State of the Arts Survey

Tāmaki Makaurau – Auckland,

February-March 2022

Report on survey findings

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Acknowledgements

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Executive Summary

This report presents the findings from an online survey of those in the creative sector in Tāmaki Makaurau, between the period of February-March 2022. This is the third in a series of surveys intended to track the state of the arts sector in Tāmaki Makaurau; other surveys are being undertaken concurrently in other regions as well as a national survey. There were 229 respondents from Tāmaki Makaurau and the results from those respondents are discussed below.

Creative freelancers dominated the Tāmaki Makaurau sample: More respondents reported being a creative freelancer (71%) than any other role in the creative sector. This was followed unpaid creative individuals (18%), and individuals working for a company (17%).

Performing and visual arts were strongly represented by Tāmaki Makaurau respondents: Tāmaki Makaurau respondents were active in many creative areas. Performing arts was the most prominent area reported (46%), followed by visual arts (41%) and music (24%).

Tāmaki Makaurau respondents have shifted to become even more pessimistic 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 September-October survey, pessimism increased from 55% to 65%, and optimism fell from 45% to 32%, indicating a declining trend in optimism since the initial June-July survey.

Fewer respondents expected to either 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 decreased (from 44% to 25%) and those who expect staff or contractor numbers to stay the same or reduce had increased (from 34% to 42% and 11% to 19% respectively).

Tāmaki Makaurau respondents' view on achieving their creative goals shifted to become more pessimistic: 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 September-October survey, pessimism increased from 41% to 50%, and optimism fell from 57% to 49%. This indicates a declining trend in optimism since the initial June-July survey.

Tāmaki Makaurau respondents tended to report that audience appetite for their creative work had decreased: With 39% reporting audience appetite being less than usual, 26% reporting that it was the more than usual and 22% reporting that it was the same. Overall, the average rating was 1.9 out of 3 (from 1 meaning less than usual to 3 meaning more than usual). This is slightly lower than the average rating for September-October (2.0).

In this survey respondents shared the things they were most worried about in 2022 in relation to their creative work or the work of their organisations. The most commonly raised concerns were:

The impacts of the pandemic on their creative work and/or the creative sector more broadly.

- Whether they would have enough money to live on and/or whether their organisations or businesses would survive.

- The extent to which there was enough financial support for the creative sector and about how funding was allocated.
- The impacts of COVID-19 restrictions such as limits on audience numbers, border restrictions, vaccination mandates and passes as well as worries about keeping themselves and others safe.
- Ongoing cancellation of events, with people reporting both the financial and emotional costs.
- The ability to connect with audiences and potential buyers of creative work. Some were worried that audiences won't return and that low visitor numbers meant few purchasers of art and other creative works.
- Not being able to do creative work because they needed to do other paid work to make ends meet or because there were few opportunities for performing.
- Systemic issues such as which groups are in decision-making positions in the creative sector and the design of funding structures.
- How the stress of the pandemic was impacting on their well-being, particularly mental well-being, and of others around them.
- Other themes included: the loss of skilled people from the creative sector as many people were leaving the industry; the lack of value placed on the creative sector; the difficulty with trying to develop a career in the creative sector; increased inequities where privileged groups do well in the current environment and others remain excluded from participating and venues closing.

Respondents shared the things they were feeling most positive about in 2022 in relation to their creative work or the work of their organisation. The following themes were identified:

- Their creative practice and/or their ability to at least do some work.
- Audience enthusiasm for the creative industries including enthusiasm for Māturanga Māori, international interest and potentially pent-up market demand for the arts.
- Having the time and space to develop new works, explore ideas or study.
- The lifting of COVID-19 related restrictions, for example, after the Omicron wave and returning to normal.
- Some people shared that they had nothing that they felt positive about.
- The resilience of creative people and the sector.
- The potential for innovation and creativity and the creative sectors' role to engage with diverse communities.
- The financial and government support they had received and their ability to keep creating.
- The community connections and support within the creative sector.
- Other themes included: the intrinsic value of artists and creative activities; the opportunities created by digital platforms; the move towards indigenous frameworks and valuing Te Ao Māori and any opportunities for performing.

1. Introduction and approach

This report presents findings from an online survey of people in the creative sector in Tāmaki Makaurau, conducted over February-March 2022. The survey occurred at a time when Aotearoa was operating at a 'red light' setting in response to the Omicron outbreak, and there were significant restrictions on both indoor and outdoor gatherings. At this time, the government had put in place a support package for the creative sector 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 sector across Aotearoa. Additional funding for the survey was also provided by Wellington City Council and the Ministry for Culture and Heritage (MCH).

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 in the creative sector. The approach in this survey was refined from the previous surveys (State of the Arts June-July and September-October 2021). Each survey contains a different open-ended question based on current issues facing the sector. This survey's open-ended questions focused on what participants are feeling the most worried and positive about for 2022 regarding their creative work.

The survey was distributed via the SurveyMonkey online platform and respondents were recruited through a combined method of own database distribution (via Te Taumata Toi-a-Iwi, Arts Wellington's, 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 sector. The sampling approach means that a response rate cannot be accurately calculated.

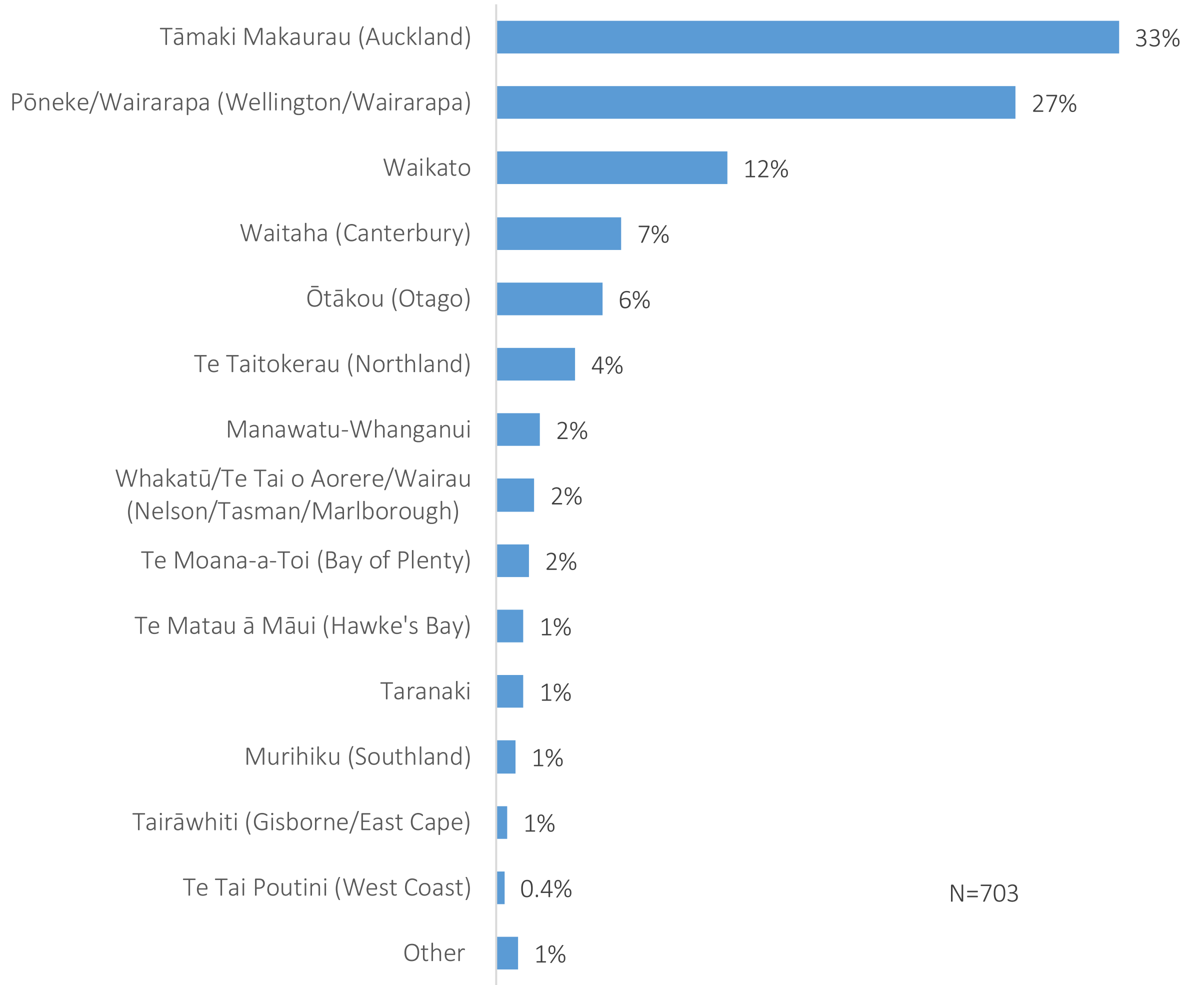
In total there were 707 responses. Tāmaki Makaurau had the highest number of responses with 229, which accounted for 33% of responses in the survey (Figure 1). There was a greater response number compared to the previous survey (530 responses) where 30% (N=159) were from Tāmaki Makaurau. A further regional breakdown between the most recent surveys can be found in the Appendix (Figure 9).

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

This is the first survey to capture perceptions under the COVID-19 Protection Framework (traffic lights). While the survey was open, Aotearoa was at the 'red light' setting due to the outbreak of Omicron in the community. The previous September-October survey captured perceptions when Tāmaki Makaurau was at Alert Level 3 and 4 under the previous Alert System, and the June-July survey captured the Alert Level 1 setting.

This report focuses on results for the Tāmaki Makaurau (Auckland) region.

Figure 1: Where respondents were mainly based in Aotearoa



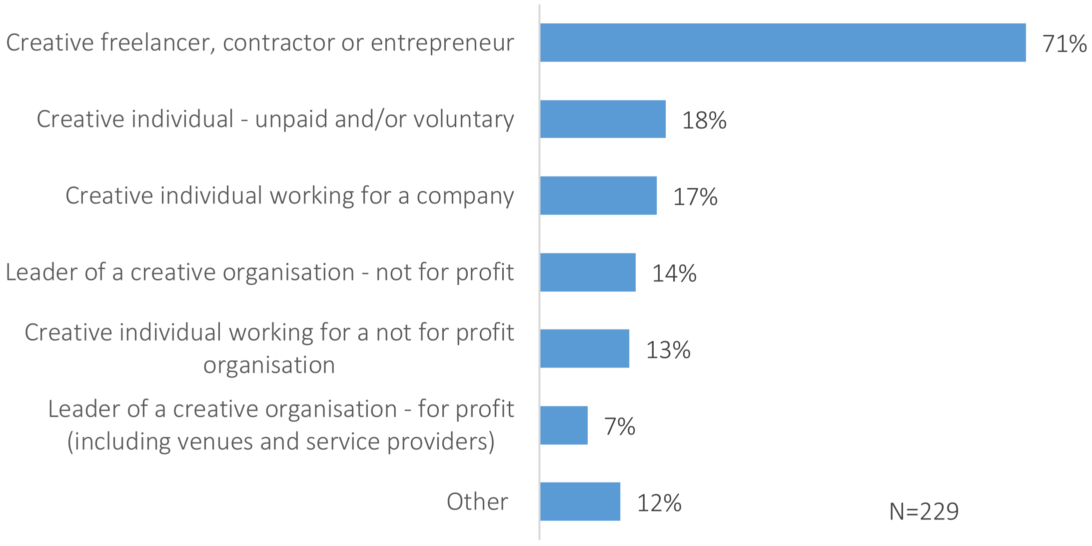
2. Roles of creatives

Creative freelances dominated the Tāmaki Makaurau sample

Most respondents in the Tāmaki Makaurau region were creative freelancers (71%), unpaid creative individuals (18%), and individuals working for a company (17%). Other respondents were leaders of a creative not-for-profit organisation (14%), creative individuals working for a not-for-profit (13%) or leaders of a for-profit creative organisation (7%). The remaining respondents who selected ‘other’ mentioned roles such as academic research, teacher, or local government (12%) (Figure 2).

Compared to the previous survey there were more creative freelancers in the most recent sample (increased from 49% to 71%) and a smaller representation of leaders of a creative not-for-profit (decreased from 29% to 14%). 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: What best describes respondents' roles in the creative sector

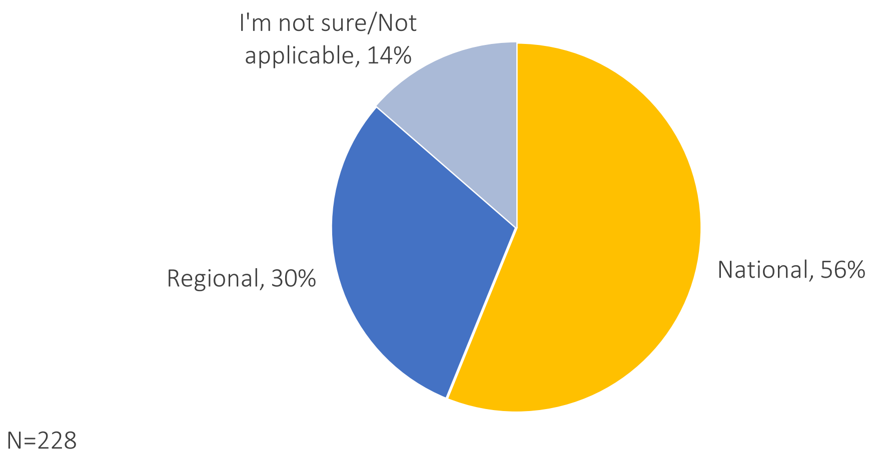


Note: Multiple responses were allowed

The work of creatives in Tāmaki Makaurau was largely nationally focused

Of the respondents based in Tāmaki Makaurau 56% had work that was nationally focused. A further 30% 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

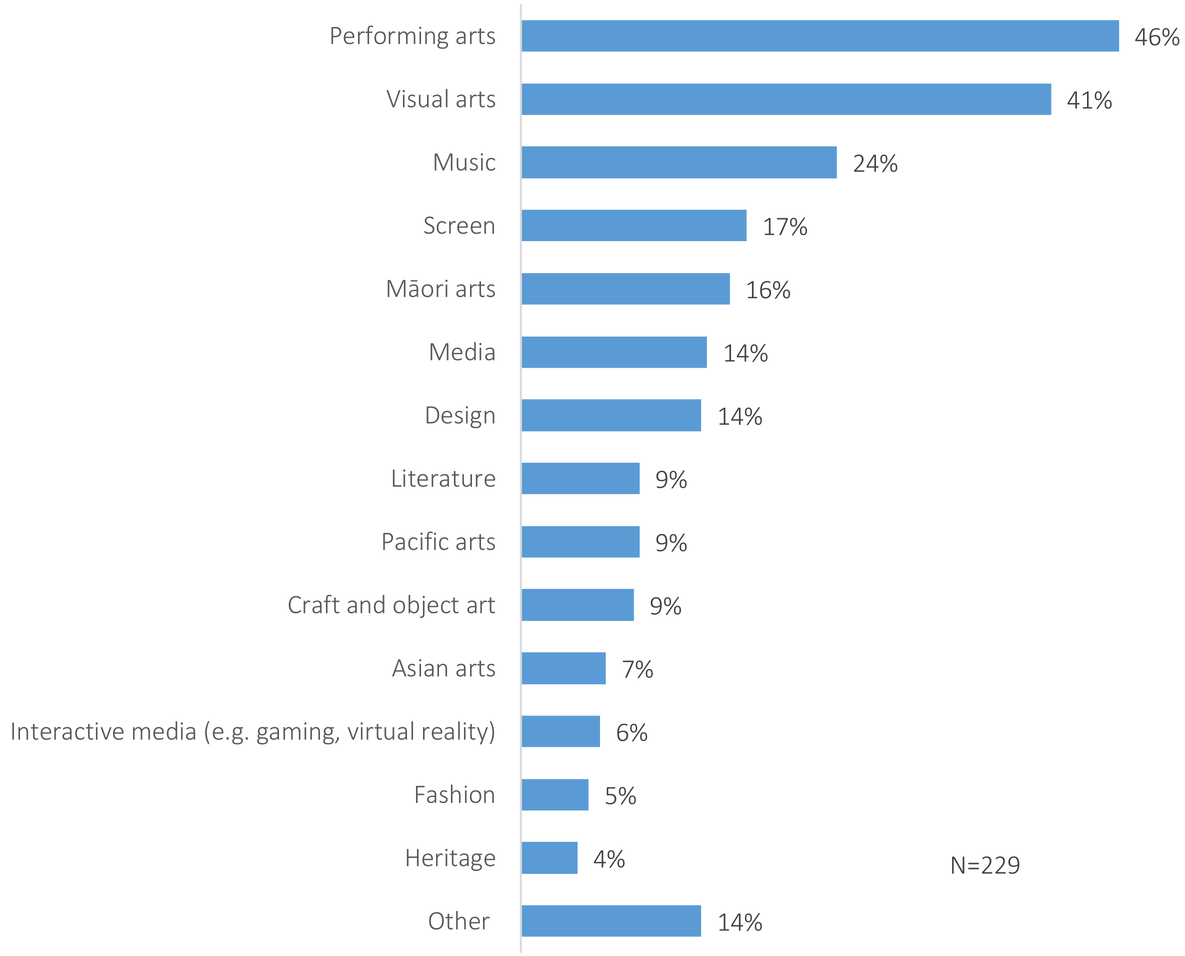


Performing and visual arts were strongly represented in Tāmaki Makaurau respondents

From the survey it is evident that respondents work in a variety of creative areas. When asked which of the following best describes your area of work, most creatives were involved in performing arts (46%), followed by visual arts (41%) and music (24%). Some respondents were involved in screen (17%), Māori arts (16%), media (14%), and Pacific arts (9%). A full breakdown of creatives roles in Tāmaki can be seen below in Figure 4.

A comparison of creatives areas between surveys can be found in the Appendix (Figure 11).

Figure 4: What best describes respondents' creative area of work



Note: Multiple responses were possible

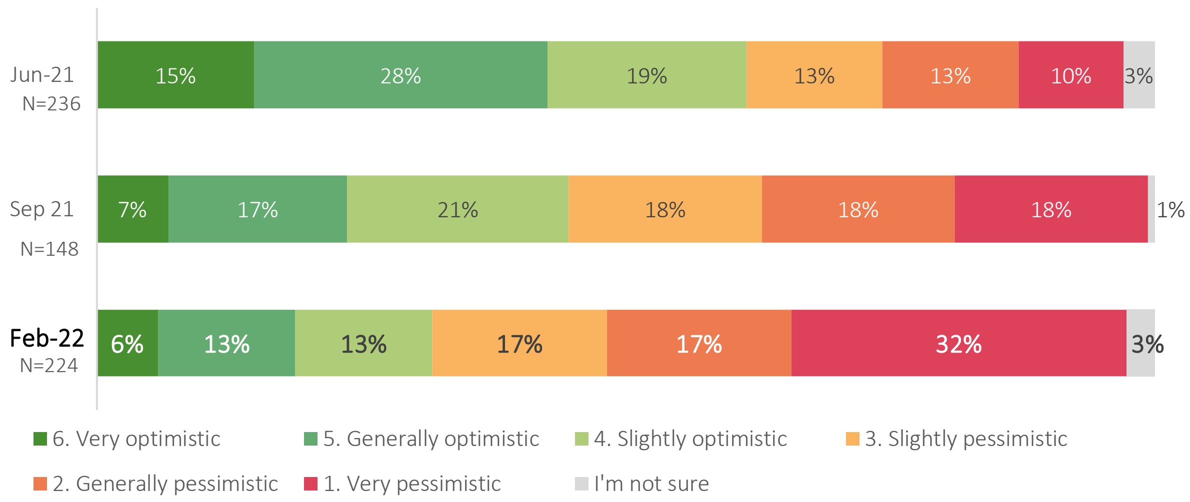
3. Financial position

Tāmaki Makaurau respondents have shifted to become even more pessimistic about their financial position

Creatives 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 September-October survey, pessimism increased from 55% to 65% and optimism dropped from 45% to 32%. This indicates a trend of increasing pessimism since the June-July survey (Figure 5).

Overall, the average rating was 2.7 out of 6 in the latest survey, compared to 3.2 in September-October and 3.9 in June-July.

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

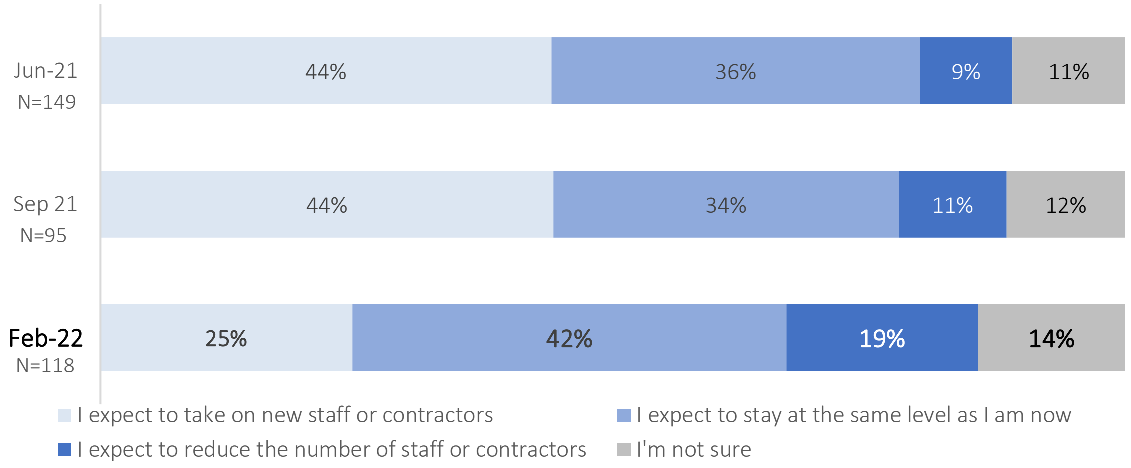


Fewer respondents expected to either increase their current staff or contractor numbers, compared to the previous survey

Respondents were also asked if they expected to take on new staff or contractors in the next 12 months; this question applied to 52% of respondents (N=118). Nearly half of respondents expected staff or contractor numbers to stay the same (42%), followed by some creatives who expected it to increase (25%). There were a some who expected to reduce the numbers of staff or contractors (19%), and others did not know (14%).

Figure 6 shows that the number of respondents who expect to take on new staff or contractors had decreased (from 44% to 25%) and those who expect staff or contractor numbers to stay the same or reduce had increased (from 34% to 42% and 11% to 19% respectively).

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



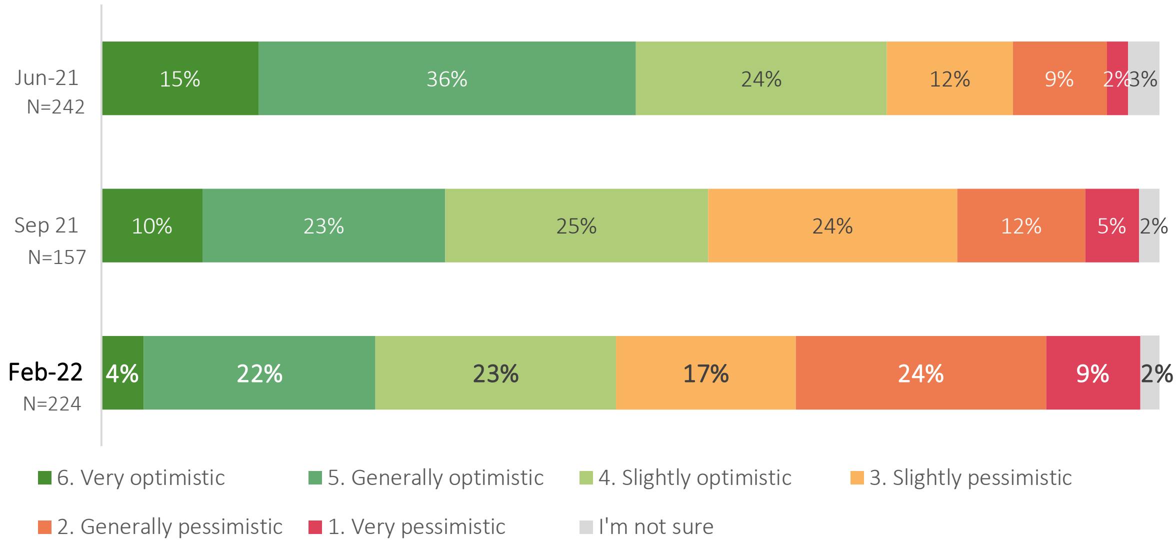
4. Creative position

Tāmaki Makaurau respondents view on achieving their creative goals shifted to become more pessimistic

Creatives 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 September-October survey, pessimism increased from 41% to 50%, and optimism dropped from 57% to 49%. This indicates a trend of increasing pessimism since the June-July survey (Figure 7).

Overall, the average rating was 3.4 out of 6, compared to 3.8 in September-October and 4.3 in June-July.

Figure 7: Respondents view on achieving their own or organisations creative goals in the next 12 months

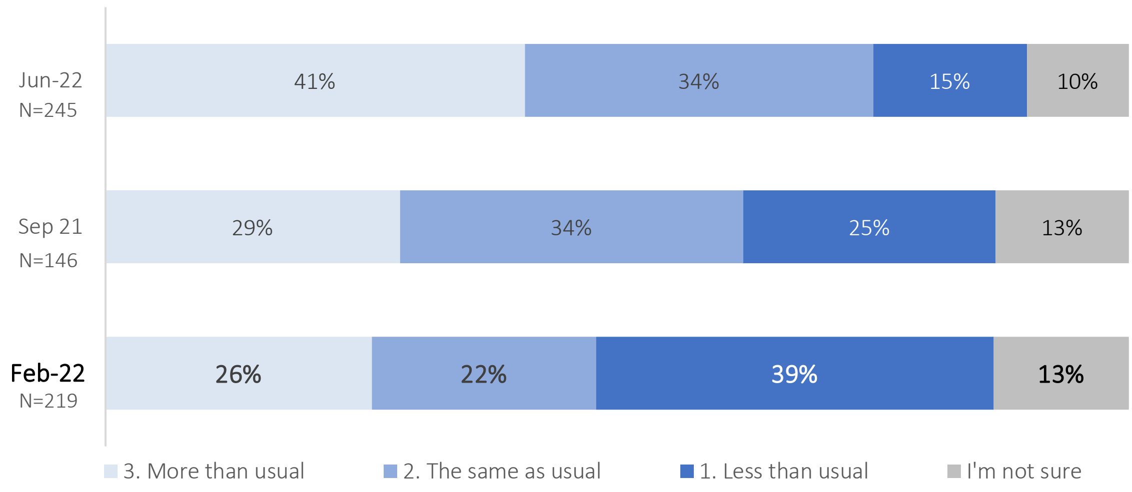


Tāmaki Makaurau respondents' perception of audience appetite for their creative work seems to have decreased

Respondents were also asked to rate what their perception of audience appetite was for their creative works (either their own or their organisations) in the past three months. Most respondents indicated that audience's appetite for their creative work was less than usual (39%), followed by those who thought it was more than usual (26%). Some reported that it was about the same (22%), and some were not sure (13%).

Overall, the average rating was 1.9 out of 3 which suggests that perceived audience appetite was at a moderate level. This is a further decrease from the average rating of the September-October survey (2.0) and the June-July survey (2.3), indicating a trend of increasing pessimism (Figure 8).

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

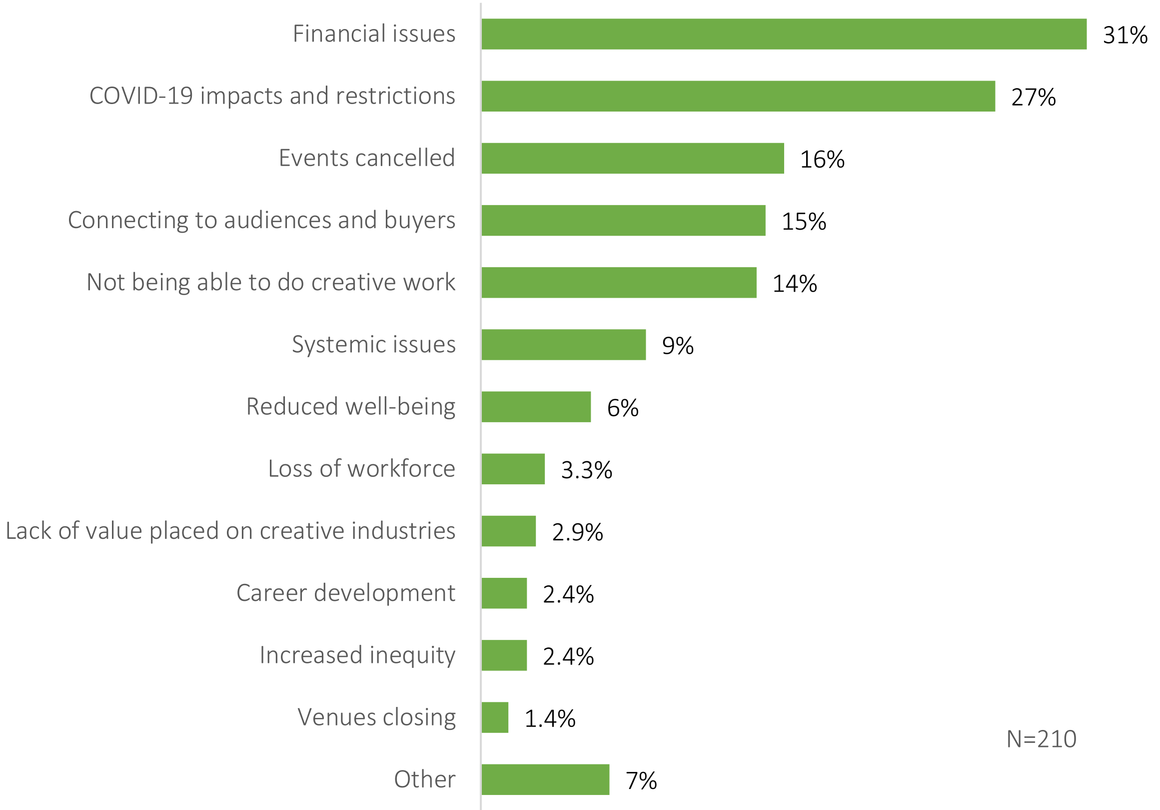


5. Areas of concern in 2022

Respondents were asked: "Please let us know what you are most worried about for 2022 in regards to your creative work, or the work of your organisation?". Overall, 210 people responded to this question. Their responses were coded and Figure 9 below shows the percentage of responses within different themes.[1]

[1] A single response could be coded into multiple themes if more than one issue was identified.

Figure 9: What are you most worried about for 2022 in regards to your creative work, or the work of your organisation?



Almost of all the worries expressed by respondents related in some way to the pandemic.

Financial issues

Almost one third of respondents (31%) in Tāmaki Makaurau were most worried about financial issues. People were worried about what they saw as a lack and/or inadequacy of funding or financial support for the creative industries. They expressed concern about whether there is enough funding and if they would be able to access it.

> *Funding will decrease or stay the same (which means a decrease as rising costs are real and it is more expensive to fully fund work, when private money is very scarce).*

> *Not enough funding to support the needs of the wider industry.*

Some were most worried about how funding was allocated and felt that it wasn't getting to those who needed it most.

> *The lack of funding coming through to support artists who need it most. The homogenisation and exacerbation of elitism, arts as those who can't afford to make it a livelihood drop off, and those who can afford to continue making art will take up space which is needed to be taken up by BIPOC/LGBTQIA+ and other marginalised and minority groups.*

People reported that they were worried about having enough income.

> *Lack of income and opportunities to exhibit work.*

As an actor, I am concerned that there won't be enough projects going ahead during covid, which means not enough work for me. Covid also means it is incredibly difficult for me to perform/make money off any work I create.

Others were worried about the viability of their businesses.

I've invested in starting my creative practice this year and I'm worried that I won't be able to afford the ongoing costs of running the business while I build up name recognition.

People were concerned that it was uneconomic to try to hold events (note that with reference to the comment below, we note that a range of support has been put in place since February through Ministry for Culture and Heritage, including financial support to sole traders/freelancers, and support and underwriting for events).

That we will put in hours of administrative work to book in events, preparation towards such event then be cancelled and receive little to no compensation.

Other financial worries included not being able to afford to work in the creative sector because of low pay rates; the costs associated with making art and concern about a general economic downturn.

COVID-19 impacts and restrictions

Just over one-quarter of respondents (27%) were most worried about the impacts of COVID-19 and associated restrictions.

Respondents were worried about the public health measures (restrictions) that had been introduced in response to COVID-19.

Likely disruptions from Omicron outbreak, leading to further cancellations or postponements of work and resultant pressure from funders to deliver work without funding to support the additional work required to actually do it - we have had a show postponed three times now, and long ago ran out of funding to pay our crew to work on it. It's hard to be enthusiastic about it but we still are required to deliver it.

Some expressed concern about vaccine mandates.

The vaccine mandate has further isolated some groups, meaning they are not allowed access to institutions, as a public health measure, but this has social and emotional impacts that will have a long-lasting impact on the perception of the arts as something for the elite, educated and economically privileged, which realistically translates as: art in institutions, is for Pākehā and the Pākehā-aligned.

Border restrictions were another area of concern for respondents.

Covid restrictions and border quarantines (which obviously falls under Covid too)

Other people were worried about the general impact of COVID-19 on the creative sector.

I'm most worried about the independent artists I work in support of. They are struggling financially and emotionally - the toll Covid has taken is huge, on top of an already quite perilous way of life.

People were also worried about getting sick from COVID-19 themselves and/or the health and safety procedures required in order to keep others safe.

> *I rely heavily on the income I get from playing gigs in the pub covers scene around Auckland. Some venues simply don't have their performing space far enough away from people or passers-by [...] It's becoming more and more likely that I will have to start turning down gigs that don't have a safe space for me to perform without a mask on indoors.*

> *The operational implications of Covid-19 and how we can continue to prioritise impact for the rangatahi we work with in a potentially unsafe environment.*

Events cancelled

Sixteen percent of respondents were most worried about the impacts from events that are cancelled.

> *That it's going to get cancelled repeatedly and eventually there'll be no money left to put things on.*

> *Performance cancellations and re-bookings as a result of Covid.*

They reported that cancellations are costly from an emotional perspective.

> *Continued disruptions leading to cancellations = angry customers = depleted and defeated staff.*

Connecting to audiences and buyers

Respondents (15%) shared their worries about being able to connect with audiences or to find people who wanted to purchase their creative products.

People were worried that audiences were staying away from live performances.

> *Audiences failing to attend or engage after so much stay-at-home time.*

The negative impact of the pandemic on sales was a concern for many people. Respondents noted that the postponement and/or cancellation of events and exhibitions had made it difficult to connect with buyers.

> *The arts are the first to shut down and last to open up. Viewers habits have changed, numbers are down in galleries, artists are leaving their practices, re-training or moving as too expensive in Auckland.*

> *Impact of Covid on our retail sales. Concern that we may have to reduce staff hours if there is a significant downturn and no additional Government support. We are developing our ecommerce, but this will take time as our customers like the service and touch of our fashion business.*

Not being able to do creative work

Fourteen percent of respondents were most worried about not being able to work in the creative industries.

I am worried that I will not secure enough work in the creative industry, after losing work due to red level.

Some people reported that they are most worried about having to work in their fields in order to support themselves leaving little time for their art practice.

I fear I will have to find work in another sector to support my creative work. Have my business go back to being a hobby as such.

Having to do other work to earn money and having no time to continue my art practice.

Systemic issues

Some respondents (9%) were most worried about systemic issues that impact on the viability of the creative sector in Aotearoa / New Zealand. Some were very concerned about the overall lack of support for the creative arts.

Lack of support for the creative arts sector as a whole Is incredibly worrying - we are an ecosystem that relies upon one another to thrive and flourish - the issue of whether I can perform live under restrictions is not an individual one, my performance ability is made possible through highly trained professionals, venue spaces and places also 'staying afloat' during this downtime.

People noted that way funding and financial assistance packages have been designed meant that they weren't eligible for support.

Red Alert has seen ALL live events workers cancelled for the next few months. So not only my main theatre work that I'm trained for but all the supplementary income I make is also based in last minute contracts for live events. Either working as crew or as an entertainer. However a lot of the funding relies on proving your income has decreased since red when most of us haven't had [...] opportunities return since August. It's devastating. Most of us are losing out on pathways and opportunities that would keep us in the industry ready for when we open up again.

People were worried about the ability of funders to support independent artists and the not-for-profit sector effectively.

In the ability of Creative NZ and the Ministry of Culture & Heritage to dispense support easily and effectively to independent artists and not-for-profits across all arts sectors. Funding is provided to edifice companies, while support for independent artists/creatives is hard to access and not sustaining, and often technically prohibitive for many.

Some expressed their concern about the general condition of the New Zealand creative scene and the inability to recognise new talent and progress.

The New Zealand art world is generally utterly incapable of processing the aesthetics and ideas coming out of underground hyper cultures. They have no prior schema to attempt any kind of pattern matching around these matters, and they are too arrogant in their position of authority and security to bother to learn how to understand such cultures and their work[...]. What is more concerning is the massive and nearly completely unrecognized *generational divide between the pre-Internet generations and the post-Internet generations in the creative sector in this country. It is a class divide as well as a generational divide [...].*

Reduced well-being

Six percent of people were most worried how the stress of the pandemic was reducing their well-being and of others around them.

> *The morale of those in the arts industry is very low, people are scared for when they'll be able to work again, pay their bills, and the ongoing mental health strains caused by such uncertainty and lack of support by the government during this tricky time.*

Others also shared the detrimental impacts on mental well-being.

> *I've trained for 6 years and have been working for 6 years in this industry, it's so disheartening to be cast aside and told to find other work or retrain with no support to do so. And knowing to leave the industry means you may not be able to return. I'm not only worried for my career but for my mental health. I have CPTSD and the lack of support from the government sector has resulted in my suicidal symptoms returning. Things are dire.*

> *Burnout and mental health for the core team - very little income and constant contingency planning (often wasted effort as so many unknowns) coupled with reduced incomes - and lack of the "psychic income" that comes from audiences/performance.*

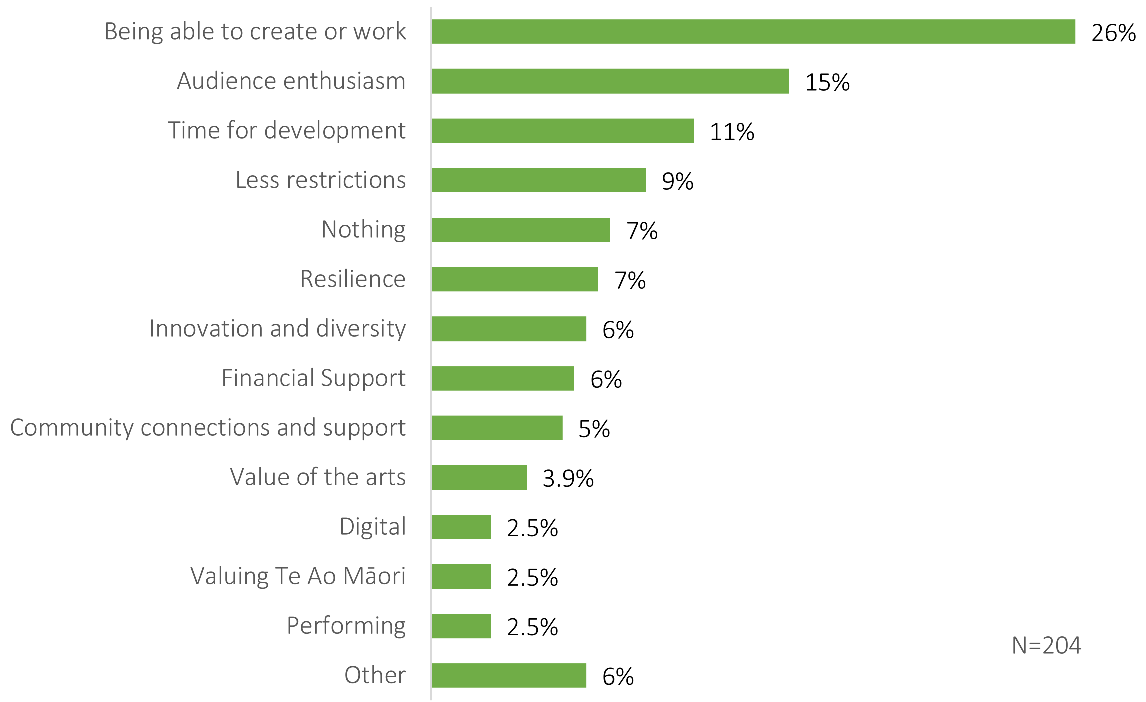
Other themes

Respondents reported (3.3%) that they were most worried about the loss of skilled people from the creative sector as many people were leaving the industry; the lack of value placed on creative industries (2.9%); the difficulty with trying to develop a career in the creative sector (2.4%); increased inequities where privileged groups do well in the current environment and others remain excluded from participating (2.4%) and venues closing (1.4%).

6. Areas of optimism in 2022

Respondents were asked: "What are you feeling most positive about for 2022 in regards to your creative work, or the work of your organisation?". Overall, 204 people responded to this question. Their responses were coded and Figure 10 below shows the percentage of responses within different themes.

Figure 10: What are you feeling most positive about for 2022 in regards to your creative work, or the work of your organisation?



Being able to create or work

Just over one quarter of respondents (26%) were feeling most positive about their creative practice and/or their ability to at least do some work.

> *The same as always: the opportunity to do world class critically acclaimed & challenging work.*

> *A chance to compose and record*

> *I am being offered a lot of opportunities to exhibit and participate in projects, and people are buying my work*

> *More creative work and jobs underway, industry finding covid workaround solutions.*

Audience enthusiasm

Respondents (15%) are feeling positive about audience enthusiasm for the creative industries perhaps driven by the pandemic.

> *People still want the arts to enhance their lives.*

> *That there is a strong need and desire for creativity, art and expression coming out of the pandemic.*

People reported that opportunities were opening up and these are being received positively.

> *When there is work, both the artists and audience are very enthusiastic.*

Respondents shared their positivity about the appetite for matauranga Māori.

The appetite of audiences for matauranga Māori.

Sharing the beauty of toi Māori and te ao Māori with communities.

Others noted that there is international interest in New Zealand work and potentially pent up market demand.

Time for development

People felt positive (11%) about having the time and space to develop new works, explore ideas or study.

The ability to take more time focussing on process + development, and less on products. Being able to feel I have time to study something aligned with the arts world that I may not have done if we weren't impacted by covid-19.

The amount of capability funding being put into the sector, which is allowing us to start projects and expand our work in ways we could only dream of pre-COVID.

I have had time to develop and research NZ wool with felting techniques. I am positive about this developing creative project as it is built on sustainability and principles of the circular economy.

Less restrictions

Respondents (9%) shared that they were feeling most positive about changes to COVID-19 related restrictions.

Some were looking forward to larger audiences.

Alert levels moving down and restrictions easing to allow fuller audiences.

Others were positive about the borders reopening.

Once the borders re-open we'll hopefully be able to invite international artists back to NZ.

Some felt that as people learn to live with COVID-19 it will be easier to run events.

That hopefully as we learn to live with covid, there will be more certainty in booking work/events. Hopefully in the performance industry, a picking up of work in tv/film with less restrictions now in place.

Respondents shared that they were looking forward to a 'return to normal'.

Things going back to the old norm where I could just focus on working my ass off then share the fruits of that labour with whānau, friends, community and the world.

Nothing

Some people (7%) shared that they had nothing to feel positive about.

Honestly, I can't see anything positive happening without targeted financial support in the way of a wage subsidy that allows us to access it based off the Aug 2021 lockdown which is still impacting the sector.

I have nothing to look forward to. I'm tired. I'm burnt out. People who don't need support keep getting funded while those who do are made to fight for scraps in a race to the bottom. Hell, I'm mostly filling out this form for that draw for $200, that's how bad it is.

Resilience

Seven percent of respondents reported that they felt most positive about the resilience of creative people and the sector.

How resilient our sector is and how much we're learning from "process" while product might be interrupted.

The ability to navigate through the next 12 months - though aware this is a privilege that not all creatives and creative organisations will make it through.

Innovation and diversity

Some respondents (6%) were feeling most positive about the potential for innovation and creativity.

There is still a spirit of innovation and applying creativity to problems and solutions. Some (tbc…) potential in digital audience engagement.

The opportunity for reinvention to reflect the new world of live performing arts.

By the end of the year, we would have flexed, stretched and adapted. We can say we are very agile. I'm looking forward to looking to the challenge of trying new opportunities to diversify, partner and develop creative models of working.

People were also feeling positive about the creative sector's role to engage with diverse communities.

The vital inclusive part we play in engaging diverse communities to experience take part in social arts and learning and the wellbeing benefits that result.

Financial Support

Some respondents (6%) reported that they were feeling most positive about the financial support they had received and their ability to keep creating.

Event insurance has enabled some respite [...] - for the fortunate people who have access to this it means there's an opportunity to either just get by, or in my case, use some of those resources towards seeding new projects so this does make me feel hopeful [...].

We have established very strong funding relationships since the beginning of the pandemic, and therefore have a huge amount more sustainability and optimism heading into 2022. Regardless of what happens in the world, we are able to manage our risks, which gives us a great amount of certainty.

Community connections and support

People reported (5%) that they felt most positive about the community connections and support within the creative sector.

> *Being amongst the creative industry and working with people who are like minded and that I admire.*

> *The united approach and esprit de corps across the whole organisation, guided by Tikanga to working through various challenges and issues*

> *Ways the sector has collaborated and supported each other.*

Other themes

Respondents also reported that they felt most positive about: the intrinsic value of artists and creative activities (3.9%); the opportunities created by digital platforms (2.5%); the move towards indigenous frameworks and valuing Te Ao Māori (2.5%) and any opportunities for performing (2.5%).

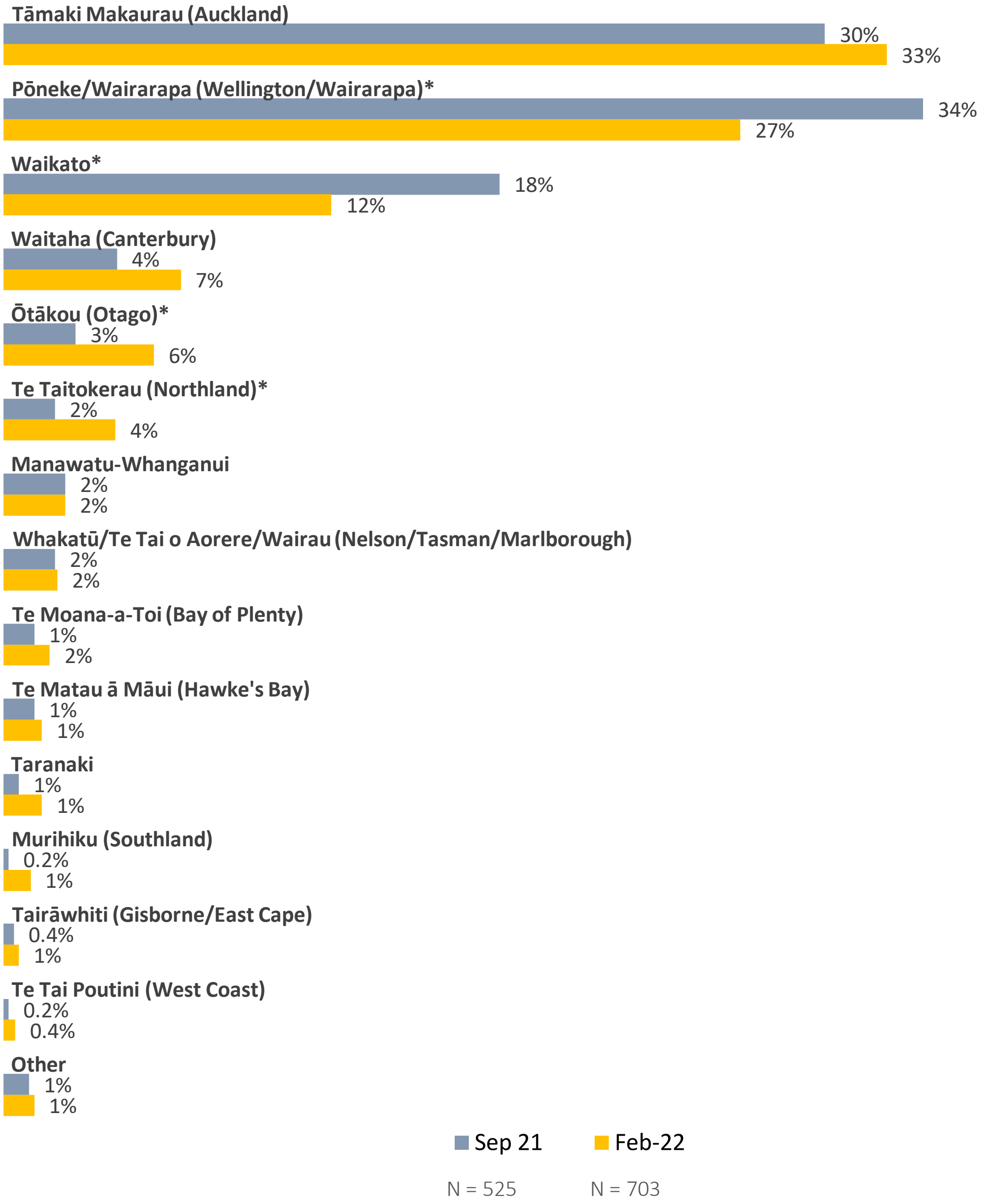
7. Next steps

This survey is the third quarterly survey of the creative sector in Tāmaki Makaurau and Pōneke over 2021/22, and the second covering Waikato and nationwide respondents. Reporting on future surveys will continue to look at emerging trends over time and explore a different 'issue of the day' in each survey. The impacts of the most recent COVID-19 Omnicom outbreak and resulting restrictions will continue to be explored. Participants who provided their contact email will be included in an ongoing panel of participants, and it is hoped they will participate on an ongoing basis to provide a regular 'pulse check' of the sector.

The next State of the Arts survey will be conducted later in 2022, likely over May to June.

8. Appendix

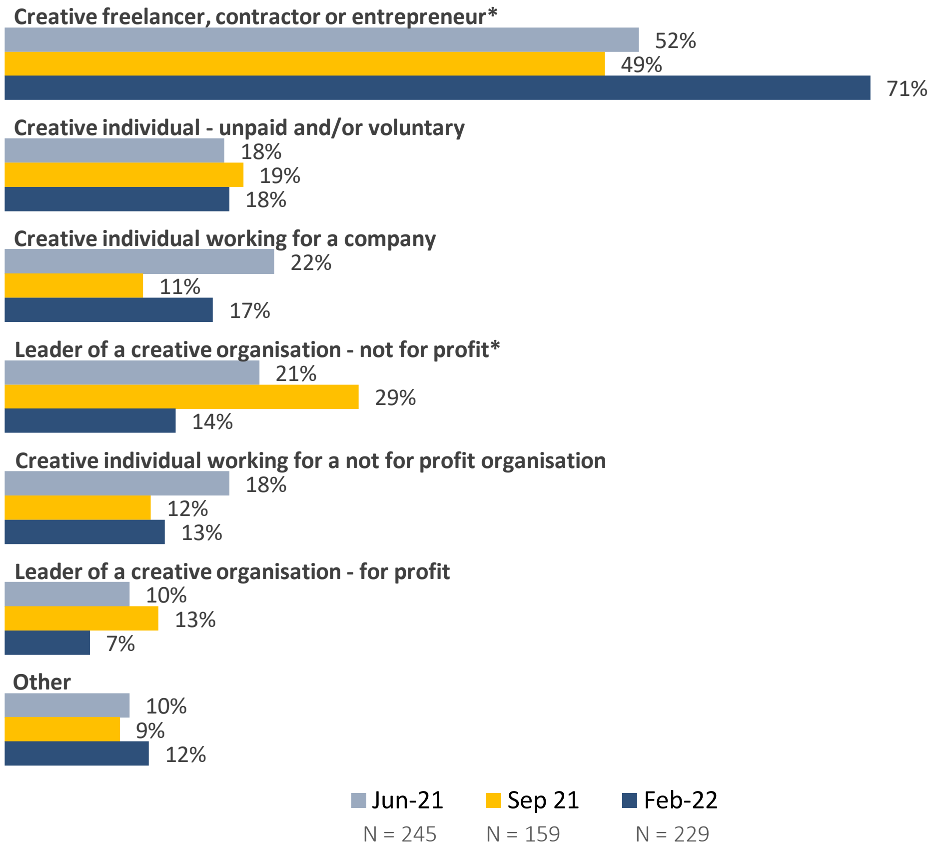
Figure 11: Areas in Aotearoa where respondents were mainly based compared to the last survey



** Statement with a statistically significant difference between September 2021 and February 2022*

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

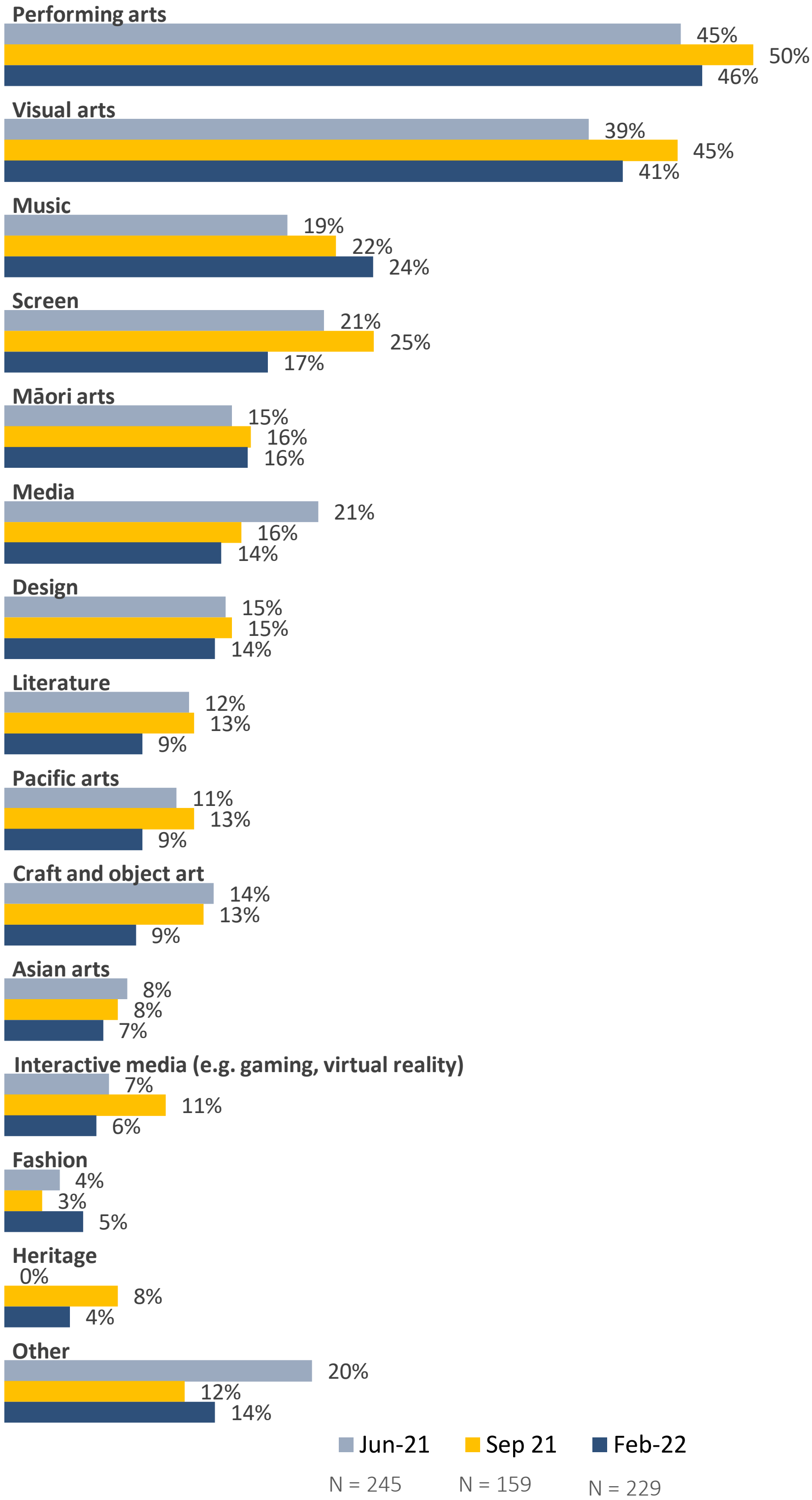
Figure 12: Tāmaki Makaurau respondents' roles in the creative sector between surveys



** Statement with a statistically significant difference between September 2021 and February 2022*

Note: Multiple responses were possible

Figure 13: Tāmaki Makaurau respondents' creative area of work between surveys



** Statement with a statistically significant difference between September 2021 and February 2022*

Note: Multiple responses were possible