State of the Arts Survey

Waikato,
June-July 2022

Report on survey findings

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23 August 2022

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Contents

Acknowledgements

We are very grateful to all who participated in this survey and gave their time and thoughts. This research was funded by Arts Wellington with the support of Wellington City Council (Pōneke), Te Taumata Toi-a-Iwi (Tāmaki Makaurau), Creative Waikato and Te Manatū Taonga Ministry for Culture and Heritage.

Our thanks are also extended to Dr Aaron Schiff for additional statistical analysis in this report.

Executive Summary

This report presents the findings from an online survey of people in the creative sector in Waikato, conducted over June-July 2022. This is the third in the current series of surveys intended to track the state of the creative sector in Aotearoa. There were 67 respondents from Waikato and the results from those respondents are discussed below.

Creative freelancers dominated the Waikato sample: More respondents reported being a creative freelancer (42%) than any other role in the creative sector. This was followed unpaid creative individuals (31%), and leaders of a creative not-for-profit (19%).

Visual arts were strongly represented in Waikato respondents: Waikato respondents were active in many creative areas. Visual arts was the most prominent area reported (54%), followed by craft and object art (34%) and performing arts (27%).

Waikato respondents remain slightly pessimistic about their financial outlook: 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, optimism increased from 38% to 43% and pessimism fell from 61% to 55%; this still indicates a shift towards an optimistic view, but with most remaining generally pessimistic. However, there was no statistical significance for this trend between the quarterly surveys.

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 19% to 31%) and those who expect staff or contractor numbers to stay the same decreased (from 69% to 55%). Those expecting to reduce their current staff numbers had increased (from 0% to 3%). However, there was no statistical significance for this trend between the quarterly surveys.

Waikato respondents view on achieving their creative goals remained even 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, optimism increased (from 61% to 76%), and pessimism decreased (from 35% to 23%). Between the February and June survey, this increase in optimism was statistically significant ($p<0.05$).

Waikato respondents' perception of audience appetite for their creative work seems to have slightly increased: Most respondents indicated that audience appetite for their creative work was more than usual (42%), followed by those who thought it was about the same (37%). Some thought it was less than usual (14%) and some were not sure (11%). When comparing the February and June quarterly surveys, the reduction in those reporting audience appetite to be less than usual was statistically significant ($p<0.05$).

Survey respondents were asked *'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 for Waikato respondents were:

- The largest group of responses focused on changes to arts funding (41%). Most wanted an increase in the amount of funding that was available for the arts, particularly for the regions and in the Waikato. Respondents advocated for more funding across a range of roles, activities, and organisations as well as for application processes to be more transparent and user-friendly. Others wanted arts funding to be allocated differently.
- Just over a quarter of survey respondents advocated for initiatives to improve the financial sustainability of artists (26%). The most common call was for some form of basic income for artists and creatives.
- Another group of responses (12%) centred on the need for a variety of supports in the arts and creative sectors such as support for collaborations and more venues.
- Another group of responses focused on arts education (7%). Respondents raised a range of issues from the need for further investment in arts education for children and teachers and more support for people to study the arts.
- Enhancing the accessibility of the arts to youth and new creatives stepping into the industry was a further theme (7%). Several people advocated for more support for emerging artists and businesses.
- Smaller groups of respondents advocated for more diversity in the arts (5%) and a more strategic approach to the arts sector. These people wished to see greater cultural diversity and acknowledgement of women.
- Other themes raised by respondents included the need for government and the wider community to place greater value on the arts and its contribution to society and the importance of supporting the wellbeing of artists.

1. Introduction and approach

This report presents findings from an online survey of people in the creative sectors in Waikato 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).

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 (State of the Arts June-July, September-October 2021 and February-March 2022). Each survey contains different open-ended questions based on current issues facing the sector. 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 own database distribution (via Te Taumata Toi-a-Iwi, Arts Wellington's, Creative Waikato, and the MHC'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.

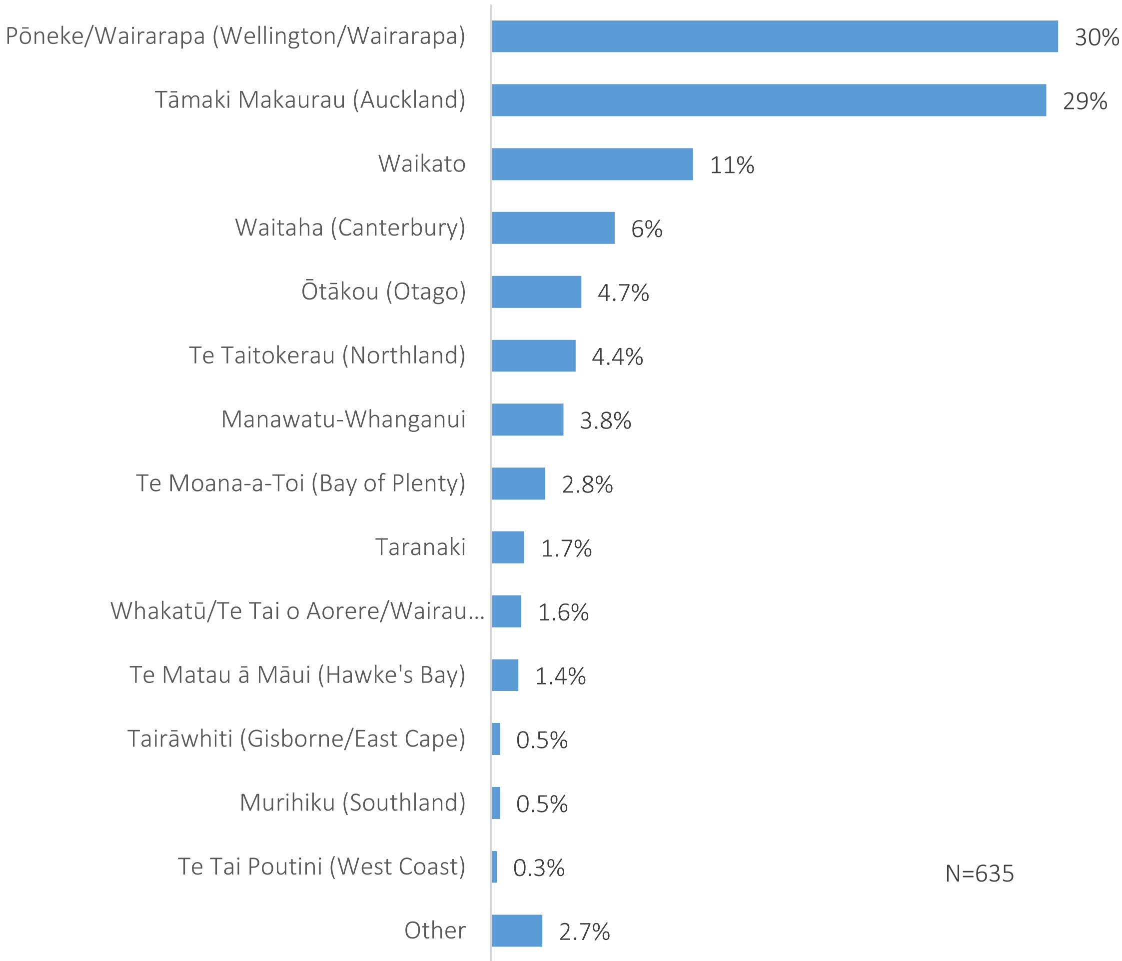
In total there were 635 responses. Waikato had 67 responses, which accounted for 11% of responses in the survey (Figure 1). There was a smaller response number compared to the previous survey, where 12% (N=85) were from the Waikato region. A further regional breakdown between the most recent surveys can be found in the Appendix (Figure 11).

This is the second and final 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 Waikato was at 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 June-July 2021 survey captured the Alert Level 1 setting.

Due to active outreach by Creative Waikato in the region beginning in the second edition of the survey (September-October 2021) comparisons will only be made between the September-October 2021 survey, the February-March 2022 survey and the most recent June-July 2022 survey. The overall similarity of number of responses by region, sector, and role from the surveys, allow some broad comparisons to be made.

This report focuses on results for the Waikato region.

Figure 1: Where respondents were mainly based in Aotearoa



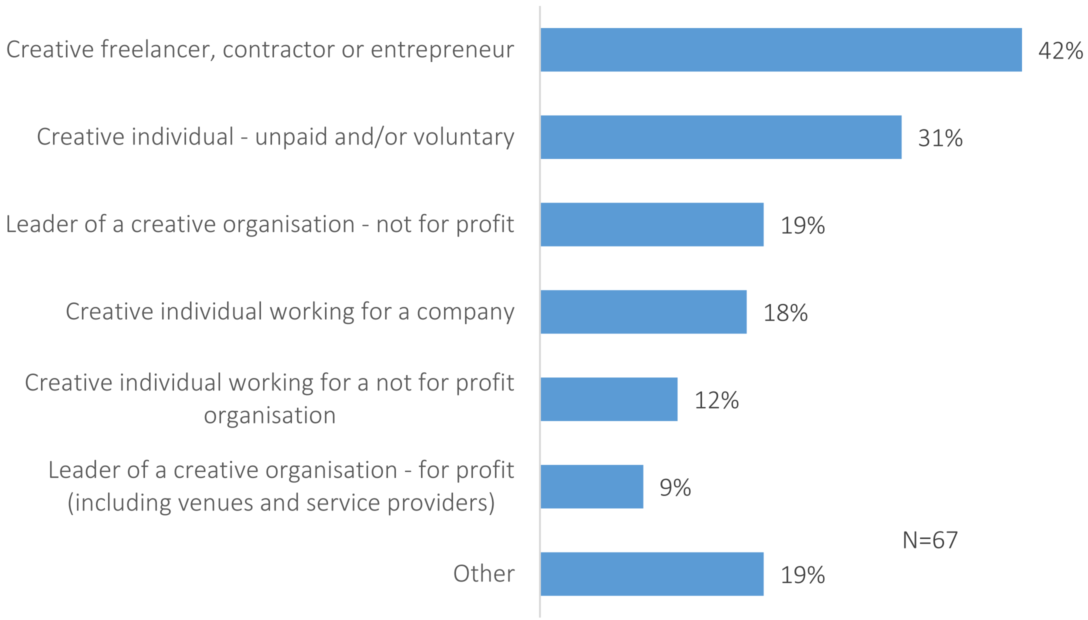
2. Roles of creatives

Creative freelances dominated the Waikato sample

Most respondents in the Waikato region were creative freelancers (42%), unpaid creative individuals (31%), and leaders of a creative not-for-profit (19%). Other respondents were creative individuals working for a company (18%), creatives working for a not-for-profit organisation (12%), or leaders of a for-profit creative organisation (9%). The remaining respondents who selected ‘other’ mentioned roles such as the post-graduate supervisor, fundraiser, or student (19%) (Figure 2).

Compared to the February survey there were a greater number of unpaid creative individuals (increased from 26% to 31%) and a smaller representation of leaders of a creative not-for-profit (decreased from 25% to 19%). 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 12).

Figure 2: What best describes respondents' roles in the creative sector

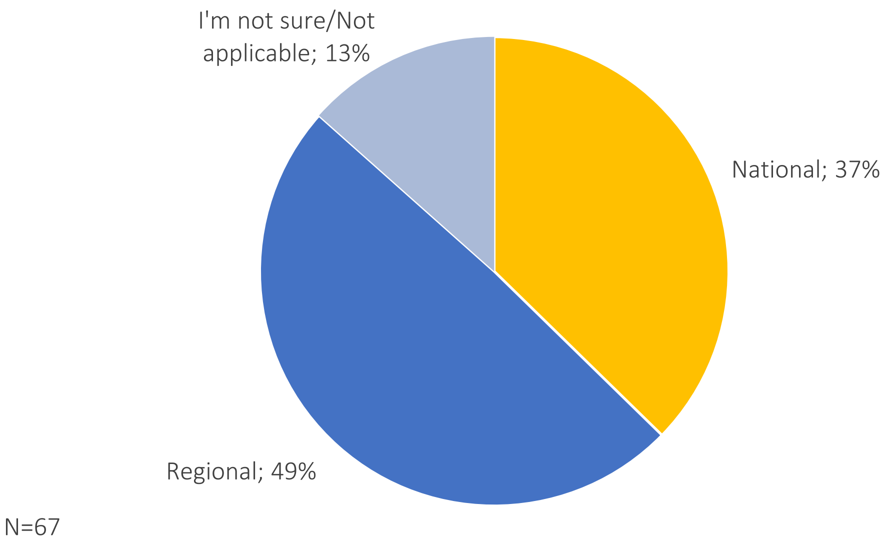


Note: Multiple responses were allowed

The work of creatives in Waikato was largely regionally focused

Of the respondents based in Waikato, 49% had work that was regionally focused. A further 37% had nationally focused work and 13% responded that they were unsure, or it was not applicable to them (Figure 3).

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

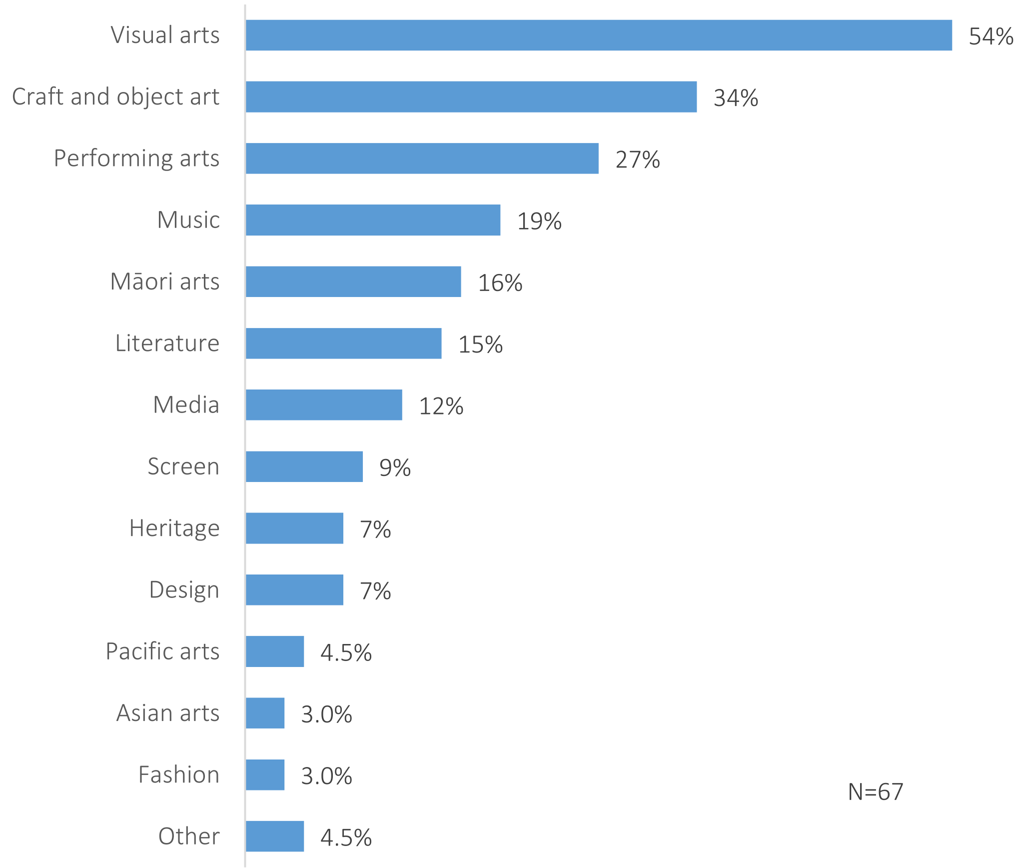


Visual arts were strongly represented in Waikato respondents

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 visual arts (54%), followed by craft and object art (34%) and performing arts (27%). Some respondents were involved music (19%), Māori arts (16%), literature (15%), and media (12%). A full breakdown of creatives roles in Waikato can be seen below in Figure 4.

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

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



Note: Multiple responses were possible

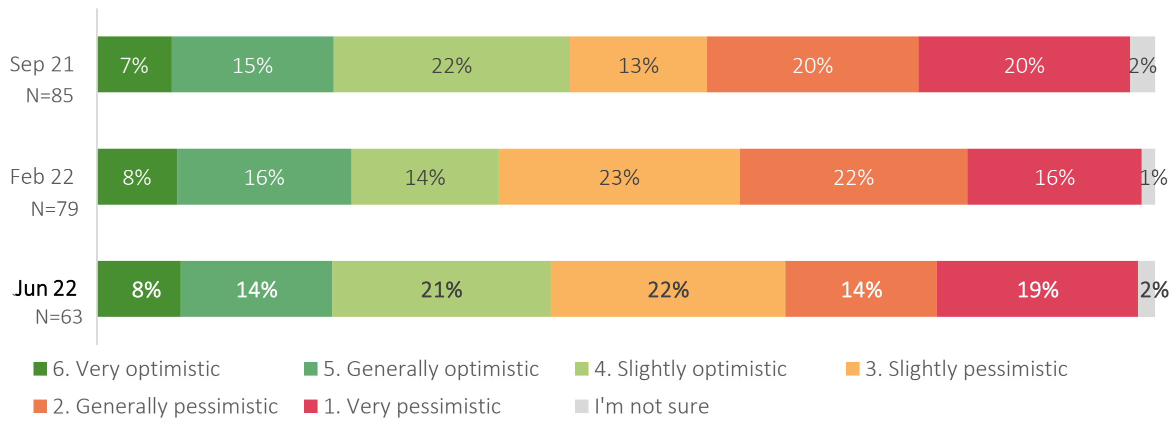
3. Financial position

Waikato respondents remain slightly pessimistic about their financial outlook

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 February-March survey, optimism increased from 38% to 43% and pessimism dropped from 61% to 55% (Figure 5).

Overall, the average rating at 3.2 out of 6 in the latest survey, compared to the February-March 2022 and September-October 2021 survey at 3.1, indicating that Waikato respondents remain slightly pessimistic. Despite these slight changes over time, there was no statistical significance between the quarterly surveys.

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

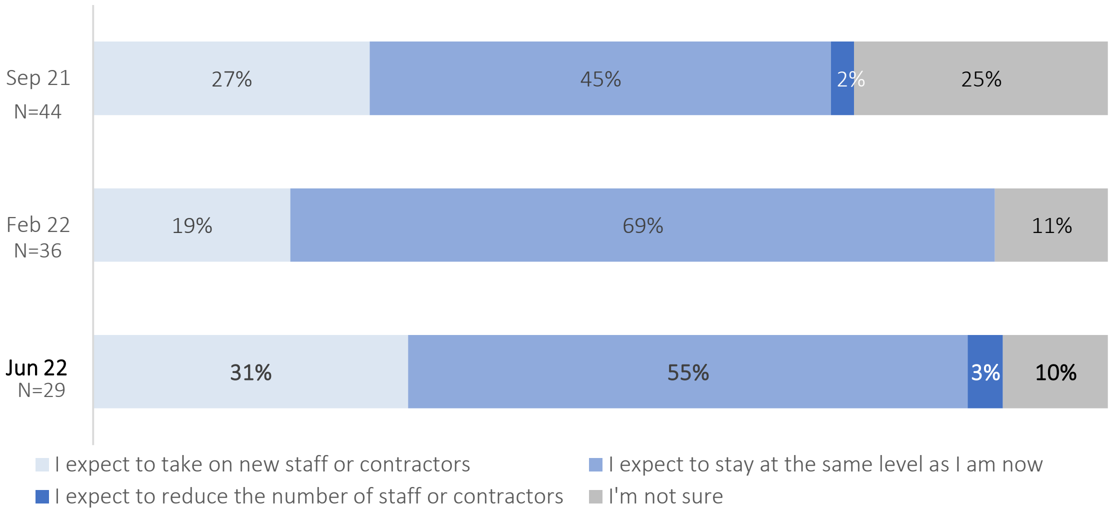


More respondents expected to increase their current staff or contractor numbers compared to the previous survey

Respondents were also asked if they expected to take on new staff or contractors in the next 12 months; this question applied to 43% of respondents (N=29). Around half (55%) of eligible respondents expected staff or contractor numbers to stay the same, followed by some creatives who expected it to increase (31%). There were a some who did not know (10%) and others who expected to reduce the number of staff or contractors (3%).

Figure 6 shows that the number of respondents who expect to take on new staff or contractors had increased (from 19% to 31%) and those who expect staff or contractor numbers to stay the same or reduce had increased (from 45% to 69%). It also shows the number of respondents who expect staff or contractor numbers to stay the same decreased (from 69% to 55%) and those who expect staff or contractor numbers to reduce had increased to 3%. However, these trends were not statistically significant.

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



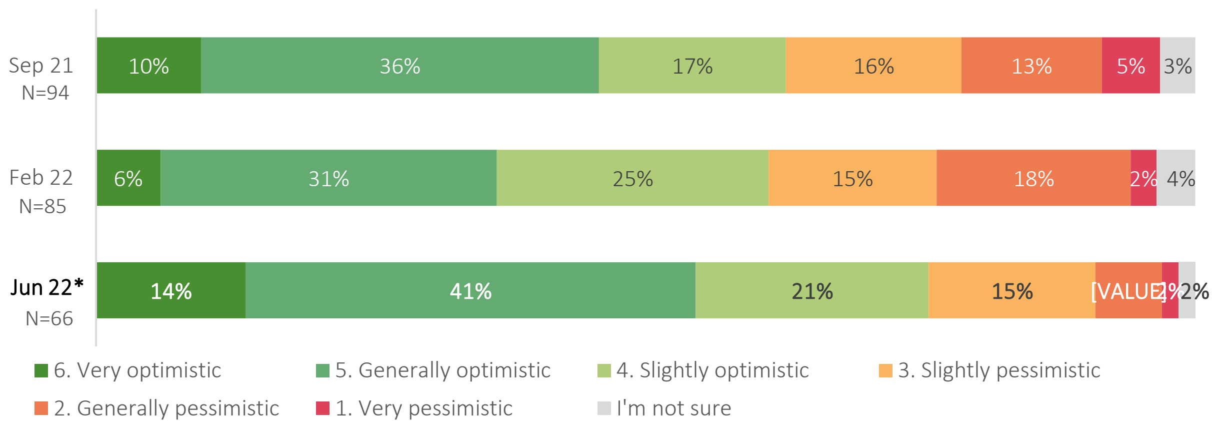
4. Creative position

Waikato respondents view on achieving their creative goals remained 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 61% to 76%, and pessimism dropped from 35% to 23%. This indicates a trend of increased optimism (Figure 7).

Overall, the average rating increased to 4.4 out of 6, compared to 3.8 in February-March 2022 and 4.0 in September-October 2021. This trend toward heightened optimism between the February and June surveys was statistically significant ($p<0.05$).

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



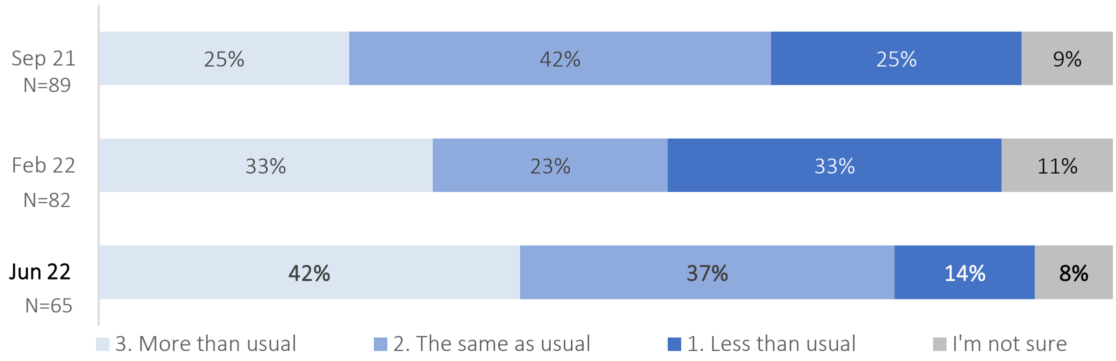
** Indicates a statstically significant change from the February 2022 survey*

Waikato respondents' perception of audience appetite for their creative work appear to have slightly increased

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 appetite for their creative work was more than usual (42%), followed by those who thought it was about the same (37%). Some reported that audience appetite was less than usual (14%), and some were not sure (8%).

Overall, the average rating was 2.3 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 and the September-October 2021 survey (2.0), indicating an increase in audience appetite (Figure 8). When comparing the February and June surveys, the reduction in those reporting audience appetite to be less than usual was statistically significant ($p<0.05$).

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



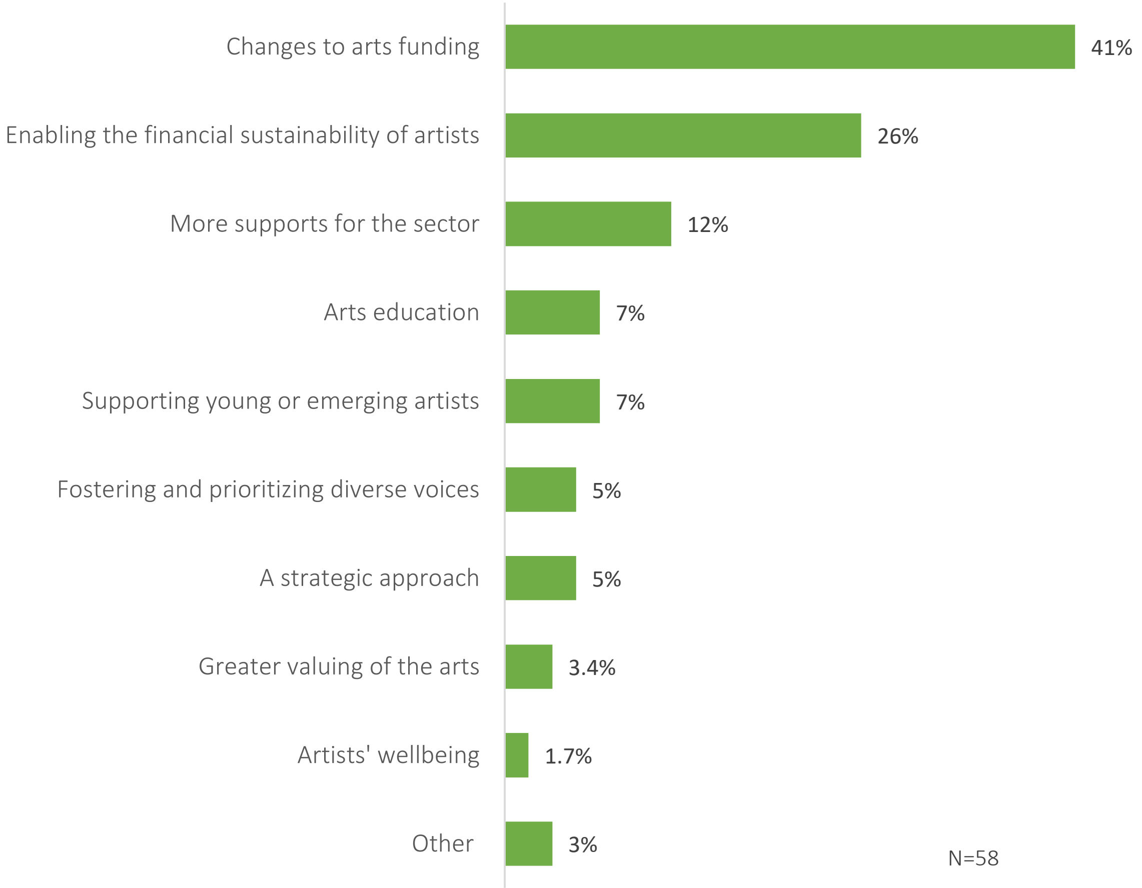
5. Reflections for the Minister for Arts, Culture and Heritage

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

There were 58 responses received from respondents in the Waikato across a wide range of themes. Responses were grouped thematically and are discussed below[1]. Figure 9 below shows the most common themes:

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

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 (41%) were in relation to changes to arts funding. Most wanted an increase in the amount of funding that was available for the arts and creative sector, particularly for the regions and in the Waikato.

> *Increased funding support for artists.*
>
> *More funding for regional development…Currently the arts funding is more skewed towards large city centres i.e. Auckland and Wellington. In terms of Creative NZ national funding, it is rare to see someone from my home city in Hamilton or art event/projects successful in their applications.*

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

- Greater funding for smaller and not-for-profit organisations in this sector
- More funding for fringe operations and performances
- Support for long-term /senior practitioners alongside the emergent group
- More funding into projects, advertising for events to be easily accessible.

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

> *A transparent funding process that includes feedback.*

Some people argued for fundamental changes in the way that arts funding is structured and administered.

> *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.*

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

> *Also, reduce funding to ballet and NZSO. Those are funded in a very disproportionate way to their active audiences.*

One respondent argued for supporting *'organisations to pay Fundraising/ Development staff/contractors so that greater sustainability can be achieved by diversifying income streams.'*

Enabling the financial sustainability of artists

Just over a quarter of respondents (26%) 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 universal basic income or artists wage.*

> *More Government support for artists including a basic income to ensure that we are able to produce our work sustainably.*

Respondents also pushed for a fairer pay for artists and creatives.

> *Advocating for fair pay for works created by creatives within the commercial sector.*

More supports for the sector

Another group of respondents (12%) pointed out the need for a variety of supports in the arts and creative sectors. Ideas included support for artists to set up a community gallery; encouraging collaborations across the sciences and arts and promoting '*Buy NZ Made.'*

Others called for '*support for art venues*', '*more public spaces for exhibition*' and better support from regional arts organisations.

Arts education

Several responses (7%) were focused on arts education. Respondents raised issues such as increasing the grant money available for people to study, and the importance of investing in art education in schools.

> *More opportunities for free education in the arts. Re-establish more Bachelor of Arts degrees in universities.*

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 7% of respondents. Several people advocated for more support for emerging artists and businesses.

> *Funding pool for emerging artists.*

> *Funding for local workshops particularly for newbies.*

> *I think more funding needs to be available for start-up businesses in the creative sector, but also make it easier to get hold of. A lot of funding is project based rather than sustainable business/organisation based.*

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 5% of respondents. These people wished to see greater cultural diversity and more opportunities for women. Some advocated for '*more Māori in leadership roles'* and for *'Te Tiriti to be applied to CNZ funding applications.'*

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

> *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.*

A strategic approach

A small group of respondents focused on the need for a more strategic approach to arts sector.

> *The role of the Minister, I believe, is to set long term strategic direction for NZ, and do what they can to ensure short term goals are resourced effectively, so that we can, as a country, achieve those long-term outcomes.*

> *A holistic, strategic approach to the support and development of our artists.*

One person suggested a specific strategy:

> *It [the government] needs to work in tandem with the private sector who need to put more money into arts support…The government should make it mandatory that each public works project getting taxpayers funding should have to have a percentage that goes to artwork alongside the project.*

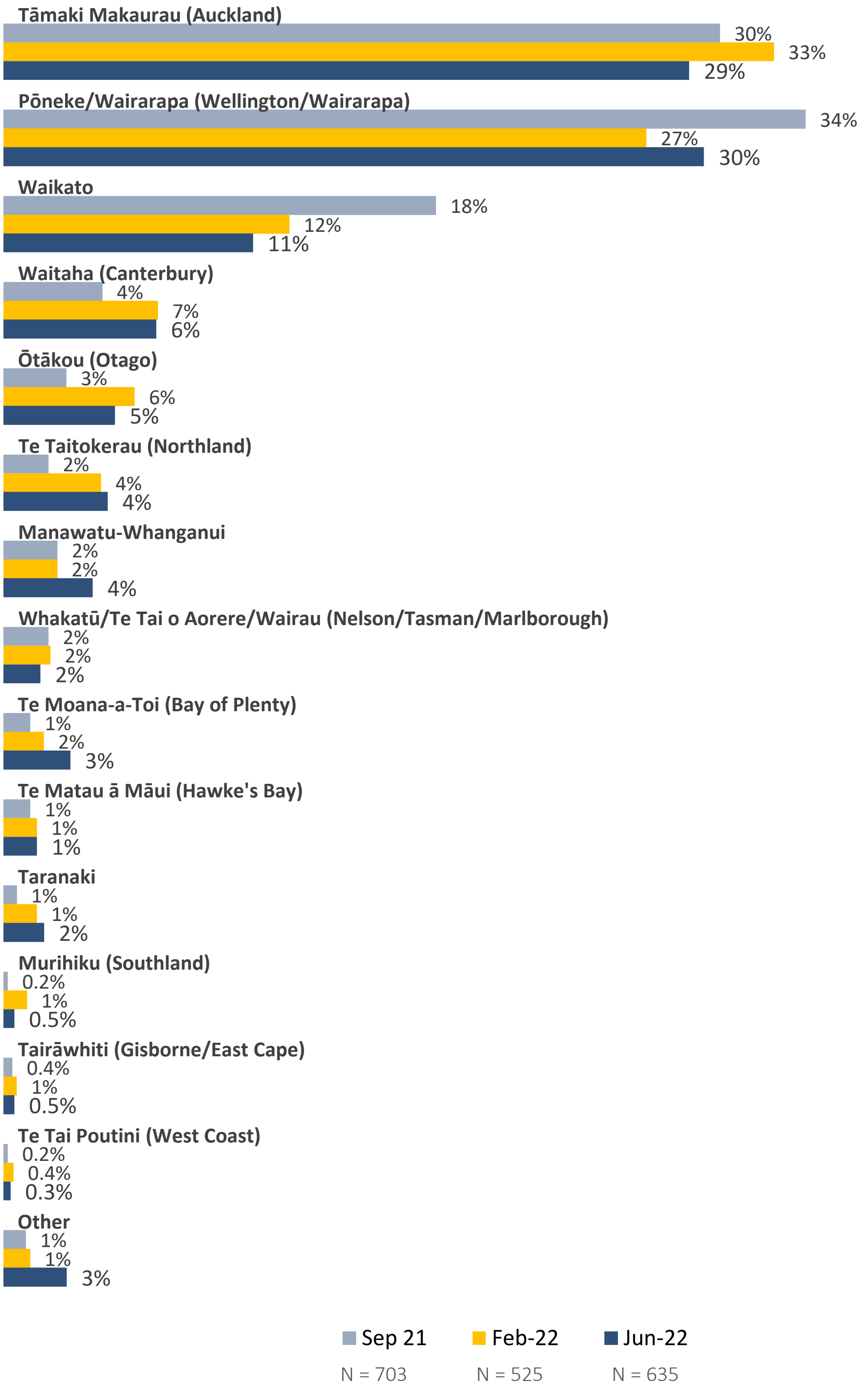
Other themes raised by respondents included the need for government and the wider community to place greater value on the arts and their contribution to society (3.4%) and the importance of supporting the wellbeing of artists (1.7%).

6. Final report

This survey is the fourth and final quarterly survey of the cultural and creative sectors in Pōneke and Tāmaki Makaurau, (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, therefore, 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, 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.

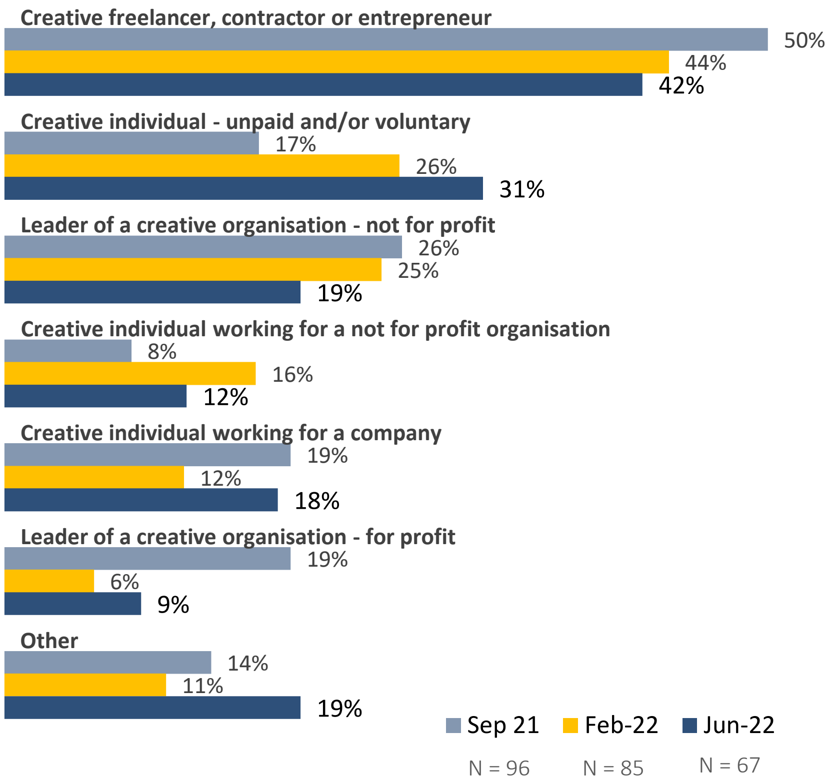
Appendix

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



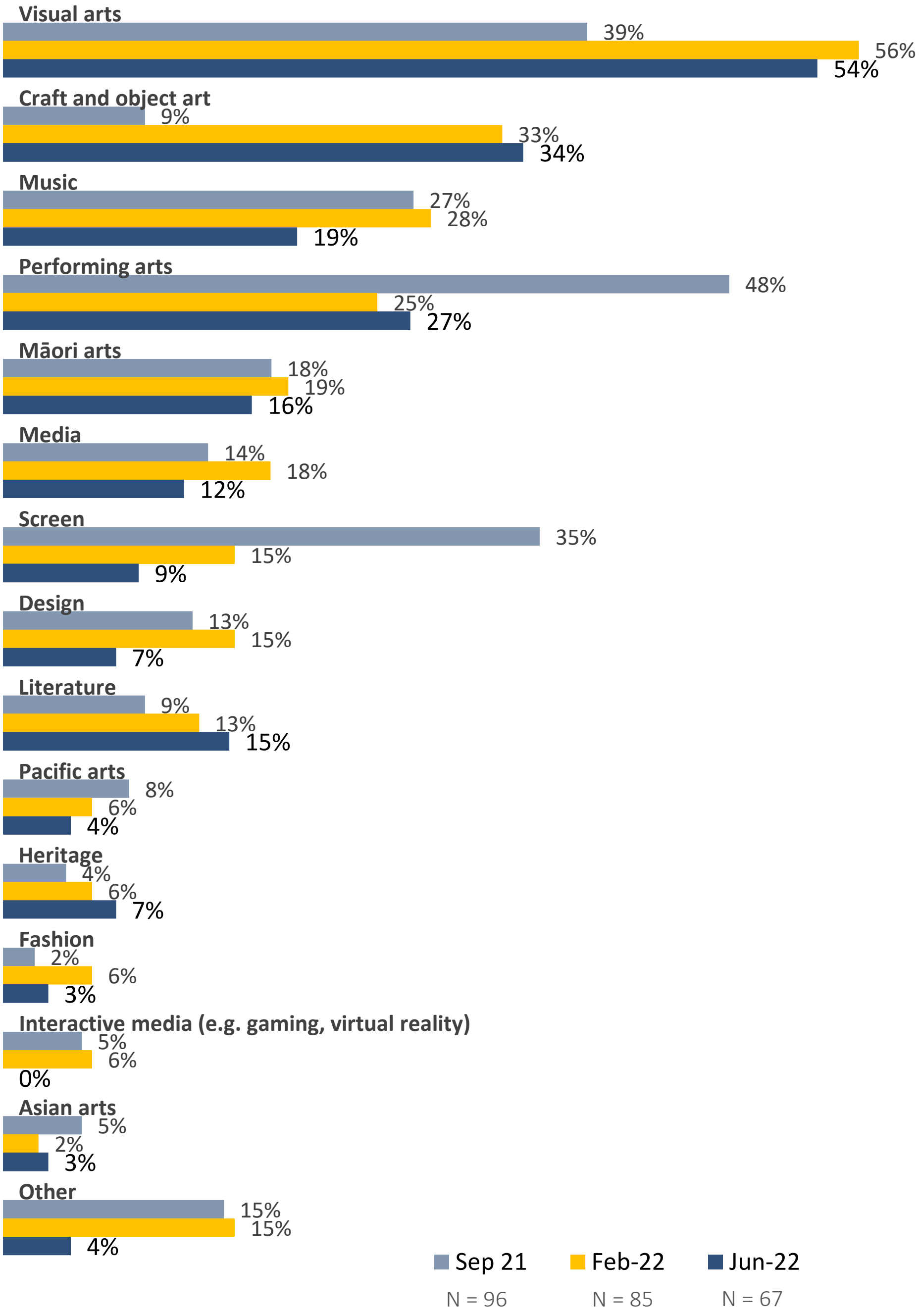
Note: June 2021 survey included different region options and therefore is excluded in this figure

Figure 11: Waikato respondents' roles in the creative sector between surveys



Note: Multiple responses were possible

Figure 12: Waikato respondents' creative area of work between surveys



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Executive Summary

This report presents the findings from an online survey of those in the creative sector in Pōneke, conducted over June-July 2022. This is the fourth and final in the current series of surveys intended to track the state of the creative sector in Pōneke; other surveys are being undertaken concurrently in other regions as well as a national survey. There were 188 respondents from Pōneke and the results from those respondents are discussed below.

Creative freelancers dominated the Pōneke sample: More respondents reported being a creative freelancer (56%) than any other role in the creative sector. This was followed unpaid creative individuals (24%), and leaders of a creative not-for-profit (20%).

Performing and visual arts were strongly represented in Pōneke respondents: Pōneke respondents were active in many creative areas. Performing arts was the most prominent area reported (51%), followed by visual arts (39%) and music (24%).

Pōneke respondents have slightly restored their optimism 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 dropped from 71% to 60% and optimism rose from 26% to 39%, indicating an increasing trend in optimism back toward levels reported in the initial June-July 2021 survey. The increase in financial optimism between the February and June quarters was statistically significant ($p<0.05$).

More 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 increased (from 26% to 39%) and those who expect staff or contractor numbers to stay the same or reduce had decreased (from 45% to 43% and 15% to 11% respectively). The increase in expectations between the February and June quarterly surveys were statistically significant ($p<0.05$).

Pōneke respondents view on achieving their creative goals shifted to become more optimistic once again: 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 dropped from 65% to 32%, and optimism increased from 34% to 67%, indicating a shift towards a more optimistic view. This increased optimism, when comparing the February and June quarterly surveys, was statistically significant ($p<0.001$).

Pōneke respondents perception of audience appetite for their creative work seems to have increased: With 37% reporting audience appetite was remaining about the same, 28% reporting that it was more than usual and 20% reporting that it was less than usual. Overall, the average rating was 2.1 out of 3 (from 1 meaning less than usual to 3 meaning more than usual). This is slightly higher than the average rating for February-March 2022 (1.8). The shift away from "less than usual" between the February and June quarterly surveys was statistically significant ($p<0.001$), but these differences were less pronounced when comparing the June 2021 and June 2022 quarterly surveys.

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 respondents (43%) focused on changes to arts funding including increasing the overall amount of funding for 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 basic income for artists and creatives.
- Other respondents focused on the need for a variety of supports in the arts and creative sectors (17%). Examples included more support for artists and creatives to work together; more arts infrastructure such as venues; support for the services and organisations that enable the arts sector to function and greater support for creatives when travelling and more opportunities with overseas companies filming in New Zealand.
- The need to create space and opportunities for more diversity in the arts was a further theme (9%). 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 respondents (7%).
- Other themes raised by respondents included greater investment in arts education; more support for young and emerging artists; the need to support artists' wellbeing; the importance of greater environmental awareness in the art and creative sector; the need for a comprehensive arts sector strategy; and the important role of art in fostering good health, wellbeing and community cohesion.

1. Introduction and approach

This report presents findings from an online survey of people in the creative sectors in Pōneke 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).

The survey's intent is to measure trends overtime 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 (State of the Arts June-July and September-October 2021 and February-March 2022). 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 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 sectors. The sampling approach means that a response rate cannot be accurately calculated.

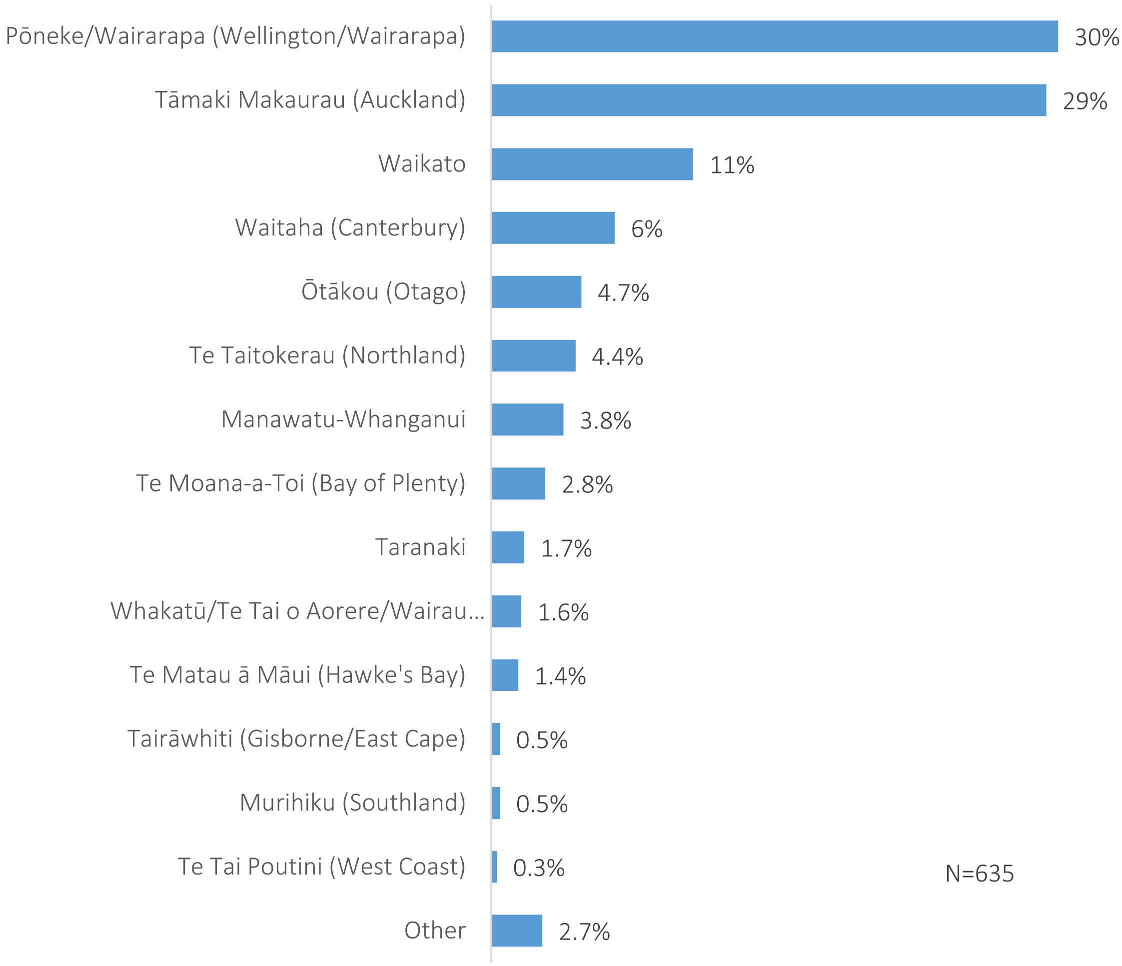
In total there were 635 responses. Pōneke had the highest number of responses with 188, which accounted for 30% of responses in the survey (Figure 1). There was a smaller response number compared to the previous survey (707 responses) where 27% (N= 191) were from Pōneke. A further regional breakdown 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 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 the community. The previous February-March survey captured perceptions when Tāmaki Makaurau was at the 'red light' setting. The September-October 2021 survey captured perceptions in Alert Level 3 and 4 under the previous Alert System, and the June-July 2021 survey captured the Alert Level 1 setting.

This report focuses on results for the Pōneke/Wairarapa (Wellington/Wairarapa) region.

Figure 1: Where respondents were mainly based in Aotearoa



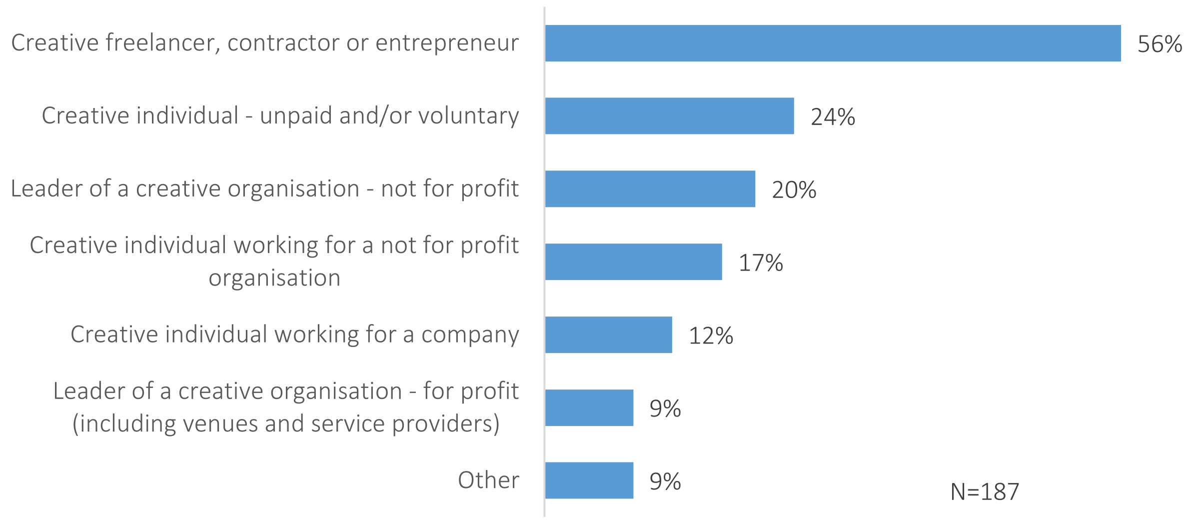
2. Roles of creatives

Creative freelances dominated the Pōneke sample

Similar to the previous February survey, most respondents in the Pōneke region were creative freelancers (56%), unpaid creative individuals (24%), and leaders of a creative not-for-profit (20%). Other respondents were creatives working for a not-for-profit organisation (17%), creative individuals working for a company (12%) or leaders of a for-profit creative organisations (9%). The remaining respondents who selected 'other' mentioned roles such as the education sector, arts administrator, or student (9%) (Figure 2).

A further breakdown of roles between surveys can be found in the Appendix (Figure 12).

Figure 2: What best describes respondents' roles in the creative sector

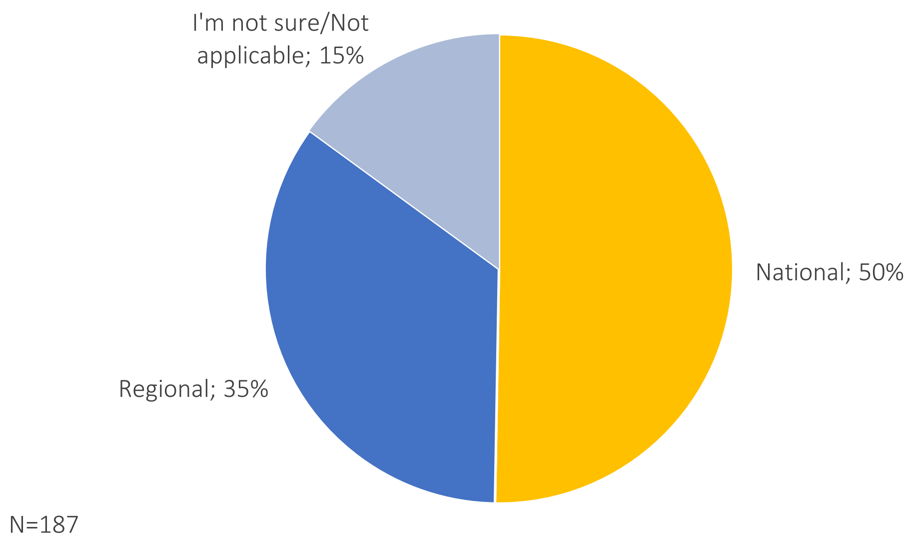


Note: Multiple responses were allowed

The work of creatives in Pōneke was mostly nationally focused

Of the respondents based in Pōneke 50% had work that was nationally focused. A further 35% had regionally focused work and 15% responded that they were unsure, or it was not applicable to them (Figure 3).

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



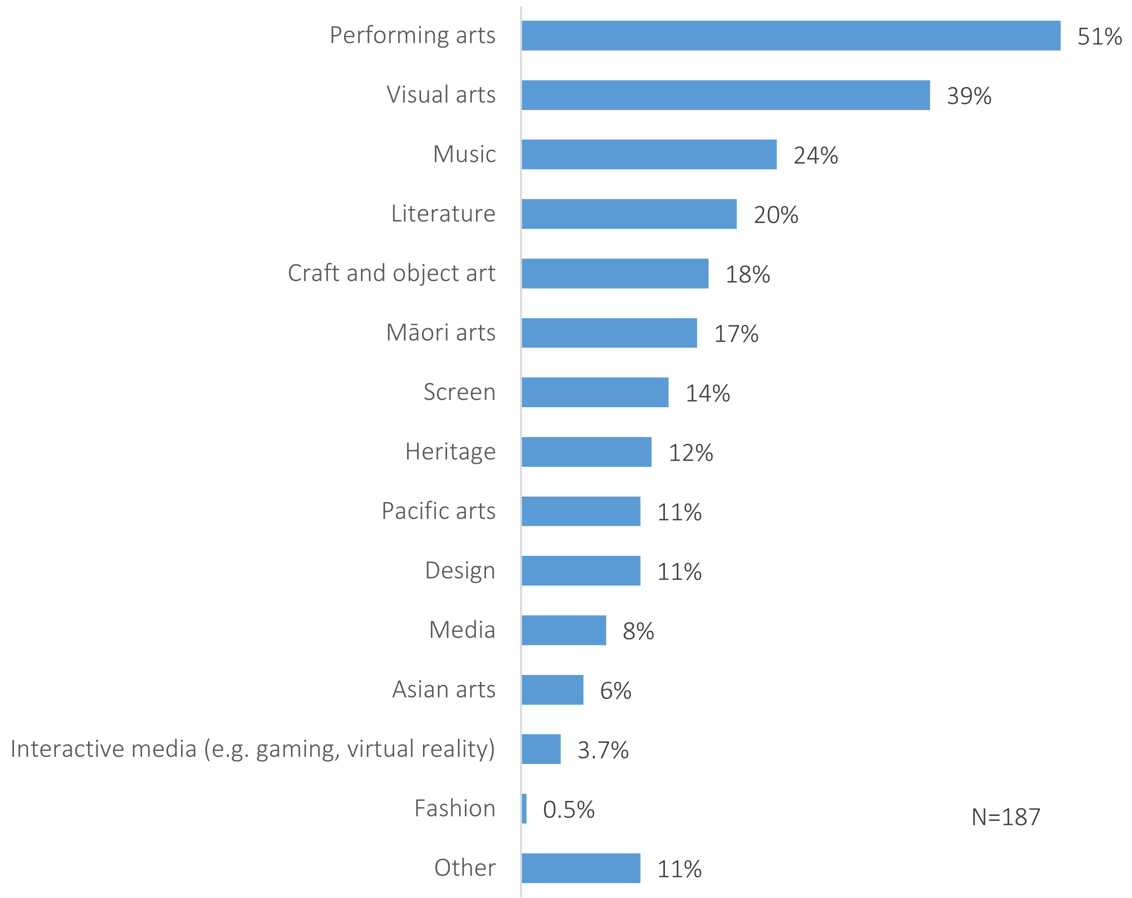
Performing and visual arts were strongly represented in Pōneke respondents

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 (51%), followed by visual arts (39%) and music (24%). Some respondents were involved in literature

(20%), craft and object art (18%), Māori arts (17%), and screen (14%). A full breakdown of creatives roles in Pōneke can be seen below in Figure 4.

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

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



Note: Multiple responses were possible

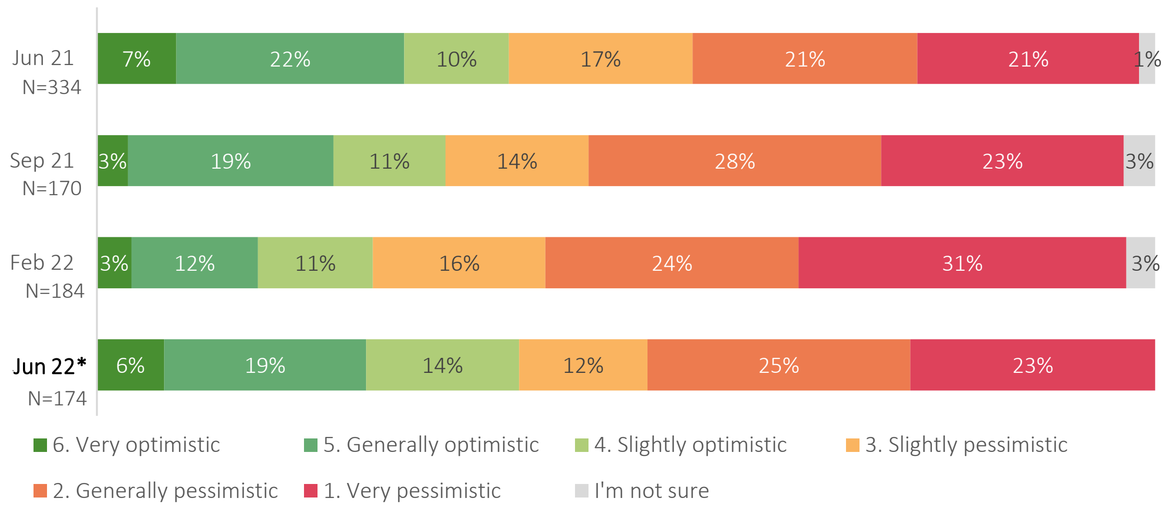
3. Financial position

Pōneke respondents have slightly restored their optimism 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 February-March survey, pessimism dropped from 71% to 60% and optimism rose from 26% to 39%. This indicated a trend of restored optimism back toward levels reported in the June-July 2021 survey (Figure 5).

Overall, the average rating was 3 out of 6 in the latest survey, compared to 2.6 in February-March 2022, 2.8 in September-October and 3.1 in June-July 2021. The increase in financial optimism between the February and June quarters was statistically significant ($p<0.05$). However, there was no statistically significant difference between the June 2021 and June 2022 quarterly surveys.

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



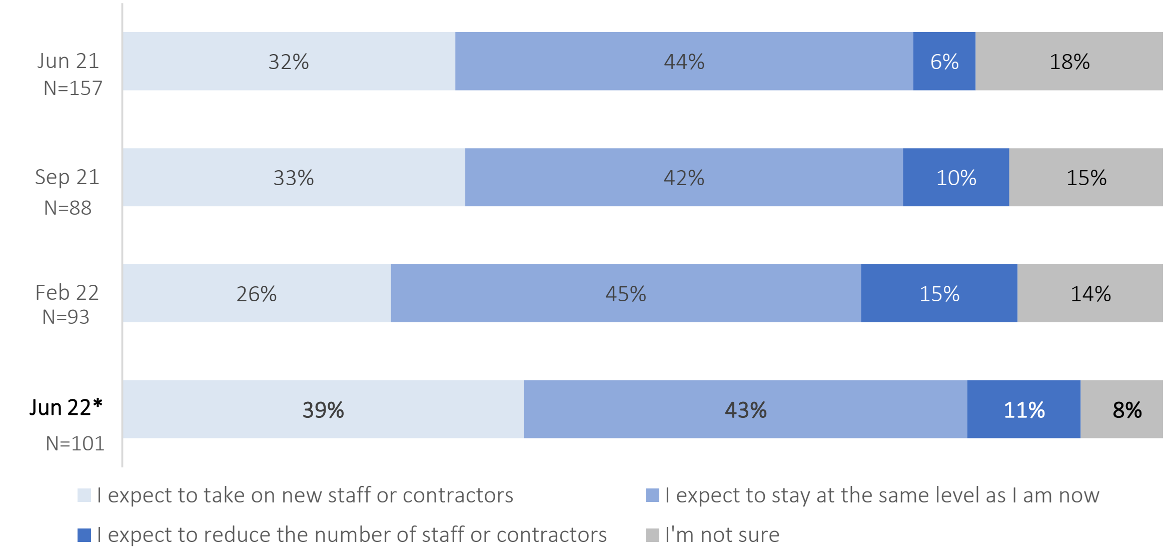
** Indicates a statistically significant change from the February 2022 survey*

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 54% of respondents (N=101). Most eligible respondents expected staff or contractor numbers to stay the same (43%), followed by some creatives who expected it to increase (39%). There were a some who expected to reduce the numbers of staff or contractors (11%), and others did not know (8%).

Figure 6 shows that the number of respondents who expect to take on new staff or contractors had rose (from 26% to 39%) and those who expect staff or contractor numbers to stay the same or reduce had fallen (from 45% to 43% and 15% to 11% respectively). There was a statistically significant increase in those expecting to take on new staff between the February and June surveys ($p<0.05$), but differences were less pronounced between the June 2021 and June 2022 surveys.

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



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

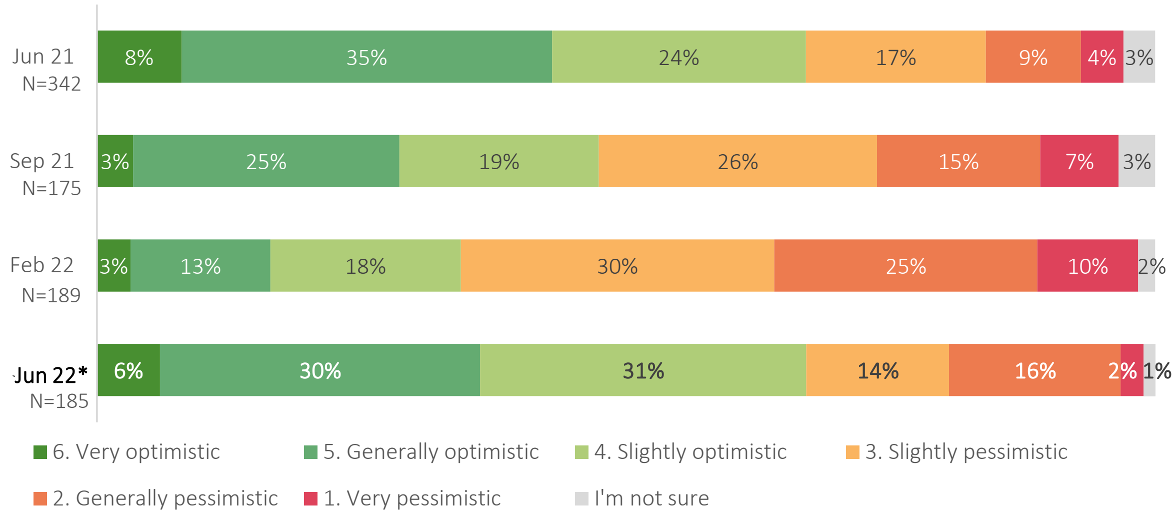
4. Creative position

Pōneke respondents view on achieving their creative goals shifted to become more optimistic once again

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 February-March survey, optimism increased from 34% to 67%, and pessimism dropped from 65% to 32%. This indicates a trend of restored optimism toward the levels seen in the June-July 2021 survey (Figure 7).

Overall, the average rating was 3.9 out of 6, compared to 3.1 in February-March 2022, 3.5 in September-October and 4.0 in June-July. The levels of optimism in the June 2022 quarter were significantly higher than the February 2022 quarter ($p<0.001$), but the shifts were not significant when comparing the June 2021 and July 2022 quarterly surveys.

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



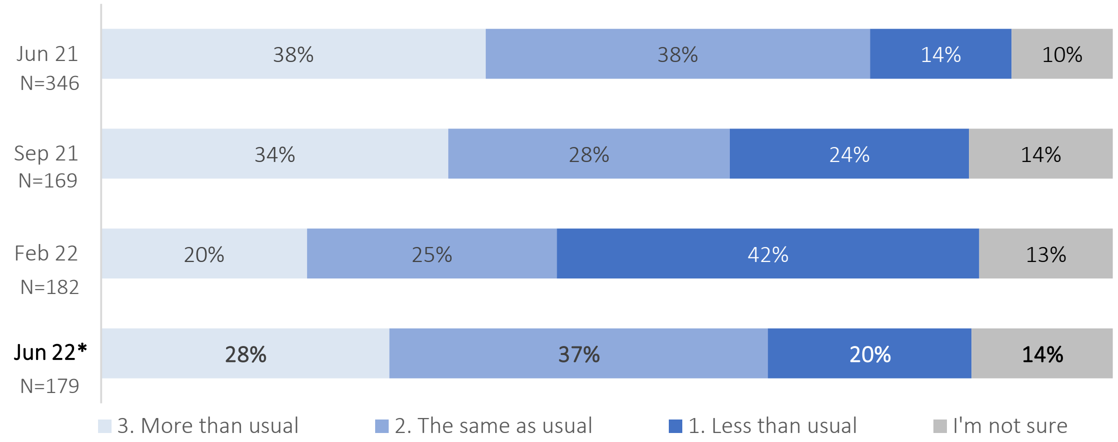
** Indicates a statistically significant change from the February 2022 survey*

Pōneke respondents' perception of audience appetite for their creative work seems to have increased

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 the same (37%), followed by those who thought it was more than usual (28%). Some reported that it was less than usual (20%), and some were not sure (14%).

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 survey (1.8) and the same as the average rating from the September-October 2021 survey (2.1). The June-July 2021 survey 2021 had an average rating of 2.3, indicating a gradual return of audience interest or willingness to engage (Figure 8). The shift away from "less than usual" between the February and June quarterly surveys was statistically significant ($p<0.001$), but these differences were less pronounced when comparing the June 2021 and June 2022 quarterly surveys.

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



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

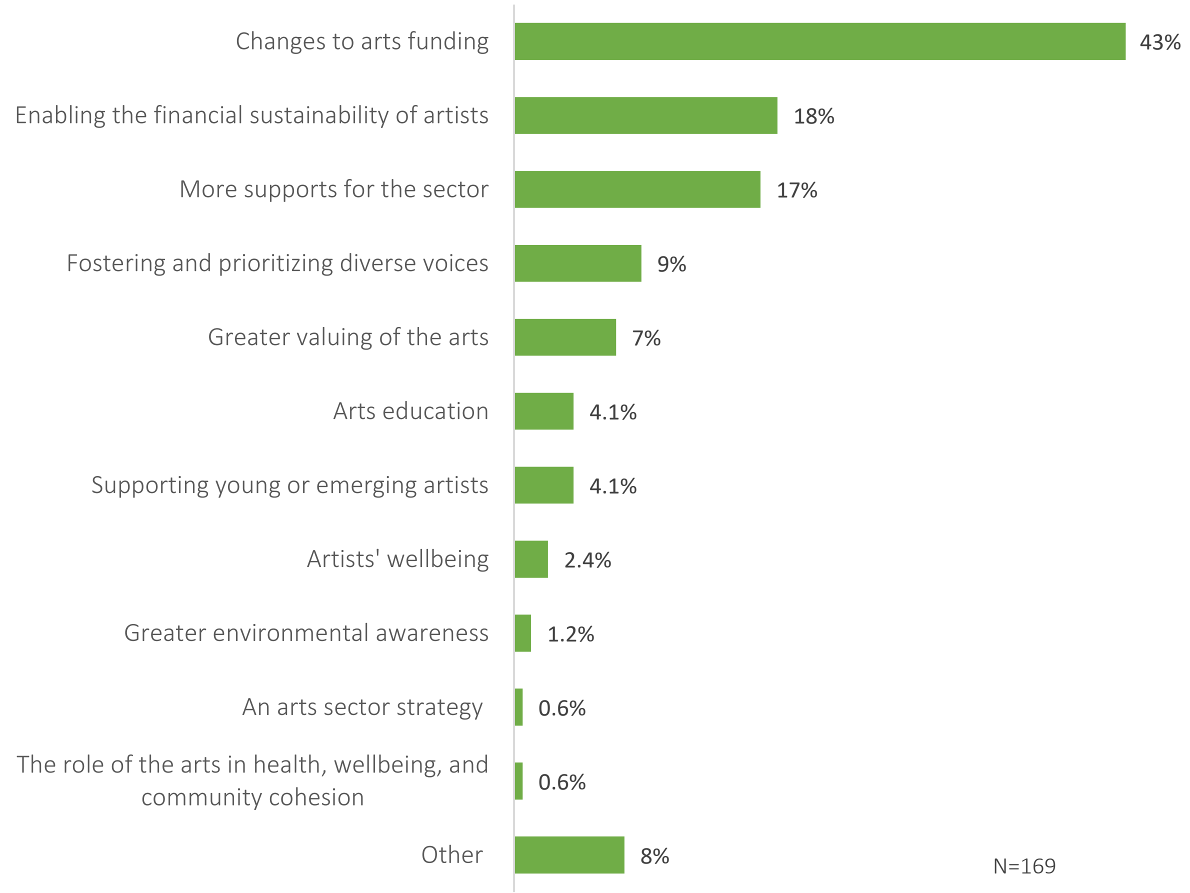
5. Reflections for the Minister for Arts, Culture and Heritage

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 169 responses received from respondents in Wellington/Poneke 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.

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

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 (43%) were in relation to changes to arts funding. Most wanted an increase in the amount of funding that was available for the arts and creative sector.

> *Continued and sustained funding for the arts so that [they] are more visible and more accessible for more New Zealanders.*
>
> *More funding pools and financial support for artists.*
>
> *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.*

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

- Better funding for sustainability and overheads, communications and product development
- Funding for museums and galleries
- Financial support for overseas opportunities.
- Visual artists.
- Funding for smaller, mid-level, and not-for-profit organisations arts organisations
- Music and music history

- More funding for PTEs that teach art.
- Support for independent producers who create smaller events
- Support for industry organisations that are advocating for the arts.

Several respondents shared that funding application processes needed to be more transparent and user-friendly. Some wanted more support with funding applications.

> *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.*

> *Not sure if they cover this, but Creative NZ grant applications are a nightmare for neurodivergent artists who struggle with paperwork and I'd like to see them made much simpler.*

> *Transparency and fairness of allocations of funding across all sectors. Getting money from the sporting budgets put into the arts.*

> *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.*

Others advocated for a shift from project-based funding to more sustainable models.

> *More structural support for small-scale and independent arts to replace a damaging and over-competitive project-based funding model. To engage a system which helps connect artists with sponsorship and philanthropic support. Something which legitimises our art in the eyes of those who are able to support it in a sustainable way.*

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

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

> *Disestablish NZOA / MCH and replace it with a combined body with a better understanding of the role of media in supporting the arts.*

> *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…*

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

> *Less CNZ funding directed at the existing big players*

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

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.*

Others were happy with current approaches to funding and support.

> *I generally agree with the direction of arts funding & support over recent years.*

> *More money for Creative NZ. They are the best at what they do.*

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.

> *UBI. Creatives need time to research, plan, experiment, fail, start again, ruminate, get re-motivated & break through. Working at minimum wage rates, takes all the time it does to just exist (not get ahead not save, not thrive)! UBI. Rent, covered maybe. Food covered, maybe. More poetry written, definitely.*

> *Basic Universal Income for artists. Funding for the arts on a level that is actually sustainable.*

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

> *PACE to be reintroduced to Work and Income.*

Respondents also pushed for *'a living wage'* for artists and creatives and '*recognise that arts workers are professional workers like any others.'*.

Some advocated 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 (17%) pointed out the need for a variety of supports in the arts and creative sectors. Ideas included more support for artists and creatives to work together through '*more online creative collabs could be given promotion to keep creatives visible*.'

> *I've been advocating for a screen sector hub in Wellington, a physical location with production resources shared by small to medium content creation businesses. Build on the rich history Wellington has in the screen sector by putting some support around tomorrows creatives.*

> *It needs to be easier for start-up collectives to access support, especially if they aim to be NFP/incorporated societies so they have access to gambling funds, where the vast majority of easily accessible funding is for small organisations.*

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 and better access to existing venues:

Wellington's arts and culture brand is wearing thin and needs support at local and mid-levels. We cannot rely on major screen sector or music labels, or mega venues (which take up most of the WCC funding); there is good kaupapa, school, tertiary, and community support, but creatives-as-micro-enterprises need support. They are brand ambassadors, exporters (incl online), and the drawing pool for the next wave of big acts. They need venues, scaled steadily, so they get experience at that 500-seater level.

Support for venues to give discounted rates to artists.

Support for the services and organisations that enable the arts and creative sector to function was also seen as important, for example *'greater support for those supporting the arts, including tech support.'*

Respondents called for greater support for creatives when travelling and more opportunities with overseas companies filming in New Zealand.

Better opportunities for NZ actors when overseas films shoot in Aotearoa.

More interest and support for creatives representing NZ in their overseas travel.

Fostering and prioritising diverse voices

The need to create space and opportunities for more diversity in the arts was a further theme raised by 9% of respondents. These people wished to see greater cultural diversity, acknowledgement of women 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.

More money for the arts and in particular money for disabled in the arts for adults and children.

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

I would ask Minister Sepuloni to 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… The nation has changed - the funding must catch up.

Incentivise consultation of arts organisations with mana whenua. Facilitate bilingual print material - publishing text in Te Reo and English doubles the amount of text you have to print.

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 that '*organisations that work within the arts sector are held more accountable to Te Tiriti o Waitangi and maintain that their cultural inclusion policies are up to date and followed through*.'

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

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

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

> *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.*

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 value of the arts.

> *A greater attempt to encourage an interest in live local and community arts initiatives and events. To inspire more people to engage and care about art and artists. Raise the profile of its true benefit to individuals and communities.*

> *Respect that the creative industries are vital, treat them as such.*

> *Increasing the recognition of value creatives have in our communities/impact on sustainability on a regional, national and global scale.*

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

> *Recognise that arts workers are professional workers like any others; put arts support and promotion on a level with sports and tourism as a key indicator of NZ talent and quality that attracts visitors and overseas investment...*

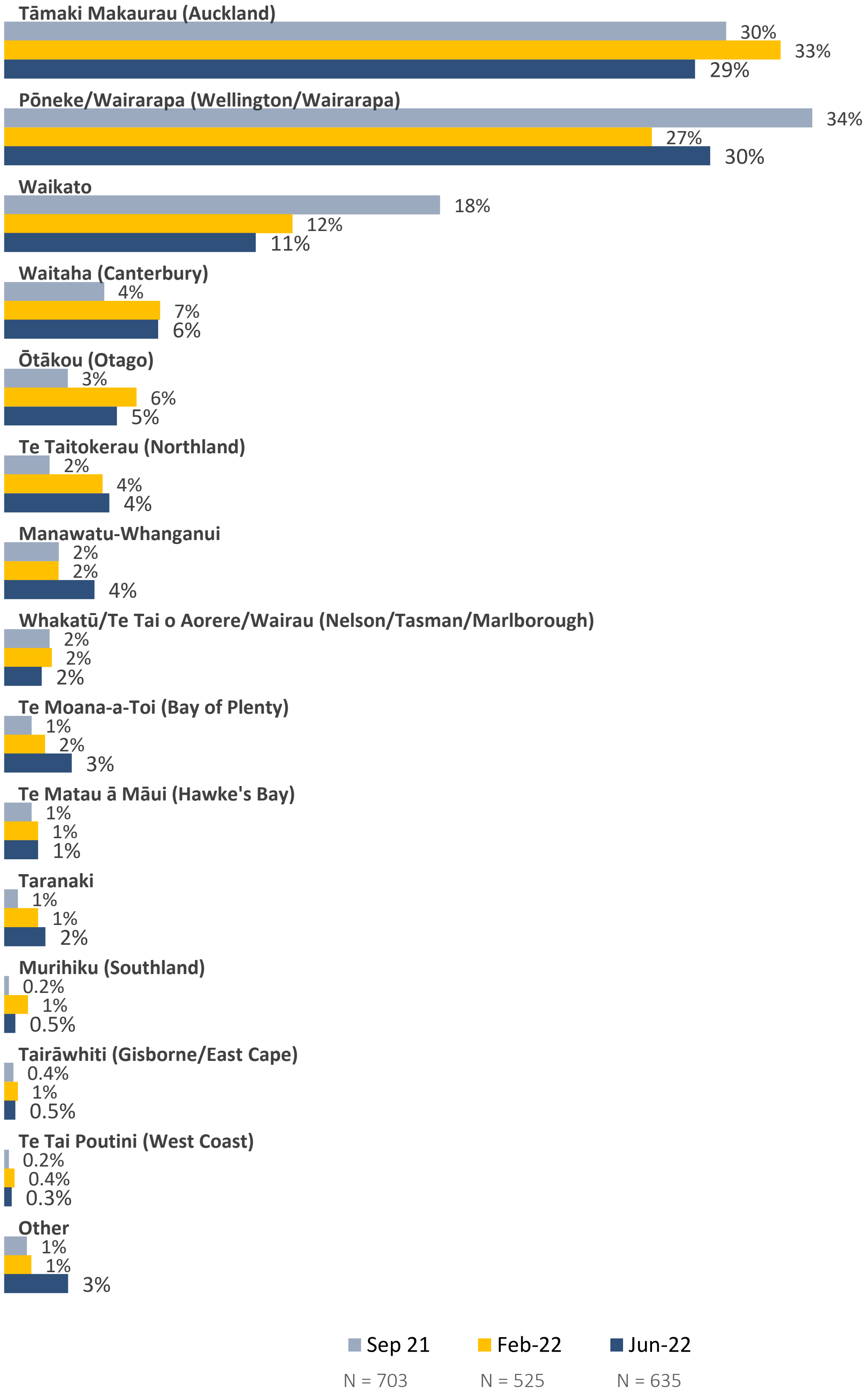
Other themes raised by respondents included greater investment in arts education (4.1%); more support for young and emerging artists (4.1%); the need to support artists' wellbeing (2.4%); the importance of greater environmental awareness in the art and creative sector (1.2%); the need for a comprehensive arts sector strategy (0.6%); and the important role of art in fostering good health, wellbeing and community cohesion (0.6%).

6. Final report

This survey is the fourth and final quarterly survey of the cultural and creative sectors in Pōneke and Tāmaki Makaurau (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, therefore, continue to be explored as a 'pulse check' of the creative sectors as they navigated 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.

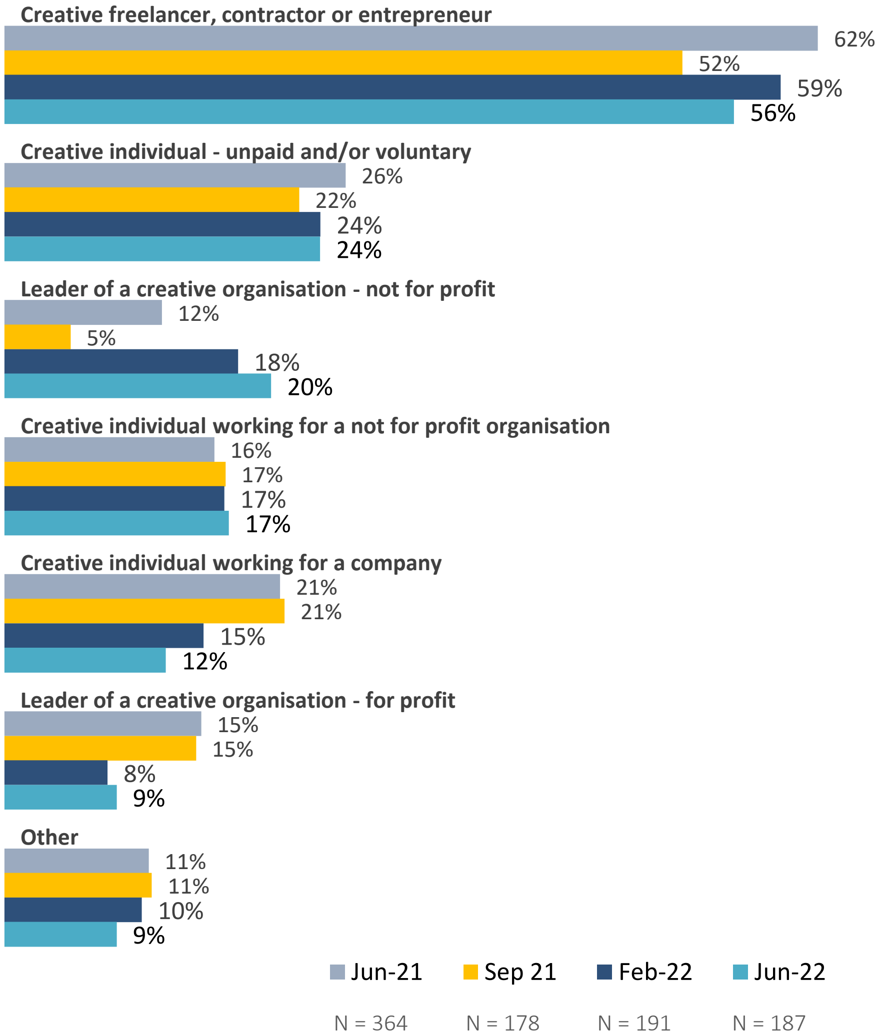
Appendix

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



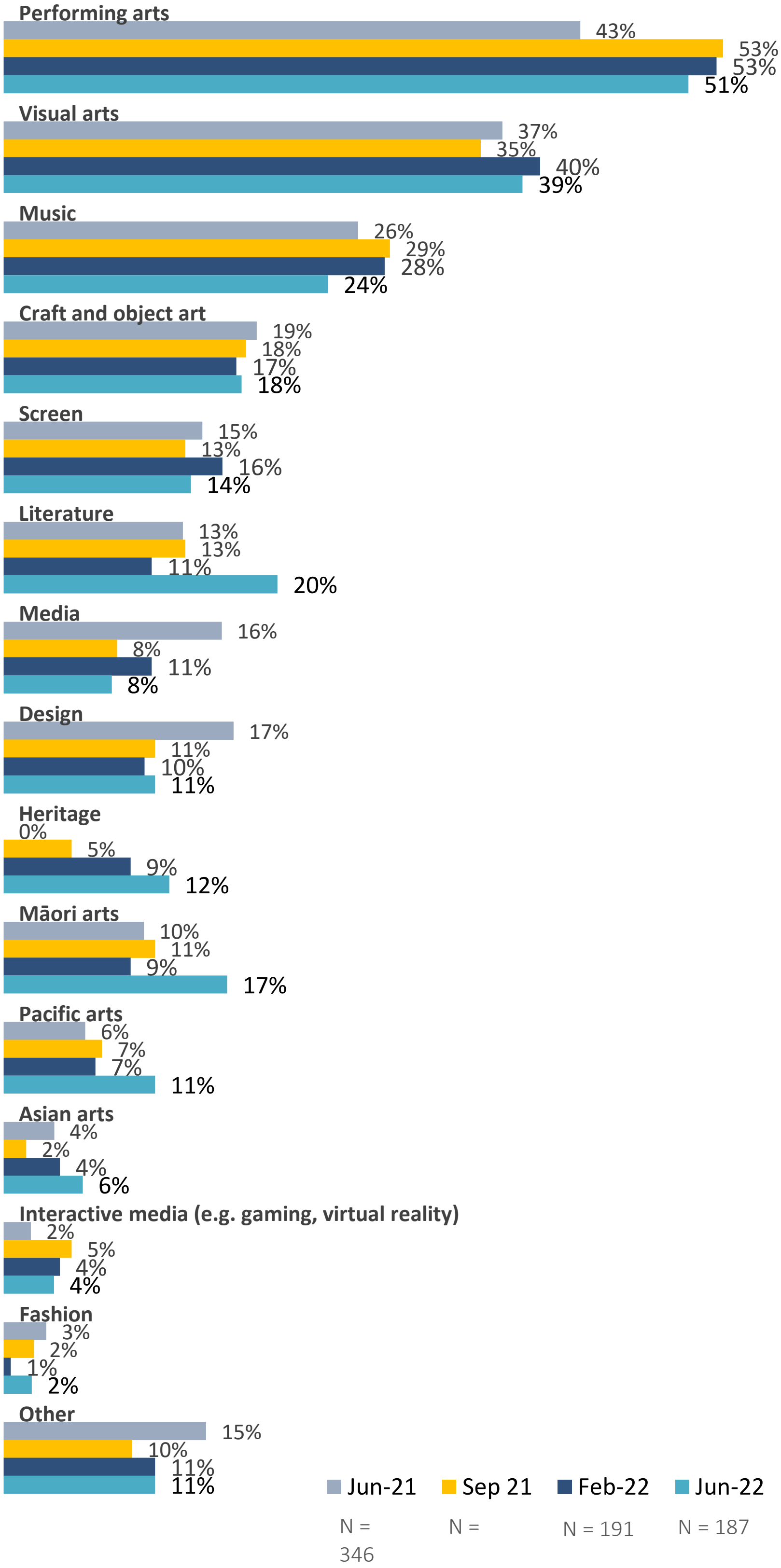
Note: June 2021 survey included different region options and therefore is excluded in this figure

Figure 11: Pōneke respondents' roles in the creative sector across surveys



Note: Multiple responses were possible

Figure 12: Pōneke respondents' creative area of work across surveys



Note: Multiple responses were possible