

PORTFOLIO
JOSIE McNAUGHT

Josie McNaught

5 Russell Street
Freemans Bay
Auckland NZ

P (09) 378 9644
M 0274 585 303

Flaxbay@xtra.co.nz

PROFESSIONAL EDUCATION

1983 – 1986

Victoria University, Wellington
BA degree in English and Art History

1988

Wellington Polytechnic (now Massey University)
Diploma in Journalism

2007

Winner, Qantas Media Award for general reporting

PROFESSIONAL EXPERIENCE

March 2011 – present

Senior Account Manager, Copywriter and Brand Manager
Marque Creative, Parnell

Accounts:

- + Lumley Insurance
- + 0133 directory
- + Westpac
- + Z petrol station rebranding
- + Foundation Precinct rebranding
- + Auckland Philharmonia Orchestra
- + McConnell Dowell
- + Electrix
- + Lock Finance
- + Auckland Tourism and Events (ATEED)

1998 – 2010

Freelance journalist, writer, television producer/director
copy writer, contract communications writer, reporter.

BREAKDOWN OF FREELANCE CAREER

July – Dec 2010

Producer and director My House My Castle (TV2)

March 2009 – June 2010

Writer and sub-editor ACP magazines

June 2008 – Feb 2009

Director My House My Castle (TV2)

Jan – May 2008

Associate producer New Artland (TVNZ6)

June – Dec 2007

Senior director Mai Time (TV2)

2004 – 2007

Reporter for Frontseat Arts show (TV One)

(combined with freelance assignments for the clients listed below when our season ended and for Campbell Live and Nightline)

1998 – 2004

Writer for Dominion Post, Sunday Star Times, Backchat (TV3), Urbis, HOME NZ, Your Home and Garden, NZ Herald, Object art magazine (Australia)

1994 – 1996

Communications manager Museum of New Zealand (later to become Te Papa)

1997

Publicity manager, City Gallery Wellington

(left in late 1997 to have my daughter and I did not return to a permanent job until March 2011)

Prior to 1994

1990 – 1994

Press Officer, Random House publishers, London

1989 – 1990

Reporter (arts and court) Manawatu Evening Standard, Palmerston North

SKILLS

- + Mac and PC
- + InDesign
- + MS Word
- + Powerpoint

- + Writing
- + Editing
- + Copy writing
- + Proof reading
- + Researching

- + Developing wireframes
- + Writing for the web
- + Populating websites through CMS

- + Excellent spelling and grammar
- + Creative thinking
- + Brand development, strategy and maintenance

THROUGHOUT MY CAREER

Drafted communications plans, speeches, marketing plans, press releases and corporate communications.

Cultivated sponsors and clients and delivered on their expectations for publicity and media coverage.

Managed relationships between clients and creatives, produced material on time, on budget and to their specifications.

Produced client briefs and budget reports.

Edited magazines, web sites, articles and reports.

Published a range of news and feature stories within deadline and budget constraints.

Generated publicity stories to back up paid for media content.

Collaborated with a range of people within the studio/ office space from creatives to account managers.

Demonstrated ability to work with a range of people, from clients to creative's, to suppliers with a mix of experience, maturity and integrity – and a dash of humour when required.

CORPORATE COMMUNICATION



WELCOME TO YARD 37
BREAKFAST BRIEFING | SEPTEMBER 15, 2011

**YARD
37**



- From a Marine Industry perspective, NZ punches above its weight
- And the world recognizes it.
- Innovation, expertise, experience and skill.

YARD
37



**YARD 37 – THE MOST
EXCITING MARINE DEVELOPMENT
TO HAPPEN IN NEW ZEALAND
SINCE THE AMERICAS CUP.**

YARD
37



- 650 apprentices, employed by 180 companies.
- NZ commands 3% market share of the world's marine industry
- In the last 14 months, 10 new Superyachts ordered from NZ companies.

YARD
37

Canterbury Earthquakes | Keeping you up to date

Inform

WHAT'S INSIDE ISSUE 01 | May/June 2011 newsletter

01 Number crunching
Some earthquake statistics at a glance

02 Working for you
Expert teams helping our customers to get back on their feet

03 Land remediation
Land remediation and what this means for claims

04 Aftershocks and further damage
Aftershocks and additional damage raised

05 What's covered
Summary of your earthquake Commission cover

06 Temporary accommodation
Your policy's temporary accommodation benefits



We understand that for many of you affected by the Canterbury earthquakes, life continues to be in a state of upheaval.

There's still a lot of work to be done to get homes, and lives, rebuilt following the disaster. Getting things back on track is a time-consuming process.

We understand it can be frustrating waiting to hear when you will be able to progress your claim and start making repairs or rebuilding your home.

We know how important it is to keep you updated on the progress of your insurance claim, and the claims process in general.

This newsletter will provide additional information on our earthquake claims process, and we welcome any feedback you have on how your claim is being handled, or on this newsletter.



Please let us know your views on consumerclaims@lumley.co.nz

Inform | May/June 2011

Canterbury Earthquakes Number crunching

300,000

As at the end of April 2011, the Earthquake Commission (EQC) had received over 300,000 claims in total from the Canterbury earthquakes.

\$830 million

Total payouts to date from the EQC are over \$830 million, including \$4,000 in building payments, \$5,000 contents payments and 44 land payments.

85%

More than 85 per cent of Christchurch households have made insurance claims for the Canterbury earthquakes.

300

As at mid-April 2011, more than 300 Christchurch central city buildings had been approved by Civil Defence for demolition or partial demolition, or require work to make them safe. Most of these are outside the "Red Zone".

\$8.5 billion

The New Zealand Government estimates that the Canterbury earthquakes will cost the country \$8.5 billion.

4,300

More than 4,300 Westpac customers have made claims following the Canterbury earthquakes, including more than 350 contents and 3,950 house claims.

Sources:

EQC (last given set), NZ Herald (last published article), The New Zealand Government, Ministry of Commerce and Emergency Management (last published given set) and Internal Data from Lumley General Insurance.

Working for you

We are working with several expert teams from around the country to help our customers get back on their feet following the earthquakes.

Providing the overall local coordination is **Mainland Claims Management**. Mainland Claims Management loss adjusters are Christchurch-based, so they know the region and the issues facing customers following the earthquakes. They are responsible for coordinating all activities for the several thousand claims we have for major damage to properties. They will also arrange the appropriate work teams to inspect, scope and repair or rebuild damaged properties, and will be your main point of contact in regard to your repairs.

To reinstate damaged homes we have contracted the **Ireland Group**, well-known and highly respected property managers who have extensive knowledge of property repairs. We have also developed partnerships with two organisations for home rebuilds – **Horncastle Homes** and **Benchmark Homes**. Both have the capability and capacity to cover all aspects of home build management and are well-established builders in Canterbury with strong reputations.

All of these organisations are 100 per cent focused on working to serve you, our customers, and are committed to understanding what is needed to help support and rebuild the Canterbury community. If you have any feedback on the performance of these teams, please let us know.

Land remediation

What this means for you

Before some homes can begin to be rebuilt in the Christchurch area, the stability and safety of the land needs to be addressed. In most instances, permits to rebuild will not be issued until land stability clearances have been obtained.

Since the 22 February earthquake EQC and Geotech surveyors have been conducting extensive investigations on land issues. This process was completed following the 4 September 2010 earthquake, but as a result of the further event in February, it has had to be repeated.

This activity will identify those suburbs or areas that require land remediation before property repairs or rebuilding can take place.

At Westpac Insurance we are also focusing our resources to identify properties that have been damaged following the Christchurch earthquakes, and gauging the levels of damage sustained. We have so far completed over 9,000 property inspections.

In some cases where a claim has been lodged for damage sustained, and where land stability has been confirmed as not being an issue, our teams of builders and repairers have already started work on rebuilds and repairs.

However, unfortunately for many residents the commencement of repairs is linked with land remediation, and until this work can commence, it will hold up the rebuild and repair projects. We are very conscious of those customers who are ready and keen to get repairs started on their homes, but are waiting on confirmation from the authorities. This process is proving to be time-consuming and we appreciate it can be frustrating. We want to let you know that once you get the "all clear" from the EQC and local government, we will begin repairs and rebuilds without further delay.

There is good news though for residents in Kaiaipo, who will be pleased to know that approval has been granted for rebuilding on Kaiaipo land. As part of the Kaiaipo project the work affected areas have been divided into five categories. It is hoped work can start on the first category soon, with a project end date of December 2013.

Canterbury Earthquakes | Keeping you up to date



Aftershocks and further damage

The ongoing Canterbury aftershocks, while fortunately not large enough to cause the level of damage seen from the 22 February 2011 earthquake, have the potential to cause further damage to a number of buildings.

It is hard to tell if aftershocks are the single cause of any additional damage to these buildings, or whether the land settling as a result of liquefaction,

from the 4 September or 22 February earthquakes, has been a contributing factor in causing further damage.

We need to be confident that there will be no further damage before we start making any necessary repairs to your property. This means in many cases we will need to have a Geotech report completed confirming that the site is stable before work can begin (see "Land remediation" below).

If any aftershocks have caused further damage to your property, you will need to report this to the EQC as a separate claim.

For EQC claims you must lodge a formal claim with them within three months of the event.

To lodge a claim call **0800 326 243** or go to the EQC website eqc.govt.nz

Canterbury Earthquakes | Keeping you up to date

In a nutshell: What's covered

The Earthquake Commission covers residential property as follows:

- Dwellings (self-contained premises used as a home, including apartments)
- Most personal property but excluding some types (e.g. motor vehicles and art)
- The land immediately around the dwelling, main access ways and retaining walls, within certain limits
- There are various exclusions to this coverage such as swimming pools, paths and fences.

Extent of cover

Under the EQC Act and providing that fire insurance is in place for a home and its contents, dwellings are insured with the EQC up to a maximum of \$100,000 + CGL and contents are insured up to \$20,000 + CGL. Following an earthquake, EQC is responsible for reinstating these homes to a condition similar to what they were in prior to the event occurring.

Under the Westpac Insurance Policy dwellings are covered on a replacement value basis and contents are insured on the same basis.

Temporary accommodation

With many homes too damaged to live in, many customers have had to move to temporary accommodation and are concerned about how long this situation will continue.

The Westpac Insurance policy has one of the broader covers available in the market, and provides 12 months cover to a maximum of \$20,000. Temporary accommodation benefits are also provided under both the Home and Contents sections of the policy. Other major insurers typically provide this under the Contents section only. The Westpac policy provides up to \$20,000 per event, so in some instances benefits may have restarted or been reset following the 22 February earthquake.

Temporary Accommodation also includes cover for transport and storage of contents, as well as temporary

What costs am I not insured for?

Your insurance policy is designed to provide cover for your damage in excess of that covered by the Earthquake Commission.

There are naturally some limitations to what is covered. For example, there are limits on cover for temporary accommodation, landscaping etc. The excess deducted from your Earthquake Commission payment is also a fixed contribution that you will need to meet.

Claims for contents have an EQC excess of \$200 and up to \$1,150 for home. Additionally, you'll also need to pay your standard insurance policy excess.

If my driveway, fences, gates and a swimming pool are damaged does my insurance cover the cost of repairs or replacement?

Cover for driveways (made of brick, pavers, concrete or tarseal), paths, fences and permanently fixed swimming pools are insured under the house insurance policy. That means repairs or replacement will be included in our assessment of your property.



housing of pets. It can also provide reimbursement for temporary repairs needed to make a home habitable.

If you are claiming Temporary Accommodation benefits it is important you understand what you are entitled to. Your assessor or our claims staff can help explain this.

With the likelihood that certain areas of Christchurch may not be habitable for some time to come, it is important you ensure this policy benefit is carefully managed.

If you have concerns about how this applies to your situation then please call our Earthquake Claims team on **0800 309 378**.

More "Frequently Asked Questions" can be viewed on the Westpac website under the insurance category on westpac.co.nz

If you have any questions regarding your claim please contact your assessor or call our Earthquake Claims team on **0800 309 378**.



© Westpac New Zealand Limited 2011. "Westpac Home and Contents Insurance cover is arranged by Westpac New Zealand Limited ("Westpac") and underwritten by Lumley General Insurance (NZ) Ltd ("Lumley"). Westpac does not guarantee the obligations of its cover providers under the Lumley EQC policies, statements and coverages. Westpac is not responsible for any loss or damage to property or for any loss of earnings from business which Westpac believes to be authentic and verifiable. Westpac makes no intention to assume any liability, in the insured and insured by the statements to accept liability for any such losses, damages and expenses. The content of this report is for information purposes only and should be read as such. We recommend you seek independent legal, financial and other advice.

Lumley Insurance / Project Management and Copy Writing

1. Website, Webbanner and Email Newsletter
2. Invite, Programme Booklet, Registration Form and Envelope

lumley.co.nz/youredge

Full House!
It's the biggest educational event for brokers in New Zealand and it's fully subscribed. But if you'd like to be a part of Your Edge 2011, [click here to join the waiting list.](#)

your edge
Lumley

PROGRAMME
Your Edge Liability Symposium
Tuesday 16 August 2011 - SkyCity Auckland

Dear John,
Here is an exclusive invitation to attend the **Your Edge Liability Symposium 2011**

Everything you need to know, to be in THE KNOW

This is your opportunity to find out lessons learnt from recent events, emerging trends and the latest information from the industry

Details
Where: Tuesday 16 August 2011
SkyCity Convention Centre, Auckland
RSVP: 16 June 2011
For a program enclosed form go to lumley.co.nz/youredge
Q&B rated 1 & CPO points

**Free entry - Limited numbers
RSVP now to secure your place**

Lumley

11:30 Address - under the spotlight
A special guest address by the Mayor of Auckland, the Mayor of North Shore and the Mayor of West Auckland.

12:30 Panel debate
A panel of industry experts will discuss the current state of the industry and the challenges ahead.

1:30 Lunch

2:30 Technology trends
How is technology going to change the way we work and live? A panel of experts will discuss the latest trends in technology and how they are impacting the industry.

2:30 Latest developments in professional indemnity
A panel of experts will discuss the latest developments in professional indemnity insurance and how they are impacting the industry.

2:30 Risk management in a competitive environment
A panel of experts will discuss the latest developments in risk management and how they are impacting the industry.

2:30 Insurance - liability for regulatory investigations
A panel of experts will discuss the latest developments in liability for regulatory investigations and how they are impacting the industry.

2:30 Leaky buildings - the current state
A panel of experts will discuss the latest developments in leaky buildings and how they are impacting the industry.

2:30 What was the day that was
A panel of experts will discuss the latest developments in the industry and how they are impacting the industry.

2:30 Closing remarks
A panel of experts will discuss the latest developments in the industry and how they are impacting the industry.

2:30 Drinks and nibbles

Yes! I want to be in the know
the opportunity to be in the know

To RSVP for the Your Edge Liability Symposium 2011, fill in your details below and submit to Lumley by either:

Free Post return in the free post envelope provided (preferred)
Website lumley.co.nz/youredge
Email youredge@lumley.co.nz
Phone 09 208 1920

Your exclusive invite to our 2011 Liability Symposium...

Lumley

1. Newsletter Printable and Email Version 2. More Than – Magazine

expert ease

Performance Damage Only or Full Cover?

Before an expert is called in to assess a particular cover, it is appropriate to assess the need for existing structures cover in the first instance.

Under a contract which provides for the principal or contractor to be responsible for the building contract, it is usual to require the contractor to take out existing structures cover for the building contract. This is usually required where the contractor is to be responsible for the building contract. This is usually required where the contractor is to be responsible for the building contract. This is usually required where the contractor is to be responsible for the building contract.

Existing structures cover is usually required where the contractor is to be responsible for the building contract. This is usually required where the contractor is to be responsible for the building contract. This is usually required where the contractor is to be responsible for the building contract. This is usually required where the contractor is to be responsible for the building contract.

Changes in trade terms – domestic and international

expert ease

Intercomers' 2010 – What you need to know

The Intercomers' 2010 comes into force on 1 January 2010. This is a new edition of the domestic and international trade terms of all goods contracts which have been revised and updated.

The new terms apply to all goods contracts which are entered into on or after 1 January 2010. This is a new edition of the domestic and international trade terms of all goods contracts which have been revised and updated. This is a new edition of the domestic and international trade terms of all goods contracts which have been revised and updated.

Intercomers' 2010 is a new edition of the domestic and international trade terms of all goods contracts which have been revised and updated. This is a new edition of the domestic and international trade terms of all goods contracts which have been revised and updated. This is a new edition of the domestic and international trade terms of all goods contracts which have been revised and updated.

Changes in trade terms – domestic and international

expert ease

Performance Damage Only or Full Cover?

Dear Stephen, Welcome to the Lumley technical newsletter where we aim to provide you with useful, relevant technical articles from a variety of insurance segments so you can pass this information on to your clients. If you have any topics you would like to have covered, we would love to hear from you – just click the 'submit' link at the bottom of this email.

Existing Structures Cover

When it comes to a contract work policy, you need existing structures cover. But how do you decide which cover to get?

Performance cover only provides for damage to an existing structure caused by the insured party as a result of doing the building work. Full cover provides cover for the contracts works and the existing structure from any cause. It is not limited to losses as a result of the performance of the project. Full cover is not necessarily the best option, for example, if homes or buildings are under a normal domestic or residential damage cover.

Making the right decision for your client involves a thorough examination of both types of cover including an assessment of some of the 'quirks' regarding existing structures.

Recommended Links
Use the links below to find out about new Lumley releases.

Changes in trade terms – domestic and international

MORE THAN
Without Warning
Getting to grips with earthquake cover

The risk of an earthquake is a real one for many businesses. It is not just a matter of when it will happen, but how much damage it could cause. This is why it is so important to have the right insurance cover in place. Lumley can help you with this. We offer a range of earthquake cover options to suit your needs. Contact us today for more information.

The Canterbury Earthquake Recovery Act 2011
What you need to know

News Update
The Canterbury Earthquake Recovery Act 2011 is a significant piece of legislation that will have a major impact on the Canterbury region. It covers a wide range of issues, including the recovery of infrastructure, the environment, and the economy. Lumley can help you understand the implications of this Act for your business.

On Balance
Q&A with Ian Simpson
Ian Simpson is a leading expert in the insurance industry. In this Q&A session, he discusses a range of issues, including the impact of the Canterbury Earthquake Recovery Act 2011 on the insurance market. Contact us today to learn more.

Repopulation
The Canterbury region is facing a significant challenge in terms of population. This is why it is so important to have the right insurance cover in place. Lumley can help you with this. We offer a range of insurance cover options to suit your needs. Contact us today for more information.

Mud, mud inglorious mud
The Canterbury region is facing a significant challenge in terms of mud. This is why it is so important to have the right insurance cover in place. Lumley can help you with this. We offer a range of insurance cover options to suit your needs. Contact us today for more information.

Q&A with Ian Simpson
Ian Simpson is a leading expert in the insurance industry. In this Q&A session, he discusses a range of issues, including the impact of the Canterbury Earthquake Recovery Act 2011 on the insurance market. Contact us today to learn more.

With a view to the design work to be done by the contractor, it is important to have the right insurance cover in place. Lumley can help you with this. We offer a range of insurance cover options to suit your needs. Contact us today for more information.

How do you know what cover to put in place? Performance damage only or full cover? This is a common question. The answer depends on the nature of the work and the risk involved. Lumley can help you with this. We offer a range of insurance cover options to suit your needs. Contact us today for more information.

Intercomers' 2010 might not be a household name, but it is a significant piece of legislation. It covers a wide range of issues, including the recovery of infrastructure, the environment, and the economy. Lumley can help you understand the implications of this Act for your business.

Intercomers' 2010 introduces a number of improvements to domestic and international trade terms. This applies, for example, to the use of terms and how current commercial practices are treated. And international documents given the same status as paper ones. One of the most important changes is the replacement of DAT, DES, DED and DDU. However, the DDU is still on all parties to insure the goods as normally applied. The introduction of Intercomers' 2010 should act as a catalyst to importers and exporters to get up to the new links.

Performance damage cover only provides for damage to an existing structure caused by the insured party as a result of doing the building work. Full cover provides cover for the contracts works and the existing structure from any cause. It is not limited to losses as a result of the performance of the project. Full cover is not necessarily the best option, for example, if homes or buildings are under a normal domestic or residential damage cover.

Making the right decision for your client involves a thorough examination of both types of cover including an assessment of some of the 'quirks' regarding existing structures. Recommended Links Use the links below to find out about new Lumley releases.

Changes in trade terms – domestic and international

Menu

- Espresso
- Cappuccino
- Flat White
- Latté
- Hot Chocolate
- Gourmet Pie
- Cupcake
- Pastries
- Salad

Menu

Gourmet pie and classic

\$5.90

yun
the re

Menu

Espresso	\$1.00	\$1.00
Cappuccino	\$1.95	\$1.95
Flat White	\$2.10	\$2.10
Latté	\$4.30	\$4.30
Hot Chocolate	\$5.60	\$5.60

- Gourmet Pie
- Cupcake
- Pastries
- Salad

Menu

Espresso	\$1.00	\$1.00	\$1.00
Cappuccino	\$1.95	\$1.95	\$1.95
Flat White	\$2.10	\$2.10	\$2.10
Latté	\$4.30	\$4.30	\$4.30
Hot Chocolate	\$5.60	\$5.60	\$5.60

- Gourmet Pie \$1.00
- Cupcake \$1.95
- Pastries \$2.10
- Salad \$4.30

Menu

Coffee and a cupcake

\$5.90

get me now

Menu

Espresso	\$1.00	\$1.00	\$1.00
Cappuccino	\$1.95	\$1.95	\$1.95
Flat White	\$2.10	\$2.10	\$2.10
Latté	\$4.30	\$4.30	\$4.30
Hot Chocolate	\$5.60	\$5.60	\$5.60

- Gourmet Pie \$1.00
- Cupcake \$1.95
- Pastries \$2.10
- Salad \$4.30

Menu

Espresso	\$1.00	\$1.00	\$1.00
Cappuccino	\$1.95	\$1.95	\$1.95
Flat White	\$2.10	\$2.10	\$2.10
Latté	\$4.30	\$4.30	\$4.30
Hot Chocolate	\$5.60	\$5.60	\$5.60

- Gourmet Pie \$1.00
- Cupcake \$1.95
- Pastries \$2.10
- Salad \$4.30

Menu

Spring water and a sandwich

\$5.90

cool
combo

Menu

Espresso	\$1.00	\$1.00	\$1.00
Cappuccino	\$1.95	\$1.95	\$1.95
Flat White	\$2.10	\$2.10	\$2.10
Latté	\$4.30	\$4.30	\$4.30
Hot Chocolate	\$5.60	\$5.60	\$5.60

- Gourmet Pie \$1.00
- Cupcake \$1.95
- Pastries \$2.10
- Salad \$4.30

Coffee and a cupcake

Lock Finance / Project Management

1. Email Newsletter
2. Landing Pages – Website
3. Printable Version

lockfinance.co.nz



**WRITING
JOURNALISM
OPINION**



The elephant in the room?

Artists and arts organisations have been forced to tighten their belts in the face of funding cuts to the arts, but what about the bureaucrats who distribute this diminishing resource, asks Josie McNaught.

Don't you pity our arts bureaucrats over the summer? Forced to flee the capital because their beloved pollies desert the place (which isn't surprising given what passes for summer weather there), they descend en masse to quaint villas in Greytown, wineries in the Hawkes Bay, or meet up with other like-minded folk in civilised holiday spots like Nelson.

Wherever their comfortable salaries take them, you can be sure their laptops and Blackberries are not idle for long (though given how much of my tax goes towards top-of-the-line broadband, I'm delighted to see they're using it).

There are no long, lazy afternoons for these poor lambs, reading the latest intellectual or cultural tour musings from Unity Books, thoughtfully placed in their Christmas stockings. Instead they get to do fun stuff like preparing for the next round of The Arts Leadership Investment Programme, which, along with the Arts Development Investment Programme, was launched last year to... well, to um, now let me see... ah yes to fund the arts.

Duh? Isn't that what Creative New Zealand is supposed to do anyway? Well yes, and when you're dealing with public money you have to document it or suffer the consequences, but if the budget you're distributing is actually going down, shouldn't the cost of distributing it also go down? Granted these two programmes provided a bloodless avenue for CNZ to stop funding certain arts projects and may even forestall a Cabinet budget raid for even more money for the Rugby World Cup.

Still it's no fun when you never get a decent budget increase, and during every arts funding round, more and more projects come flooding in and you're forced to turn them down. It can really ruin a good latte, knowing you can't fund an exhibition for that MFA graduate (who is also your favourite barista) yet again.

The minister can always find cash and excuses for a review of course. The RFO review (that's Recurrently Funded Organisations) was just the ticket last year – a good way to look at how CNZ can spread less money a lot more thinly. The result – two new ponderous and baffling funding streams to get your head around.

When you're a bureaucrat you have to do what the minister wants and he clearly wants some cultural icons to sing a little bit harder for their supper: Wellington's Downstage and Circa Theatres and the Vector Wellington Orchestra all got a 'could try harder' score and had

to re-present their case for funding under these new programmes in February and March 2011. Ditto Auckland's Artspace, Dunedin's Fortune Theatre and the Southern Sinfonia. Not much Christmas cheer for them last year – though the consultants were probably happy.

It's a far cry from the euphoria that swept through the arts in May 2000. Giggling and jostling for space in Parliament's Grand Hall, indulging in tea and Krispie biscuits, arts luvvies couldn't believe their luck when Saint Helen bestowed millions upon the arts with a sweep of her pen. We lapped it up: more money for art, theatre, performance, music, dance, writing and even opera. We got high on the stewed tea and giddy on the Krispies and felt like we'd won Lotto.

Fast forward to 2011 and it's arts funding all right, but not as we knew it. You want art – you damn well pay for it. And to be fair, the people who give the most to the arts via donations, buying tickets and setting up grants and awards are high-income Tories, so they probably can't see the problem with the government keeping the lid on this particular cookie jar.

The trouble is the fallout from that funding boost – all those baristas, waiters, nannies, cleaners and shop-girls who have arts degree these days. When all that money was sloshing around for the arts, people chose to eschew dull, worthy tertiary education (like plumbing, engineering and accountancy), which promised a job, and enrol in arts degrees that are stimulating, engaging, enormously enjoyable and justified by the possibility of getting your art exhibition, short film, one-woman play or experimental dance performance funded.

The beast Helen unleashed in 2000 is dying a slow death – along with the idea of centralised government. Auckland has more people gainfully employed in the so-called 'cultural sector' than any other city, yet CNZ still clutches the purse strings in Wellington – as do the Film Commission and NZ On Air.

Devolution might not be a word the PM or any other minister is entirely comfortable with, but it seems that those who are making funding decisions need to spend a little less time in the Koru Lounge, waiting for the wind to die down so they can land in Wellington. They should go to where the art is actually being made. There might not be any more money in the kitty, but the cost of distributing it could do with a review of its own.



Art gets a sporting chance

In an inspired role reversal Josie McNaught outlines what she would do for the arts if she had loads and loads of dosh – and the unbridled power of a certain media magnate.

Don't you hate it when you read those stories about people who've won obscene amounts of money in Lotto and all they can think of doing with the cash is buying a new Ford, visiting their sister in Adelaide and paying off the mortgage on their three-bedroom brick and tile?

Ditto when I see the amount of money your average rugby player gets to run around a field for 80 minutes and to endorse dodgy finance companies, Coca-Cola, PlayStation or some other low-rent product, I could spit. Especially when government spends money like water funding the rugby (close to \$800 million at last count, including the cost of revamping stadiums, security, police, traffic and kowtowing to the IRB) but can only scrape up a measly \$5000 each for Christchurch artists and dealers who are struggling to make a living post-earthquake.

If I won squillions – yes of course I'd toss a fair whack at the arts. But what I'd really like to do is make a real change to society – just like Silvio Berlusconi and Rupert Murdoch have done. I mean “bunga bunga” is a great name for a party.

Yes, if I had their billions and all those politicians and policemen stitched up tight in my pocket, I'd tap the phone of Jenny Gibbs or the chair of the Arts Council and get the real oil on what's happening in the art world. Imagine knowing what really goes on inside the head(s) of the et al. collective, how much that artwork really sold for and what Dan Arps spent his Walters Prize money on.

And once I'd established an appetite for the arts (salacious gossip and all) across all forms of media, I'd start on sport.

First of all I'd use my influence with government so they would disestablish the fat cat Rugby Union, lay off all the staff and make them jump through burning bureaucratic hoops each year for subsistence funding.

Then within my media empire I'd reduce print sports coverage to a couple of pages a week (buried between world news and the marine section) and only have sports news on the networks or the news pages when there was controversy and contempt in the air.

I'd refuse to employ people who are experienced and knowledgeable about sport when it came to that rare thing, television news coverage of a sporting event. Instead I'd send out the most junior reporter, armed with a standard set of questions, regardless of the sport involved. Questions like, “What's your favourite sport? When did you realise you

were a sportsperson? What do you think of New Zealand sport?” (this one would be reserved for international visitors) and my personal favourite around awards time, “What are you going to do with the money?”.

Every time something newsworthy happened, like say a major earthquake, I'd ban the practice of asking sportspeople (and current and former All Blacks in particular) for their opinion, experience and recommendations and instead seek the views of creative types only.

In this way sport would be marginalised, made a figure of fun, and gradually presented as being so irrelevant to our everyday lives (and happiness) that when a tiny group of mostly Pakeha, 40-plus men approached government for millions of dollars to indulge their personal sporting passions, such as rugby or yachting, they'd be laughed out of all the funding rounds and forced to grovel to the private sector for whatever scraps were left after the arts, (followed by science and technology) had had their fair share.

It doesn't end there. If a New Zealand TV film crew was covering an arts event in some far flung place, like Venice, they wouldn't be allowed to travel 40 minutes to Treviso to do a story about a New Zealander coaching the Italian rugby team, or to nearby Padova to cover the Junior All Blacks winning the World Cup. It wouldn't be newsworthy.

I'd know I'd delivered the decisive final blow when my ban on measuring anything and everything against the size of a rugby field came into force. Instead journalists and politicians would have to measure things against different-sized canvases or sculptures.

When an artist sold their house, or built a new one, got married, divorced, shackled up or had a baby, the media would be there in force, cheque books out, hanging on their every word. If these obligations meant the artist couldn't actually practice their craft, cosy deals funded by New Zealand on Air and Creative New Zealand would fall from the sky and the artist would be able to earn a nice little living making TV shows and writing books about having babies and decorating houses, as well as visiting exotic international art destinations where they would compete against other artists, cry a lot on screen and wear minimal clothing.

But eventually the rot would set in and people would rise up and say, “We're not one-dimensional art nuts! We're so bored by all this cultural coverage! We want to hear from people other than these over-paid, under-delivering artists! Has anyone ever thought of giving sport a bit more airtime?”.



Creation theory

Attending an international conference on creativity, Josie McNaught finds the whiz kids from NYC are not all they're cracked up to be.

It seemed like ages since I'd had my socks knocked off by something creative. How come? I spend hours inside galleries, heck I'd even been to the Venice Biennale. But... the much-hyped re-opening of Auckland Art Gallery was still a week away, and I knew I'd wait a long time for Auckland's public art committee to commission a standout piece of sculpture.

Then, into my inbox popped an invitation to "We Can Create." Perfect. Billed as the biggest design and visual arts conference since – oh I don't know, since the last one – it promised to wake me from my winter torpor. And I'm all for advertising people who have the energy and enthusiasm, not to mention the budget, to assemble a collection of overseas creative talent. They had even asked some New Zealanders to come along too.

Though the conference promised huge things from the land of Twitter, iPhone, Facebook, social media etc, the launch was held in a good old-fashioned art gallery, St Paul Street. Sadly, the actual conference took place in the godforsaken Aotea Centre – a more blighted and bland place to spend a day, I cannot imagine.

First I'm awarding a bouquet for two of the Kiwi presenters – Kris Sowersby and Patrick Reynolds. Typeface designer Sowersby is described as "The Father of Fonts" in this country, a man of skill who understands the beauty and integrity of how letters are formed. Reynolds has established himself as an architectural photographer par excellence – and has lots of opinions about architecture and more. He kept up a steady stream of commentary, criticism, insight and charm accompanied by his, and other people's, photos. His summation of the ghastly urban wasteland that is Botany Downs should be packaged up and sent to every town planning wonk. He made issues like the environment, pollution and urban decay relevant and compelling. Both these presentations were a lesson in playing to your audience.

I wish I could say the same about a couple of the much-hyped imports that took to the stage. If their output is what passes for 'creative' in NYC these days, then we are doing just fine. Top billing was given to illustrator, designer and art director Sara Blake, but all she did was click through her website, and in a piece of breath-taking narcissism, insisted on showing us her rejected work. Not because she had learnt from the experience but because she considered it to be her best work.

Another NYC import Rafael Rozendaal had a similar approach – lots of point and click but little enlightenment about how he works and why (though he did reveal how much money he makes). Both these speakers were redeemed somewhat by the embarrassing antics of Te Radar who as MC trotted out a series of tired misogynist jokes

and commentary laced with innuendo. But I came away from this experience thinking, "We sure as hell can create in New Zealand and we don't need some tosser with too many gigabytes and oodles of RAM to come down here in his sneakers and take us through his website!".

After all...

We can create an exhibition for the Venice Biennale with a budget that other countries spend on canapés for the opening. We have talented art professionals who run galleries, like Objectspace, Artspace, City Gallery and the Physics Room, on the whiff of oil paint and a tonne of energy, honesty, integrity and humour.

We now have successful annual and biennial arts events in Auckland (and they said it would never work) and each year the Elam and Whitecliffe graduate shows surprise and delight with the talent on offer. (With few jobs to match this talent, we've never had so many artistic baristas, wait people and shop staff in one city.)

Although the rest of the country pretend they don't exist, the Wallace Art Awards and Walters Art Prize both provide plenty of crack about the finalists, winners and losers, which is what they were designed to do – and mostly there's no hard feelings.

On the other hand... we can also create arts bureaucrats who are in love with the process of funding, rather than being focused on the outcome, along with diminishing government funding of the arts. This results in a crap atmosphere for making art and crap tax breaks for people buying art. There's also bitterness, envy and anger between artists, bureaucrats, institutions and media, because we are so small. In the media, 'art' has to publicly strip off, scratch its balls, perform an indecent act on an animal and be racist, sexist and obnoxious all in one breath, otherwise it's not even noticed.

Despite the tight budget we've ended up with a pretty good revamp of Auckland Art Gallery (sod the art, more parties like the opening one please), though soon after it opened there were mutterings about building a place of 'cultural significance' on Auckland's waterfront to house the 'national art collection' – whatever that is.

Since Labour left government, the current crew is doing a damn fine job of creating an invisible arts minister by appointing Attorney General Chris Finlayson minister to one of the 'big boys' portfolios – Treaty Issues as well as to the arts portfolio. Meanwhile one of the few areas Labour is getting some traction in the arts; they've appointed three people across different aspects of the portfolio.

I'm not depressed though. It's election year and in a few weeks we can all create some noise about the lowly status the arts have around the current cabinet table by voting accordingly!



As long as it isn't art...

For the life of her, Josie McNaught can't figure out why the main television networks aren't sending their cameras and crews to Venice... or is it Vienna?

By the time you read this, I'll be packing my bags for the Venice Biennale, but first some breaking news: I'm delighted to announce that TVNZ, TV3 and Maori Television have all declined to spend any of their budget on televising Michael Parekowhai's exhibition at the Venice Biennale. Instead TVNZ has used a fair swag of its international budget to send some of their media stars, comprising two stick insects and a walrus, to cover the marriage on 29 April of a skinny woman and a man with a receding hairline in London.

This flurry of international flights and expensive live crosses from London to the folks back home absorbed TVNZ's supposedly tight budget despite the fact the event was perfectly adequately covered by the world's leading media organisations – a description you cannot apply to TVNZ. And indeed if we were guaranteed some decent television coverage of New Zealand's exhibition at the Venice Biennale by any international media organisation, I wouldn't be moaning. But there's scant chance of that. Remember this is a New Zealander in Venice, not a British royal couple getting married.

The biennale is an event that should make up a daily news bulletin, because New Zealanders achieving great things in the art world is a newsworthy event. Yes I know there's a worthy New Zealand documentary underway, but this will be aired either on TVNZ7, which is in its death throes, or on TV One, after 1 am or before the kids' shows on Saturday morning, when all good arts and culture shows are programmed.

TVNZ can't waste its international budget on such empty time slots. That's what TVNZ7 is for. Although it's tempting to consider that the money thrown at the royal wedding and Rugby World Cup coverage would probably keep poor old TVNZ7 going for a bit longer and even buy the channel a second camera.

Sadly it seems even TV3 was not immune from the myth that poor old Kiwis back home can't absorb an international event like the royal wedding unless one of their media stars is right there, on the spot. Mark Jennings, Director of News and Current Affairs at TV3 declared that since Prince William's recent visit to New Zealand... "He has cemented himself as a firm favourite with Kiwis and TV3 is delighted to be able to bring this historic event to audiences."

It's tempting to add another imaginary line to the gushing press release where I found the above gem: "Asked whether Michael Parekowhai, should be given

the opportunity to also cement himself with Kiwis via his exhibition at the Venice Biennale, an equally historic event, Mr Jennings declined to comment but pointed to TV3's commitment to filming anything international involving Kiwis... as long as it isn't art".

I wonder whether Minister of Maori Affairs, Dr Pita Sharples, would be able to comment on why the tax payer-funded Maori Television channel could not afford to film a Maori artist exhibiting at the oldest and most prestigious art exhibition in the world. Perhaps he'd borrow that famous quote from Georgina Te Heu Heu (who headed National's arts portfolio a few years back) when she said in 2005: "I don't know why we are spending money sending artists to Vienna".

Possibly Dr Sharples has nothing to add, but it would be nice to know what he thinks about the fact that Maori Television was able to find \$3 million from their budget to show World Cup Rugby (along with five other channels) but could not find 0.1 per cent of that amount to film one of their own reaching the pinnacle of his career.

When I asked a TVNZ spokeswoman if she could put a figure on the cost of sending three media stars to London for the 29 April event, she said that is was too sensitive to reveal over the phone as it was taxpayers' money. "Get thee to the Official Information Act and wait in line!" she might have said. There was no need to wait when it came to the timely leak, (whoops sorry, announcement) of funding problems for Auckland Art Gallery's new extension, coming as it did hot on the heels of the Rugby World Cup budget blowout. Martin Snedden, the poor bastard charged with convincing New Zealand that the Rugby World Cup will cure the country of every economic woe, rather than simply adding to it, must have been delighted when that appeared in the news.

I bet you Martin Snedden and his cronies are even now plotting the 'intangible benefits' of combining sport and art. That way they may be able to get their hands on some of Auckland Art Gallery's money too – after all they've hijacked everyone else's budget for their precious rugby tournament.

By the time the Venice Biennale opens on 31 May, some stills or shaky pictures of Michael's work may well have found their way into mainstream media via blogs and social media. But then think about the care, skill, attention and budget that goes into filming your average rugby match or royal wedding. Why should we settle for less when it comes to coverage of the arts?

PRESS RELEASE

At your convenience

27 May 2011

Refueling yourself, as well as your car, will be that much more enjoyable this Queen's Birthday weekend with the launch of the first bright, innovative convenience store opening at the newly branded Z petrol station in Greenlane, Auckland. Over the next few months, the stores will be rolling out across the country with 10 pilot stores open by August.

The former Shell store sites are the brainchild of specialist retail architects, RCG, and branding agency, Marque Creative, using wide-ranging research from New Zealand and around the world. RCG has extensive experience in the grocery and convenience sector including the Faro Fresh and Fix concept stores.

Mark Forsyth, GM Retail, Z Energy said: "We chose RCG and Marque, because we were confident they could deliver for us a modern, retail feel to our stores that responded to what our 17,000 customers told us they wanted in a New Zealand fuel distribution company."

RCG director John Lenihan said research revealed that customers visiting a petrol station do not want a sitting down, café experience. "They want great coffee and fresh, healthy, ready-to-eat food. But they are time poor and don't want to stop twice. They want all their needs met under one roof."

Lenihan says moving away from the Shell brand to a new brand that better reflects a New Zealand company, gave Z the opportunity to differentiate the offer and experience to something tailor-made for Kiwis "We decided it would be an interesting challenge to design for a new New Zealand style of fuel convenience stores."

In recent times, service station stores have become mini-supermarkets selling a wide range of goods, but Lenihan said research showed people don't do that type of shopping at a petrol station. "They go to a supermarket. So we have stripped back the stores and taken away the clutter. This will allow for a simple, direct, enjoyable and consistent convenience store experience for customers."

So what's on offer? Freshly roasted, free trade coffee, fresh, healthy ready-to-eat sandwiches and decadent cup cakes for starters, says Lenihan. "And knowing how kiwis love their pies on the run, there will also be a selection of everyday and gourmet pies to suit every taste."

Managing the customer's convenience store experience was a challenge for brand and design agency Marque Creative. Marque, formerly known as Maxim Group, which was responsible for creating iconic kiwi brands such as WINZ, NZ Army and Kiwibank, met that challenge and has created a branded store environment that fits with RCG's vision for a completely new store experience.

The details in this document and the accompanying artwork files are confidential, by reading/opening them you accept that they are for the intended recipient only.

CONTACT
0274 585 303
JOSIEMCNAUGHT.COM