

Document A Workshop Notes Q1 and Q3

Platform 1: Raise Profile.

We are in the future... Imagine that this platform has been achieved. Describe what is happening.

TABLE EXPLANATION: Document A is a record of the notes from Auckland City’s creative industries sector workshop. The notes reflect participants response to two questions. Question 1: “*We are in the future. Imagine that this platform has been achieved. Describe what is happening*” and Question 3: “*Put a red dot by the actions that are a priority for you*”.

The notes show the groups’ response to Question 1 for each of the three platforms of the draft action plan. The sector’s response to Q1 is a list of bullet point ideas. Some participants placed red dots by their responses to both Question 1 and Question 2. This table uses a colour coded system (see dots key) to show the number of dots participants allocated to each strategy or action they considered a priority.

DOTS KEY

Blue 1- 2 dots

Pink 3- 4 dots

Red 5-10 dots

GROUP ONE

- Think Auckland, think Art, Culture and Sport
- Arts seen as part of the culture/Part of the tourism
- Commercial sector actively wants to engage with the sector.
- Visibility of the intense often small-scale activity
- Maintain uniqueness of individuals/companies
- Expanded connection of corporates with innovators/innovation in sector
- Expanded commercialization in/of sector > and that attracting more audience/attention/support
- ‘De-marginalise’ activity – mainstreaming
- Active and visible support
- Profile and production of NZ work
- More NZ/Auckland product having exposure offshore (touring, ongoing development of likely projects).
- Recognise and respond to existing market scale and responding so as to grow that.
- Target the vision – what kind of art/buzz city (e.g. Sydney vs Melbourne)
- Focus back on how to make the city great (not simply geography) – though not in a way that isolates or marginalizes Auckland region.
- With specific Auckland sourcing (national/international) products – greater financial support
- Need strong momentum around events i.e. more connected and part of global cultural circuit - both major events and support for local events
- Why come to Auckland – Co-fostering uniqueness and internal awareness e.g. Maori/Pasifika.
- Care for the rest of the country – so there is a sense of Auckland outward looking and as attracting regional visitors
- Recognise and leverage youth of Auckland as a city.

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GROUP TWO

- One Auckland brand covers both city and region
- Change negative perceptions of Auckland
- Overarching regional approach and brand
- Mobility reflected and appreciated
- Risk taking supported and championed
- Stimulate positive Auckland
- Stimulate buzz – events, things happening, street fairs/festivals
- Creative industries input through bridging between sectors, collaborate within and outside sector
- Creative industries taskforce to leverage off Rugby World Cup e.t.c
- Auckland is hot! Happening – going off!
- Recognised as information hub for creative events e.t.c
- Auckland 'time-out' magazine
- Marketing campaign driven by the region
- Collaborate across sub-sectors
- Review/Challenge the norm – events/role models/leaders
- Tax breaks for large companies investing in the creative sector
- More pro-active, take risks courage
- More collaboration across council plans not Auckland City
- Key performance indicators in council around collaboration

GROUP THREE

- Central – technical infrastructure, centralization = engagement
- 'Whole package' communication, instant information in a single source, digital information booth in central space (refer to Group 5 – Platform 1)
- More collaboration between cities e.g. 'piggy backing' on established events to raise profile (Refer to Group 5 – Platform 1)
- More public arts events = public profile
- Profile and celebrate diversity in sector – get into public arena
- Currently missing creative industries profile in education sector. Clearly highlight opportunities for careers
- Currently missing cultural/tourism strategy – enabling movement between public/commercial sectors
- How do people connect with information and events already out there?
- Issue – Lack of adequate media coverage 'feeling stories' – use business section

GROUP FOUR

- The Style Capital
- Fashion capital of Australasia – collaboration and talent centre
- Lots of people in the sector – lots of opportunities to participate in the sector
- Street life – more people in the city, human size, horizontal/vertical, multidimensional
- Features in film

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- A new brand – one brand
- Auckland is perceived as cool and not a burden
- Pride – everyday experience is important
- Raise the pacific profile
- Creative activity is present in a variety of centers
- Support for promotional organizations and exhibitions
- International view/representation – tell the story
- Attract and keep tourists in Auckland
- Creative interaction between industry and sector
- Have the critical mass celebrating a key event other than sport
- Mega-regional event that attracts international visitors e.g. Pacifica
- Solid, connected, dynamic and simple infrastructure that supports mega-events
- Great urban design
- Exciting creative portal, building on the Ministry of Culture and Heritage portal that links to all creative sub-sectors
- Strong creative clusters/themed sectors, built up around strength areas of Auckland city suburbs
- More NZ product would be seen offshore – much wider distribution and recognition
- Better channels of communication between private sector and tertiary education. More inclusive, e.g. more speakers from sector sponsored by universities
- Focus on the positive – approach on variety of levels how great Auckland is, strengthen a regional identity, e.g. Creative Brisbane
- Acknowledge uniqueness – celebrating diversity
- Focus on a unified regional brand that overarches the sub-brands
- More story telling happens – constantly new channels emerging that gets stories out into the public forum

GROUP FIVE

- Decent promotional system – a variety of methods to reach more people
- People have access to information on the sectors which interest them
- Creative makers are better paid and acknowledged. Able to make a living
- Domestic and international tourism
- Auckland automatically springs to mind when people think of creative industries
- *World class dairy structural architecture (as written on flipchart)*
- People willing to spend money on creative industries and events
- Informal citizen promotion and understanding as well as from council, government, e.t.c.
- A district or districts that are friendly and easily accessible to all interested. 'No snobbiness'. Available to all, non-threatening
- Leadership – less red tape, maintaining success stories, national leadership (without increasing red-tape).
- Government agencies are well resourced, success stories reach international horizons – reciprocal arrangements

GROUP SIX

- Mentorship or sponsorship of really talent young people (in performing arts) help them succeed commercially. Channeling and

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- Championing talent. Providing forums – AK07 run by people who can identify kids/talent and nurture them
- Marketing Campaign – Buildings and council supported infrastructure.
- Branding suburbs as different creative sectors e.g. Mt Eden, writers quarter, council building a writer's zone/house, Grey Lynn – TV/Film zone – our own Hollywood, Ponsonby – performing arts.
- Cumulative Causation, Clustering
- Joining up Auckland, remote creative areas, profile the waterfront area more. It's a focus area for creativity, waterfront development.
- Create an east-west axis
- Pedestrianise?! Pave an intersection of Queen St. Creative hub – centre of Auckland.
- Promoting Auckland as an international destination
- Auckland – 'spot for expertise in the creative sector'
- Who are our famous architects, who are top creative people, celebrate them. General public don't know – engage media or include in events

GROUP SEVEN

- Increased interactivity between sport and arts
- Attracts international practitioners and audience
- Merging mediums within technology
- Greater spread nationally of skills
- Encouraging emerging creatives
- Better access to buy NZ mad and NZ experiences
- Strengthen Auckland festival. The festival is internationally acclaimed and has high profile
- The media is fully engaged and positive towards creative industries – celebrating its success
- Creative industries attracts tourists/visitors to stay in Auckland longer
- Collaboration between councils and tourism has ensured awareness of events (and clusters or events) to international audience
- There is a price step between free and high cost events
- All Aucklanders can access one high profile event
- Consumer markets are better connected to creative industries
- We have a functional public transport system across regions
- Aotea square development completed
- Britomart/ Auckland Harbour developed

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GROUP EIGHT

- Leading international creatives are talking about our urban environment as a benchmark – resonate internationally.
- People will want to travel here – like Barcelona
- Sydney-siders, Melbournians will want to come here
- Auckland is not just gateway city and Aucklanders will appreciate and believe in their city
- Brand values an intercultural and an us not a them and us approach. About who we are – emotional connectivity, communicates the vibe of our cultural diversity.
- Exciting Auckland extends beyond CBD (although CBD is critical)
- Physical connectivity important. These are forums for art and creativity
- Any new scheme considers contribution to creative environment
- We are known as unique internationally – time magazine cover
- Inspirational works of global scale born out of Auckland e.g. music albums
- Spaces are creative friendly
- 24/7 activity – vibrancy/buzzy, general activity – not just events
- Corporates are investing in creative environment
- Great creative productions promoted on a world stage
- Being from Auckland adds to someones credentials (at the moment its not worth anything)
- Zero tolerance to desecration of city.
- A range of theatre sizes
- National performing arts centre (Aotea Quarter)
- A thriving film industry (from low to mid to high budget)
- Extended opening hours for art galleries
- Art heroes across the sectors are celebrated
- Balance of work/life (proximity to work place)
- Video wall projection of real life art work
- 24/7 Art City

GROUP NINE

- Dance festival is a producing festival and not just an umbrella festival e.g. Lyon, Jacobs Pillow
- Better communication between the local councils. Co-ordinate so that it becomes a regional activity – a traveling show
- Thriving Auckland Festival e.g. Pasifika
- Equitable funding from central government and the other TLA's for regional institutions
- Cross-city transport
- Web cam forums – electronic highways/alternative exhibitions
- A national understanding of the importance of the arts. Getting the infrastructure
- Partnerships between industry and arts
- National/international profile that promotes uniqueness of Maori/Polynesian city

Platform 2: Support Enterprise

We are in the future... Imagine that this platform has been achieved. Describe what is happening

GROUP ONE

- Auckland opportunities attract expatriates to return
- More international businesses based in Auckland
- A universally acknowledged Auckland 'school' of creative industries
- Productive and exports
- Recreating educational sector to service industrial sectors
- Develop lateral skills to productive ends
- Lots of opportunities for developed talents
- "Star Capital" is a magnet for creative best
- Unique city versus 'clone city'
- Collaborate to grow synergies
- Design industry restructured to bring tangible grass-roots rewards
- Returns maximized from investment in creative sector
- Cultivate the 'tall poppies", constructive role models extolled and praised
- Commercial success valued and praised, adds value to Auckland
- Broadband/Ethernet connectivity region wide
- Connectivity of all parts to create the whole
- Incubators are a matter of course, not the exception.
- Recognise 'stars' regardless of age, experience, length of service, career.
- Nurturing talent
- Commercially viable creative contractors

GROUP TWO

- An industry body that represents creative industries as a whole and addresses areas of weakness in other industry bodies e.g. Design
- An industry body dedicated to advocacy and profile of the creative sector
- An equitable funding body that is Auckland based
- Vibrant street life
- Increase cultural diplomacy
- Intern programme provided by the major cultural institutions. Provides a practical focus and a feel as to what the job is about.
- Opportunity to share resources between institutions. Look at arts related post-graduate programmes and identify more practical opportunities to collaborate with the industry.
- Provide opportunities for younger talent to connect with professionals through seminars, workshops and hosting respected guest speakers.

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- More interaction between amateur and professional and the NFP and FP fields. Provide more opportunities for the cross fertilization of talent and ideas.
- Formalise collaboration within incubators. Support/fund/ provide resources to generate a constant flow of new/improved initiatives. Make sure the focus of the incubators is creative – not just financial.
- Explore partnership opportunities between creatives and business. Emphasise the value of placing focus on strength areas.
- Break down barriers between individuals and organizations
- PACE managers that have a real understanding of an artists job.
- Provision for affordable workspace. Rental space for studios. Infrastructure closely connected with funding/ galleries.

GROUP THREE

- Operate in an international market
- Recognisable points of difference. People want to come and set up contact for commercial world and shop here.
- A body that brings about co-ordination that marries commercial with creative
- Market understands sector. Promotions, recognition of talent, education e.t.c.
- High media profile
- Highly prestigious commercial and creative relationships
- Desirable career choice
- Top rich list – at least 2 talents from the creative industries.
- Recognition of successes
- Young talent staying and contributing here!
- Banking and finance meeting and aspiring to be like creatives
- Commercially savvy creative sector talent meeting the market.

GROUP FOUR

- Firmly placed on international festival circuit including key festivals e.g. Auckland Festival and Pasifika
- Auckland as leading city for Maori and Pacific Arts
- Auckland as springboard for international careers
- Ability to earn income at all creative industry tiers
- Creative industry hubs producing multi-disciplinary work plus mentors/incubators supporting this
- Structured pathways to viable careers – both locally and globally
- Greater confidence and a ‘think big’ mentality
- International perception of Auckland as the gateway to creative industries – the cultural hub of NZ
- Support range of creative industry products, practitioners, markets, festivals, events and exhibitions internationally
- Cross creative sector trade missions – government to government, taking the creative sector with them
- Understandable IP protections

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GROUP FIVE

- Entrepreneurship – recognized leaders, awards. Creative category within business awards. Placements, scholarship within industry organization.
- Collaboration with other industries – trade, tourism activity all interconnected, cross-industry pollination, more interconnectedness (less red tape), policy as activity enabler
- Creative organizations operating as totally integrated businesses, following business models.
- Sustainability measure in place to facilitate/enable connectivity, national and international benchmarking
- Precincts, zones, property – policy in place – environmental accessibility, underground culture has ‘the edge’, youth sector has some input into policy, production and promotion
- Brand values are ‘out there’, seen nationally and internationally as point of difference, buzzy, pride, identity, connection all happening, leadership everywhere through key drivers, influencers, decision makers.

GROUP SIX

- Build career pathways in the creative industries; recognize achievement levels; a career path from tertiary education
- Export huge quantities of music and other products to eager markets anticipating quality Auckland products
- International companies, festivals and events are investing in Auckland
- Consistent international and national investment in TV and screen productions and in NZ creative sector events and products
- Enduring good quality products
- Auckland is known for, is responsive to and provides cutting edge quality products
- Strong mentor programmes, internships – combining business and arts students and practitioners
- A strong tertiary student festival
- Students artistic aptitude is recognized and supported for itself – it is seen as a ‘respectable’ career pathway – particularly for Pasifika students.
- The creative industries are a viable career and business path at every stage of a person’s life. It can be entered at 20, 40, 60 or 80!

GROUP SEVEN

- More artists in residence within the CBD
- Buoyant employment market for creative industries
- Mentoring and training is working
- Well known employment/career path for creative industries (not too prescriptive)
- Mentoring and training is working
- Creative industries = legitimate career choice/ celebrated – include remuneration
- Multi-dimensional skill base able to be utilized
- Connect learning institutions with industry interns, mentoring
- Success stories are celebrated
- CI firms are open to sharing and passing on IP
- Funding seen as investment rather than safety net
- *Small amounts can go a long way when attached to creative drive*

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- Support agencies in place for CI growth and infrastructure
- CI is not seen as philanthropic or a hobby
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GROUP EIGHT

- People pay – no piracy
- *No smoking*
- Power of IP has been realized and understood as a powerful business tool
- Leading arts industries consulting overseas
- Venues and spaces that inspire and nurture
- Artists can survive – no such thing as a 'struggling artist'
- Arts grads come out thinking about enterprise
- NZ has grabbed hold of idea IP and understand it
- Clear pathways for graduates
- All creative sectors paid and treated equally
- Sustained audiences for NZ arts
- Media and technology integrated to support creative
- Business open to supporting creative events – tax breaks, contribute to community, experience
- No conflicting messages from council – integration across council. Council understand when to leave things alone.
- Regional approach – leadership
- Council allows the sector to drive
- Commerce grads look to jobs in the creative industries
- Cultural agencies support events/buildings
- Mentoring
- Kiwis understand value
- Spotlight on Auckland/NZ because creative industries are engaged in cultural exchange - messages getting out there.

GROUP NINE

- More consistency/co-operation
- Alternative pools of funding – encourage creativity, not homogeneity that comes with monopolies
- Hand up not a hand out
- Keep creative people here successful and live in NZ
- Value the best
- One on-line resource for all the creative sector. Commercial development of an international one-stop shop (e.g. LA Agency, W+A Agency). Link into one brand for Auckland, links to online resource. Revamp the Big Idea for local, national and international use.
- Build economic export bridges with sister cities
- One New Zealand

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- Mentoring/nurturing and identifying talent
- Don't kneecap creative people
- Nurture/grow and re-invest in creatives and creative events.

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Platform 3: Create Environment

We are in the future... Imagine that this platform has been achieved. Describe what is happening

GROUP ONE

- Amazing events! – no red tape; working across sectors, good use of venues, connected, audience development well supported, promotion offshore, sustainable, representative of Auckland
- International Film projects using local talent, strong Auckland acting community involved collectively in film, creative quarters to encourage this
- Get rid of urban design framework – should create 'framework' that is something specific and unique to Auckland
- Design for a 'unique' Auckland
- Students: environment to engage with people working in collective environment. Internships, access to leading edge educators
- Events center to host mega events – Iconic structure – events space on water

GROUP TWO

- Top class facilities to enjoy creative experiences
- Bring back the weekends (we're too busy), more happiness and joy
- Cultural hubs (located in communities)
- Schools become more of a community space (e.g. used at weekends)
- Great architecture, iconic buildings that we're known for.
- Need to protect heritage buildings and celebrate character buildings that are adapted for both living and work space.
- Wealth of contribution, synergies between enterprises
- Council leading from the front – removes regulatory shackles, moves from being risk averse (creative risk taking). Council is creative
- Solid sense of community mindedness and involvement
- Urban design creates the 'cans' (no transport difficulties)
- ASB Charitable Trust has built a tunnel under the bridge with art – an underwater art gallery
- Unified approach across region

GROUP THREE

- Improve town planning – preserve heritage and implement high quality built environments
- Public transport allows for a walk-able inner-city. Less parking and less traffic – connect to major 'people points'.
- Art in the streets – taking the art to the people and getting 'all up in their face'.
- Retain 'public ownership' of the waterfront and reclaim it for the people.
- Strategically: ensure that historical preservation takes a broad picture view so as to ensure innovation is not stifled.
- Co-ordinate councils to take shows to the people i.e. run shows in areas where they will be most accessible and appropriate.
- International festivals e.g. Diwali/Lantern festivals need not be clustered in one place – instead they are spread through out the city in smaller supporting areas.

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- Get creative people i.e. artists or writers involved at a base level of any civic project. This would be a more integrated solution than the standard planning (ed: 1x artwork = 1x extra floor).
- All engineers to have arts degrees
- Don't focus all energies necessarily on the 'Queen St Canyon'
- Any new initiatives such as the NTI, need to be carefully linked with effective easy transport. Transport planning needs to be considerate of arts initiatives.
- 'Quarters' should be region-wide rather than splitting the CBD into chunks.
- Don't stifle innovation through planning regulations
- Better interconnections between different cultures – movement of ideas and people, festivals more publicized, more celebration of the positive aspects of multiculturalism.
- Ensure Auckland sense of place is retained
- Sustainability is our potential point of difference.

GROUP FOUR

- NZ cultural identity is strongly connected to the creative sector – acts as a mouthpiece providing commentary on exploration and development of NZ identity and how it is seen in a global market.
- Urban Design Framework - Strong leadership and mandate that feeds into the Framework; protects heritage buildings, ensure new buildings have 'soul', insists on inspiring design, no crap allowed.
- Able to walk the length of Queen St and see things that excite, inspire and push the boundaries
- Development of sub-sector clusters – e.g. film, events, design
- Our environment is supported by a framework that values and celebrates creativity – needs people,
- Opportunities for younger CI generation (creatives and business minded people) to come together and brainstorm a vision of building and growing Auckland's creative future.
- Our creative talent creating new buildings would be famous and well respected
- One regional body for the creative sector
- More artists in local government
- People come to Auckland for it's amazing architecture and urban design

GROUP FIVE

- Front cover of time/ won world cup
- Hard to get a hotel in Auckland
- Money coming into economy
- 'Full employment' in creative sector
- Prosperity in success... more self reliant
- No graffiti – tagging
- Existing spaces in city where people engage/enjoy cultural life
- More diversified audiences
- Culture integrated into people's lives
- Auckland is world famous for cultural excitement (e.g. Barcelona)

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- Physical urban natural and built environment stimulates and attracts cultural activity, participation and environment
- Listening to other cultures, movements and new developments
- Cultural opportunities reflective past and present in terms
- Digital environment... to find information and experience NZ art
- Positive linkage between Education and industry
- Continue to use sector to create policy environment

GROUP SIX

- Transport working
- Venues – adaptable for events, raw spaces (small-med size), available and safe parking, lower compliance barriers
- Wider input into infrastructural development
- Acknowledge and support existing arts clusters and facilities – foster organic growth, supported mouth piece organizations/media, affordable rentals/tax breaks
- Re-education of market value/ promotion value of events/arts at a government level. An event generates more press than a TV advert.
- Much improved customer service at Auckland City Council – eliminate red tape.

GROUP SEVEN

- Strong relationship between creative and other sectors
- Collaboration across regions
- Functional transport system
- Brave leadership – determined council . Work with the business sector e.g. on transport – operate effectively and aesthetically appealing plus reflects our unique environment
- Public consultation effective
- Realistic view on events and cultural impacts vis a vis regulatory framework e.g. Viaduct, Britomart e.t.c
- Council open to new events in different spaces and produced by smaller parts of community e.g. international festival in potters park
- Creation of database of available venues, spaces e.t.c.
- Reduction of council bureaucracy
- Review of by-laws
- Government facilitation of opportunities for creative and business sectors to interact.

GROUP EIGHT

- Inspiring architecture
- Sense of safety in and a round venues, lighting, better car park and venue e.t.c
- Creative thinking behind planning of built environments
- Building and venues accessible to everyone. Even heritage buildings
- Viable spaces for emerging practitioners – not as much red tape.
- More investment in creating environments
- Collaborative consultation

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- Policies that allow creativity
- Transport links to fringe areas so outside CBD is accessible and used
- Consulting artists about what they want and need to improve the sector.

GROUP NINE

- Starts at airport into city - grand canal from airport to city, expand design element already there on motorway – Melbourne is a good example
- Creative and funky clusters in the CBD – creative exciting 24 hour environment e.g. performance license attached to liquor license.
- Celebrated architecture
- Collaborative teams creating environments that are exciting
- Moral baseline for intellectual property rights
- Make it simple – pathways through bureaucracy.
- People living reasonable closely to where they work
- Identify an area and make a difference – regeneration of inner city.
- Increase visibility of creative environments

GROUP TEN

- Humming 24hours a day through out many precincts in CBD and town centres with corporate fully involved.
- Transport reliable and safe, attractive 24 hours a day and on Sundays!
- Lots of suburban spaces where creative industries are based, young people having careers and enterprises there
- Creative industries are enabled to be economically attractive
- Auckland is known world-wide as the international centre for Pacific Arts.
- Auckland's communities and artists intellectual property enhanced
- Greater connection between Auckland's environment especially buildings and spaces with the creative industries and arts. Landscape includes natural, built and cultural environment and sense of place.
- Cultural and creative industry hubs – each with distinctive sense of place. Make sure Britomart works as one, as well as Victoria Quarter and South Town Hall and Wynyard Point.
- Cultural and ethnic distinctiveness and identity
- Good links, respect and exchanges with South Pacific and South East Asia.