

Snapshot: Auckland's creative industries

Understanding our city





Background to the commissioning of this report

Auckland city plays a vital role in the regional and national economy, accounting for 50 per cent of the Auckland region's Gross Domestic Product (GDP). Auckland City¹ is committed to supporting the city's economic growth and to creating an environment that encourages growth across many industry sectors.

Auckland City's economic development group supports business growth, encourages investment, provides economic analysis and manages the city's international affairs. *Snapshot: Auckland's creative industries*³ is a component of the group's work aimed at helping the council understand the needs of different sectors of Auckland's economy. The council will develop an action plan following the publication of this research report.

This research builds on Auckland City's longstanding support of the creative industries and the council-commissioned 2002 Starkwhite report, *Rethinking Auckland as a creative city: concepts, opportunities and practical steps*, which framed up the creative industries² as a springboard [for Auckland]... to ride the wave of knowledge-based social and economic opportunity.⁴ *Snapshot* adds to our understanding of the sector by looking at the creative industries through an economic lens.

Acknowledgements

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¹In this report "Auckland city" refers to the geographical area governed by Auckland City. "Auckland City" refers to the organisation that advises the elected council on city issues, carries out council policy and manages services. "Auckland region" is the geographical area governed by the seven territorial local authorities.

²For a description of the creative industries, go to page 24. The terms "creative sector" and "creative industries" are used interchangeably throughout this report.

³This document, *Snapshot: Auckland's creative industries*, is sometimes referred to here as *Snapshot*.

⁴Starkwhite report for Auckland City, 2002.

Contents

	Page
1. Introduction, conclusions and themes	1
1. New Zealand's economic challenge	4
2. The creative industries defined	5
3. The sources of this report	5
4. Why the creative industries matter to Auckland	6
5. Snapshot conclusions (i): Things to know	8
6. Snapshot conclusions (ii): Things to hear	9
7. Snapshot conclusions (iii): Things to focus on	10
8. Finding your way around this report	11
<hr/>	
2. Snapshot Auckland: The numbers	13
1. The creative sector in Auckland city is sizeable and significant	17
2. Creative sector employment is concentrated in three sub-sectors	18
3. Auckland city is a significant centre of the region's creative sector employment	19
4. Auckland city is a significant centre of New Zealand's creative sector employment	20
5. Growth in New Zealand's creative sector employment has been concentrated in Auckland city	21
6. The creative sector in Auckland city is a significant contributor to GDP	23
7. The creative sub-sectors at a glance	24
<hr/>	
3. Snapshot Auckland: Location	31
1. Creative employment is concentrated in the CBD and fringe areas	34
2. Creative businesses are more dispersed across the city	36
3. Employment distribution and concentration across Auckland city	37
<hr/>	
4. What 375 creative sector people think	41
1. Overview: What 375 people in the creative industries think	44
2. Who they are	45
3. Why they choose Auckland	46
4. How they think Auckland could do better	47
5. Why they work where they do	48
6. What they want for Auckland's creative industries	49
7. Whether they are going to stay here	50
8. What hinders and supports their growth	51
<hr/>	

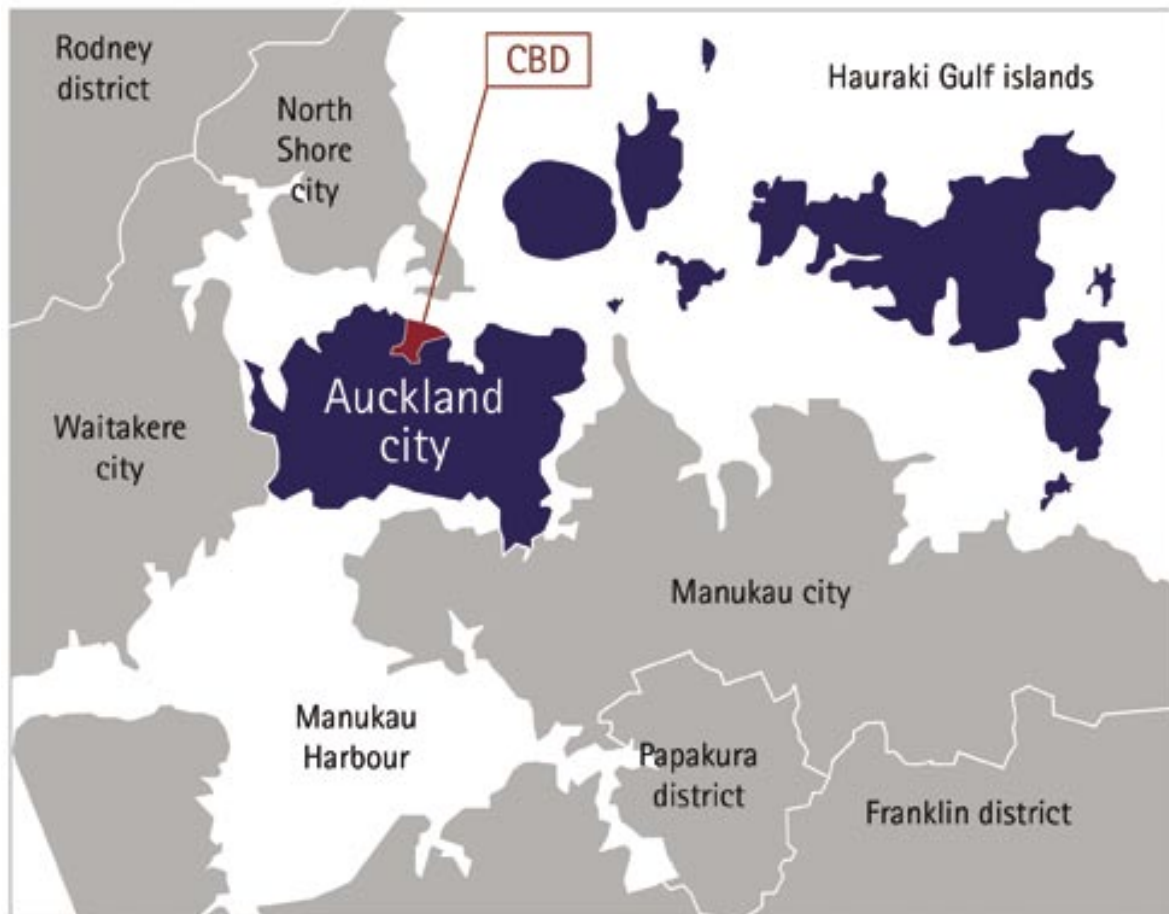
	Page
5. What the sector wants from the council	53
1. Infrastructure	56
2. Vision and leadership	56
3. Commitment and action	57
4. Positioning and promotion	58
5. Venues and facilities	58
6. Creative infrastructure	59
7. Urban environment	60
8. Creative connectedness	61
9. Supportive business environment	62
10. Financial assistance	62
<hr/>	
6. Stoking the fires	63
1. Context: Viewing Auckland's cultural diversity as a motor of creative output	66
2. Important issues for creative sector economic development	71
3. Issue (i): Developing more informed and sustained public leadership	73
4. Issue (ii): Promoting a role for Auckland within 'NZ Inc'	74
5. Issue (iii): Gaining a better understanding of the changing nature of creative sector business	75
6. Issue (iv): New models of education for the creative sector	77
<hr/>	
7. Intervention models	79
1. Overview	82
2. A focus on talent	83
3. Pushing consumption	85
4. Getting out more: the international marketplace	87
5. A role for government	89
<hr/>	
8. Conclusion	91
<hr/>	
Appendices	93
A. Frontier Network interviewees	94
B. Further detail on the ANZSIC codes	95
C. Creative occupations in Auckland city	97
D. Further reading	99
<hr/>	

1 | Introduction, conclusions and themes



1 Introduction, conclusions and themes

Auckland's creative sector is large, growing, full of potential – and looking to raise its profile



1 Introduction, conclusions and themes

1	New Zealand's economic challenge	4
2	The creative industries defined	5
3	The four sources of this report	5
4	Why the creative industries matter to Auckland	6
5	Conclusions (i): Things to know	8
6	Conclusions (ii): Things to hear	9
7	Conclusions (iii): Things to focus on	10
8	Finding your way around this report	11

1 Introduction, conclusions and themes

1

New Zealand's economic challenge

Chapter 1

Introduction, conclusions and themes

Snapshot: Auckland's creative industries charts some of the economic territory around Auckland city's creative industries. It does so within the context of the wider economic issues facing New Zealand.

In his presentation to the 2005 Better by Design Conference,⁶ economic commentator Rod Oram argues that "New Zealand earns its living in a world driven by increasing complexity, homogeneity, rapid change, growth, low cost, high quality, large volumes... yet we are a nation short of human and financial capital with some inherent disadvantages of distance and smallness". Oram goes on to suggest that "although New Zealand has worked hard in the past 20 years to halt our economic decline, the economic challenges ahead only get harder. To compete in this ever more demanding world, we need to pioneer new business models and skills to capitalise on New Zealand's unique opportunities in global markets".

Similar messages have been forthcoming in a number of national and regional reports, including the Growth and Innovation Framework (GIF)⁷ and the Auckland Regional Economic Development Strategy (AREDS). These messages are as true for Auckland as they are for New Zealand. Both New Zealand's and Auckland's ranking in GDP per capita terms have slipped in comparison to competing western economies and cities. To improve its living standards and opportunities, Auckland needs to improve its economic performance, and "economic growth will have to be faster than both population and labour force growth."⁸

Auckland and New Zealand also compete for an increasingly mobile global talent pool.

To remain innovative, [a nation] must continue to attract the world's sharpest and most creative minds. And to do that, it needs to invest in further development, from both internal and external sources, of its talent base. Because wherever talent goes, innovation, creativity, and economic growth are sure to follow.

Richard Florida⁹

Oram and Auckland Chamber of Commerce's Michael Barnett, both interviewed for *Snapshot*, say that addressing these issues is urgent.

While we have made some good progress on some of these economic issues, it's not anywhere near fast enough, there's not enough sense of urgency or scale. There is a serious downside if we don't get it right... we can probably keep going on our current trajectory for another ten years before our business model falls apart.

Rod Oram

We need some kind of consensus about what we want Auckland to stand for, the urgency of the situation, the need to take some tough decisions: steel in the spine.

Michael Barnett

Both say our communities need to understand the urgency of New Zealand's economic position, and what may happen if we don't succeed in being internationally competitive, and resolve domestic infrastructural issues. They argue for integrated planning to achieve some control over our economic future – to determine what we want to be known for, and what industries we want to build, rather than wait by default to see what is left.

We need to find a way to agree on some goals, some common understanding of what we want to achieve, what kind of society, what kind of country we want. We have more chance of being ourselves, if we are successful than if we fail – in which case more of the country will be owned by other people. Success will give us the confidence and resources to do things.

Rod Oram

Snapshot looks at one such industry grouping: the creative industries. These industries have an important role to play in helping New Zealand to address its economic challenges. They have the potential to be value-driven, following business models that foster the sale of unique products to the rest of the world. Certain components of the creative industries (such as design) have the ability to add value across diverse sectors of the economy from agriculture through to manufacturing and services. Also the creative industries can contribute to the buzz of the city, making it the sort of place to attract the talented workers who are crucial to our economic future.

In New Zealand, the Government has identified the creative industries as a business sector that is capable of generating a transformational change in New Zealand's economic performance as part of the GIF. GIF has seen key government economic agencies, the Ministry of Economic Development and New Zealand Trade and Enterprise, engage with the creative industries for the first time.

Awareness of the economic power of the creative industries is relatively new, and its links to the knowledge economy are acknowledged but only sketchily understood. We all need to understand the creative industries as fully as we can to enable the knowledge economy to work as hard as it can.

The point of commissioning research is to listen, learn, understand and change. Thus, *Snapshot: Auckland's creative industries* is both a provider of detail about Auckland's city's creative industries strengths and a call to action.

⁶ http://www.betterbydesign.org.nz/conference/speakersandpresentations/strategy_rodoram.php

⁷ <http://www.gif.med.govt.nz>

⁸ AREDS 2002, <http://www.areds.co.nz/strategy/strategy.aspx>

⁹ *The Flight of the Creative Class*, 2005.

1 Introduction, conclusions and themes

2

The creative industries defined

Snapshot: Auckland's creative industries uses a definition of the creative industries that is broadly comparable to international studies:

Those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.¹⁰

The British Council highlights three significant elements in this definition:¹¹

- the raw material is people – their minds, skills and their imagination
- the genesis of economic value comes from an individual's inspiration, and in turn, the reputation they gain for their creative talent
- the centrality of the concept of intellectual property rights and the importance of protecting these rights if their economic worth is to be realised.

Snapshot groups the New Zealand equivalent industries into six categories or sub-sectors: design (including graphic design, architecture, advertising and designer fashion); publishing (book, periodical and newspaper); music; performing arts; visual arts, crafts and photography; and screen production and radio (film, television, video and digital media). These sub-sectors are based on industry groupings from the Australia and New Zealand Standard Industrial Classification (ANZSIC) system. For a full outline, see Appendix B.

3

The four sources of this report

Snapshot: Auckland's creative industries is a précis of four discrete pieces of research into Auckland city's (as opposed to the Auckland region's) creative industries. Brought together, they comprise a multi-dimensional portrait of Auckland city's creative industries from the following perspectives:

- two separate quantitative studies by Bentley Consultants Ltd and Market Economics Ltd covering employment, location, economic importance and growth of the creative sector
- the views, through surveys and interviews by Gravitas Research and Strategy Ltd, of approximately 375 creative sector practitioners from across the industry fields. They range from large, globally connected enterprises through to small and medium-sized enterprises
- interviews by Gisella Carr of Frontier Network with 30 industry specialists and commentators. Gisella Carr also created the *Snapshot* report by drawing on the four pieces of research and other relevant content.

The complete versions of these four research reports can be found online at <http://www.aucklandcity.govt.nz/auckland/economy/creative/reports.asp>

¹⁰ UK Creative Industries Task Force, *Creative Industries Mapping Document 2001*, UK Department for Culture, Media and Sport, 2001.

¹¹ British Council, *Nurturing the Creative Economy*, 2004.

1 Introduction, conclusions and themes

4

Why the creative industries matter to Auckland

Creativity itself, of course, is not new. However the awareness of its economic power is. In its broadest sense, creativity is present throughout the economy and there are creative people across all sectors, not just in the creative sector.¹³

Many other industries are, of course, creative – perhaps the 'creative-intensive' industries would be a better term.
Pradeep Sharma/Unitec

"One of the most dynamic and exciting things to affect the economy...is the realisation, in recent years, that knowledge, in the sense of intellectual property, contributes enormously to the wealth of a nation. Further, if properly harnessed and supported by an appropriate infrastructure, it can be a very profound and far reaching economic asset."¹⁴

Since the 1990s, policy-makers internationally have become aware of the "vanguard role of the creative industries in our globalising world, as they represent new and dynamic areas of wealth creation and export promotion"¹⁵

Broadly speaking, the sector is being recognised worldwide as:

- a) an important element in the new knowledge economy in its own right
- b) an enabling agent in the wider economy, and
- c) a key part of a creative city.

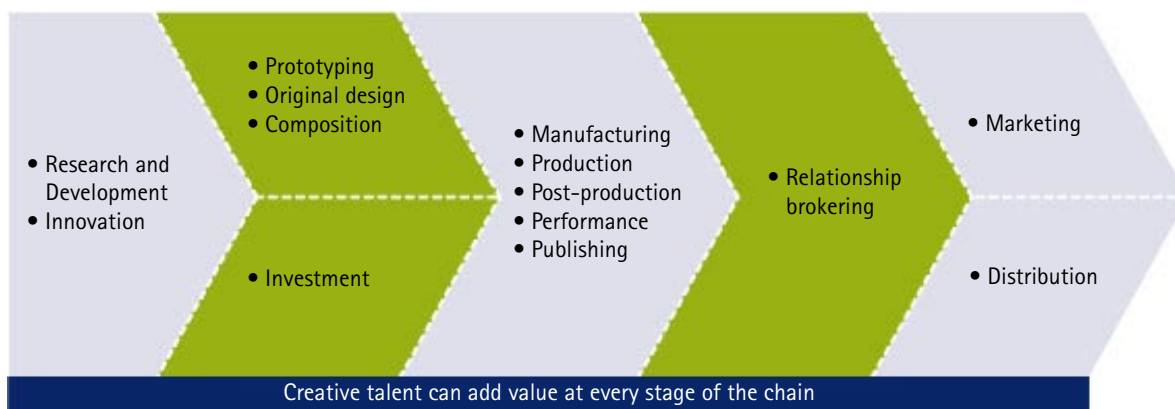
The creative sector in its own right

In its own right, the creative sector is a significant employer and generator of revenue; is increasingly important in generating export earnings; is central to city, regional and country branding; and is key to attracting and retaining a skilled workforce across the economy.

The creative sector as an enabler

Some commentators focus on the creative sector as a source of commercially exploitable intellectual property, arising from a specialist enclave of knowledge workers in which creativity and innovation are intrinsic to the sector. The sector is seen as providing leadership in thinking, ideas and design capabilities across all elements of a generalised value chain, as per the diagram below.

Generalised value chain



¹³An analysis of occupational data by Market Economics Ltd showed that almost half (49 per cent) of creative occupations are contained in the creative industries as defined in this report, the remainder being dispersed throughout the rest of the economy.

¹⁴British Council, *Nurturing the Creative Economy*, 2004.

¹⁵Rubens Ricupero, Secretary General United Nations Conference on Trade and Development (UNCTAD), February 2004.

1 Introduction, conclusions and themes

The creative sector as part of the creative city

Other commentators are interested in the extent to which a thriving creative sector creates Charles Handy's "buzzy, magnet city"¹⁶ with great lifestyles, amenities and rich cultural and social environments. A vibrant urban environment is seen to attract creative thinkers, innovators and knowledge-economy entrepreneurs across the whole of the economy, catering to their lifestyles and providing them with stimulation and enrichment. Furthermore, if creative people are the motor of the city¹⁷, such environments create the conditions in which innovation and imaginative thinking, and a creative class, can develop.

Richard Florida¹⁸ posits that this creative class goes on to transform everyday life in the cities that attract them: building community spirit, attracting new investment and transforming the local economy.

A city can therefore aim to become a magnet city by using the creative industries to attract people to live and work there. Such magnet cities can give a country or region a dynamic image and, as argued in the Starkwhite report, "the human resources it needs to function at the creative edge of the economy".

The New Zealand experience

Recognition of the economic contribution of the creative industries is gaining traction in New Zealand.

[There is an] international context around the interest in the creative industries, and the extent to which countries such as Ireland have been held up as role models...the rhetoric has needed to adjust for New Zealand's market size, economy size, distance from key markets and infrastructure and capability.

Dame Cheryl Sotheran,
New Zealand Trade and Enterprise

There is increasing awareness of the potential value of the creative industries in their own right, with screen production as the standard bearer through the success of films such as *The Lord of the Rings* trilogy and its associated New Zealand brand and tourism spin offs.

The creative industries are also increasingly valued in New Zealand for their enabling function. The enabling perspective is focused on how core creative industry competencies – such as design – can be used in non-creative industry sectors, including primary manufacturing and service areas. This view sees its most formal articulation in the NZTE Success by Design strategy (2003), where good design (in its broadest sense) is viewed as the key to good business and the essential basis of competitive advantage in international markets in any industry, from timber exporting to designer fashion.

Design is crucial to this: not just good design of products but of the companies that devise, make and sell them. Good organisational design is critical, too, at a societal level to ensure we make the most of our scarce human and financial capital. If we get this good at design, we will prosper.¹⁹

At regional level, New Zealand local authorities have awakened somewhat to the economic potential of local creative industries and the important role creative cities play in attracting talent.

I interviewed Gil Simpson²⁰ once and he talked about the 'cultural infrastructure' that made it possible for him to get skilled people to work at the end of the earth in Christchurch: a working theatre, opera, a symphony orchestra, a great art gallery. All of them to some extent funded through local and national taxation.

This is the thing: If you don't take care to nurture and where necessary support a cultural sector, you're just a shitty little trading post at the bottom of the Pacific.²¹

Russell Brown, Media Commentator

Often cultural tourism has been the starting point – thinking about how the cultural assets of the region could be part of the mix to attract visitors and increase domestic and tourism markets (and ultimately employment). Increasingly, the creative industries are also a significant platform around which city and regional branding is constructed and can be used in strategic development plans. In this context, cultural identity and economic growth are intimately linked through the positioning of a city brand. This interplay is most visible in New Zealand in Wellington's successful cultural capital positioning.

At a project level, increasing emphasis is being given to packaging heritage and other regional creative industries' attractions into large flagship events such as festivals because of their potential for substantial positive economic impact.

Viewing the creative industries through the economic development lens creates the potential for new applications of creativity. It also allows a cultural shift to occur. Some of the creative industries have traditionally been valued more for their cultural and social contribution than for their economic contribution. Many of these are now thinking about export, scaling up, investment capital and growth in ways that have not been considered before.

¹⁶Charles Handy quoted in *Rethinking Auckland as a creative city: concepts, opportunities and practical steps*, Starkwhite report for Auckland City, 2002.

¹⁷Ibid.

¹⁸*The Rise of the Creative Class*, 2002.

¹⁹<http://www.betterbydesign.org.nz/conference/speakersandpresentations>

²⁰Sir Gil Simpson, Jade Software, http://www.jadeworld.com/Corporate/directors_simpson.htm

²¹Russell Brown, <http://publicaddress.net/default.2420.sm#post2420>

1 Introduction, conclusions and themes

5

Snapshot conclusions (i): Things to know

The Auckland region has critical mass in the creative industries

For those outside the sector, it may come as a surprise that the Auckland region is the centre of the majority of New Zealand's creative industries. Of New Zealand's estimated 36,540 creative sector full time employees, 18,730 are located in the Auckland region.

Auckland is the undisputed centre of the television, advertising, commercial radio, commercial music and publishing industries; and the largest media market in New Zealand.

Auckland is the home of:

- the New Zealand fashion industry and New Zealand Fashion Week
- the major television broadcasters and production companies
- the major record companies, live music performance, music video production, the Big Day Out, the New Zealand Music Awards, the centre of the commercial music industry and a national magnet for artists in the commercial music context
- the majority of the country's architects, designers, film producers, directors and their crews, as well as the service agencies associated with these industries
- a number of highly innovative creative talents in areas such as digital animation, mixed media event production, interactive media and games development.

Auckland is also a major market for the performing and visual arts. Artists, dealers and companies in these fields are here in number, fed continually by the prevalence of buyers here, and by the arts and creative industries' degree programmes delivered by the major tertiary institutions in the region.

Thus Auckland, so often seen as crippled by its 'bigness', is also resourced by its size. Auckland has critical mass: a deeper pool of talent than anywhere else in the country and a bigger stage on which this talent can perform.

Auckland's creative industries are concentrated in Auckland city itself

Most of the creative sector activity in the Auckland region occurs in Auckland city, which provides 73 per cent of the region's jobs and 37 per cent of the nation's jobs in the creative industries.

Auckland city is the national leader based on creative sector size and employment

Of all New Zealand's cities, Auckland city has the highest number of people employed in the creative industries.

The creative sector has the equivalent of 14,000²² employees located in Auckland city. This figure equates to 5.1 per cent of the city's total employment. Nationally, creative sector employment accounts for 2.4 per cent of total national employment.

Auckland city is the fastest growing centre of the creative industries in New Zealand

Over the six years from 1997 to 2003 the city's creative sector employment growth far outstripped any other city in New Zealand with a large creative sector. Employment in the creative industries in Auckland city between 1997 and 2003 increased by 16.5 per cent, approximately two-and-a-half times the national creative sector employment growth rate.

Creative employment in Auckland city is concentrated in the CBD and CBD fringe

Creative employment in Auckland city is located primarily in the CBD (31 per cent) and CBD fringe areas (36 per cent). This means that two-thirds of Auckland city's creative sector employment is located in the CBD and fringe areas.

Auckland city's creative sector is a significant contributor to city GDP

The creative sector's stand-alone contribution to Auckland city's GDP is estimated at \$1.17 billion for 2003, which is 6.3 per cent of the city's total GDP.

²²Statistics New Zealand data 2003. For some of the analyses in later chapters we use the more conservative figure of 13,616 (which excludes an estimated 400 digital media and designer fashion workers).

1 Introduction, conclusions and themes

6

Snapshot conclusions (ii): Things to hear

Our qualitative surveys provide some insights into the nature, motivations and perceptions of those who work in Auckland's creative industries. The things that really matter to them: the physical development of the city and its importance in 'walking the creative city talk'; seeing that the council has an understanding of the sector; and the sector being more visible and recognised as an important economic force and catalyst for growth in the city.

Many factors combine to attract creative sector business to Auckland

Lifestyle, family, market size, cosmopolitan environment, diversity, local networks, global connectedness, a role as the country's major commercial centre and the growth and establishment of ancillary services all combine to attract creative sector business to Auckland. Many of our survey respondents need to be in Auckland because Auckland offers the critical mass to support the creative industries. Auckland constitutes the commercial centre of many creative sub-sectors, leading to the build-up of general and transferable skills, experience and infrastructure, as well as proximity to key industries and clients. Our respondents also love the lifestyle benefits such as access to the harbours and outdoors, the diversity, the buzz and the amenities that Auckland offers.

The creative sector would like to see its potential fully realised in Auckland

Our survey respondents see the potential that the creative industries offer Auckland, and they want to see that understanding reflected back to them by their local authority. They want to know that the council is on the case. They feel that Auckland lacks a collective sense of creative energy and focus; that it has poor urban design and planning; and that it is developing with little attention to

aesthetic considerations. They see Auckland as having done little to promote and grow creative businesses. They cite ten areas that they would like the council to focus on in supporting creative sector growth: vision and leadership; infrastructure; commitment and action; positioning and promotion; venues and facilities; creative infrastructure; urban environment; creative connectedness; supportive business environment and financial assistance.

The creative sector itself would like to be more visible and recognised as an important economic force in the city

The views of over 400 people are represented in this report. Many feel that the creative activity occurring within Auckland is often overlooked and/or doesn't receive the level of publicity and recognition it deserves. There is common frustration at the lack of celebration of talent within the city. Many of our interviewees also want Auckland itself to be publicly perceived as an exciting, glamorous, interesting city by its inhabitants and by outsiders. They want this perceived Auckland to be the one they experience in reality: where climate, landscape, its Maori founders, the subsequent waves of immigrants, and urban design create something unique, found only here.

The creative industries by their very nature reflect the city and country within which they operate. In this sense, they make Auckland and Auckland makes them. The sector wants their skills – design sensitivity, creativity, visual sophistication, literacy, intelligence, flair – visible in the city they live in. And they want their political leaders to understand and to project confidence in the economic value of the creative sector, as well as a sustained commitment to developing the creative industries.



John Radford Doo (detail) 1999

1 Introduction, conclusions and themes

7

Snapshot conclusions (iii): Things to focus on

Auckland has a substantial creative industries resource: can it organise itself to articulate it and to make use of it? Our interviewees want a sense of economic urgency; greater and more informed national, regional and sector leadership; more understanding of the economic opportunity offered by Auckland's creative sector and how to drive it; a harnessing of Auckland's cultural diversity; partnerships with Ngati Whatua and other iwi; and a long-term commitment so that support for the creative industries is not just a flash-in-the-pan moment.

Developing the creative sector's potential will be complex

As with other sectors of our economy, the creative sector is developing new business models that enable New Zealand to produce unique products and sell them to the world. There are limitations to the extent to which we can generalise across industry sub-sectors. Nonetheless, themes do emerge from our interviews.²³

Our interviewees identify areas that need specific attention in developing the economic potential of the sector. These include: developing new and adapting existing economic development strategies; considering where the opportunities lie in global markets; understanding how intellectual property rights are key to being able to function optimally as a creative economy; providing informed and sustained public leadership; understanding the industry-specific and wider social and cultural conditions for nurturing and commercialising innovation; supporting the interconnectedness of the industries; fostering entrepreneurship; and developing new models of creative industries' education. Rhetoric and branding also have their place. They point to Wellington's success in branding its creative industries and using that to stimulate further growth.

Some of our interviewees say the sector could think about a 'NZ Inc' approach, a leadership position for Auckland that recognises the volume and scale of Auckland yet does not diminish the quality and importance of the creative industries in other cities. They say the economic future for New Zealand lies in a unified approach to global markets. New Zealand needs a national strategy delivered regionally.

The creative sector has some of the same needs as other sectors

Many of the sector's needs are similar to those in other industries, including: access to sizeable markets; appropriate development finance and venture capital; appropriately skilled labour; and business management skills and expertise. Our survey respondents also talk about Auckland's infrastructure issues: transport, parking and the cost of business premises.

The creative sector also has unique needs

Our interviewees suggest that the creative sector also has specialist needs, in particular cheaper and easier access to enhanced broadband capacity, both outside and within the CBD. Some creative industries require substantial physical space and finding affordable spaces is increasingly difficult.

Many of the creative industries have a distinctive mode of organisation: often micro-businesses, networked, commercially interdependent, which have the scale and commitment to creativity of the typical arts company but the ethos of commercial practice. It's increasingly a sector where people with creative industry skill sets work in both commercial and subsidised parts of the sector, and beyond the sector into other service and primary industries.

The creative sector is built on talent. Our models of economic development should consider the dynamics of creativity and those who make their living from it, in particular their attitude to growth and profit; their vision-led nature; and the strong influences of peer approval, corporate social responsibility and social inclusion.

International partnerships are increasingly common. Many creative businesses work via the internet, where geographical boundaries are no longer a barrier. Interviewees say that opportunities for international collaboration are greater than ever. Successful creative businesses are exporting more, so their leaders need a better understanding of overseas markets, their environments and cultures.

A holistic model of economic development is critical

Any model for development should be informed by the links between the creative industry sub-sectors, the wider economy, and the public and private sector. It should also be based on an understanding of how public sector infrastructure and investment feeds a creative economy. Necessary inputs include a stimulating education system and places such as art galleries, libraries and museums where creative skills and tastes can be nurtured. Creative economies comprise creative businesses – and creative businesses need policies to stimulate growth and competitiveness. Leadership, both political and within the sector, is critical.

Snapshot looks briefly at intervention programmes currently in operation through a number of the national public agencies including those focused on nurturing talent; on engaging with a sector; on stimulating demand and market growth; and on internationalising creative sector businesses.

²³For a list of our interviewees, see Appendix A.

1 Introduction, conclusions and themes

8

Finding your way around this report

Snapshot: Auckland's creative industries takes material from each of the research reports, and brings it together in the form of stand-alone chapters. Readers can either go directly to chapters of interest, or read the total report to gain a multi-dimensional appreciation of Auckland's creative sector as it is currently.

Each chapter contains an overview of its content. In the quantitative chapters (chapters 2 and 3) this is a compilation of key findings; in the qualitative chapters, it is a summary of, and context for, the principal themes.

Bentley Consultants Ltd have analysed the numbers on employment and growth, placing the city in a national and regional context. They also look at where the creative sector and its sub-sectors are located and concentrated.

Market Economics Ltd have estimated the GDP contribution of the creative sector and creative sub-sectors.

Numbers are not the only story. Gravitas Research and Strategy Ltd polled 375 creative sector practitioners on:

- what they like and what is lacking about doing business here
- the optimal conditions for business growth
- the contribution the creative sector makes and could make to Auckland
- the action they would like their local authority, Auckland City, to take.

Industry growth requires a sophisticated understanding of the individual sub-sectors and the creative industries as a whole.

Gisella Carr of Frontier Network conducted interviews with 30 industry specialists and commentators. This material is clustered to identify issues for Auckland City to consider in assisting the economic development of the sector.

Go to:

Chapter 2 for the employment, growth and GDP contributions of Auckland's creative sector and creative sub-sectors.

Chapter 3 for an analysis of where creative employment and businesses are located in Auckland city.

Go to:

Chapter 4 to find out about the nature, views and motivations of the 375 creative sector practitioners.

Chapter 5 to find out what they would like Auckland City to be doing.

Go to:

Chapter 6 for important issues for creative sector economic development; the need for effective leadership; a role for Auckland, "NZ inc"; the changing nature of creative sector work; new demands on creative industries' education; and how culture is a motor of creative output.

Chapter 7 for some of the national policy platforms for creative sector economic development that are currently in play.

1 Introduction, conclusions and themes

Our 30 creative industries' specialists address the following areas in their interviews. For our interviewees' professional titles, see Appendix A.

Michael Barnett	On the economy
Michael Bird (with Blake Shepherd)	On the Ministry of Economic Development
Paul Blomfield	On fashion and design
Russell Brown	On music and digital media
Fraser Gardyne	On design
Dr Ruth Harley (with Kate Kennedy and Rachel Mansfield)	On screen production
Dr Manying Ip	On Auckland's Asian population
Desna Jury	On creative industries' education
Sir Hugh Kawharu (with kaumatua Danny Tumahai and artist Bernard Makaore)	On Ngati Whatua o Orakei
Elizabeth Kerr (with Rob Garrett and Cath Cardiff)	On the arts and creative industries
Martin Matthews	On the Ministry for Culture and Heritage
Gordon Moller	On architecture
Michael Moynahan	On publishing
Clare O'Leary	On the creative industries
Rod Oram	On the economy
Professor Sharman Pretty	On creative industries' education
Pradeep Sharma	On design and design education
Dame Cheryll Sotheran	On the creative industries; and New Zealand Trade and Enterprise
Brendan Smyth (with Cath Andersen)	On music
Andrew Stone	On advertising
Paul Voigt	On screen production
Pauline A. Winter	On Auckland's Pacific peoples

To read the full interviews with our specialists, see the Frontier Network report at <http://www.aucklandcity.govt.nz/auckland/economy/creative/reports.asp>