

2 July 2021

New Zealand Infrastructure Commission Te Waihangā
Level 7, The Todd Building
95 Customhouse Quay
Wellington 6011

Tēnā koutou katoa

Submission to: New Zealand Infrastructure Commission Te Waihangā
Subject: He Tūāpapa ki to Ora—Infrastructure for a Better Future (the Consultation)
From: Creative New Zealand

1. Creative New Zealand welcomes the opportunity to make a submission on He Tūāpapa ki to Ora—Infrastructure for a Better Future. Arts and culture are a vital part of developing strong and prosperous cities, towns and communities fit for the future. We encourage Te Waihangā to recognise the unique contribution arts and culture can make to enhancing infrastructure, as the Commission develops a national Infrastructure Strategy.
2. We'd be happy to discuss this submission with you further. The key contact person for matters relating to this submission is:

Name: [REDACTED]
Position: Senior Manager, Strategy & Engagement
Email: [REDACTED]
Phone (DDI): [REDACTED]

Key Points

3. It's excellent to see Te Waihangā taking a long-term, intergenerational approach to developing infrastructure that will support the wellbeing of New Zealanders. Given the significant contribution arts and culture can make to enhancing our wellbeing, **we urge the Commission to actively consider how it might enable greater integration of arts and infrastructure through the development of the Strategy.**
4. **We strongly encourage Te Waihangā to consider adopting a 'percent for art' policy as a part of the Strategy.** A percent for art policy typically requires that 0.5–1 percent of funding for infrastructure projects is spent on delivering artistic or creative components. Percent for art policies are important mechanisms through which developers can deliver wellbeing outcomes to their communities, and have been successfully delivered by the American and Australian governments, as well as in some towns and cities in Aotearoa.
5. **There's a wide range of examples to demonstrate how integrating arts and culture in our infrastructure can deliver wellbeing outcomes.** We encourage Te Waihangā to consider these

examples as it shapes the strategy, and we're happy to provide further information around existing work, if it is of interest.

Vision and Outcomes

6. We support the strategy's vision, "Infrastructure lays the foundation for the people, places and businesses of Aotearoa New Zealand to thrive for generations". To achieve this vision of intergenerational wellbeing, it will be important to think about how infrastructure can contribute to New Zealanders' wellbeing across a range of domains including cultural, social, economic and environmental wellbeing.
7. Arts and culture are a key driver of intergenerational wellbeing, and are well placed to support cultural, social, economic and environmental wellbeing outcomes. For example:
 - cultural wellbeing – arts and culture allow individuals and communities to express their cultural identity, promote a sense of belonging and pride, and grow communities' understanding of the stories, values and places of importance to mana whenua
 - social wellbeing – arts and culture bring people together to create cohesive and connected communities, support good physical and mental health outcomes, and enhance a community's ability to deal with social challenges and recover from unexpected shocks
 - economic wellbeing – arts and culture have a strong multiplier effect to benefit local businesses and aligned sectors such as hospitality, tourism and education, and create jobs for artists and arts organisations
 - environmental wellbeing – arts and culture grow communities' connection to the whenua and increase our understanding of complex environmental issues and ways to address them.
8. By considering where there's opportunity to integrate arts and culture within infrastructure development, Te Waihanga can achieve greater return on its investment and deliver wellbeing outcomes more effectively.
9. It's excellent to see mention of cultural wellbeing in the 'efficient' outcome. As the Strategy develops, it will be important for the Commission to think about what tangible action can be taken to achieve this outcome – eg, how can infrastructure deliver cultural wellbeing benefits? And what will that infrastructure need to incorporate for those benefits to be delivered? Who can we work with to deliver those benefits?
10. It's positive to see 'integrated' as one of the decision-making principles, and a commitment to 'avoid siloed thinking and decision-making'. We strongly support this principle, and would welcome a conversation with Te Waihanga around what it would look like to integrate arts and infrastructure. An integrated approach can enable more New Zealanders to benefit from the infrastructure delivered.
11. Integration is also an important principle to align the Strategy with a te ao Māori perspective. For example, ngā toi (the arts) are an inherent part of infrastructure in te ao Māori, which cannot be separated from the pātaka, kāinga, whareniui or marae without destroying the essence and purpose of these structures. Therefore, the integration between arts and infrastructure is a crucial consideration if the Commission is to deliver to its commitment to be guided by Te Tiriti o Waitangi and 'Partner with Māori: Mahi Ngātahi'.

Scope and Examples

12. We recognise that the scope of He Tūāpapa ki to Ora is broad, and a national strategy must be able to encompass a diverse range of work, including largescale and long-term projects. We anticipate that the integration of arts and infrastructure would be most relevant to the following Action Areas outlined:
 - Building a better future
 - i. F4. Respond to demographic change
 - ii. F5. Partner with Māori: Mahi Ngātahi
 - Creating a better system
 - i. S6. Improve project procurement and delivery
 - ii. S8. Activate infrastructure for economic stimulus.
13. Artists and creative practitioners can help us to create infrastructure that people want to use, feel welcomed in, and which reflect our unique cultural identity. There are many excellent examples of how arts and culture can enhance and strengthen our infrastructure to deliver intergenerational community wellbeing outcomes. The following are examples of policies or projects that demonstrate this value.
14. Rotorua Lakes Council adopted a [Percent for the Arts Policy](#) in 2013. The policy means that 1 percent of the council's annual capital projects budget is set aside to fund public art in new and existing infrastructure projects, and to support local artists and creative practitioners. The fund is used for commissioning new works, creative events, and maintaining existing public art.
15. In 2017, the Dunedin City Council adopted an [Art and Creativity in Infrastructure Policy](#) which was designed to enable Council staff to develop and embed high quality and cost effective artwork or creative elements in Council infrastructure projects. Examples have included commissioning local artists to create an installation at the Ross Creek Dam and Reservoir as a part of the dam's strengthening, and contracting an artist to engage with the local community as a part of the South Dunedin Community Pop-Up Library project, to create a library space with local artwork, rotating local exhibitions and a strengthened connection into its community.
16. The [Western Australia State Government Percent for Art](#) scheme was established by the State Government in 1989, and requires up to 1 percent of the construction budget for new works over \$2 million be spent on artwork. The scheme encourages art in the built environment and commissions Western Australian artists to create works as a part of new public buildings such as schools, police stations and hospitals.
17. [Te Hono New Plymouth Airport Terminal](#) was delivered as a partnership between New Plymouth District Council, Puketapu hapū, the airport company, and artists and designers. By working closely with mana whenua, the team incorporated contemporary toi Māori designs to create a space that tells the origin story of Puketapu, and acts as a gateway to the Taranaki whenua. The project demonstrates how design principles can be woven through infrastructure to create spaces that reflect the cultural identity of a place and people. The project won the Public Architecture Award at the New Zealand Institute of Architects Awards, gold at the Designers Institute of New Zealand Best Design Awards, and is a finalist for this year's LGNZ EXCELLENCE Award for Cultural Wellbeing.

18. In the Auckland suburb of Ellerslie, a project to [install acoustic barriers along the southern motorway \(SH1\)](#) was initiated by the local community and Waka Kotahi NZ Transport Agency to mitigate noise and air pollution for residents. The project commissioned artist Johnson Witehira who created designs for the barrier that used tiki, tuatara and takarangi elements to acknowledge the history of the area. The barriers have significantly reduced the disturbance caused to residents by motorway noise.
19. The [City Rail Link](#) project is another example from Tāmaki Makarau. The project won the 2019 World Architecture Festival WAFx award for cultural identity, and is the most significant infrastructure project to ever be undertaken in Aotearoa. The Project is working to transform transport in Auckland while reflecting the city’s Māori and Pacific identity through its design.
20. In Ōtautahi Christchurch, partnerships between Christchurch City Council, the private sector, Matapopore Trust and SCAPE Public Art have played a vital role in the city’s recovery and revitalisation. These partnerships have supported a body of public art works that have become landmarks in the city, increased the use of public spaces, encouraged a sense of ownership and community pride, and produced flow on benefits for education and community connectedness. The integration of artworks throughout [the Justice and Emergency Precinct](#), [Otākaro Avon River Precinct](#) and [Tūranga Central Library](#) are all excellent examples of the way integrating arts and infrastructure has transformed the fabric of the inner city and delivered community wellbeing outcomes to residents.
21. [The Metro Tunnel Creative Program](#) has been developed by Rail Projects Victoria, Victoria State Government and the Major Transport Infrastructure Authority, to provide activities, events and exhibitions that enhance Melbourne city during the construction phase of the project. The creative programme aims to offset the disruption caused by construction, and works with artists, arts organisations, local universities and the Koorie Heritage Trust to ensure Melbourne remains a vibrant and attractive place to live and visit whilst new infrastructure is under development.
22. In 2020, the Australasian Health Infrastructure Alliance released the [Australasian Health Facility Guidelines](#), which advise that 0.25–1 per cent of the gross construction cost of any new health facility should be used to integrate arts. This policy will shape the development of all new health facilities in Australia and Aotearoa, and is a good example of how policy can support the integration of arts and infrastructure. The framework provides guidance across commissioning, consultation, co-design and asset management.

Concluding points

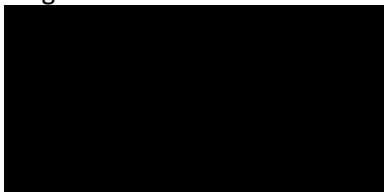
23. As the consultation document notes, New Zealand’s infrastructure is facing significant cost pressures and increasing complexity. Artists and creative practitioners are particularly skilled in designing and delivering innovative, strategic and cost-effective solutions, and we encourage the Commission to think about how artists and creative practitioners may be able to support you to develop and deliver an Infrastructure Strategy.
24. Arts and culture have a vital contribution to make towards enabling our infrastructure to deliver wellbeing outcomes to future generations. Integrating arts and culture in the design and development of infrastructure can play a major role in placemaking, create landmarks, celebrate our unique cultural identity and promote an increased sense of ownership and civic pride.

25. We urge Te Waihanga to consider how it might work with other partners to enable integration of arts and infrastructure. Arts and culture have an essential role to play in the wellbeing of New Zealand's diverse communities, and we would welcome a conversation around how we might support the Strategy's implementation.

Background on Creative New Zealand

26. Creative New Zealand is the arts development agency of Aotearoa, responsible for delivering government support for the arts since 1964. We're an autonomous Crown entity continued under the Arts Council of New Zealand Toi Aotearoa Act 2014. Our legislative purpose is to encourage, promote, and support the arts in New Zealand for the benefit of all New Zealanders.
27. Creative New Zealand delivers programmes in the following areas:
- investing in the arts, including providing funding to artists, arts practitioners and arts organisations
 - developing the arts, including through our capability building programme for artists, arts practitioners and arts organisations
 - advocacy for the arts, to promote the value of the arts and empower the arts sector to make the case for the arts
 - leadership in the arts, to ensure the arts sector is well positioned collectively to respond to change.
28. Creative New Zealand receives funding through Vote: Arts, Culture and Heritage and the New Zealand Lottery Grants Board. In 2020/21, we invested **\$81 million** into the New Zealand arts sector.
29. Thank you again for the opportunity to comment. Please feel free to contact me if you have any questions or if you wish to meet to discuss this submission further (my contact details are at the start of the submission).

Ngā mihi rārau ki a koutou katoa, nā



Senior Manager, Strategy & Engagement
Pou Whakahaere Matua, Rautaki me te Tūhono