




ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Asian Aucklanders and the arts

Attitudes, attendance and participation in 2014



Asian Aucklanders and the arts: Attitudes, attendance
and participation in 2014

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Designed by Samdog

Diwali Festival, Aotea Square (2014)
Photographer, James Chen, Photo Essence

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Foreword

A priority for Creative New Zealand is to ensure the investment, resources and development opportunities we provide for the arts respond to Auckland's diverse and rapidly changing population.

The 2013 Census confirmed that more than 25% of New Zealanders were born in another country. The Auckland figure was 40%, more than 500,000 people. The Asian population is increasing very rapidly with one-quarter of Aucklanders identifying with an Asian ethnicity.

Our aim with this research is to help artists and arts organisations develop strategies to engage with Asian communities. We anticipate our research will help the arts sector work more successfully with these communities by identifying barriers to engagement and suggesting how they could be overcome.

We also want to understand the experience of Asian artists working in Auckland so we at Creative New Zealand, and the wider arts sector, are able to work more effectively with them.

Not surprisingly, Auckland Asian artists are not a uniform group. Few fully identify with the term 'Asian artist', with most saying both country of birth and time spent living in New Zealand are part of their identity.

This year Creative New Zealand has launched the Auckland Diversity Project to encourage and support Auckland arts organisations to collaborate on projects that increase their engagement with Asian, Māori and Pacific audiences and artists. We hope this will foster exciting projects between arts organisations, festivals, venues, galleries, arts centres and many more.

We know this work will take time and we have to be flexible to adapt to change. Importantly, it's also an opportunity to celebrate our diverse population and recognise the artistic and creative opportunities it offers.



Stephen Wainwright
Chief Executive



WELLINGTON JAPAN FESTIVAL (2014)

Image courtesy Wellington City Council

Introduction

Auckland's population is growing. Its diverse and culturally rich Asian population is also growing. Creative New Zealand commissioned this research to gain insight into Asian communities in Auckland and to better understand how to increase the engagement of Asian Aucklanders with the arts in New Zealand.

The objectives of this research were to measure the attitudes, triggers and barriers that drive engagement with the arts among Asian Aucklanders, and to profile the key opportunities that will have the most impact on engagement with the arts.

About the research

A survey of 973 adult (aged 18 years or over) Asian Aucklanders was conducted online to measure the relative importance of attitudes, triggers and barriers to engaging in the arts. (Refer to Appendix A for more detail on the methodology.)

Also, a sample of 10 Asian artists in Auckland were interviewed face to face or by Skype to provide insight into practices and experiences. (Refer to Appendix B for more detail on the methodology.)

This research should be read alongside the *New Zealanders and the Arts 2014* publication undertaken by Colmar Brunton for Creative New Zealand. The overall findings from the Asian Aucklanders research are compared against the total Auckland sample in this report¹ where appropriate.

The term 'Asian' is used broadly in the research results but we acknowledge that many of the people surveyed do not describe themselves as Asian. Participants were asked to select which of the following best described their ethnic background: Chinese, Indian, Korean, Pakistani, Sri Lankan, Filipino, Cambodian, Vietnamese, Thai, Japanese, Indonesian, Malaysian, Laotian or other.

¹ While the methodology and definitions in these reports are slightly different, the *New Zealanders and the Arts 2014* findings provide some context for key overall Asian Aucklander results, and are sufficiently similar to enable valid comparisons between the two studies.

These are the same ethnicities that Statistics New Zealand groups as Asian in its Census data. The online survey was also translated into three languages – Mandarin, Hindi and Filipino.

The impact that the length of time living in New Zealand had on the research findings was also considered. Asian Aucklanders who are less accustomed to living in New Zealand were defined as:

- those who have been in New Zealand up to five to 10 years
- and/or are less fluent in English
- and/or arrived in New Zealand when they were older (40 or over).

‘The arts’ is defined as a very wide range of arts and events at one-off or permanent venues around Auckland:

- visual arts
- craft and object art
- performing arts
- literature
- digital and online art
- Māori, Pacific or Asian art.

Background

Two-thirds of New Zealand’s Asian population (307,230 people) live in the Auckland Region according to 2013 Census results. Already 25% of Aucklanders identify with an Asian ethnicity.

These communities are growing three or four times faster than any other in the region. About two-thirds of the growth in the Asian population before 2021 is projected to occur in the Auckland region. By the mid-2020s the Asian population of New Zealand will overtake the Māori population in size.

In 2006 Creative New Zealand commissioned Colmar Brunton to undertake extensive qualitative research into Asian communities in Auckland and their engagement with the arts. This research identified a range of attitudes, barriers and triggers that affect how Asian Aucklanders engage, attend and participate in arts events and activities in New Zealand. Since then Asian Aucklanders have reportedly been under-represented in terms of their attendance and participation in the arts.²

² According to Creative New Zealand’s Organisational Development Model Survey results.

Executive summary

Engagement

This study identifies two priority goals and a key target audience in order to increase arts engagement among Asian Aucklanders:

- Increase frequency of attendance overall
- Increase incidence and frequency of participation among attendees
- Target Asian Aucklanders less accustomed to living in New Zealand to increase attendance.

The barriers to participation have a significant overlap with the barriers to attendance, so efforts to increase one will have a positive impact on the other. The best opportunity is offered by maximising the number of events that are held in locations with easy and ample parking. This may be more important for participation than attendance when participants need to bring instruments, costumes or equipment to the venue.

Asian Aucklanders less accustomed to living in New Zealand are a key target for arts organisations in terms of increasing overall attendance. Within this group, focus should be given to the most recently arrived Asian Aucklanders. Perhaps the most effective specific trigger for this group is the promotion of visiting overseas artists.

Attitudes

The most widespread attitudes towards the arts held by Asian Aucklanders demonstrate a strong relationship between the arts, and culture and heritage. This relationship is based on the arts enabling a stronger bond with culture and heritage, whether it is with Asian Aucklanders' own culture or with other cultures.

There is also a widespread theme of the arts offering an opportunity for personal expression and development.

Few Asian Aucklanders hold negative attitudes towards the arts. The only negative attitude held by more than half of Asian Aucklanders is that *there are limited career opportunities in New Zealand compared to other countries*.

Despite similar levels of overall attendance, Asian Aucklanders show a lower level of interest in the arts than the wider Auckland population. There are also few who feel the arts are relevant to them. These attitudes may be partly driving the fact that a majority of Asian Aucklanders have only attended an arts event between one and three times in the last 12 months.

Attendance

Levels of attendance are high and no different to the wider Auckland population (aged 15 years and over)³. Nine in 10 Asian Aucklanders (91%) have attended at least one arts event or location in the last 12 months.

It will be difficult to increase the total **number** of Asian Aucklanders who attend the arts but there is scope to increase the **frequency** of attendance. The majority of Asian Aucklanders who currently attend arts events have attended only one to three times in the last 12 months.

The best opportunities to increase the frequency of attendance are to ensure arts events have at least one of the following key triggers:

- a clear and strong connection to culture and heritage – the specific culture is perhaps less important than the overt connection to culture and heritage
- an occasion for socialising with friends, spending quality time with family, and/or connecting children more strongly to their culture
- supported by positive word of mouth and ‘talkability’.

³ New Zealanders and the Arts: Attitudes, attendance in participation in 2014.

Difficulties with English language are the **least** important barrier for Asian Aucklanders accustomed to living in Auckland. However, not surprisingly, Asian Aucklanders who are less accustomed to living in New Zealand identified this as a significant issue.

Participation

There is scope to encourage more Asian Aucklanders to participate in the arts, and to participate more frequently.

- 61% of the wider Auckland population have participated at least once in the last 12 months compared to 53% of Asian Aucklanders.
- There is scope to increase the number of Asian Aucklanders who participate in the arts and the number of times they participate – 43% of participants have only participated one to three times in the last 12 months.
- A key group is those Asian Aucklanders who currently attend but do not participate in arts events.

The best triggers to grow the incidence and frequency of participation are:

- promoting and providing quality time with friends and family – a trigger that offers synergies with growing the frequency of attendance

- partnering with schools, churches, competitions and other relevant third-party organisations that encourage arts participation as an intrinsic part of their role.

Asian Aucklanders less accustomed to living in New Zealand

Asian Aucklanders who are less accustomed to living in New Zealand are more likely to **participate** in arts events. On the other hand, Asian Aucklanders who are more accustomed to living in New Zealand are more likely to **attend** arts events.

Key triggers to influence attendance among Asian Aucklanders who are less accustomed to living in New Zealand are:

- connection to/maintain own culture
- development/personal goals
- passion.

Asian artists in Auckland

Auckland Asian artists are not a uniform group. Few artists fully identify with the term 'Asian artist'. Most say both country of birth and time spent living in New Zealand form part of their identity.

Asian artists perceive Auckland has an edge over other cities in New Zealand given its diversity, size and role as a financial centre. Asian artists experience similar challenges to other Auckland artists, however some particular challenges can be identified:

- familiarity with English language, including both English as a second language and general comprehension
- family perspective, especially their parents' views
- managing multiple professional roles as well as cultures
- working between different countries. Overseas, Asian artists from New Zealand tend to be regarded as New Zealand artists.

Opportunities for support were identified, including connecting people, advice, and small sums of funding for rehearsal spaces, materials or to provide a minimal payment for performers.



DIWALI FESTIVAL 2014, AOTEA SQUARE
Photographer, James Chen, Photo Essence

ENCOURAGING ASIAN AUCKLANDERS TO ENGAGE WITH ARTS



**THE MOONCAKE AND THE KUMARA,
AUCKLAND ARTS FESTIVAL (2015)**

Photographer, John McDermott

Attitudes towards the arts

For Asian people living in Auckland there is a strong relationship between the arts, and culture and heritage.

This relationship could be summarised as the arts enabling a stronger bond with culture and heritage – both Asian Aucklanders' own and other cultures. This manifests itself in terms of passing on cultural heritage and values to the next generation, sharing culture and heritage with New Zealanders, maintaining a connection with their own culture and heritage, and learning about other cultures.

Common attitudes

There are six positive attitudes that are both widespread and strongly felt:

- 1** Arts are an excellent way to pass cultural heritage and values onto the next generation
AGREE/STRONGLY AGREE
82%
- 2** Arts are an excellent way to share my culture's heritage and values with New Zealanders and other cultures
AGREE/STRONGLY AGREE
82%
- 3** Arts are an excellent way to express myself
AGREE/STRONGLY AGREE
82%
- 4** Arts provide a vital connection to other cultures' heritage and values
AGREE/STRONGLY AGREE
78%

- 5** It's very important that children learn at least one artform when they're young
AGREE/STRONGLY AGREE
78%
- 6** Arts events and activities are fun and enjoyable
AGREE/STRONGLY AGREE
78%

There are three additional positive attitudes that are just as widespread (more than three-quarters agree with each), but are slightly less strongly felt.

- 1** I learn about different cultures through the arts
AGREE/STRONGLY AGREE
77%
- 2** Arts are an excellent means of personal development and growth
AGREE/STRONGLY AGREE
75%

Part 1

Encouraging Asian Aucklanders to engage with arts

3

Arts are an excellent way to meet people who have similar experiences like me

AGREE/STRONGLY AGREE

73%

Asian Aucklanders are less interested in the arts than the wider Auckland population, despite similar levels of overall attendance. There are also few who strongly agree the arts are relevant to them.

- Asian Aucklanders are more likely to feel that **the arts aren't all that interesting.**
 - 27% strongly agree with this statement compared to 20% of the wider Auckland population.
- Just 16% of Asian Aucklanders strongly agree that **the arts are for people like me.**
 - The wider Auckland population appear much more likely to feel the **arts are more relevant to me** (75% agree with this statement – 41% strongly).

Less common attitudes

There are five attitudes that are notably less widespread and strongly felt (less than 50% agree with each, and less than 15% strongly agree with each).

1

The arts are for people like me

AGREE/STRONGLY AGREE

43%

2

It is easier and more accepted to perform as a non-professional in New Zealand than other countries

AGREE/STRONGLY AGREE

40%

3

It's easier to attend or get involved with arts events and activities in New Zealand than other countries

AGREE/STRONGLY AGREE

40%

4

The arts are part of my everyday life

AGREE/STRONGLY AGREE

39%



5

I don't like sitting in an audience too long,
I'd rather get involved

AGREE/STRONGLY AGREE

35%



Wider Auckland population

The wider Auckland population appears more staunchly supportive of New Zealand arts.

87%

of the wider Auckland population agree (51% strongly) that **New Zealand arts are of high quality**, compared to 60% of Asian Aucklanders.

44%

of the wider Auckland population disagree **the arts in New Zealand aren't as good as in some overseas countries**, compared to just 23% of Asian Aucklanders.

Negative attitudes

Overall there are few strongly held negative attitudes towards the arts among Asian Aucklanders. Only one attitude receives agreement from more than half of Asian Aucklanders.

- **There are limited career opportunities in New Zealand compared to other countries.**

Only three other negative attitudes show any significant level of strong agreement (15% strongly agree).

- **Attending or participating in arts events and activities is much more expensive in New Zealand than other countries.**
- **There are not enough arts events aimed at me and my family.**
- **The arts in New Zealand aren't as good as in some overseas countries.**



WELLINGTON JAPAN FESTIVAL (2014)
Image courtesy Wellington City Council

Interest in different art forms

Asian Aucklanders are more interested in visual and performing arts compared to craft and object art, literature, digital and online art, or Māori, Pacific and Asian art.

Levels of interest are not affected by what culture the arts or events are based on.

30% of Asian Aucklanders express a high level of interest in visual arts and performing arts (i.e. rate their interest as 9 or 10 out of 10), regardless of whether the arts are based in their own culture or a different culture.

20% express a high level of interest in craft and object art, regardless of what culture they are based in.

40%+ express a low level of interest (i.e. rate their interest as 1 to 5 out of 10) in literature, digital and online art, or Māori, Pacific and Asian art.

There are few significant differences in interest between the different ethnic groups that make up the wider Asian Auckland population.



Attendance

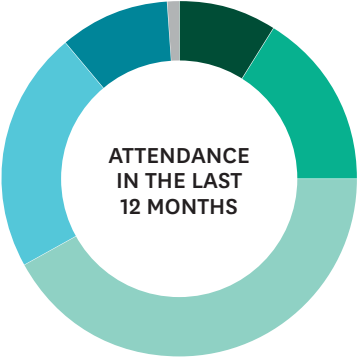
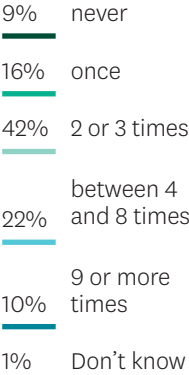
Attendance

Overall attendance is high and similar to the wider Auckland population, but there is scope to increase the frequency of attendance among the majority of current attendees.

CHRISTCHURCH LANTERN FESTIVAL 2013

Photographer, Jennifer King
Asia New Zealand Foundation

Attendance in the last 12 months



Base: All respondents (n=973)

89%

89% of Asian Aucklanders has attended **at least one** arts event or venue in the last 12 months.

89%

The same proportion of the wider Auckland population has also attended at least one event or venue in the last 12 months.

58%

However the majority of Asian Aucklanders has attended only between one and three times (58%), and just 30% have done so four or more times.



PRETTY ASIAN THEATRE, LANTERN
BY RENEE LIANG (2014)
Performers: James Roque,
Chye-Ling Huang
Photographer, Robin Kerr

Who is most likely to attend?

There are several significant trends influencing who is most likely to attend arts events:

- being younger with no children or dependants
- being female.

More likely to attend

FEMALES

12% attended nine or more times in the last 12 months



YOUNGER WITH NO CHILDREN

16% attended nine or more times in the last 12 months



PARENT/CAREGIVER FOR A CHILD UNDER 15

51% attended two to three times in the last 12 months



HIGHER INCOME EARNERS

Households with income of \$120k+ = 43% attended four or more times in the last 12 months



Less likely to attend

MALES

12% did not attend in the last 12 months



AGED 50 OR MORE

14% did not attend in the last 12 months



LOW INCOME EARNERS

Up to \$50k earners = 13% did not attend in the last 12 months



- Location within Auckland does not majorly influence attendance. Those living north of the Auckland Harbour Bridge are the only group more likely to attend (40% attend four or more times in the last 12 months).

As the 2006 findings show⁴, specific ethnicity plays a relatively minor role.

A more influential variable on attendance than ethnicity is how accustomed Asian Aucklanders are to living in New Zealand. We have assessed this in terms of how long

Asian Aucklanders have been living in New Zealand, how fluent they are in English, and how old they were when they moved to New Zealand.

More likely to attend

BORN IN NEW ZEALAND

19% attended nine or more times in the last 12 months



FLUENT IN ENGLISH

12% attended nine or more times in the last 12 months



Less likely to attend

AGED MORE THAN 40 WHEN MOVED TO NEW ZEALAND

15% did not attend in the last 12 months








In terms of attendance, Asian Aucklanders who are accustomed to living in Auckland are more likely to attend the arts than Asian Aucklanders who are not as accustomed to living in Auckland. Perhaps Asian Aucklanders more accustomed to living in New Zealand find it easier to attend and therefore do so more often.

⁴ 2006 Asian Aucklanders and the Arts research.

Attitudes that most influence attendance

The connection between arts, culture and heritage is widespread and influences attendance. Encouraging the ideas that the arts enhance lives and are relevant and central to lives are strong motivating factors.

There are three groups of attitudes and two individual attitude statements that have the most influence on attendance and should therefore be encouraged:

-  **Enhancing lives:**
enjoyment, personal growth, meeting similar people
-  **Culture and heritage:**
connecting, sharing, maintaining
-  **Feeling the arts are central or relevant to their lives:**
part of everyday life, part of my social life, targeted at me
-  **Learning about different cultures through the arts**
-  **The arts being an excellent way to express myself**




They are highlighted in the graph on the following page.

Graph Key

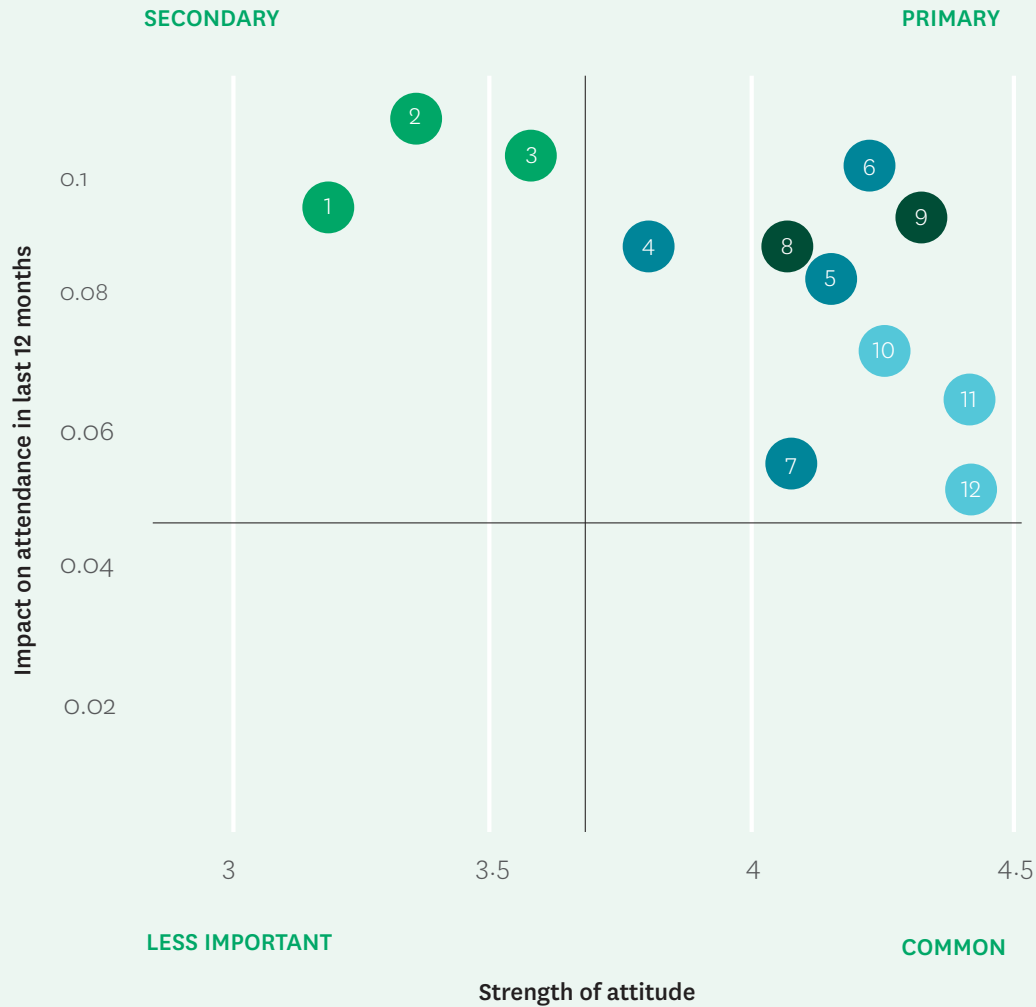
PRIMARY

-  4 Improve how I feel about life in general
-  5 Excellent means of personal development and growth
-  6 Arts are fun and enjoyable
-  7 Excellent way to meet people who have similar experiences
-  8 Learn about different cultures
-  9 Excellent way to express myself
-  10 Vital connection to other cultures' heritage and values
-  11 Excellent way to pass cultural heritage and values onto next generation
-  12 Excellent way to share my culture's heritage and values

SECONDARY

-  1 Part of my everyday life
-  2 For people like me
-  3 Important part of my social life

The most influential attitudes on attendance



Base: All respondents (n=973)

Part 1

Encouraging Asian Aucklanders to engage with arts

Those most likely to hold attitudes that influence attendance are: females, older Asian Aucklanders (40-59 years), living north of the Auckland Harbour Bridge, and older when they moved to New Zealand (31 years or more).

Enhancing lives

ARTS EVENTS AND ACTIVITIES ARE FUN AND ENJOYABLE

More likely to agree

- Females
- Older when moved to New Zealand (31 or more)
- North Auckland

Less likely to agree

- Males, 18-29 year olds
- Younger when moved to New Zealand (less than 20)
- South Auckland

THE ARTS IMPROVE HOW I FEEL ABOUT LIFE IN GENERAL

More likely to agree

- 50-59 year olds
- Older when moved to New Zealand (31 or more)
- Lower income

Less likely to agree

- 18-29 year olds
- Younger when moved to New Zealand (less than 10)
- South Auckland

ARTS ARE AN EXCELLENT MEANS OF PERSONAL DEVELOPMENT AND GROWTH

More likely to agree

- 50-59 year olds
- Older when moved to New Zealand (31 or more)

Less likely to agree

- 18-29 year olds
- Younger when moved to New Zealand (less than 10)

ARTS ARE AN EXCELLENT WAY TO MEET PEOPLE WHO HAVE SIMILAR EXPERIENCES AS ME

More likely to agree

- 40-59 year olds
- Older when moved to New Zealand (31 or more)

Less likely to agree

- 18-29 year olds
- Younger when moved to New Zealand (less than 10)

Culture and heritage

ARTS ARE AN EXCELLENT WAY TO PASS CULTURAL HERITAGE AND VALUES ONTO THE NEXT GENERATION

More likely to agree

- 50–59 year olds
- Females
- Older when moved to New Zealand (31 or more)
- North Auckland

Less likely to agree

- 18–29 year olds
- Males
- Younger when moved to New Zealand (less than 20)
- South Auckland
- Younger, without children

ARTS ARE AN EXCELLENT WAY TO SHARE MY CULTURE'S HERITAGE AND VALUES WITH NEW ZEALANDERS AND OTHER CULTURES

More likely to agree

- 50–59 year olds
- Females
- Older when moved to New Zealand (31 or more)
- North Auckland

Less likely to agree

- Males
- Younger when moved to New Zealand (less than 20)
- South Auckland

ARTS PROVIDE A VITAL CONNECTION TO OTHER CULTURES' HERITAGE AND VALUES

More likely to agree

- 50–59 year olds
- Older when moved to New Zealand (31 or more)

Less likely to agree

- 18–29 year olds
- Younger when moved to New Zealand (less than 20)
- South Auckland
- Younger, without children

Feeling the arts are central to their lives

THE ARTS ARE FOR PEOPLE LIKE ME

More likely to agree

- Indian
- North Auckland

ARTS ARE AN IMPORTANT PART OF MY SOCIAL LIFE

Less likely to agree

- Younger when moved to New Zealand (less than 10)

THE ARTS IMPROVE HOW I FEEL ABOUT LIFE IN GENERAL

More likely to agree

- 40–59 year olds
- North Auckland

Less likely to agree

- South Auckland

Motivations that drive attendance

To increase the frequency of attendance, organisations can ensure that events have at least one of the following:

- a clear and strong connection to culture and heritage – the specific culture is perhaps less important than the overt connection to culture and heritage
- designed as an occasion for socialising with friends, spending quality time with family, and/or connecting children more strongly to their culture
- supported by positive word of mouth.

What motivations drive attendance?



Base: All respondents (n=973)

MOTIVATIONS OF FREQUENT ATTENDEES

(FOUR TIMES OR MORE IN THE LAST 12 MONTHS)

There are six factors that have a direct impact on frequent attendance. These can be summarised in four distinct types of motivation.⁵



Passion

48% of frequent attendance driven by this type of motivation

The biggest single influence on frequent attendance is simply having a passion for the arts (**the arts is a hobby or pastime**) – 31% of frequent attendance is driven by this trigger alone. The second most influential is a **love of performing**, driving 17% of frequent attendance.



Friends and family

25% of frequent attendance driven by this type of motivation

The combination of spending quality time with family (8%) and socialising with friends (6%) is the next biggest factor and drives 14% of frequent attendance. There is likely to

be a close connection between this and parents' focus on their children's development (6%) and connection to their own culture (5%), which together drives 11% of frequent attendance.



Connecting arts to culture and heritage

15% of frequent attendance driven by this type of motivation

The next biggest influence on frequent attendance is creating a connection between the arts and Asian Aucklanders' own culture and heritage. This motivation manifests itself in a variety of ways as evidenced by the four individual triggers that group together in this factor:

- **Connecting me with my own culture and heritage** (4% of frequent attendance)
- **Exposing New Zealanders to my own culture and heritage** (4% of frequent attendance)
- **Supporting artists from my own culture** (4% of frequent attendance)
- **A well-known act or artist from my culture visits New Zealand** (3% of frequent attendance).

⁵ Refer Appendix C for detailed information on the analysis of the data received.



Buzz

13%

of frequent attendance driven by this type of motivation

The final factor influencing frequent attendance is positive word of mouth (7%) or simply receiving an invitation (6%). It is no surprise that positive talk surrounding an event drives attendance, but it reinforces the potential for marketing, promotion and PR to influence attendance behaviour.

Who is most likely to be motivated to attend?

- Asian Aucklanders of Indian descent are more likely to be motivated by buzz/word of mouth and by connecting culture to the arts.
- Having at least one child aged under 15 years results in connecting culture to the arts, focus on children, and quality time being more likely to be motivating factors.
- There are indications that Asian Aucklanders who might be less accustomed to living in New Zealand (for example, older when moved to New Zealand, been in New Zealand less time) are **more likely** to be motivated by several of these key triggers (connecting culture to the arts, focus on children, and quality time).

Passion

IT'S ONE OF MY HOBBIES AND INTERESTS

Less likely to be a trigger

- Younger, without children

More likely to be a trigger

- Older, without children
- Been in New Zealand up to five years
- Lower income earners

I LOVE PERFORMING

More likely to be a trigger

- 30-39 year olds
- Been in New Zealand up to five years

Friends and family

ABLE TO SPEND TIME WITH MY FAMILY

Less likely to be a trigger

- 18-29 year olds
- Younger
- without children
- Younger when arrived in New Zealand (less than 10)
- Higher income earners

More likely to be a trigger

- 40-49 year olds
- Parents of child under 15
- Older when arrived in New Zealand (41 years old or more)

SOCIALISING WITH MY FRIENDS

Less likely to be a trigger

- 18-29 year olds
- Higher income earners

More likely to be a trigger

- Older, without children

Connecting arts to culture and heritage

CONNECTING ME WITH MY OWN CULTURE AND HERITAGE

Less likely to be a trigger

- Younger when arrived in New Zealand (less than 10)

More likely to be a trigger

- Indian
- Older when arrived in New Zealand (41 years old or more)
- Parents of a child under 15
- Lower income earners

EXPOSING NEW ZEALANDERS TO MY CULTURE AND HERITAGE

Less likely to be a trigger

- 18-29 year olds
- Born in New Zealand
- Younger when arrived in New Zealand (less than 10)

More likely to be a trigger

- Indian
- Been in New Zealand six-10 years
- Older when arrived in New Zealand (41 years old or more)
- East Auckland

A WELL-KNOWN ACT OR ARTIST FROM MY CULTURE VISITS NEW ZEALAND

Less likely to be a trigger

- Younger when arrived in New Zealand (less than 10)

More likely to be a trigger

- Indian
- Been in New Zealand up to five years
- Parents of a child under 15

SUPPORTING ARTISTS FROM MY OWN CULTURE

Less likely to be a trigger

- Younger when arrived in New Zealand (less than 10)

More likely to be a trigger

- Indian
- Parents of a child under 15
- Been in New Zealand up to five years
- Lower income

Focus on children

HELPING MY CHILDREN MAINTAIN A CONNECTION TO THEIR CULTURE

Less likely to be a trigger

- 18-29 year olds
- Younger, without children
- Younger when arrived in New Zealand (less than 10)
- Born in New Zealand

More likely to be a trigger

- Indian
- East Auckland
- Parents of child under 15
- Older when arrived in New Zealand (41 years old or more)
- Been in New Zealand up to five years
- Lower income

DEVELOPING THE SKILLS AND KNOWLEDGE OF MY CHILDREN

Less likely to be a trigger

- Central Auckland
- 18-29 year olds

More likely to be a trigger

- North Auckland
- 30-39 year olds

Buzz

WHEN FAMILY AND FRIENDS ARE TALKING ABOUT IT

Less likely to be a trigger

- North Auckland
- 18-29 year olds
- Younger when arrived in New Zealand (less than 10)

More likely to be a trigger

- Indian

RECEIVING AN INVITATION TO ATTEND OR PARTICIPATE

Less likely to be a trigger

- Younger when arrived in New Zealand (less than 10)

More likely to be a trigger

- Indian
- Been in New Zealand six-10 years

Barriers to attendance

Increasing positive word of mouth about an event will help to overcome barriers to attendance. It will encourage people to feel welcome. It will also improve perceived value for money associated with an event.

Nine factors discourage attendance at the arts. These nine factors can be grouped into four main types:



Level of interest

45%

of low/nil attendance driven by this barrier

The biggest single barrier to attendance is that potential attendees are not persuaded to go to an event. This is responsible for 22% of all low to nil attendance behaviour. This suggests that buzz or word of mouth might help overcome this inertia. However, this variable could also represent a lower level of interest in the arts than these respondents are willing to admit.

The results suggest the main **overall** barrier to frequent attendance is simply lower levels of interest among some Asian Aucklanders.

The impact of individual barriers on attendance

No-one persuades me to go	22%	▶ NEED PERSUADING	22%
I just don't get around to it	5%		
The events aren't for people like me	4%	▶ NOT A PRIORITY INTEREST	
My friends aren't interested in attending or participating	3%		13%
I am just not interested enough	10%	▶ JUST NOT INTERESTED	10%
Too expensive to attend	8%		
Cost of instruments, lessons or other equipment I need is too high	8%	▶ TOO EXPENSIVE	
Too busy meeting my or my family's needs, like establishing a home, earning enough money or studying	5%		20%
I don't feel welcomed	2%	▶ I DON'T FEEL WELCOMED	16%
Parking is too difficult	4%	▶ PARKING & PUBLIC TRANSPORT	
Public transport is not good enough	3%		7%
Health or mobility issues	4%	▶ DIFFICULTIES GETTING AROUND	
Don't have a car	3%		7%
I am often not aware things are on	2%	▶ NOT AWARE	2%
I don't feel safe going to events	2%	▶ SAFETY	2%

Base: All respondents (n=973)

BARRIERS FOR LOW ATTENDEES

(WHO HAVE ATTENDED ONCE OR NOT AT ALL IN THE LAST 12 MONTHS)



Expense

20% of low/nil attendance driven by this barrier

Cost or having more important priorities for discretionary income is naturally a barrier for some individuals and households. The financial cost of instruments and equipment (8%) and the cost of attendance (8%) are more influential barriers than having more important priorities, such as establishing a home, earning enough money or studying (5%)⁶.



Don't feel welcome

16% of low/nil attendance driven by this barrier

The next barrier to more frequent attendance is not feeling welcomed. This perhaps offers the best opportunity to influence if it is possible to create and promote events that reassure potential attendees they will feel welcome.



Getting there

14% of low/nil attendance driven by this barrier

There are a variety of individual barriers within this group relating to public transport in Auckland (3%), parking (4%), mobility issues (4%), and not having a vehicle (3%). In combination these barriers contribute 14% of low attendance behaviour. This is a difficult barrier to overcome, other than trying to influence the location of events so that they are easier to get to with parking options.

Who is most likely to be affected by these barriers?

- Parents, South East Asians⁷, those aged 30–49, and Asian Aucklanders living in East Auckland are more likely to say expense is a barrier to more frequent attendance.
- Younger Asian Aucklanders are more likely to list a lack of interest as a barrier to arts attendance.

⁶ The research was worded to include both attendance and participation in questions about barriers and the results are as shown.

⁷ Note that 'South East Asian' has been defined as a combination of seven ethnicity responses: Filipino, Cambodian, Vietnamese, Thai, Indonesian, Malaysian, and Laotian.

Level of interest

NO-ONE PERSUADES ME TO GO

Less likely to be a barrier

- Older when moved to New Zealand (41 years old or more)

More likely to be a barrier

- Aged 18-29

I AM JUST NOT INTERESTED ENOUGH

Less likely to be a barrier

- Aged 60 or more
- Older when moved to New Zealand (41 years old or more)

More likely to be a barrier

- Aged 18-29
- Younger, no children
- Younger when moved here (less than 10)

THE EVENTS AREN'T FOR PEOPLE LIKE ME

Less likely to be a barrier

- Younger, no children
- Been in New Zealand longer (20+ years)

Expense

TOO BUSY MEETING MY OR MY FAMILY'S NEEDS, LIKE ESTABLISHING A HOME, EARNING ENOUGH MONEY, OR STUDYING

Less likely to be a barrier

- Aged 60 or more
- Older, no children
- Older when moved to New Zealand (41 years old or more)
- Less fluent in English
- South Auckland

More likely to be a barrier

- Aged 30-39
- Parents of a child under 15
- East Auckland
- South East Asian

TOO EXPENSIVE TO ATTEND

Less likely to be a barrier

- South Auckland

More likely to be a barrier

- Aged 40-49
- East Auckland
- South East Asian

Part 1

Encouraging Asian Aucklanders to engage with arts

COST OF INSTRUMENTS, LESSONS OR OTHER EQUIPMENT I NEED IS TOO HIGH

More likely to be a barrier

- Parents of a child under 15
- East Auckland
- West Auckland
- South East Asian

Don't feel welcome

I DON'T FEEL WELCOMED

More likely to be a barrier

- Born in New Zealand

Getting there

PUBLIC TRANSPORT IS NOT GOOD ENOUGH

More likely to be a barrier

- Aged 30-39

PARKING IS TOO DIFFICULT

More likely to be a barrier

- South East Asian

HEALTH OR MOBILITY ISSUES

More likely to be a barrier

- Parents of child under 15

DON'T HAVE A CAR

More likely to be a barrier

- Been in New Zealand up to 10 years
- Lower income earners

Difficulty with English language

Interestingly, difficulty with the English language is the **least** common and least influential barrier measured in the survey – just one in 10 overall said that it was ‘*very important*’ as a reason for not attending in the arts or events in Auckland.

The results are summarised on the opposite page.

English language difficulties for those less accustomed to living in New Zealand

LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO ACCESS FUNDING OR SPONSORSHIP

(Creators/Organisers only (n=64))

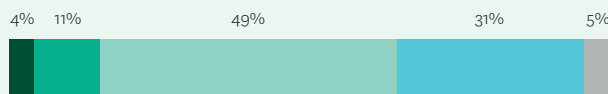


LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO PROMOTE AN EVENT TO OTHER CULTURES

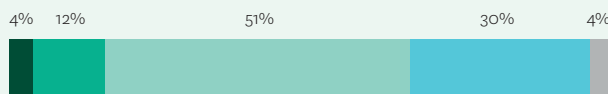
(Creators/Organisers only (n=64))



LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO PARTICIPATE AS IT IS HARD TO TALK TO OTHER PEOPLE



LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO UNDERSTAND WHAT IS HAPPENING IN PERFORMANCE

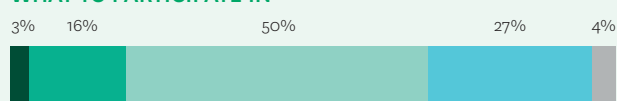


LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO PUT ON AN EXHIBITION OR PERFORMANCE

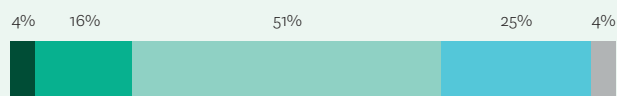
(n=64)



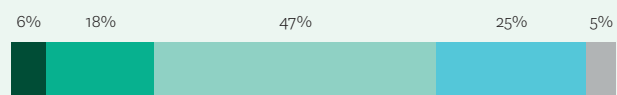
LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO FIND OUT WHAT TO PARTICIPATE IN



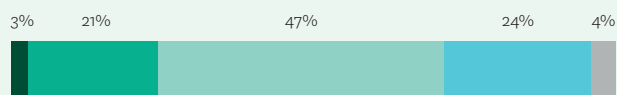
LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO FIND OUT WHAT THERE IS TO GO AND SEE



LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO READ THE PROGRAMME



LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO MAKE A BOOKING TO ATTEND AN EVENT OR ACTIVITY



Base: All who gave 'English language difficulties' as an overall barrier (n=301)

Not at all important
 Not very important
 Quite important
 Very important
 N/A



**“MAKING DO” INSTALLATION,
ARTSPACE (2014)**

Xin Cheng, Chris Berthelsen
and collaborators
Photographer, Xin Cheng

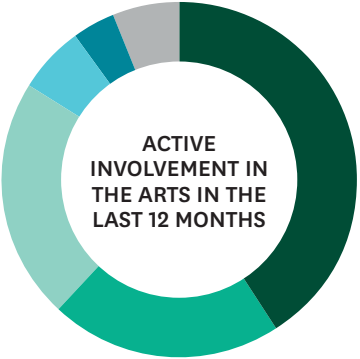
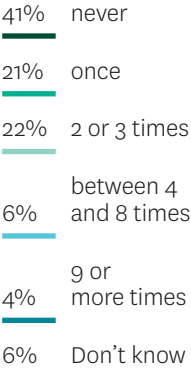
Participation

Participation

Perhaps not surprisingly, both the incidence and frequency of participation are lower than attendance for Asian Aucklanders.

There is scope to encourage more Asian Aucklanders to participate in the arts, and to participate more frequently.

Asian Aucklanders' active involvement in the arts in the last 12 months



Base: All respondents (n=973)

41% 41% have not participated in an arts event in the last 12 months.

43% The vast majority (43%) of those who have participated have done so only one to three times.

53% 53% of Asian Aucklanders has participated at least once in the last 12 months compared to 61% of the wider Auckland population.

Part 1

Encouraging Asian Aucklanders to engage with arts

Who is most likely to participate?

Being the parent of at least one child aged 15 years and under is a key positive influence on participation, as is living north of the Auckland Harbour Bridge.

More likely to participate

30-39 YEAR OLDS

17% participated four or more times in the last 12 months



PARENT/CAREGIVER OF A CHILD UNDER 15

66% participated in the last 12 months



NORTH AUCKLAND

69% participated in the last 12 months, cf. 59% of the wider Auckland population



Less likely to participate

60+ YEAR OLDS

45% participated in the last 12 months, cf. 59% of the wider Auckland population



SOUTH EAST ASIAN⁸

50% participated in the last 12 months, cf. 59% of the wider Auckland population



Another key factor influencing participation is the extent to which Asian people are accustomed to living in Auckland. Asian people who are less accustomed to living in Auckland are more likely to participate (see page 54 for further information).

More likely to participate

LIVED IN NEW ZEALAND SIX-10 YEARS

69% participated in the last 12 months



SPEAK ENGLISH LESS WELL

67% participated in the last 12 months



Less likely to participate

BORN IN NEW ZEALAND

45% participated in the last 12 months



⁸ Note that 'South East Asian' has been defined as a combination of seven ethnicity responses: Filipino, Cambodian, Vietnamese, Thai, Indonesian, Malaysian, and Laotian.

AGED LESS THAN 10 WHEN MOVED TO NEW ZEALAND

50% participated in the last 12 months



Attendance and participation influence each other

Very few Asian Aucklanders participate without also attending at least once. Therefore growth in participation is most likely to come from people who currently attend. This means they can be targeted at events and venues.

There is a high degree of overlap in the attitudes that most strongly influence attendance and participation.

Two variables influence both higher attendance and participation:

- being the parent of a child under 15 years
- living north of the Auckland Harbour Bridge.

The key difference is attendance is more encouraged by attitudes relating to culture and heritage. Participation is influenced more by feeling it is easier to get involved with arts events or activities in New Zealand than in other countries.

ASIAN AUCKLANDERS – OVERLAP BETWEEN ATTENDANCE AND PARTICIPATION



- Attended ever in last 12 months
- Both attended and participated
- Participated ever in last 12 months
- Neither/don't know

52% 52% have both attended **and** participated in the arts in the last 12 months.




2% There are very few Asian Aucklanders who have participated but not attended (2%).

38% There is, however, a large proportion (38%) who have attended at least once but not participated (compared to 31% of New Zealanders overall).

Which are the most influential attitudes on participation?





Encouraging the idea that participating in the arts is easy, accessible and accepted will influence participation.

Three groups of attitudes have the most impact on participation. The types of attitudes that should be encouraged are:

-  **Enhancing lives:**
enjoyment, personal growth, meeting similar people
-  **Feeling the arts are central or relevant to their lives, a part of everyday life:**
part of their social life, targeted at them
-  **Feeling it is easier to get involved in New Zealand:**
broad range of arts activities available in their community, more accepted to be non-professional, easier

Graph Key

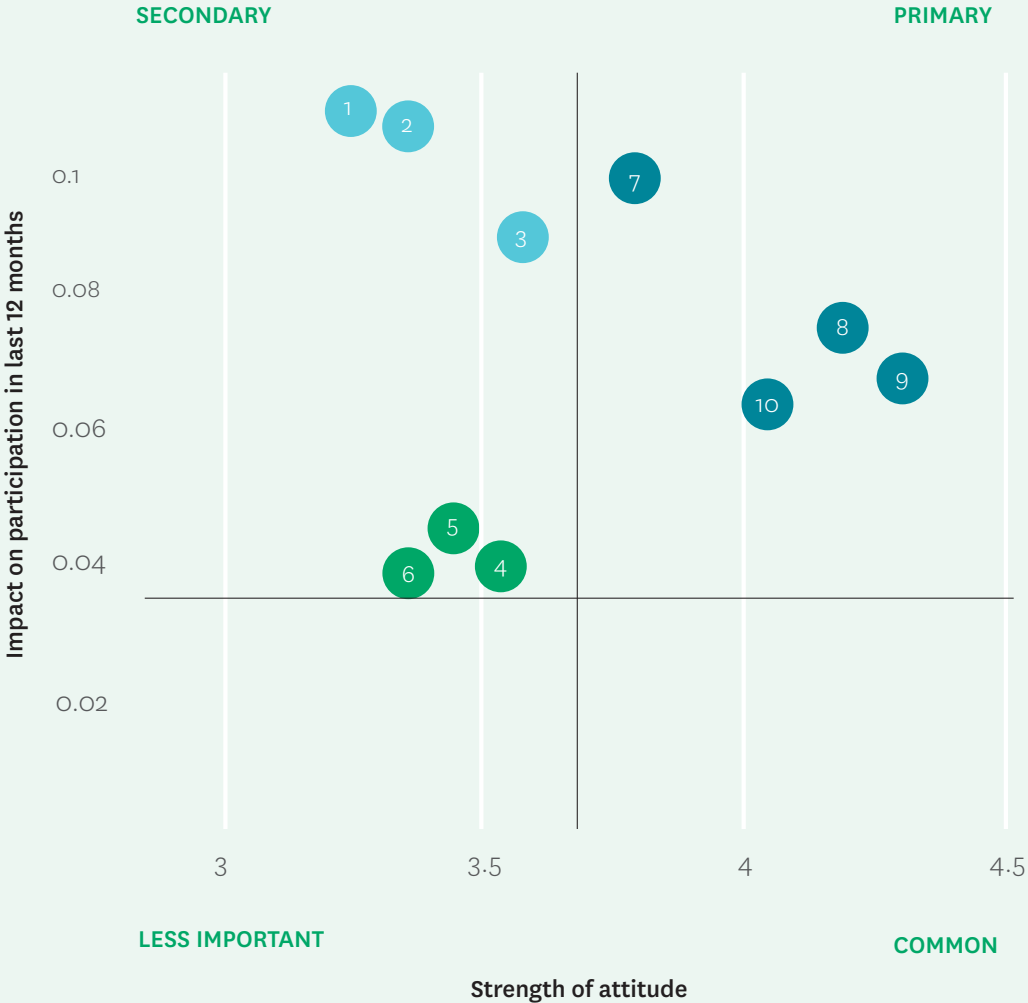
PRIMARY

-  7 Improve how I feel about life in general
-  8 Excellent means of personal development and growth
-  9 Arts are fun and enjoyable
-  10 Excellent way to meet people who have similar experiences

SECONDARY

-  1 Part of my everyday life
-  2 For people like me
-  3 Important part of my social life
-  4 Community has a broad range of arts and activities I can experience or participate in
-  5 Easier and more accepted to perform as a non-professional in New Zealand than other countries
-  6 Easier to attend or get involved with arts in New Zealand than other countries

Which attitudes encourage participation?



Base: All respondents (n=973)

Who is most likely to hold the key attitudes that influence participation?

Asian Aucklanders who are accustomed to living in Auckland believe it is harder to get involved in the arts and they are less likely to participate.

Easier to get involved in New Zealand

IT'S EASIER AND MORE ACCEPTED TO PERFORM AS A NON-PROFESSIONAL IN NEW ZEALAND THAN OTHER COUNTRIES

Less likely to agree

- South Auckland

More likely to agree

- Parent of a child under 15
- Less fluent in English

IT'S EASIER TO ATTEND OR GET INVOLVED WITH ARTS EVENTS AND ACTIVITIES IN NEW ZEALAND THAN OTHER COUNTRIES

Less likely to agree

- Younger when moved to New Zealand (less than 10)

IT'S EASIER TO ATTEND OR GET INVOLVED WITH ARTS EVENTS AND ACTIVITIES IN NEW ZEALAND THAN OTHER COUNTRIES

More likely to agree

- Been in New Zealand 6-10 years

MY COMMUNITY HAS A BROAD RANGE OF ARTS AND ARTISTIC ACTIVITIES THAT I CAN EXPERIENCE OR PARTICIPATE IN

Less likely to agree

- Been in New Zealand 20 years or more
- Younger when moved to New Zealand (less than 10)

More likely to agree

- Indian

Which are the most influential types of attitudes for attendance and participation?

There's also a high degree of overlap in the attitudes that influence both attendance and participation. This is summarised on the opposite page.

Attitudes that influence attendance

ENHANCING LIFE

Arts events and activities are fun and enjoyable

The arts improve how I feel about life in general

Arts are an excellent means of personal development and growth

Arts are an excellent way to meet people who have similar experiences as me

CULTURE AND HERITAGE

Arts provide a vital connection to other cultures' heritage and values

Arts are an excellent way to pass cultural heritage and values onto the next generation

Arts are an excellent way to share my culture's heritage and values with New Zealanders and other cultures

CENTRAL TO LIFE

The arts are for people like me

Arts are an important part of my social life

The arts are part of my everyday life

EASIER TO GET INVOLVED IN NEW ZEALAND

Not as big an influence on attendance

OTHER FACTORS...

Arts are an excellent way to express myself

I learn about different cultures through the arts

Attitudes that influence participation

ENHANCING LIFE

Arts events and activities are fun and enjoyable

The arts improve how I feel about life in general

Arts are an excellent means of personal development and growth

Arts are an excellent way to meet people who have similar experiences as me

CULTURE AND HERITAGE

Not as big an influence on participation

CENTRAL TO LIFE

The arts are for people like me

Arts are an important part of my social life

The arts are part of my everyday life

EASIER TO GET INVOLVED IN NEW ZEALAND

It is easier and more accepted to perform as a non-professional in New Zealand than other countries

It's easier to attend or get involved with arts events and activities in New Zealand than other countries

My community has a broad range of arts and artistic activities that I can experience or participate in

Motivations for participation

To grow the incidence and frequency of participation, consider:

- promoting and providing quality time with friends and family – the inclusion of friends and family is clearly an important motivation for frequent participation, and it offers opportunities in terms of the way events are organised and promoted
- encouraging participation through schools, churches, competitions and other third party organisations that encourage arts participation.

There are three main types of influence on frequent participation (four times or more in 12 months):



Quality time

49%

of frequent participation driven by this type of motivation

This factor has a large influence on frequent participation, driving nearly half of this behaviour.



Passion

34%

of frequent participation driven by this type of motivation

Having a passion for the arts or for performing is another key driver of frequent participation.



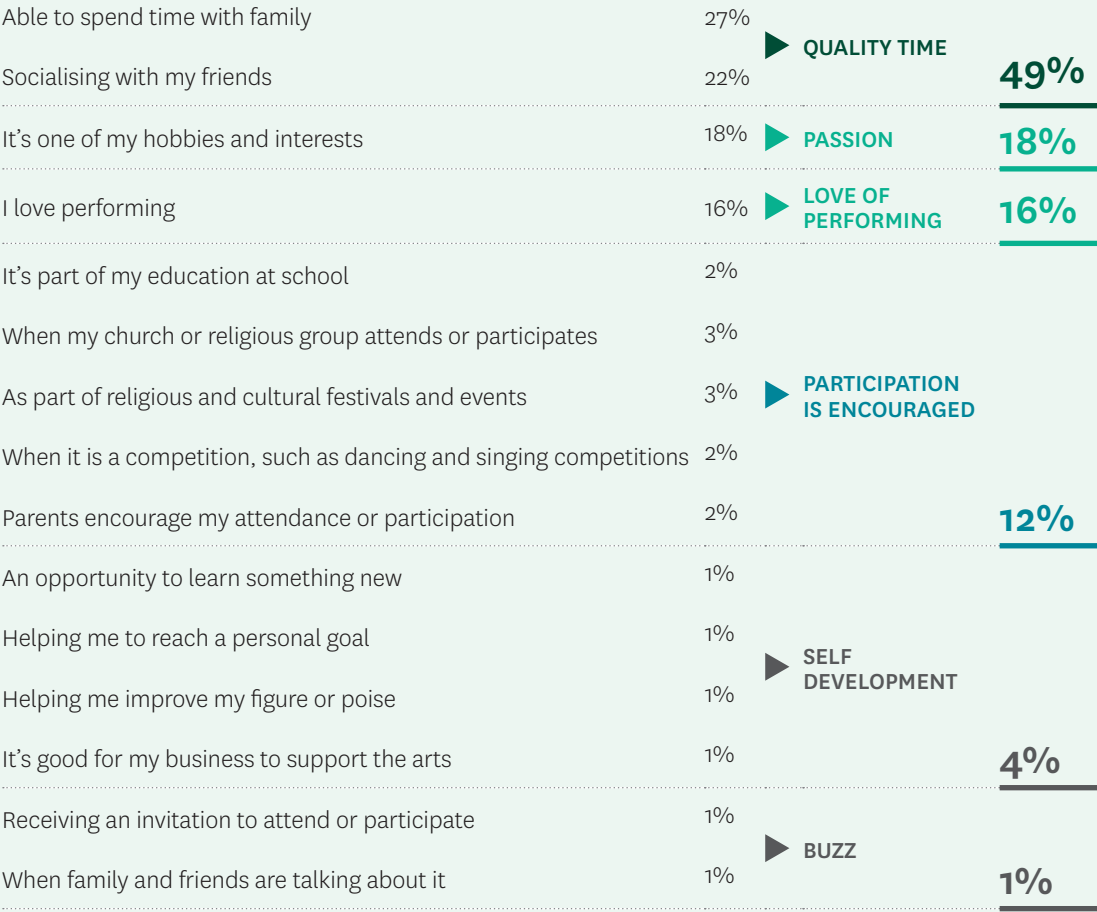
Participation is encouraged

12%

of frequent participation driven by this type of motivation

External encouragement (school, church or religion, competition, parents) plays a significant role in driving frequent participation.

The impact of individual motivations on participation



Base: All respondents (n=973)

MOTIVATIONS OF FREQUENT PARTICIPANTS

(FOUR TIMES OR MORE IN THE LAST 12 MONTHS)

Who is more or less likely to be motivated to participate?

- Parents of at least one child aged less than 15 years are more likely to be motivated to participate by being encouraged to do so by their child's school, church or religious group, or being in a competition.
- Asian Aucklanders of Indian descent are also more likely to be encouraged by external influences.
- Younger (18-29 year olds) Asian Aucklanders are **less** likely to be motivated by quality time, or by being encouraged by external influences.
- Asian Aucklanders who are less fluent in English are also less likely to be motivated by quality time, or by being encouraged by external influences.
- Asian Aucklanders who moved to New Zealand when they were aged less than 10 years are less likely to be motivated by being encouraged to do so by church or religious groups, or parents.

Quality time

ABLE TO SPEND TIME WITH MY FAMILY

Less likely to be a trigger

- 18-29 year olds
- Younger, no children
- Younger when moved to New Zealand (under 10)
- Less fluent in English
- Higher income earners

More likely to be a trigger

- 40-49 year olds
- Parents of a child under 15
- Older when moved to New Zealand (41 years old or more)
- Lower income earners

SOCIALISING WITH MY FRIENDS

Less likely to be a trigger

- 18-29 year olds
- Less fluent in English
- Higher income earners

More likely to be a trigger

- Older, no children

Passion

IT'S ONE OF MY HOBBIES AND INTERESTS

Less likely to be a trigger

- Older, no children
- Higher income earners

More likely to be a trigger

- Younger, no children
- Been in New Zealand up to five years
- Lower income earners

I LOVE PERFORMING

More likely to be a trigger

- Been in New Zealand up to five years

Participation is encouraged

IT'S PART OF MY EDUCATION AT SCHOOL

Less likely to be a trigger

- 18-29 year olds
- Less fluent in English

More likely to be a trigger

- 30-49 year olds
- Central Auckland
- Parents of a child under 15

WHEN MY CHURCH OR RELIGIOUS GROUP ATTENDS OR PARTICIPATES

Less likely to be a trigger

- 18-29 year olds
- Younger when moved to New Zealand (under 10)

More likely to be a trigger

- 40-49 year olds
- Parents of a child under 15
- West Auckland
- Indian

Part 1

Encouraging Asian Aucklanders to engage with arts

AS PART OF RELIGIOUS AND CULTURAL FESTIVALS AND EVENTS

Less likely to be a trigger

- 18-29 year olds
- Younger when moved to New Zealand (under 10)

More likely to be a trigger

- 40-49 year olds
- Parents of a child under 15
- West Auckland
- Indian

WHEN IT IS A COMPETITION SUCH AS DANCING AND SINGING COMPETITIONS

Less likely to be a trigger

- Older, no children
- Less fluent in English
- Chinese

More likely to be a trigger

- Parents of a child under 15
- Indian

PARENTS ENCOURAGE MY ATTENDANCE OR PARTICIPATION

Less likely to be a trigger

- Younger when moved to New Zealand (under 10)
- Chinese

More likely to be a trigger

- Parents of a child under 15
- Indian

Barriers to participation

The best opportunity to overcome barriers to participation is to increase the number of events held in locations with easy and ample parking. This is particularly important when participants need to bring instruments, costumes or equipment to the venue.

Parking difficulties (80%) and awareness (73%) are rated as important by large proportions of non-participants, and it appears these things play a bigger role in discouraging participation than they do attendance.

The top three barriers to participation are:

- 80%** parking is too difficult
- 79%** too expensive to attend
- 76%** cost of instruments, lessons or other equipment I need is too high

Below these are four barriers that at least two-thirds say are important:

- 73%** often not aware things are on
- 66%** too busy meeting my or my family's needs, like establishing a home, earning enough money, or studying
- 64%** just not interested enough
- 63%** just don't get around to it

There are three barriers that at least half feel are important:

- 58%** public transport is not good enough
- 55%** the events aren't for people like me
- 52%** friends aren't interested in attending or participating

Interestingly, the least important barrier to participation is English language difficulties.

The following charts summarise the importance of 17 barriers as reasons not to participate in the arts or events in Auckland among respondents who had not participated in the last 12 months.

Barriers for Asian Aucklanders who have not participated in the last 12 months

PARKING IS TOO DIFFICULT



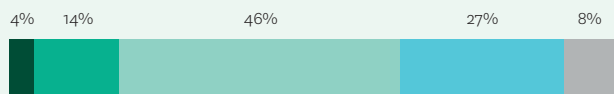
TOO EXPENSIVE TO ATTEND



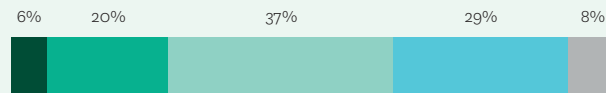
COST OF INSTRUMENTS, LESSONS OR OTHER EQUIPMENT I NEED IS TOO HIGH



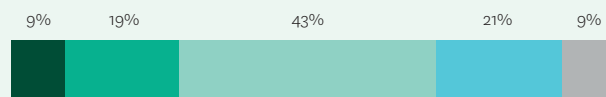
I AM OFTEN NOT AWARE THINGS ARE ON



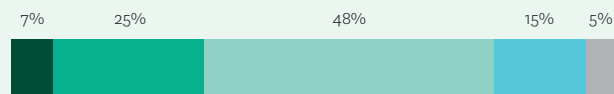
TOO BUSY MEETING MY OR MY FAMILY'S NEEDS, LIKE ESTABLISHING A HOME, EARNING ENOUGH MONEY, OR STUDYING



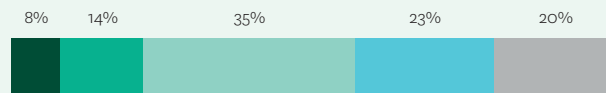
I AM JUST NOT INTERESTED ENOUGH



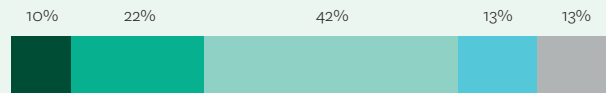
I JUST DON'T GET AROUND TO IT



PUBLIC TRANSPORT IS NOT GOOD ENOUGH



THE EVENTS AREN'T FOR PEOPLE LIKE ME



Base: All who have 'never' participated in last 12 months (n=360)

Not at all important Not very important Quite important Very important N/A

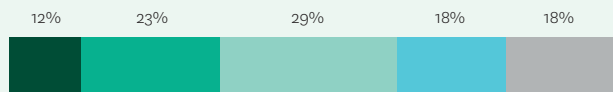
MY FRIENDS AREN'T INTERESTED IN ATTENDING OR PARTICIPATING



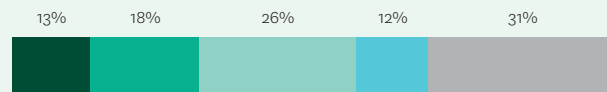
ARTS EVENTS AND ACTIVITIES IN NEW ZEALAND ARE NOT OF A VERY HIGH STANDARD COMPARED TO OTHER COUNTRIES



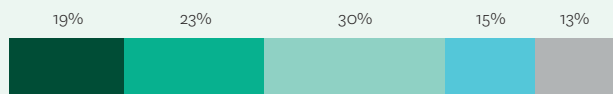
I DON'T FEEL WELCOMED



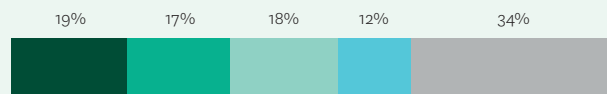
HEALTH OR MOBILITY ISSUES



I DON'T FEEL SAFE GOING TO EVENTS



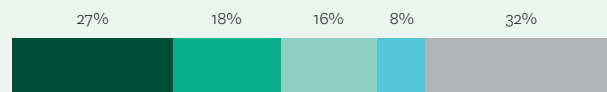
I DON'T HAVE A CAR



NO-ONE PERSUADES ME TO GO



ENGLISH LANGUAGE DIFFICULTIES



Base: All who have 'never' participated in last 12 months (n=360)

Not at all important
 Not very important
 Quite important
 Very important
 N/A

Asian Aucklanders who are less accustomed to living in New Zealand

Asian Aucklanders who are less accustomed to living in New Zealand are a target group for growing attendance.

Within this group, focus should be given to the most recently arrived Asian Aucklanders.

Perhaps the most effective way to increase attendance among this group is to promote visiting overseas artists.

For this group, English language difficulties are a key barrier.

For the purpose of this analysis, Asian Aucklanders who are less accustomed to living in New Zealand are defined as:

- those who have been in New Zealand up to five to 10 years
- and/or are less fluent in English
- and/or arrived in New Zealand when they were older (40 years or over).

The length of time since arriving in New Zealand (10 years or less) has the most influence.

Asian Aucklanders who are accustomed to living in New Zealand are more likely to **attend** arts events. On the other hand, Asian Aucklanders who are less accustomed to living in New Zealand are more likely to **participate** in arts.

It is possible that Asian Aucklanders who have lived in New Zealand longer find it easier to attend and therefore do so more often, while those less accustomed to living in New Zealand find it more important to connect with their culture and are more motivated to participate.

Key triggers and barriers to engaging with arts

The key differences for Asian Aucklanders who are less accustomed to living in New Zealand are:

- connecting to their own culture is important and is extended to supporting artists from their own culture, and attending well-known acts or artists who visit New Zealand
- the importance of development and personal goals is higher among this group
- language difficulties are identified as a significant barrier
- not having a car or having health/mobility issues are significantly more important barriers.

Summarised below are the key triggers and barriers:

Triggers

CONNECTION TO/MAINTAINING OWN CULTURE

Connecting me with my own culture and heritage

Exposing New Zealanders to my culture and heritage

Helping my children maintain a connection to their culture

A well-known act or artist from my culture visits New Zealand

Supporting artists from my own culture

DEVELOPMENT/PERSONAL GOALS

An opportunity to learn something new

Helping me to reach a personal goal

Helping me improve my figure or poise

PASSION

I love performing

It's one of my hobbies and interests

Barriers

GETTING THERE

Health or mobility issues

I don't have a car

LANGUAGE

English language difficulties



**EAT YOUR CAKE; I'M A VIETNAMESE
REFUGEE (2010)**
Photographer, Sally Tran

Difficulties with English language

In general, difficulty with the English language is the **least** important barrier for Asian Aucklanders. Just one in 10 Asian Aucklanders said language limitations are a '*very important*' barrier to attending or participating. Asian Aucklanders who are **less accustomed** to living in New Zealand are the only group for whom this is a significant issue.

They were asked to pick which language difficulties had an impact on their involvement with the arts.

Nine different aspects were investigated, although three of these were only asked of the relevant 15% of Asian Aucklanders who had created art or organised an event.

The two aspects of language that cause the most difficulty both relate to creators and organisers (makes it difficult to access funding or sponsorship, makes it difficult to promote an event to other cultures). The third aspect, directed only at creators and organisers (makes it difficult to put on an exhibition or performance), is also rated as '*very important*' by a large proportion of this group.

Nature of language limitations

LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO ACCESS FUNDING OR SPONSORSHIP

(Creators/Organisers only (n=19))

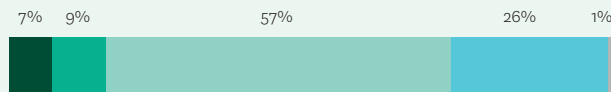


LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO PROMOTE AN EVENT TO OTHER CULTURES

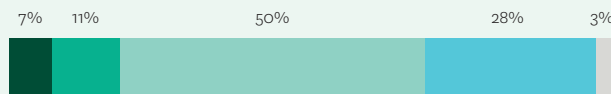
(Creators/Organisers only (n=19))



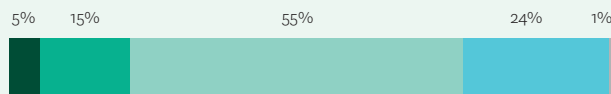
LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO UNDERSTAND WHAT IS HAPPENING IN PERFORMANCE



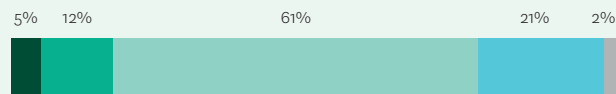
LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO PARTICIPATE AS IT IS HARD TO TALK TO OTHER PEOPLE



LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO FIND OUT WHAT THERE IS TO PARTICIPATE IN



LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO FIND OUT WHAT THERE IS TO GO AND SEE

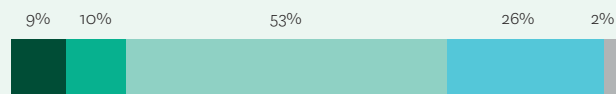


LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO PUT ON AN EXHIBITION OR PERFORMANCE

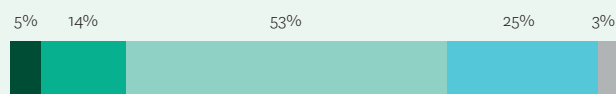
(n=19)



LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO READ THE PROGRAMME



LANGUAGE LIMITATIONS MAKE IT DIFFICULT TO MAKE A BOOKING TO ATTEND AN EVENT OR ACTIVITY



Base: All who gave 'English language difficulties' AND have lived in NZ for 10 years or less as an overall barrier (n=96).

Note that %'s don't always add to 100% due to rounding.

Not at all important
 Not very important
 Quite important
 Very important
 N/A



UNDER THE SAME MOON,
BY RENEE LIANG (2015)
Performer: Hweiling Ow

ASIAN ARTISTS IN AUCKLAND – A SNAPSHOT

A sample of 10 Asian Auckland artists were interviewed face to face or by Skype to provide insight into practices and experiences.⁹

The artists

Asian artists in Auckland are driven to pursue their passion to make visible new ideas and to create and express themselves.

Asian artists in Auckland are not a uniform group.

- Few artists fully identified with the term ‘Asian artist’.
- Most felt both country of birth and time spent living in New Zealand form part of their identity.

“I consider myself to be Asian and an artist...but ‘Asian artists’ – that means the type of music or style.”

“Korean New Zealand artist...that’s how I present myself to the world.”

“I’m often described as a female artist, or a Korean-born artist...I prefer Korean-born New Zealand artist.”

Some artists of Asian descent are happy to be defined as Asian artists. For them it provides a more international context.

“Chinese New Zealand artist or a New Zealand artist; they’re alright, I don’t get offended.”

“I’ll own that. I’ll ‘represent’.”

“We’ve learned to use it...you learn to market yourself in that way. It’s pragmatic if you want it funded.”

⁹ Refer to Appendix B for more detail on the methodology.

But for many the term suggests art will be reflective of Asian culture, heritage and influence and this limits the interpretation of their art.

“Suggests the output is Asian influenced... when that is not necessarily the case.”

“It closes down how works are perceived or read.”

“I see it more about race or biography, not the art or its content.”

“For me personally, I don’t like to be stereotyped as that but it is a quick, useful reference point...”

“For some it could be affirming and that there is a validation and recognised place...but I define myself as a New Zealand artist. I find it very liberating: end of story.”

There are some common themes that connect Asian artists’ experiences:

- identifying with multiple cultural backgrounds and contexts
- connecting to others with common ground, but also competing
- affordability of studio spaces
- sustaining professional life financially, and need for self-funding
- finding support from producers, curatorial recognition, exhibiting.

And just as many contrasting experiences:

- different levels of cooperation and competition by artform
- individuals, groups or multiple players
- cross-boundary practices, mixed media, social practice, commercial galleries
- stages of their career journey

Part 2

Asian artists in Auckland – a snapshot

- performing free ‘early on’ to build a sustainable professional practice
- born here or migrated young, studying in New Zealand, or later arrival.

Likewise, there is no simple definition of audiences for Asian artists. Audiences may vary by project and location, both in New Zealand and abroad.

“The New Zealand Chinese community has six generations since the poll tax – my work seems to speak to a wide range of migrant stories.”

“There’s another audience – Asian people for whom English is not their first language. It’s much harder to get them along, but they can connect. They are curious and a little bit scared, but pleased to see the stories.”

“Sometimes it’s not easy to engage with the traditional community. It can be very religious-centric, and more energy goes into managing or not upsetting certain people.”

“For young people it is connecting them to their language. They are second or third generation, connecting via movies or songs...it’s taking it into reality by producing a play.”

Asian artists may see themselves as representing New Zealand, even though they may have no official funding or support.

“The moment I leave New Zealand, what I do is recognised for what it is. I represent New Zealand in Tokyo, L.A...”

The Auckland environment

Asian artists perceive Auckland has an edge over other cities in New Zealand.

- Auckland is unique in New Zealand for its multiple arts communities and practices, and its sheer size.
- There are opportunities for commission and sales of work because of Auckland's role as a financial centre.

However, the cost of space, transport and high living costs are a common theme. New Zealand can also be perceived as being too far away from the rest of the world.

“There’s an inspiring community of people doing interesting things. Auckland and Wellington have a healthy, vibrant art scene.”

“Auckland is really good – if you are good you will get seen if you plug at it. Then to make a go of it you have to go overseas – Australia, the States; it’s a bigger pool.”

Challenges facing Asian artists in Auckland

Asian artists generally experience similar challenges to other artists in Auckland.

Like other artists, they have the ideal of ‘professional’ practice to be sustainable and able to live as an artist.

In a competitive context artists may be asked, and agree, to perform free.

However, there are some challenges that can be identified as significant to the Asian artists’ community.

English language

Familiarity with the English language, including both English as a second language and general comprehension.

“English as a second language never really goes away...different text, slightly different ways of interpreting things... it’s difficult to do really good writing.”

Family perspective

Some artists comment that their parents’ view of art careers is positive, though some still encourage ‘traditional’ careers that are more stable.

The difficulty of making a living as an artist in New Zealand leaves some parents in doubt.

“It was mixed. They came from a conservative background. They wondered, ‘should you do something more practical?’ But now I’ve built my name they’re more supportive – they can see me doing things and being successful.”

“For them it was about how it was framed. They saw it as self-employer and entrepreneurial.”

Managing several professional roles and cultures

In addition to working across the context of their own and other cultures, Asian artists are managing multiple professional roles. Within the art world, roles are often multi-disciplinary and blurred with a DIY momentum that relies on cooperation and self-funding in order to bring a project to life.

“Producer, director player, teacher, mentor, author, plus the day job!”

“I beg, borrow or go shopping to get things sorted...only in New Zealand do you find a lot of artists with multi-skills because they have to do it themselves and be resourceful.”

Working between different countries

Asian artists are often working between different countries. Those born in New Zealand or who came when relatively young have impressions (often from parents) and recent experiences of how the arts are positioned differently in other countries.

When overseas they may be regarded as New Zealand artists, or as global/international practitioners with an absence of a specified cultural nomination.

The place of the arts in different countries can reflect cultural differences. There is some suggestion that, internationally, New Zealand arts are not perceived as highly as some of the Asian countries. Some consider there may be greater acceptance of artists in New Zealand being successful professionally but not financially.

“In Asia there is so much more going on all the time, I never have to wait for work. But in New Zealand you may have one project, but then what next?”

“You can still be a poor artist and Kiwis don’t look down on you if you don’t have much money. Whereas in some countries in Asia they do look down.”

Supporting Asian artists in Auckland

Like other artists, availability of basic resources and connecting with others are key factors for success:

- assistance with relatively small sums of money; for example, for rehearsal space, materials, or to provide a minimal payment for performers can make a big difference
- so too can help with language and organisational skills and access to networks to navigate professional art systems.

“It’s about positioning and putting forward a good argument for institutional support. Not many artists have the experience to know how to do that. They may feel they won’t understand what I’m trying to do.”

One of the key pressure points is finding affordable space to create, rehearse and perform.

“We need more venues and more opportunities to work... And if they could be subsidised to pull the ticket prices down. Theatre is expensive compared to \$10 Tuesdays at the cinema.”

There are also challenges in how diverse individual art practices and identities fit into existing systems:

- Just as Asian New Zealand artists may navigate complex cultural combinations, the blurring of art practices is also reflected in their experience. This can sometimes lead to frustration with traditional funding criteria and processes that may not reflect these blurred boundaries.

There is still room to improve understanding and ways that institutions and processes support Asian artists.

- A pre-application conversation with an organisation can go some way to help an artist understand the criteria, but more can be done to improve understanding.

“I sometimes feel the way they think about funding is out-dated in relation to contemporary practice.”

“I do understand it needs to have a framework but there are spiritual and social contexts.”

“Some type of work is recognised for what it is overseas and speaks to diversity, but it has just not been recognised at all in New Zealand.”

Strategies that have been effective in enabling other communities of artists to progress may also be relevant to support Asian New Zealand artists.

“There’s a gravitation towards things ‘recognisably Asian’ – but it’s an issue that is not unique to New Zealand.”

“The challenge is similar to Polynesian artists in some ways.”

“There’s not enough of a bridge with Western European theoretical premises and context. For older artists there may not be knowledge of the narrative, concepts of philosophy.”

Part 2

Asian artists in Auckland – a snapshot

Connection with producers/curators and venues is vital and is developed over an artist's career. These relationships can be harder to establish if they didn't grow up in New Zealand.

- Often key to starting these connections is studying in New Zealand. It creates a peer-group that continues and builds momentum.
- Newcomers who have not had this experience cannot benefit from existing networks.
- Connecting artists to producers and curators has potential to strengthen networks, especially for migrants who have few established links.
- Professional skills development is also an opportunity to assist artists. This may include greater focus at tertiary level education.

There is demand for more producers interested in Asian artists and more general funding for arts projects.

“We had classes on writing funding proposals, but it was never made visceral. We didn't realise this is how you will actually feed yourself! We had no idea.”

“Is there a way to give structural help – a workshop on how to set up your own company and a networking service.”

There are concerns about racial stereotyping and conceptualising Asian arts/artists.

“Colour-blind casting sometimes feels like a pretence.”

“It can lead to pastiche roles that are cheesy, painful.”

There is a view that arts can play role in supporting racial harmony.

“Racism. Probably there is still media fear of a ‘threat’ but art could be helpful to address this. It can build diversity and connection – and it's critical that arts are exposed.”

Overview of opportunities to provide support for Asian artists



Connecting people



Residencies and fellowships to allow full-time focus on projects



Enabling out-bound global connection for artists



Inviting producers/curators from overseas to come here and work with New Zealand artists



Connecting to curators



Sharing applications with curators (with artists' permission)



Funding to help payment of performers, offset cost of venues, make tickets affordable



Potential to provide assistance with website, social media, company structure



'Bang for buck', small grants can be vital



Getting smaller spaces involved to help provide more venues



Supporting artist-run co-ops/spaces/projects



Advice and guidance for positioning applications to funders

Jing

Visual Artist



Visual artist Jing came to New Zealand as a child with her mother and siblings, while her father stayed behind in her home country. She went to school in New Zealand and now has post-graduate qualifications. Her parents have always been supportive of her as an artist, but she says they “didn’t really know what was involved”.

Her parents have always been supportive of her as an artist.



Jing is keen to support herself, but finds it challenging balancing working and practising as an artist.

She seeks out part-time employment during evenings and weekends to give her flexibility during the day to do her own thing.

She is very grateful for the support, but is essentially at the mercy of the friend's goodwill.



She is fortunate that a friend-of-a-friend has a space where she can work, but when the space is needed Jing has to uproot and move all her materials into a corner.

She is very grateful for the support, but is essentially at the mercy of the friend's goodwill. She would dearly love to have her own studio but can't afford that option.



Art school has played a key role in helping Jing establish herself as an artist and there has been a 'knock on' effect into her post-study life.

A curator came to her graduate show and this contact led to her first public show. Another curator saw that show, which led to a further opportunity.

Alice

Musician



Alice came to New Zealand from Korea as a child when her family migrated. She completed her secondary schooling along with a number of tertiary qualifications across various topics, including music, which continues to be her main passion.

“...just enjoying what the music is trying to give you.”



Alice believes her parents have more traditional views of professional arts and they don't quite understand her passion. They have not blocked her path, but she feels they both quietly hoped she would “find a proper job”.

More than anything Alice loves the performing aspect, the distraction from everyday life and complete concentration in the work. This includes “just enjoying what the music is trying to give you”, being involved in an event, and the sense that everyone is working towards a common goal.

Alice knows she has to take every opportunity to maintain connections.



Alice is not aware of any specific support for Asian artists. She understands that networking and relationships are very important if you want to progress and build a career. This demands active effort to make and keep connections.

Her key strategies include attending Masterclasses around Auckland and attending events with a teacher from university who makes introductions. She also offers to help as a back-up in situations where another performer falls ill or can't play. To pursue her career Alice knows she has to take every opportunity to maintain connections.



The reality of her professional life does bring frustrations. Despite her commitment and years of investment in honing her talent, she says she is still asked to perform for free too often.

As a professional, she is caught between a rock and a hard place. Being properly paid is a defining aspect of a professional artist or performer and shows due respect to what they do. But Alice also understands that if she doesn't accept an offer, even when asked to perform for free, there will be someone else who will.

She faces the reality of living as an artist. This means needing to build networks, even at a personal cost. Otherwise, choosing not to perform, even for free, becomes a missed opportunity.

Soon Heng

Multi-media



Soon Heng has lived in New Zealand for over 15 years. He completed tertiary studies in New Zealand and this is where he first established himself as an artist. He has lived and practised in New Zealand and internationally, and has built strong networks over those years.

He does not want to be categorised and feels able to make clear his own cultural identities both within and outside of New Zealand. “How I present myself to the world is influenced by where I am working... Sometimes New Zealand feels a long way from the world... There are good artists who are just not known.”

...what makes this possible is having a studio in his own home...



He prides himself on being self-sufficient, being able to financially support himself through his art. He knows this is not always the case for artists.

However he says it is something that is important in helping define professional practice in an artist's career. He says a large part of what makes this possible is having a studio in his own home so he does not have to pay for other space.



AUCKLAND DIWALI FESTIVAL (2012)
Photographer, Jennifer King
Asia New Zealand Foundation

Saro

Theatre Arts



Saro has lived in New Zealand since the age of 17, having previously lived in a number of Asian and Middle-Eastern countries with her family. In itself this was a challenge growing up, as she had to learn “how to keep making new friends over and over again”. Both her parents have been actively involved in the arts and have supported her career direction.

“It’s still about who you know.”



Saro describes herself as an actor, writer, producer and director. She values having multiple skills because she needs to draw on all of them to bring her projects to fruition.

Saro has created a strong network of contacts in New Zealand and overseas, sometimes through paid work or volunteering to help, and “just showing my face and being interested”. “It’s still about who you know. Ninety-nine per cent of my work here is with people I have worked with before.”

She is passionate about creating work, but funding is a perennial issue. This affects her capacity to pay musicians and performers. It also adds to the financial pressure on them. “I feel my hands are tied, not being to pay them. They have to feed themselves and pay rent too.”

She also says that expectations of her work to conform to notional Asian characteristics can be limiting. “When I tried to step away from Asian work they question if you can handle the ‘mainstream’ stuff.”

“We develop our audiences through word of mouth... getting people along year after year...”



Saro says there are financial pressures in finding affordable rehearsal space, equipment hire, and paying actors. “\$25 per hour is expensive, so we end up rehearsing in someone’s garage... Or the church hall but it is cold and has no heater.”

She relies on a share of the box office revenue, and says it is a challenge to make it a sustainable business format. She has had to learn business skills as part of her multiple roles. She feels this is typical of New Zealand artists who are forced to be resourceful to create and deliver work with limited funding.



Saro wants her work to appeal to both Asian people and other audiences. “Asian stories in English – to the mainstream, not just the ethnic community... We develop our audiences through word of mouth, telling friends and family, and getting people along year after year, so it’s a bit of a ritual.”

She considers there are a number of ways to help support artists like herself. This could include having more theatre venues and more funding so actors and artists can be properly paid for their work. She also suggests a subsidy of some of the entry costs to performances to ensure it is affordable.

She is also supportive of the idea of having more producer roles. She stresses that for this initiative to succeed there also needs to be more venues and more opportunities to work. “It needs funding and subsidies and more venues, as most are booked up for the year. Bring in practitioners from overseas to hire local artists and technicians and work with local talent.”

Cal

Mixed Media



Cal moved to New Zealand with his family in his teens and completed high school and tertiary studies here. His practice has developed to bridge a number of different forms, but he has had to manage his art practice between other paid work to sustain himself and his family.



“I have had lots of part-time jobs too. So many artists are part time and wondering where the next gig is coming from.” He says that his involvement across a variety of media has been self-directed and that his own role has blurred to encompass multiple functions.

He says that developing relationships and connections with curators and buyers is vital for an artist to succeed. “It’s always governed by context... They may know you from certain work, or a group show, but others may relate to other work in other media... It’s very fluid.”

Cal says some of the challenges other communities have faced are similar to those Asian artists face. “The challenge is similar to Polynesian artists in some ways. The theoretical premise for New Zealand arts is based on a Western European concept.”

“...create context and provide a platform for visibility.”



He believes some artists may not necessarily have the personal skills to know how to articulate and position projects to successfully receive funding.

This would be an even greater challenge for Asian artists who do not have English as a first language. Artists arriving in New Zealand as adult practitioners may also face the challenge of connecting with the community of artists. Artists who have studied in New Zealand will have already been in a position to develop these connections. “They need to be involved and be part of the community. One artist I know found it very hard and went and studied his Masters at Elam to connect into the community.”



Cal feels that although Auckland has a vibrant arts community, there still can be “a lack of awareness of what is going on in the rest of the world”, which can be frustrating. He says this motivates artists to go overseas where their work may be better appreciated.

He is positive about helping artists through a subsidy of studio space and also suggests scholarships for alumni to provide space and serve as a springboard as they leave study and develop their practice.

To help Asian artists progress, Cal says it is important to “create context and provide a platform for visibility”. As a way to address issues of visibility, he suggests more help to connect artists with curators, and supporting the media to write about artists. “Curators are always trying to find good artists. Some of the solutions are in media and journalism; giving a chance for artist-run spaces or projects to be seen and understood.” He supports enabling more producers and curators to work with Asian artists. “They are cultural translators to bridge the gap. We are at the beginning of that movement towards incorporating more Asian culture into New Zealand culture. There are parallels with Māori and Pacific representation... To be sensitive to slippages that come with cultural differences.”



YONA LEE
CONSTRAINED ORGANISM
10 SEPTEMBER - 27 NOVEMBER 2011

CONSTRAINED ORGANISM,
GOVETT-BREWSTER ART GALLERY (2011)

Yona Lee

APPENDICES

Appendix A

The Asian Aucklanders and the Arts Research Report measures the relative importance of attitudes, triggers and barriers to engaging with the arts among Asian Aucklanders. It follows qualitative research into Asian communities in Auckland and their engagement with the arts, which was carried out in 2006.

The 2014 research was conducted using an online methodology.

People surveyed were asked to pick which of the following best described their ethnic background: Chinese, Indian, Korean, Pakistani, Sri Lankan, Filipino, Cambodian, Vietnamese, Thai, Japanese, Indonesian, Malaysian, Laotian or other. Statistics New Zealand groups these ethnicities as Asian in their Census data.

A total of 973 Asian Aucklanders aged 18 or over living in the greater Auckland area (from Wellsford to Pukekohe) took part in the 2014 survey. It has a maximum margin for error of +/-3.1%. The final sample was post-weighted by ethnicity, age and gender to reflect the profile of Asian people living in Auckland according to the 2013 Census.

Interviewing took place between 23 September and 14 October 2014. The average interview length was 10 minutes and did not include any open-ended questions. The questionnaire was translated into three languages – Mandarin, Hindi and Filipino. A total of 120 respondents completed the survey in Mandarin, 19 in Hindi and 12 in Filipino.

Appendix B

The research into Asian artists in Auckland is based on small-scale qualitative research.

It explores challenges they face and also identifies opportunities to support these artists.

Ten artists were selected to provide insight into the practices and experiences of these individual artists.

They come from a diverse range of ethnicities and countries of connection, representing India, China, Korea, Taiwan, Hong Kong, Malaysia, Samoa, Fiji, North America, Scotland, England and New Zealand. They were aged from their 20s to 50s, and reflected a variety of career stages, years of practice and a range of art practice and media.

Each artist took part in a one hour face-to-face or Skype interview during September and October 2014 and confidentiality was assured. They were each given \$100 to thank them for their time.

Appendix C

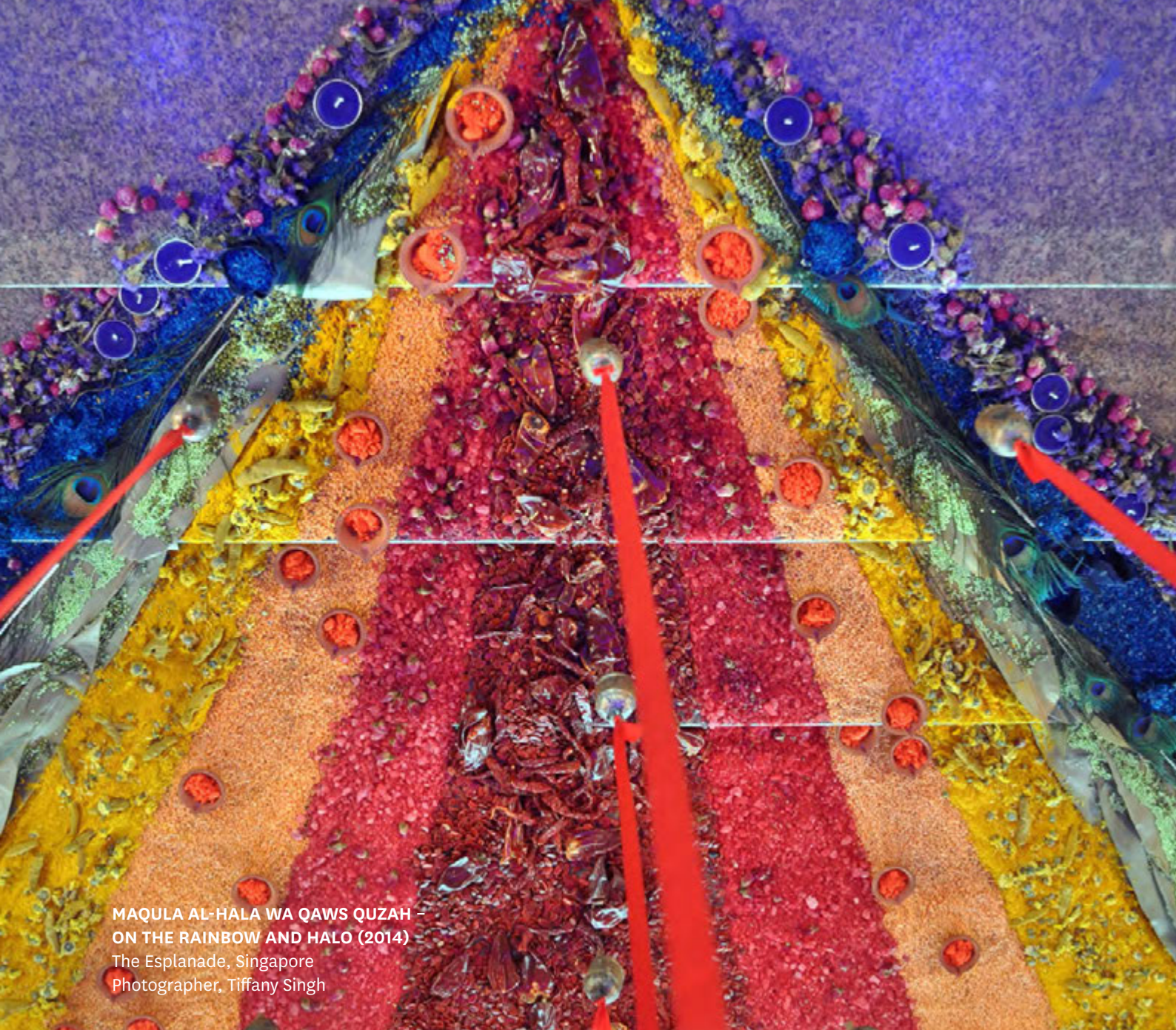
Respondents were asked about 23 different potential triggers for attending or participating in the arts in Auckland. These were developed from the findings of the 2006 qualitative research. Respondents were also reminded of the broad definition of the arts:

‘Listed below are some things that Aucklanders of Asian descent have said about **why they attend or participate in the arts in Auckland.**’

Please drag each of the following into one of the categories below to indicate how important each one is to you **when you are thinking about attending or participating in the arts or events in Auckland.**

Remember that by arts we mean any of the following:

- visual arts such as painting, sculpture, photography and films
- craft such as pottery, glass, jewellery, and weaving
- performing arts such as dancing, theatre, and music
- literature such as books and poetry, digital and online art
- Māori, Pacific, or Asian art.’



MAQULA AL-HALA WA QAWS QUZAH -
ON THE RAINBOW AND HALO (2014)
The Esplanade, Singapore
Photographer, Tiffany Singh

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