State of the Arts Survey

Aotearoa
June-July 2022

Report on survey findings

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Executive Summary

This report presents the findings from an online survey of people in the creative sector in Aotearoa, conducted over June-July 2022. This is the third and final national survey in the current series of surveys intended to track the state of the creative sector in Aotearoa. In total there were 635 respondents nationwide, and results are discussed below.

Creative freelancers dominated the total sample: More respondents reported being a creative freelancer (54%) than any other role in the creative sector. This was followed by unpaid/voluntary creative individuals (26%), and leaders of a creative not-for-profit (22%).

Visual and performing arts were strongly represented in the total sample: Respondents were active in many creative areas. Visual arts was the most prominent area reported (48%), followed by performing arts (39%) and craft and object art (23%).

Respondents have shifted back towards a more optimistic view about their financial position: Respondents rated their outlook on whether their creative work would support their financial position in the next 12 months (from 1 meaning very pessimistic to 6 meaning very optimistic). Compared to the February-March 2022 survey, pessimism decreased from 68% to 57%, and optimism rose from 30% to 42%, indicating a shift towards a more optimistic view. The increase in financial optimism between the February and June quarters was statistically significant, and average scores were also higher in June than the preceding September ($p<0.001$).

More respondents expected to increase their current staff or contractor numbers compared to the previous survey: The number of respondents who expect to take on new staff or contractors had increased (from 24% to 34%) and those who expect staff or contractor numbers to stay the same or reduce had decreased (from 46% to 45% and 15% to 9% respectively). The increase in expectations between the February and June quarterly surveys were statistically significant ($p<0.001$).

Respondents' views on achieving their creative goals shifted to become more optimistic: Respondents rated their outlook on whether they would achieve their own or their organisations' creative goals in the next 12 months (from 1 meaning very pessimistic to 6 meaning very optimistic). Compared to the February-March 2022 survey, pessimism decreased from 53% to 32%, and optimism increased from 47% to 67%, indicating a shift towards a more optimistic view. This increased optimism, when comparing the February and June quarterly surveys, was statistically significant ($p<0.001$), and returned to levels recorded in September 2021.

Respondent's perception of audience appetite for their creative work seems to have been somewhat restored: With 29% reporting audience appetite being more than usual, 28% reporting that it was the same as usual and 24% reporting that it was less. Overall, the average rating was 2.1 out of 3 (from 1 meaning less than usual to 3 meaning more than usual). This is higher than the average rating for February-March 2022 (1.9). The increases in audience appetite between the February and June quarterly surveys, were statistically significant ($p<0.01$) and indicated a return to levels reported in September 2021.

Survey respondents were asked to respond to the question *'if you were having coffee with the Minister for Arts, Culture and Heritage today, what changes would you advocate for?'* Key themes emerging from this question were:

- The largest group of responses (40%) focused on changes to arts funding including increasing the overall amount of funding to the arts; advocating for more funding for a range of roles, activities and organisations; improving application processes so they were more transparent and user-friendly; increasing artist involvement in decision-making; restructuring of the arts sector and funding systems and changing how arts, culture and heritage funding is allocated.
- Almost a fifth of survey respondents (18%) advocated for initiatives to improve the financial sustainability of artists. The most common call was for some form of a basic income for artists and creatives.
- Another group of responses (15%) focused on the need for a variety of supports in the arts and creative sectors. Examples included more support for collaborations; more arts infrastructure such as venues; support for the services and organisations that enable the arts sector to function; more opportunities to exhibit and greater support to connect internationally and promote New Zealand art overseas.
- The need to create space and opportunities for more diversity in the arts was raised by 8% of respondents. These respondents wished to see greater cultural diversity, acknowledgement of women and more opportunities and support for disabled artists.
- The need for government and the wider community to place greater value on the arts and its contribution to society was raised by some (7%). Some respondents felt that the arts receive minimal recognition when compared to sports.
- Another group (6%) focused on arts education. Respondents raised a range of issues from 'better channels between study programmes and the workforce'; concerns about the quality of tertiary arts education; the need for further investment in arts education for both children and teachers and more support for adults who want to go back to study the arts later in life.
- Enhancing the accessibility of the arts to youth and new creatives stepping into the industry was raised by 5% of respondents. Respondents advocated for more apprenticeship opportunities; more funding for start-ups; easier pathways for Māori and Pasifika youth into creative industries and support for older emerging artists.
- Other themes raised by respondents included the need for a comprehensive arts sector strategy; the important role of art in fostering good health, wellbeing and community cohesion; the need to support artists' wellbeing and the importance of greater environmental awareness in the art and creative sector.

1. Introduction and approach

This report presents findings from an online survey of people in the creative sectors in Aotearoa conducted over June-July 2022. The survey occurred at a time when Aotearoa was operating at a 'orange light' setting in response to the COVID-19 Omicron variant outbreak, following a gradual easing of restrictions on both indoor and outdoor gatherings. At this time, the government had put in place a support package for the creative sectors that included financial support to creative freelancers, and support and underwriting for events.

Arts Wellington, Te Taumata Toi-a-Iwi, and Creative Waikato partnered to commission Dovetail, an Auckland-based research and evaluation company, to deliver a quarterly online survey to the creative sectors across Aotearoa. Additional funding for the survey was also provided by Wellington City Council and the Ministry for Culture and Heritage (MCH). Initial surveys were conducted in Tāmaki Makaurau and Pōneke in June-July 2021. This national survey was undertaken from September 2021.

The survey's intent is to measure trends over time about the state of the creative and cultural sectors in Aotearoa and tap into key issues emerging. The approach in this survey was refined from the previous surveys. Each survey contains different open-ended questions based on current issues facing the sectors. This survey's open-ended questions focused on what changes they would advocate for if they were meeting with the Minister for Arts, Culture and Heritage.

The survey was distributed via the SurveyMonkey online platform and respondents were recruited through a combined method of database distribution (via Te Taumata Toi-a-Iwi, Arts Wellington, Creative Waikato, and MCH's network relationships), a list of previous respondents from State of the Arts surveys who agreed to participate in future surveys, and social media targeting users that work in the Arts, Culture & Media sectors. The sampling approach means that a response rate cannot be accurately calculated.

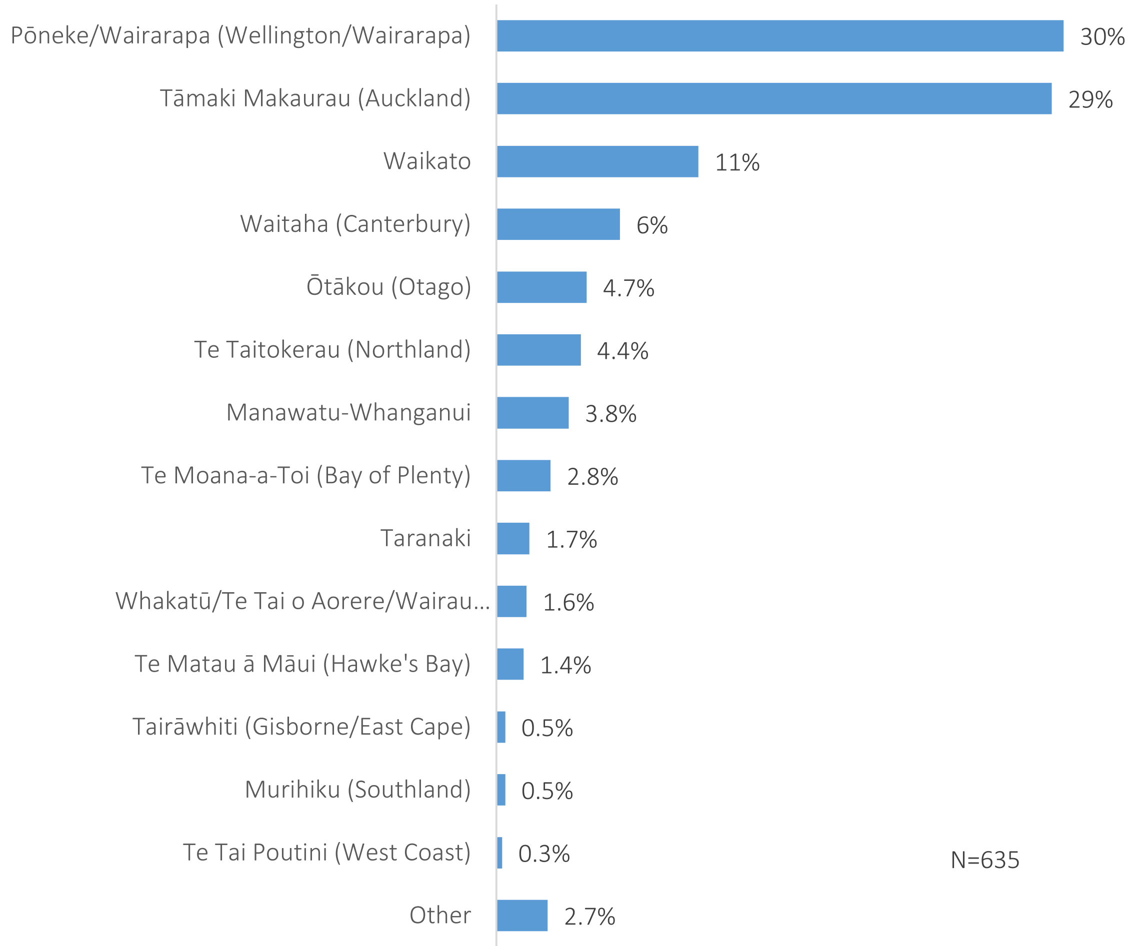
In total there were 635 responses. This was a smaller number of responses in comparison to the previous survey (707 responses). Pōneke had the highest number of responses with 30%, followed by Tāmaki Makaurau which had 29% of responses (Figure 1). Between surveys, the proportion of Pōneke and Tāmaki Makaurau respondents remained at similar levels (27% to 30% and 33% to 29% respectively). The proportion of respondents from Waikato also remained at similar levels (12% to 11%). A further regional breakdown between the most recent surveys can be found in the Appendix (Figure 11).

Due to the overall similarity of number of responses by region, sector, and role from the surveys, some broad comparisons can be made between the three surveys.

This is the second survey to capture perceptions under the COVID-19 Protection Framework (traffic lights). While the survey was open, Aotearoa was at the 'orange light' setting due to the outbreak of Omicron in the community. The previous February-March 2022 survey captured perceptions when Aotearoa was in the 'red light' setting. The September-October 2021 survey captured perceptions when Tāmaki Makaurau was at Alert Level 3 and 4 under the previous Alert System, and the original June-July 2021 survey (which did not include a national report) captured the Alert Level 1 setting.

This report focuses on results for all of Aotearoa using the total sample (N=635).

Figure 1: Areas in Aotearoa where respondents were mainly based



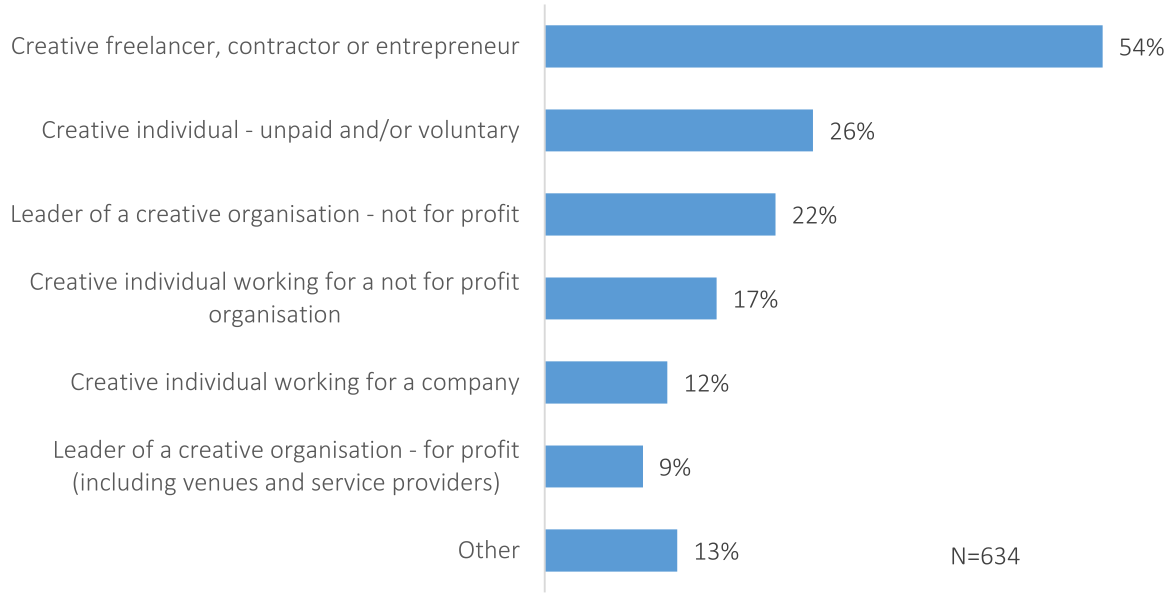
2. Roles of respondents

Creative freelances dominated the total sample

Most respondents were freelancers (54%), unpaid creative individuals (26%), and leaders of a creative not-for-profit (22%). Other respondents were creative individuals working for a not-for-profit (17%) or creative individuals working for a company (12%) or leaders of creative for-profit organisation (9%). The remaining respondents who selected 'other' mentioned roles such as educator, board member, and director (13%).

Compared to the February survey there were fewer creative freelancers in the most recent sample (decrease from 61% to 54%) and a greater representation of leaders of a creative not-for-profit (increased from 17% to 22%). The proportions of the remaining roles were relatively similar between the two samples. A further breakdown of roles between surveys can be found in the Appendix (Figure 10).

Figure 2: Respondents' roles in the creative sector

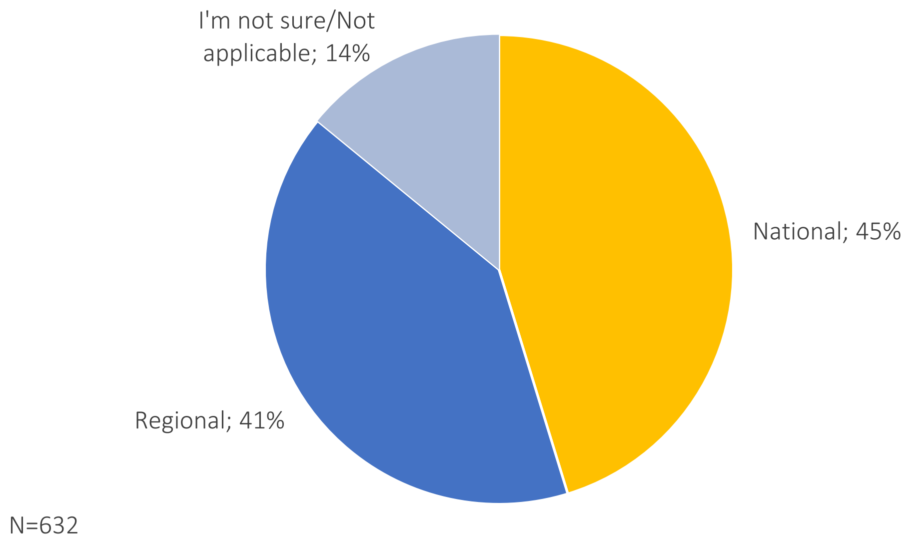


Note: Multiple responses were allowed

Slightly more respondents had work that was nationally focused

Of the respondents in the survey, 45% had work that was nationally focused. A further 41% had regionally focused work and 14% responded that they were unsure, or it was not applicable to them (Figure 3).

Figure 3: Whether respondents' work was nationally or regionally focused



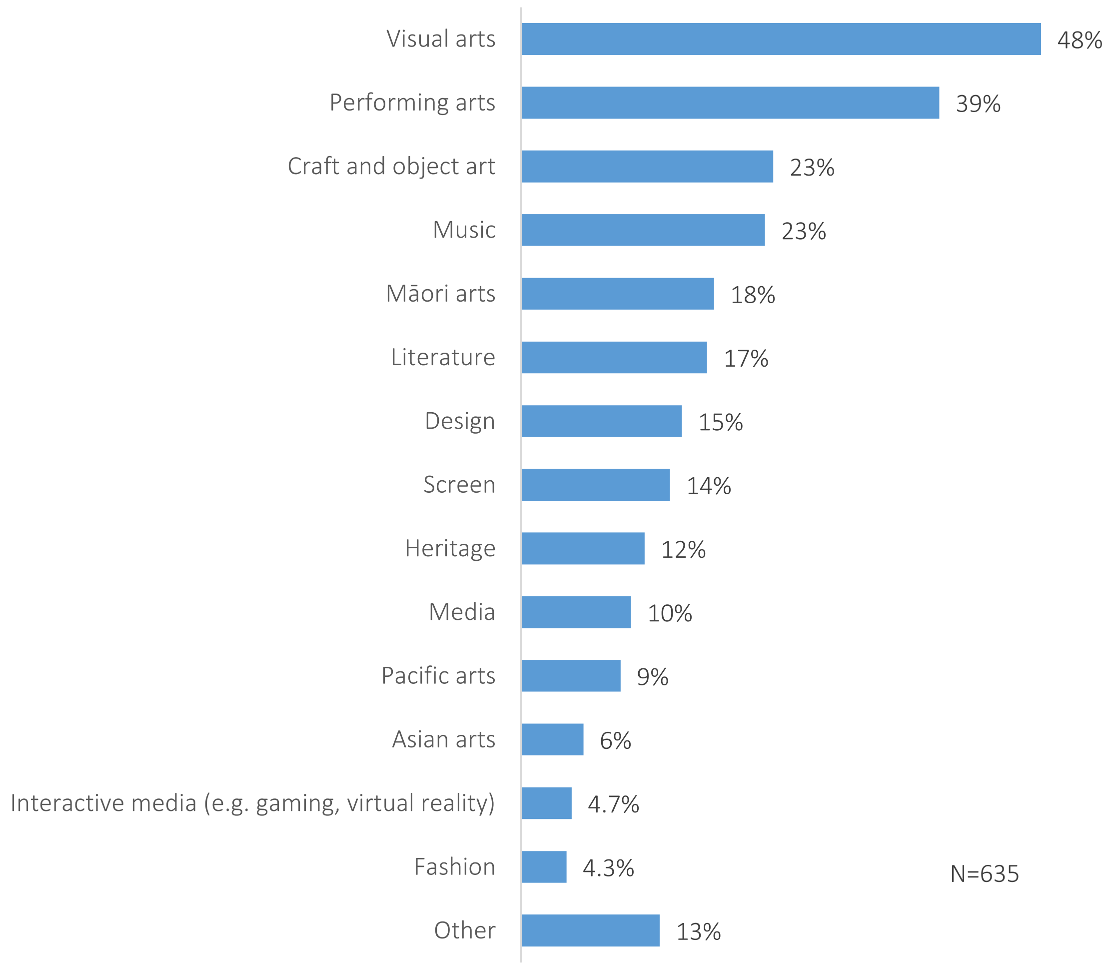
Visual and performing arts were strongly represented in the total sample

From the survey it is evident that respondents work in a variety of creative areas. When asked which of the following best described their area of work, the largest number of creatives were involved in visual arts (48%), followed by performing arts (39%) and craft and object art (23%). Some respondents were involved in music (23%), Māori arts (18%), literature (17%), and design (15%) (Figure 4).

Compared to the previous survey areas of creative work remained at similar proportions. There was however an increase in representation from literature (from 12% to 17%).

A comparison of creatives' areas of work between surveys can be found in the Appendix (Figure 12).

Figure 4: Respondents' creative area of work



Note: Multiple responses were possible

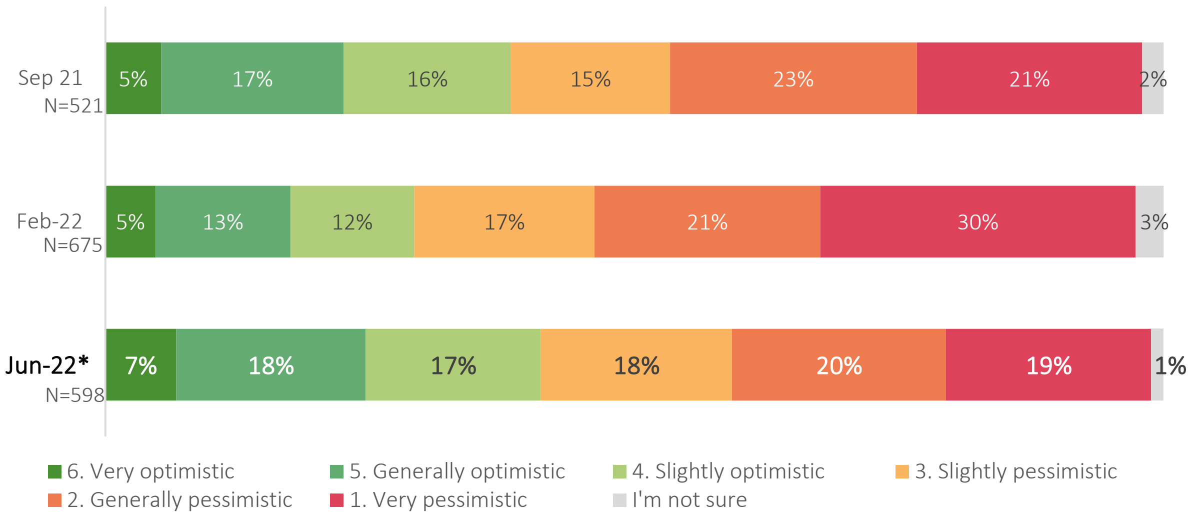
3. Financial position

Respondents have shifted back towards a slightly more optimistic view about their financial position:

Respondents were asked how optimistic or pessimistic they were that 'their work in the creative sector will support their financial position in the next 12 months'. Respondents were asked to rate the statement on a scale of 1 to 6, where 1 was 'very pessimistic' and 6 was 'very optimistic.' Compared to the February-March 2022 survey, optimism increased from 30% to 42% and pessimism dropped from 68% to 57%. This indicates that while respondents remain pessimistic, there is a shift toward optimism (Figure 5).

Overall, the average rating was 3.1 out of 6 in the latest survey, compared to 2.7 in February-March 2022 and 3.0 in September-October 2021. The increase in financial optimism between the February and June quarters was statistically significant (p<0.001). While there were shifts over time, the difference between the September 2021 and June 2022 quarterly surveys was not statistically significant.

Figure 5: Respondents' views on whether their creative work will support them financially in the next 12 months



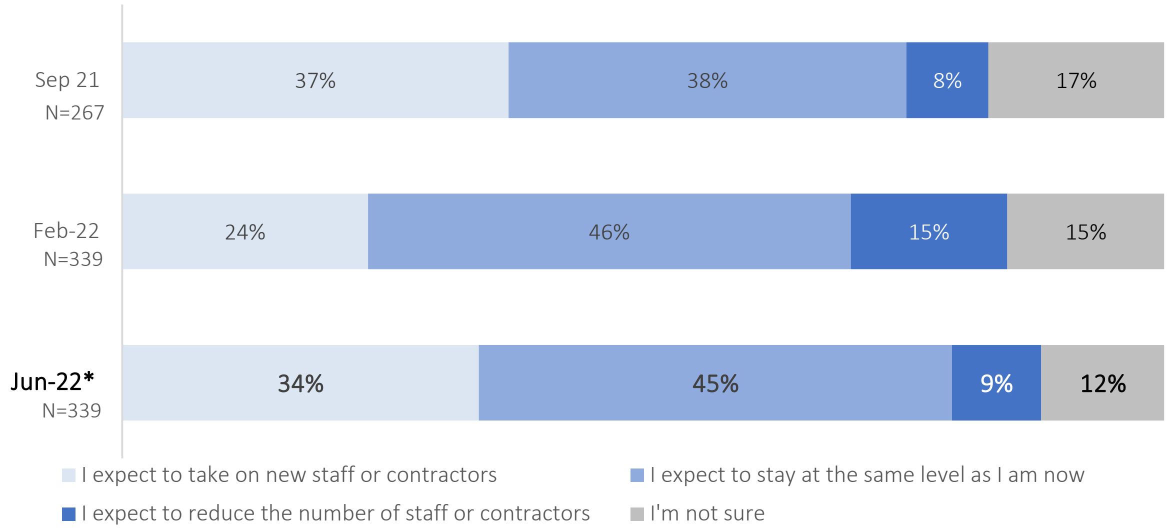
** Indicates a statistically significant change from the February 2022 survey*

More respondents expected to increase their current staff or contractor numbers compared to the previous survey

Respondents were also asked if they expected to take on new staff or contractors in the next 12 months; this question applied to 53% of respondents (N=339). Most eligible respondents expected their current staff or contractor numbers to stay at the same level (45%), followed by respondents who expected to take on new staff or contractors (34%). There were a few who expected to reduce the numbers of staff or contractors (9%), and some did not know (12%).

Figure 6 shows that the number of respondents who expect to take on new staff or contractors had increased (from 24% to 34%) and those who expect staff or contractor numbers to reduce had decreased (from 15% to 9%). There was a statistically significant increase in those expecting staff numbers to increase between the February and June surveys ($p<0.001$), but differences were less pronounced between the September 2021 and June 2022 surveys.

Figure 6: If respondents expected to take on new staff or contactors in the next 12 months



** Indicates a statstically significant change from the February 2022 survey*

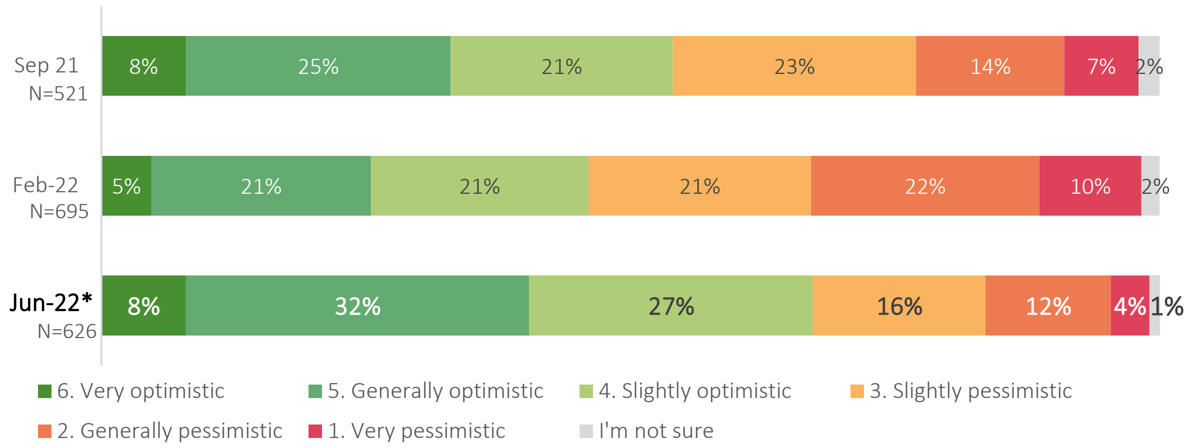
4. Creative position

Respondents' views on achieving their creative goals shifted to become more optimistic

Respondents were asked how optimistic or pessimistic they were about achieving their own or their organisations' creative goals in the next 12 months. Respondents were asked to rate the statement on a scale of 1 to 6, where 1 was 'very pessimistic' and 6 was 'very optimistic'. Compared to the February-March 2022 survey, optimism increased from 47% to 67%, and pessimism dropped from 53% to 32%. This indicates a shift towards general optimism (Figure 7).

Overall, the average rating was 4 out of 6, compared to 3.4 in February-March 2022 and 3.7 in September-October 2021. The levels of optimism in the June 2022 quarter were significantly higher than in both the September 2021 and February 2022 quarters ($p<0.01$).

Figure 7: Respondents' views on achieving their own or organisation's creative goals in the next 12 months



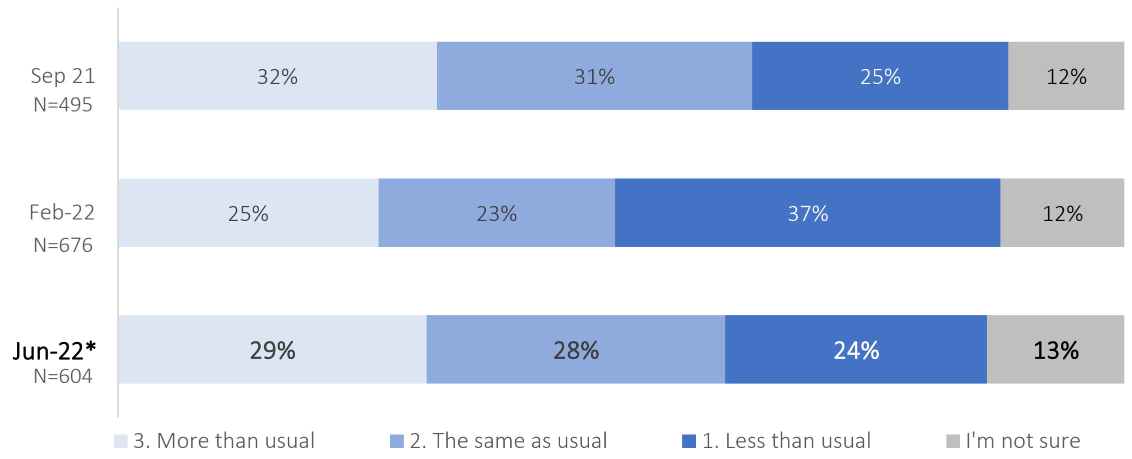
** Indicates a statistically significant change from the February 2022 survey*

Respondents' perception of audience appetite for their creative work seems to have been somewhat restored

Respondents were also asked to rate what their perception of audience appetite was for their creative works (either their own or their organisation's) in the past three months. Most respondents indicated that audience's appetite for their creative work was more than usual (29%). Some reported that it was about the same (28%), or less than usual (24%), and others were not sure (13%).

Overall, the average rating was 2.1 out of 3 which suggests that perceived audience appetite was at a moderate level. This is an increase from the average rating of the February-March 2022 survey (1.9) and a return to the average rating of the September-October 2021 survey (2.1), indicating a shift towards restored levels of optimism. (Figure 8). The increases in audience appetite recorded between the February and June surveys was statistically significant ($p<0.01$).

Figure 8: Respondents' perceptions of audience appetite for their creative work (their own or their organisation's) in the past three months



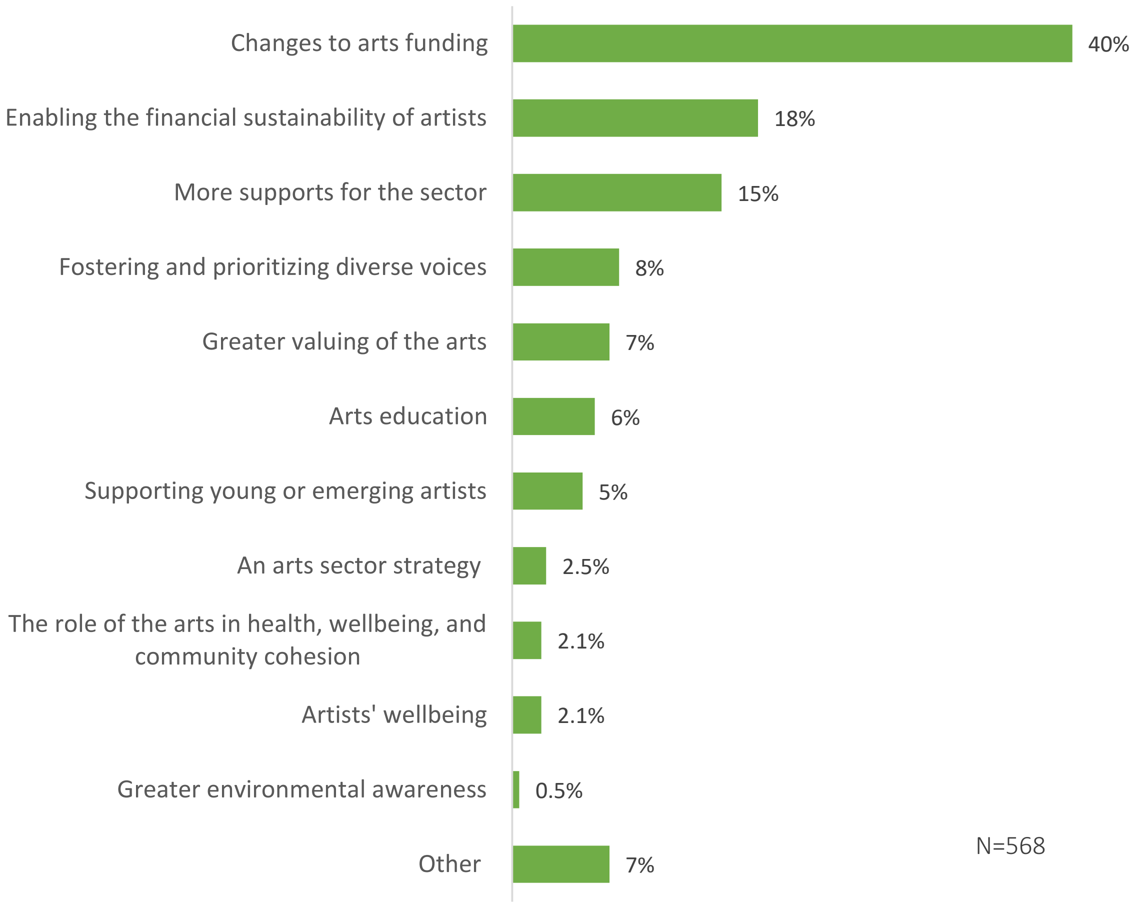
** Indicates a statistically significant change from the February 2022 survey*

5. Reflections for the Minister for Arts, Culture and Heritage

Survey respondents were asked to respond to the question *'If you were having coffee with the Minister for Arts, Culture and Heritage today, what changes would you advocate for?'*

There were 568 responses received from respondents across a wide range of themes. Responses were grouped thematically and are discussed below[1]. Figure 9 below ranks the themes from most to least mentioned by participants.

Figure 9: If you were having coffee with the Minister for Arts, Culture and Heritage today, what changes would you advocate for?



Changes to arts funding

The largest group of responses (40%) related to changes to arts funding. Most wanted an increase in the amount of funding that was available for the arts and creative sector.

> *I would ask for more support, financial, subsidies, and investment because the creative economy can generate more jobs and more money for the whole country.*

> *More funding in general for arts.*

[1] A single response could be coded into more than one theme if multiple issues were raised.

Respondents advocated for more funding across a wide range of roles, activities and organisations in the arts and creative sectors. These included:

- Not-for-profit organisations in this sector
- Film
- Craft and object sector
- Communications and product development
- Gaming and non-live action content (animation/CG/stop-motion)
- Operational expenses e.g. wages, office expenses
- Overseas opportunities
- Community events, spaces and art projects, and fringe operations and performances
- Infrastructure (physical buildings, theatres, music venues, technical upgrades, lightings, sound rigging)
- Literary journals
- Music and music history
- Touring funding for NZ theatre, music and dance
- Costume designers and small contractors working in theatre
- Independent producers
- Support for long-term/senior practitioners alongside emergent groups.

Several respondents shared that funding application processes needed to be more transparent and user-friendly.

> *Make funding easier to apply for. At the moment it is very inaccessible and hard to navigate, which prevents a lot of people from applying.*

> *More transparency, less process, make it easy for the small guy. Buried in endless applications and fighting rejection fatigue, I have no time to actually create. Please, mercy!*

> *Simpler funding models with lighter reporting requirements, less focus on project-based funding and more general artist support.*

Others advocated for more support with making funding applications and shared their dissatisfaction with competitive funding processes.

> *More support for creatives trying to access funding. Many of us aren't formalised grants writers, and funding isn't based on the quality of ideas, rather the ability to communicate within formalised convention.*

> *Applying for competitive funding is exhausting and burning everyone out and not nourishing the sector.*

There was a call for '*more artist involvement in decision-making.'*

> *I would suggest that strategy, programming, and all decisions should be artist-led. Structures are currently designed to support the administration and governance of various arts organisations, but rarely consult with genuine expertise (i.e. artists/practitioners) and thus present a narrow aesthetic view of their art form.*

Some people argued for fundamental changes in the way that arts funding is structured and administered. Some were critical of a range of arts bodies, and argued for a major restructure of the arts funding system in New Zealand.

> *Is the NZFC's job to promote NZ culture OR is it to make filmmaking sustainable and maybe even self-sustaining? The organization is incapable - through its staffing, policies and funding - to do both at the same time. It's not possible…The government MUST decide the NZFC's purpose and empower them to do that. If they want to promote NZ culture, it must be funded to do so and NZ must adopt a more protectionist attitude around NZ produced content…*

> *To have the NZFC, NZ on Air, Creative NZ and other such funding bodies, Board members and Commissioners of funding, screened for a higher level of expertise and experience in Film and TV.*

> *Re-design the way we fund the Arts in NZ, take a design thinking approach and develop options based on the needs [of] the creative communities, too much time and effort is being spent in funding applications, often for little return, creatives contribute to our community and wellbeing and should be remunerated and respected for their contribution…*

> *Create a Book Commission (ie why are our books and writers lesser taonga than screen and music, filmmakers and musicians?).*

Others wanted arts funding to be allocated differently, for example, less funding to 'traditional' art forms such as ballet and orchestras or established players.

> *More resource to independent artists, sunset ballet, orchestra, many major arts orgs as they resource administrators not artists.*

> *Smaller budgets spread wider and less repeat business*

> *Also, stop giving so much money to the old white established opera, ballet and orchestra and give it to Māori and community arts orgs and individuals that actually engage with the wider community.*

In contrast, some respondents believed the Minister should direct funding towards those with an established track record.

> *To be considerate and mindful of the funding that is approved; to look at longevity and those with skin in the game, those organisations that have proved their success by supporting artists already - to not be afraid to support mainstream; be fair and support leaders of organisations that support the arts not just artists.*

Enabling the financial sustainability of artists

Almost a fifth of survey respondents (18%) advocated for initiatives to improve the financial sustainability of artists. The most common call was for a Universal Basic Income (UBI) for artists and creatives.

A basic artists income (like a UBI) in order to help young artists have the time to work on their skills/projects.

Introduce a universal basic income for artists so we can focus on our work and grow ... instead of having to taking on unrelated day jobs to survive.

In a similar vein, some respondents argued for the return of the Pathways to Arts & Cultural Employment P.A.C.E. scheme or an artist's wage.

I would advocate for an artist wage... A small weekly allowance, like the original P.A.C.E. scheme would make a massive difference. Artists don't need more/other jobs, they need to be paid fairly for the jobs that they already do and since this isn't possible through our current systems, support from the MCH is something we would immensely benefit from.

Implement P.A.C.E. throughout Aotearoa. This enables creative practitioners and institutions to flourish in their local environment.

Respondents also pushed for '*better pay'* or a '*minimum wage'* for artists and creatives and 'p*ay and support for local creatives that is equal to other professionals'.*

A legal minimum rate of pay for contractors (suggest: $39.90).

Some would advocate for *'arts, especially the performing arts as a sustainable career path - acknowledging it's huge part in developing our unique culture and celebrating our diversity ad a nation.'*

More supports for the sector

Another group of respondents (15%) pointed out the need for a variety of supports in the arts and creative sectors. Ideas included support for artists and creatives to work together through '*more collective collaborations or festivals for creative souls*' or '*more online creative collabs could be given promotion to keep creatives visible*'.

Support for initiatives that unite & strengthen the voice of independent practitioners: we can be stronger together.

Others called for more arts infrastructure including more venues such as a '*multi-purpose venue in Dunedin*' and '*more small space availability throughout neighbourhoods to exhibit and engage with communities'.* Several people advocated for the establishment of more artists' hubs throughout Aotearoa.

Providing whole buildings with lockable studios, spaces for creatives to gather and work and many of them in different areas. Along the lines of Corban estate.

Support for the services and organisations that enable the arts and creative sector to function was also seen as important, for example *'career development for the production sector'* and *'support the ecosystem of small consulting and service organisations, who are vital to innovation and infrastructure'.*

Several people advocated for more competitions and opportunities to exhibit, for example, '*metal smiths, silversmiths and jewellers':*

Need more awards, ceremonies, competitions, opportunities to exhibit - what about in Parliament? Valuing and promoting silversmiths of NZ and their unique and varied contribution to the arts.

Respondents called for greater support to connect internationally and to promote New Zealand art overseas.

More engagement with organisations abroad to help us feel connected to a wider world.

Government support in marketing local art related businesses, especially in international market.

Partnership with MFAT to promote art from Aotearoa internationally: adoption of policies promoting cultural outreach- furthering NZ diplomatic relationship building opportunities, while providing international exposure for NZ artists.

Fostering and prioritising diverse voices

The need to create space and opportunities for more diversity in the arts, culture and heritage sectors was a further theme raised by 8% of respondents. These people wished to see greater cultural diversity and more opportunities and support for disabled artists.

There needs to be targeted support for disabled artists, and projects that include disabled artists, and there needs to be a policy that no arts funding will be given to any project that has an abled actor playing a disabled role.

Targeted support for deaf and disabled artists who have and are significantly impacted due to Covid.

Others wanted more focus on Māori and Pasifika artists and creatives.

Prioritise funding for Māori and Pasifika established and led companies - particularly those established in the from 2000 onwards. Our nation needs to focus on new models of creative collectives, companies, entities and organisations. We need to sunset the orchestra, the ballet and the opera - should they want to continue to operate they can apply for contestable funding. The nation has changed - the funding must catch up.

Please fund Te Matatini equitably. One lens on this is that if the kapa haka (tohunga, kaihaka etc) were paid for their creative labour (writing/composition, rehearsing, performing, costuming, travel, accommodation, per diem, food) in the same way that dancers, musicians, composers of the other crown-funded companies were such as the NZSO and RNZB, the funding would need to be significantly increased.

Some advocated for '*more Māori in leadership roles'* and for *'Te Tiriti to be applied to CNZ funding applications.'*

Respondents argued that support was required for a range of cultural groups not only Māori and Pasifika.

> *We need better dialog and action around inclusivity in New Zealand, especially in the creative arts sector. I am all for supporting more Māori and Pasifika in tech and creative industries but I am strongly opposed to the systemic exclusivity given to only those two community groups. We need to have better opportunities for Pan-Asian and Ethnic communities as well.*

> *Support projects that reflect New Zealand's multicultural heritage and culture (e.g. Māori, Chinese/Asian New Zealanders, Pasifika)*

A few respondents pointed out that greater diversity is a good thing.

> *How can we work to get more inclusion, more arts, dance, theatre, culture? Different is good! It's new, embrace the different. From Shortland Street to T.V.Cs the entertainment industry is dominated by White Straight people. Seen it, done it, been there.*

Acknowledging and encouraging the role that women play in the arts sector was also seen as important by some people.

> *Attention, promotion and support to particularly how Pacific creative communities are nurtured and maintained by many women in schools, community arts and crafts days, heritage arts, traditional and contemporary performance arts and song compositions in Aotearoa NZ.*

> *Bringing more women into the political/editorial cartooning world. Also bringing more indigenous women into the field and indigenous men. The field is over saturated with older white males. We need more voices - more visual voices - and that means making the field accessible or even a thing for people.*

> *More money supporting tangata whenua / Pasifika / BIPOC / LGBTQIA+ communities*

Greater valuing of the arts

The need for government and the wider community to place greater value on the arts and their contribution to society was raised by 7% of respondents. Some argued for more promotion of the social and economic value of the arts.

> *Arts and creativity are crucial to NZ economy and all arts and creativity should be promoted as such.*

> *Think of ways to encourage citizens to value the contribution from of artists and that gained from participating or supporting the arts.*

Some respondents felt that the arts receive minimal recognition when compared to sports.

> *Increased recognition of the arts across New Zealand society on par with the attention devoted to sport. We have relegated the arts to a nice to have, rather than a must have.*

Respondents thought that '*more frequent arts news/coverage on TV or in other media formats*' could help.

Lobby media to profile the arts more, to create a stronger sense of value for the arts in Aotearoa.

Arts education

Another group of responses (6%) focused on arts education. Respondents raised a range of issues from '*better channels between study programmes and the workforce*'; concerns about the quality of tertiary arts education; the need for '*further investment in arts education'* and more support for adults who want to go back to study the arts later in life.

Several people advocated for the importance of investing in children's art education.

> *Arts/creative practice is an essential process for learning engagement and for wellbeing, and we need to be setting children up with a strong foundation of confidence in using creative practices as part of their engagement with the world.*

> *Music education funding. Especially for access to free individual music lessons for all primary school students.*

There needed to be a greater emphasis on arts education as part of teachers' professional development for children to benefit according to some respondents.

> *That the Ministry for Arts, Culture and Heritage connects with the Ministry of Education. A burst of teacher professional development, guidance and opportunities for schools could support many students' wellbeing.*

One person would advocate for the greater use of New Zealand literature in New Zealand schools.

> *Such things as the Educational Lending Right needs to be introduced into schools and funded to reward New Zealand writers and ensure that students have access to New Zealand literature and teachers are encouraged / obliged to make greater use of New Zealand texts. Address the underfunding of school libraries and disestablishment of school libraries as a mechanism to provide 'more space for a classroom' and recognise these actions as acts of vandalism related to the profile of New Zealand literature in our schools.*

Supporting young or emerging artists

Enhancing the accessibility of the arts to youth and new creatives stepping into the industry was a further theme, raised by 5% of respondents. Several people advocated for more apprenticeship opportunities for young people.

> *Initiatives to connect and involve smaller/boutique design studios and practices to youth, perhaps through funded apprenticeships so that youth can be exposed to the design industry …and know that design can be a career path option.*

> *Apprenticeship/development scheme for emerging practitioners similar to Fees Free for uni, that includes a series of workshops addressing business practice.*

Some thought that there needed to be more funding for creative start-ups and easier pathways for Māori and Pasifika youth into the advertising and brand agency space.

Other respondents noted that there was a group of older emerging artists who enter the sector later in life who also require support.

> *There should be a balanced approach to who can have access to funding and not restricted to specific ages …as much of the up-and-coming/emerging can be geared towards young between 18-24…. There are many amazing and talented people [who are] a lot older who for whatever reasons have either started a lot later in terms of sharing their talents and knowledge in the arts but [are] unable to access funding due to not falling into the younger age brackets.*

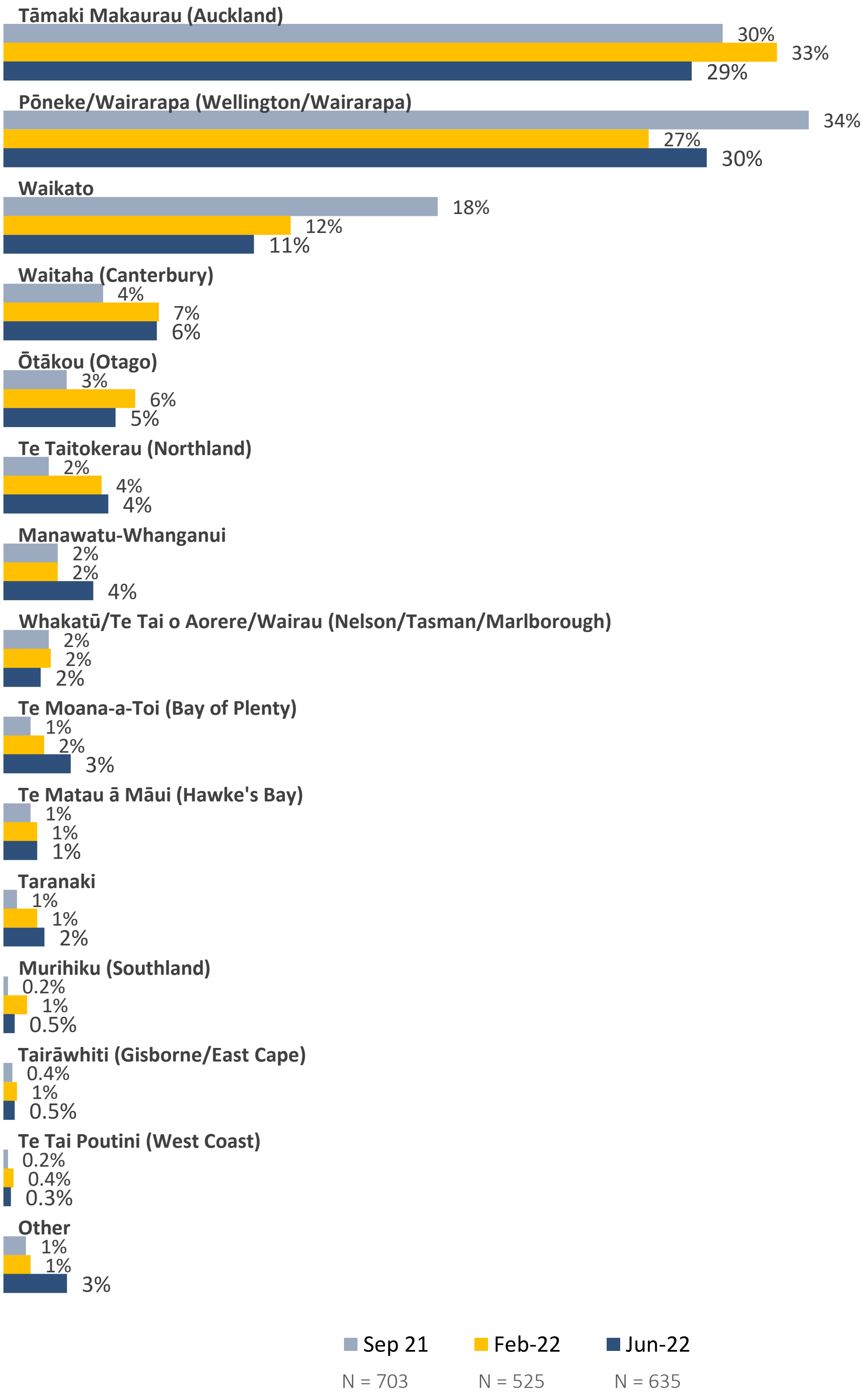
Other themes raised by respondents included the need for a comprehensive arts sector strategy (2.5%); the important role of art in fostering good health, wellbeing and community cohesion (2.1%); the need to support artists' wellbeing (2.1%) and the importance of greater environmental awareness in the art and creative sector (0.5%).

6. Final report

This survey is the fourth and final quarterly survey of the cultural and creative sector in Tāmaki Makaurau and Pōneke (initiated in July 2021), over 2021/22, and the third covering Waikato and nationwide respondents (initiated in September 2021). The impacts of the most recent COVID-19 Omicron outbreak and resulting restrictions are ongoing and will continue to be felt by the creative sectors. Ideally, these trends should continue to be explored as a 'pulse check' of the creative sectors as they navigate their way through what's to come. In the event that the survey continues for a further period, respondents who provided their contact email will be included in an ongoing panel of respondents, and it is hoped they will participate on an ongoing basis.

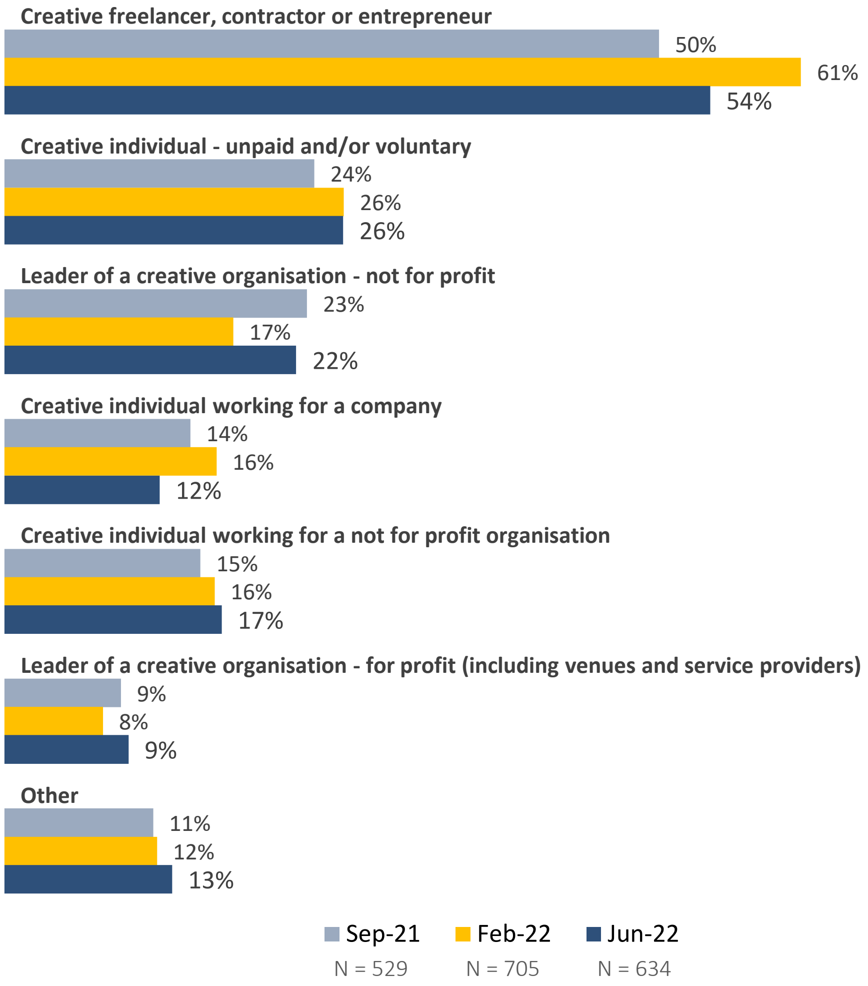
Appendix

Figure 10: Areas in Aotearoa where respondents were mainly based, compared to the previous surveys



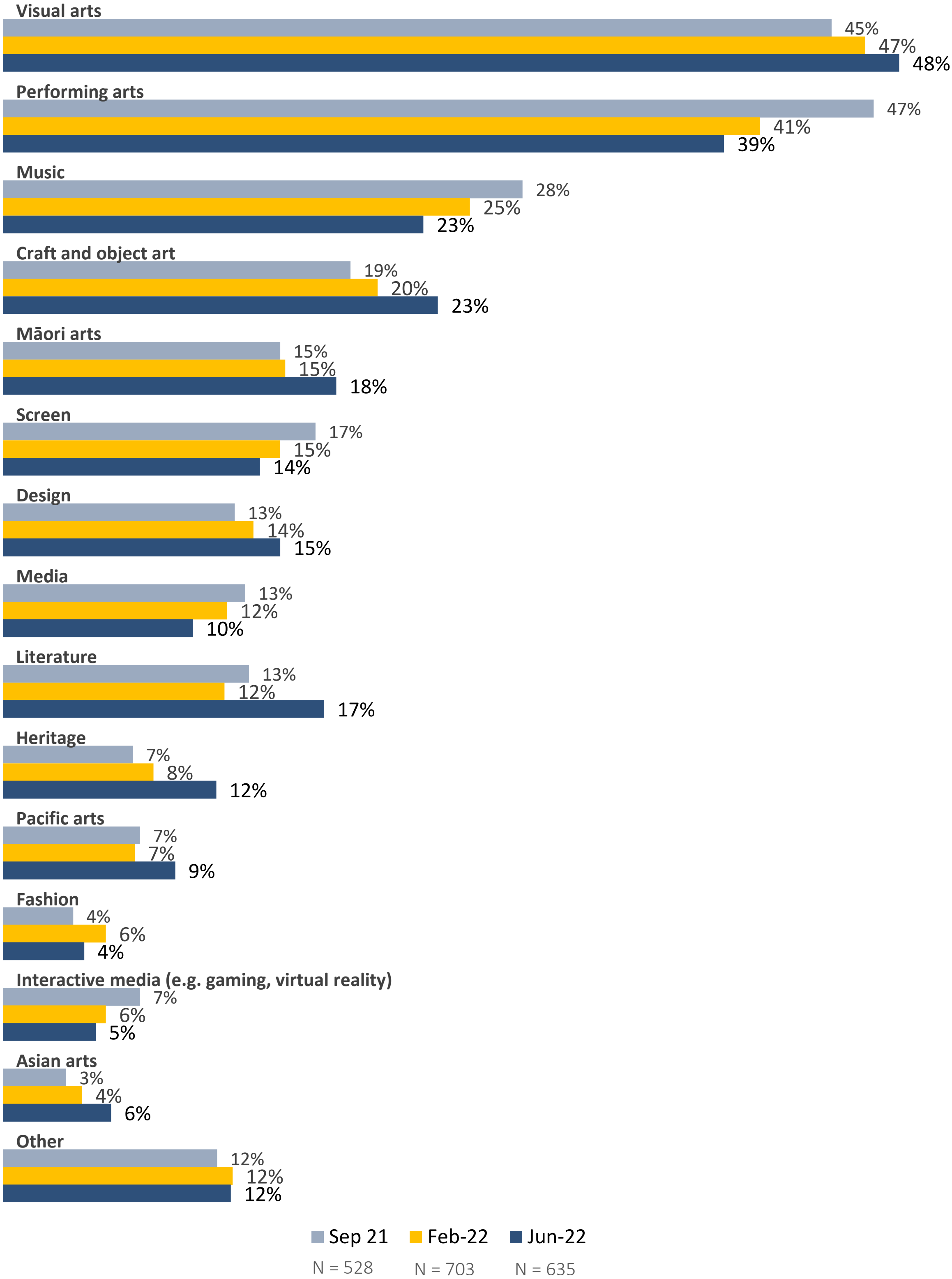
Note: June 2021 survey included different region options and therefore is excluded in this figure

Figure 11: Respondents' roles in the creative sector across surveys



Note: Multiple responses were possible

Figure 12: Respondents' creative area of work across surveys



Note: Multiple responses were possible