) as an example of cross-district partnership. Consider CNZ funding to support initiatives that link Rotorua, BOP, Hawkes Bay, Ruapehu Districts.

		3.3 Prioritise the future viability of grassroots member organisations currently based on council-owned land by liaising with representatives over lease terms and agreements.	1 - 2 YEARS INDIRECT PARTNERSHIP
		3.4 Encourage the development of unique cultural products to bolster the visitor economy.	3-5 YEARS INDIRECT ADVOCACY
		3.5 Support Iwi and hapū-lead cultural product development to strengthen cultural wellbeing and develop a unique visitor experience and employment pathways.	3-5 YEARS INDIRECT PARTNERSHIP / ADVOCACY
		3.6 Support initiatives that build the Taupō District's reputation as an arts, culture and ngā toi destination.	1-2 YEARS INDIRECT ADVOCACY
		3.7 Seek and support, in partnership with Iwi, storytelling projects stemming from new cultural product and hapū-lead ngā toi initiatives via digital marketing and website communications support to showcase unique regional identity.	3-5 YEARS (IN)DIRECT STAFFING / PARTNERSHIP
		3.8 Support long-term event initiatives that elevate the arts and provide potential income streams.	5-10 YEARS INDIRECT PARTNERSHIP / ADVOCACY
		3.9 Scope feasibility, in partnership with Iwi and local arts organisations, of a regional Art Fair that will showcase local artists, provide income streams and boost visitor	5-10 YEARS (IN)DIRECT STAFFING / PARTNERSHIPS

		economy. ²⁰	
		3.10 Continue to support Creative Taupō in the delivery of strategic and equitable community arts funding.	1-2 YEARS DIRECT FUNDING / PARTNERSHIP
		3.11 Consult with Creative Taupō on the feasibility of introducing scholarship and or internship opportunities in partnership with existing cultural entities in future Creative Taupō funding rounds. ²¹	1-2 YEARS INDIRECT ADVOCACY
		3.12 Support initiatives that prioritise equitable access and funding across the District to acknowledge that Tūrangi and Mangakino have specific aims and objectives, and that the region at large is a source of inspiration for artists.	1-2 YEARS INDIRECT ADVOCACY / PARTNERSHIP

PONO FOUNDATIONAL	4. To build a lasting and unique arts, culture and ngā toi landscape from the grassroots that showcases and celebrates the District's cultural identity for the benefit of the wider community and visitors.	4.1 Support opportunities that encourage rangatahi to participate in the arts to further holistic wellbeing.	3-5 YEARS INDIRECT VENUES / PARTNERSHIP
		4.2 Prioritise equity and access within the arts and seek opportunities to: <ul style="list-style-type: none"> • Create built environments that are culturally safe, 	3-5 YEARS DIRECT STAFFING / PLANNING / PARTNERSHIP

²⁰ This event may build on the legacy of Toi Ake Tuwharetoa Māori Art & Design Expo, and extend into ancillary events across the District. Contact Te Ngaehue Wanikau for more information on TAT.

²¹ Seek internship support from existing arts and cultural organisations such as Graffiato Festival, TST, Taupo Museum and Art Gallery.

		<p>physically accessible for all residents and financially accessible where subsidies are available</p> <ul style="list-style-type: none"> • Support scholarship initiatives and sponsored workshops to encourage greater participation • Consider long-term private-public sponsorship to keep community venue rates affordable 	
		<p>4.3 Encourage and fund initiatives that provide clear pathways for rangatahi to continue to participate in the arts and ngā toi beyond the school system</p>	<p>3-5 YEARS DIRECT FUNDING</p>
		<p>4.4 Develop new cultural venues, hubs or precincts in partnership with key arts stakeholders with the view of establishing public-private ownership management structures.</p>	<p>5 - 10 YEARS</p>
		<p>4.5 Scope the viability of establishing a professional District Arts-Ngā Toi Board to provide independent co-governance support for the development, delivery, and ongoing management of new cultural venues, precincts and or hubs as outlined in 2.7 and 2.8</p>	<p>3-5 YEARS INDIRECT PARTNERSHIP</p>

ACTION PLAN SWOT

STRENGTHS & OPPORTUNITIES	WEAKNESSES & THREATS
<p>People The Taupō District arts community is dominated by dedicated volunteers and individual practitioners who come from a broad range of cultural and economic backgrounds. They have served the community passionately, many for decades, and there exists a strong and ambitious grassroots community. The Action Plan can galvanise this group and build on past successes.</p>	<p>People A significant portion of the volunteer base that currently supports community arts organisations are approaching retirement age. Succession planning and creating access pathways into management roles must be prioritised if the grassroots is to remain strong.</p>
<p>Iwi partnerships The Action Plan presents an opportunity to work in deep partnership with Iwi and hapū to nurture aspirations for a healthy and strong community. A strategic priority of Iwi is to use technology old and new to share the stories of mana whenua and nurture the practice of ngā toi across the rohe.²² The showcasing of the District's unique cultural identity through storytelling and public displays of ngā toi will benefit the community and economy at large.</p>	<p>Centralised activity and funding Opportunities to bolster activities, such as professional development workshops and the development of hapū-lead cultural products, should be prioritised in centres other than Taupō township to create equitable access across the District.</p>
<p>Member organisations Membership-based arts groups in Taupō, Turangi and Mangakino have buttressed the arts community for decades. They provide spaces for participating in the arts which in turn has wellbeing benefits. With Council support – via building and land leases and marketing support to attract new membership – they will continue to serve the grassroots community.</p>	<p>Funding There is limited funding available for arts and cultural activities via direct Council support. Priority should be given to brokering public-private sponsorships and funding opportunities, and building income streams through cultural products in order to nurture a resilient arts community.</p>
<p>Natural environment The District's magnificent natural environment has been and continues to be a source of inspiration for artists throughout our shared histories. It is the source of our greatest storytelling. For mana whenua the health of the environment is connected to the health of the people. Council has a key role to play in ensuring the natural environment is protected and enhanced so that mana whenua can maintain and establish places of cultural and spiritual significance, which will benefit the community at large.</p>	<p>Career development Many pursuing a career in the arts leave for opportunities in large centres. Creating pathways for young people to build a career within arts events, creative industries or cultural tourism should be prioritised to ensure the sector is future proofed.</p>

²² <https://www.tekotahitangaotuharetoa.co.nz/files/TeKotahitangaSPDOct2018.pdf>

<p>Visitor economy When the environment is flourishing, so too are the people and in turn expressions of the District's unique culture come to the fore. The Action Plan specifically addresses initiatives for integrating arts, cultural and ngā toi more purposefully into public spaces and communicating the District's cultural activity and local stories to a broad visitor base. In time, the District can be known as a destination for unique cultural experiences that are supported by a thriving local arts community.</p>	<p>Digital Literacy There is a risk that organisational knowledge and IP will be lost as long-term arts community members retire. A focus on capturing shared knowledge and centralising it via a purpose-built arts website is required to ensure the future success of the next generation of arts leaders in the District.</p>
<p>Private investment The Taupō District is home to a burgeoning energy / geothermal sector, and foundational industries that include forestry, agricultural and tourism. Brokering corporate sponsorships to support community use of existing venues presents a major opportunity to bind industry with the arts. Deeper partnerships for public-private venue (re)developments may eventuate from light-touch sponsorships.</p>	<p>Partnerships The Action Plan centres a strong Council-Iwi partnership. The nurturing of this partnership is essential in the pursuit of a number of the Action Points. Careful, timely and respectful communication is also central to the partnership with Taupō Sculpture Trust and the various other arts organisations that currently utilise Council-owned buildings and land.</p>
	<p>Venues In furtherance of a number of Action Points, an audit of the technical and presentation capabilities of the Great Lake Centre and the Museum and Art Gallery, and building design of Waipahihi Hall is recommended. Possible venue risks include:</p> <ul style="list-style-type: none"> ● Ageing AV equipment (GLC) ● Restricted audience capacity (GLC) ● Restricted storage capacity (MAG) ● Restrictive space for youth arts activities – not fit for purpose (Waipahihi) <p>The audit may present a case for the development of a new fit-for-purpose community arts hub that will house practising artists, community music groups, and small performances.</p>

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