

Visibility Matters

Kia kitea ngā toi e te marea

Arts and culture coverage, reporting and
artist portrayal in New Zealand Media

1 JULY 2021 TO 30 JUNE 2022

 creative *nz*
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

 isentia

Contents

3	Methodology
5	Introduction
6-8	Key Findings
9-16	Overview
17-26	Representation
27-37	Media Breakdown
38-41	The impact of funding
42-48	Types of Arts & Culture
49	Call to action
51	Glossary

About this report

This is a benchmark study from Isentia, commissioned by Creative New Zealand Toi Aotearoa (Arts Council of New Zealand) looking at arts and culture media coverage, reporting and artist portrayal in New Zealand media between 1 July 2021 and 30 June 2022.

The report covers traditional media content (print, online and broadcast mentions).

Social media content will be analysed separately and covered in a standalone report.

The study is based on a detailed human analysis of a sample of 9,112 traditional media items, where media items have been analysed against a number of key markers.

The reported volumes are based on comprehensive searches for keywords and organisations related to the arts and culture sector.

Please note that some figures may add up to more than the total volume of analysed reports, as some media items can refer to one or more of the categories that are being tracked. Charts and figures may not always total 100% due to rounding.

Foreword

Our artists and creatives are our storytellers. They entertain, provoke and inspire us. Their work connects us, helps build our sense of identity, and is a source of national pride.

Visibility matters. The media is an important bridge between artists and the public – sharing the stories of our storytellers. It is through media that this whakataukī can come to life:

Kia kitea ngā toi e te marea – let the arts be seen by the masses.

As the arts development agency for Aotearoa, we thought it was important to get a sense of how the depth and breadth of creative activity is reflected in the media. Gathering data is the first step. It creates a benchmark to build from. By mapping the landscape, we can see where the gaps are and where the potential is – and where we can advocate to strengthen coverage and support media.

[Recent independent research](#) shows that as a country we're more positive than ever about the vital role the arts play in our lives. And while the [audience for arts and culture is significant](#), with 3.9 million New Zealanders in the market, dedicated arts and culture reporting has notably decreased over the last decade. There are now very few reporters that cover the arts exclusively or in depth. There's a disconnect between value and visibility.

We'll use the findings of this benchmark research – and a forthcoming companion study – to explore what role we might play in strengthening coverage: independently, and in partnership with others, so that New Zealanders can read, see, and hear more of the diverse arts and culture experiences on offer, and celebrate our artists' success.

We acknowledge [Isentia](#) for their insights and commitment to this work, which we look forward to advancing and charting progress over future years. We're grateful to Mark Amery who first proposed this idea to us. We mihi to the Creative New Zealand Toi Aotearoa team and Te Rōpū Mana Toi, whose guidance has encouraged us; artists, whose work inspires and drives us; and the many writers, publicists, editors and reporters working every day to share the stories of our creative communities.

Let's do more, together.

Tracey Monstra

Manager, Advocacy

Creative New Zealand Toi Aotearoa

Methodology

Scope

For this report, a total of 270,000 English-language traditional media items in Aotearoa New Zealand were collected from the period 1 July 2021 – 30 June 2022. This includes print, broadcast and online content from editorial news sources published in New Zealand.

Coverage volumes and content are based on Isentia's media monitoring tools, databases and audience intelligence platforms. The content sourcing is based on keyword lists focusing on a combination of general terms relevant to the arts and culture sector (artist, artistic, exhibition, festival, arts and culture funding etc), specific art forms (theatre, dance, visual arts etc), and key organisations within the sector, as well as cultural influences and indigenous art forms (ngā toi Māori).

Quantitative Analysis – Traditional Media

This report provides a combination of data-driven breakdowns and top-level insights about the 270,000 media items detected. A sample of this content was selected for in-depth qualitative analysis of the variety of narratives, topics and artist demographics revealed by them.

Qualitative Analysis – Traditional Media

The goal of the current study was to map and understand the current media landscape, and to what extent it reflects the arts and culture landscape in Aotearoa and encourages an understanding of its value to New Zealand society. We used analysis of keywords to further constrain the detected 270,000 mentions, to ensure we:

- Focused on content about arts & culture within New Zealand or by New Zealand artists abroad.
- Filtered out celebrity and pop culture news that focused on the personal life of artists rather than their work related to arts & culture.

- Capped TV & film content (dominated by news on new premieres/hit TV shows/album/video/single releases, mostly by major international artists) to allow space for analysis of less mainstream artforms that more fully represent the breadth of activity in the sector.

This narrowed down the content to 60,000, 20% of which was then randomly sampled. A further 4,000 mentions were removed because they did not specifically refer to New Zealand artists or arts & culture news. A remaining 9,112 relevant mentions were coded for a number of markers: media owner; journalist background and demographics; salient topics; narratives; imagery; art forms; and artist career, gender and demographic information.

Film and Television content was restricted to 2,000 items, so that the nature of the coverage could be examined, but it did not dominate the sample and impact the ability to analyse other forms of arts and culture. Coverage of mainstream, popular music was excluded from the content that was analysed in depth.

Isentia is proud to partner with Creative New Zealand to produce this analysis of arts and culture across New Zealand media. We know that the media have an important role to play in ensuring diverse representation and can elevate and shine a light on areas of cultural importance. One of the most powerful first steps in building engagement and understanding, is to create that first benchmark. When you know where you are, you can start to see how far you can go.

Ngaire Crawford
Insights Director, Isentia



Key Findings

This section provides and a summary of the major findings of this analysis.

KEY FINDINGS

Discussion of arts and culture is often crowded out of traditional media

13% of total media coverage over the reference period was related to arts and culture. This is compared to about one quarter of media coverage in New Zealand that is focused on sport. Further compounding this difference, a significant portion of the media content that did relate to arts and culture (75%) was driven by TV, film and popular music.

This meant that just 3.25% of all news coverage in New Zealand related to other art forms, sector news, cultural heritage and various cultural activities. This broad range of content across a limited media space dilutes the attention given to any single artform, outside of film, television and popular music. This sparse coverage can cause difficulties in promoting lesser-known artists, such as those from underrepresented communities, emerging artists and local talent.

Events are the primary driver of media coverage

Arts and culture coverage most commonly focuses on news about current or upcoming events. *Events & openings* accounted for the largest share of traditional media coverage over the reference period, leading other drivers of coverage, including *artist profiles*, *reviews* and *funding news*. While this is beneficial for the promotion of arts and artists, it can create imbalance for forms of arts and culture that are less event driven, and can reduce the length and depth of coverage. Artist profiles reach the greatest audience.

Arts and culture coverage could be more diverse and representative

The coverage analysed revealed that a number of communities were underrepresented in arts and culture coverage. While not all coverage specifically identifies the demographics associated with the art or artists discussed, where artists self-identify, 10% of coverage references Māori arts and culture, even though 25% of all artists mentioned were identified as Māori. This indicates strong elevation of individuals, but that outside of these individuals, there is limited focus on Māori arts and culture or ngā toi Māori in coverage. Pacific arts and culture and artists were only present in less than 5% of coverage, while the most stark area of underrepresentation is for NZ Asian arts and culture and artists, at only 2% of analysed coverage. There was also limited coverage of LGBTQI+, gender diverse and Deaf and disabled artists (<2% each). International artists were more likely to be covered than most of these key groups (14%), and 66% of these international artists were male.

As well as the art and artists covered, the images analysed only amplified this underrepresentation, with all groups mentioned above appearing in smaller shares of images when compared to their total coverage.

KEY FINDINGS

Independent and industry-specific media help drive conversation and fill gaps

A significant portion of coverage (25%) was driven by independent and niche publications (such as *The Spinoff*, *The Big Idea*, or *Te Ao Māori News*) rather than the major media networks in NZ. This content was more likely to publish underrepresented voices, and dedicate longer form content to the sector, as well as utilise the arts and culture sector itself to support content generation and analysis.

There is a significant opportunity to grow the coverage of arts and culture in New Zealand

Dedicated arts and culture coverage supports greater depth and breadth of arts and culture coverage, but lacks consistency. This presents a significant opportunity to grow coverage, and better express the depth and value of arts and culture in New Zealand.

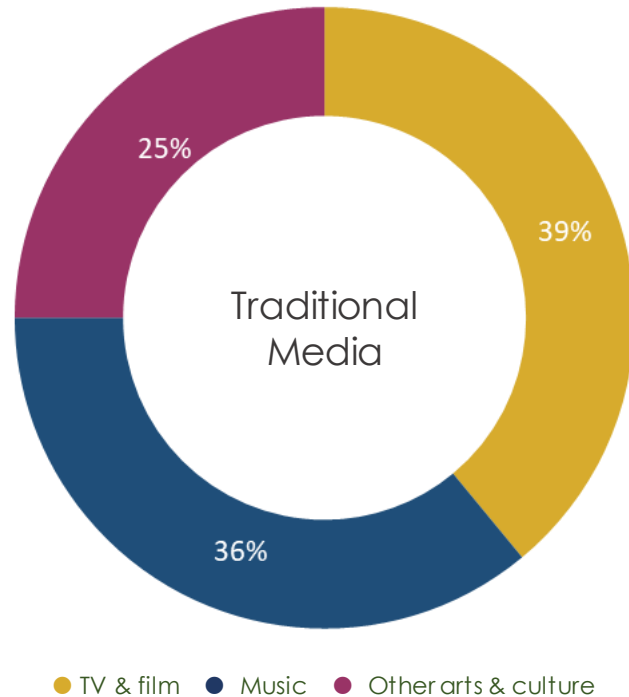
Dedicated arts and culture journalists help drive depth and variety, but there are currently very few of these journalists across the major media networks.

Overview

This section provides:

- An overview of traditional media coverage volumes and drivers
- A view on themes of coverage
- The impact of COVID on arts and culture coverage in the reporting period.

Overview of New Zealand Media Coverage between 1 July 2021 and 30 June 2022



Traditional Media

Out of just over two million reports generated by traditional media outlets (press, online news, television and radio) in New Zealand for the period 1 July 2021 – 30 June 2022, more than 270,000 (13%) broadly referenced a form of arts and culture in New Zealand.

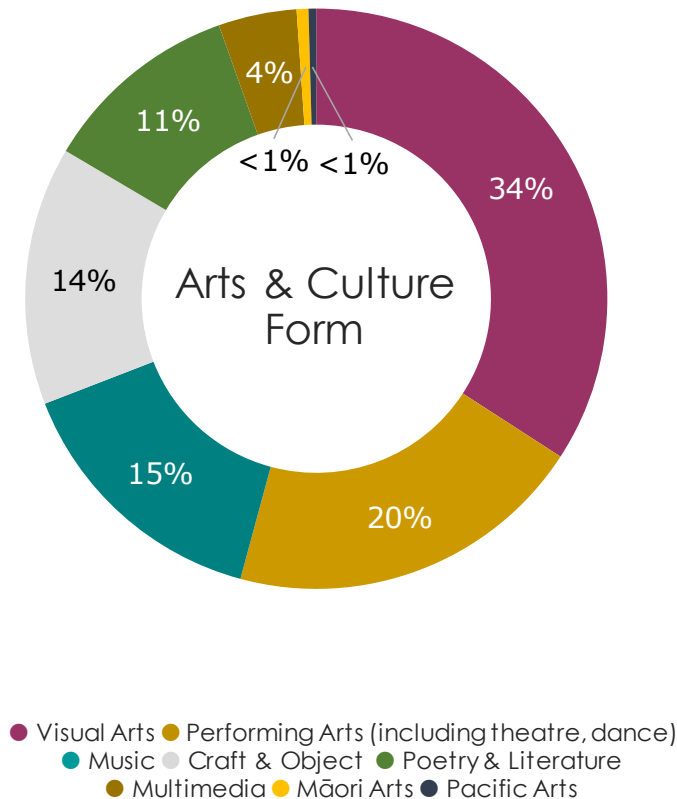
Three quarters of this coverage focused on TV, film and pop music, primarily geared toward pop culture and entertainment.

Over 69,000 mentions (25% of total arts & culture mentions) discussed other arts & culture forms, sector news, cultural heritage and various cultural activities.

270K+

New Zealand traditional media mentions of arts and culture

Forms of Arts and Culture Covered by New Zealand Media



Due to the significant amount of coverage focused on Film, Television and popular music (75%) this content was limited in the qualitative analysis sample.

This chart shows the share of voice of other arts and culture forms in coverage when Film and Television is excluded. Music in this dataset excludes mainstream popular music content, including pop music singers/celebrities, albums, videos or single releases.

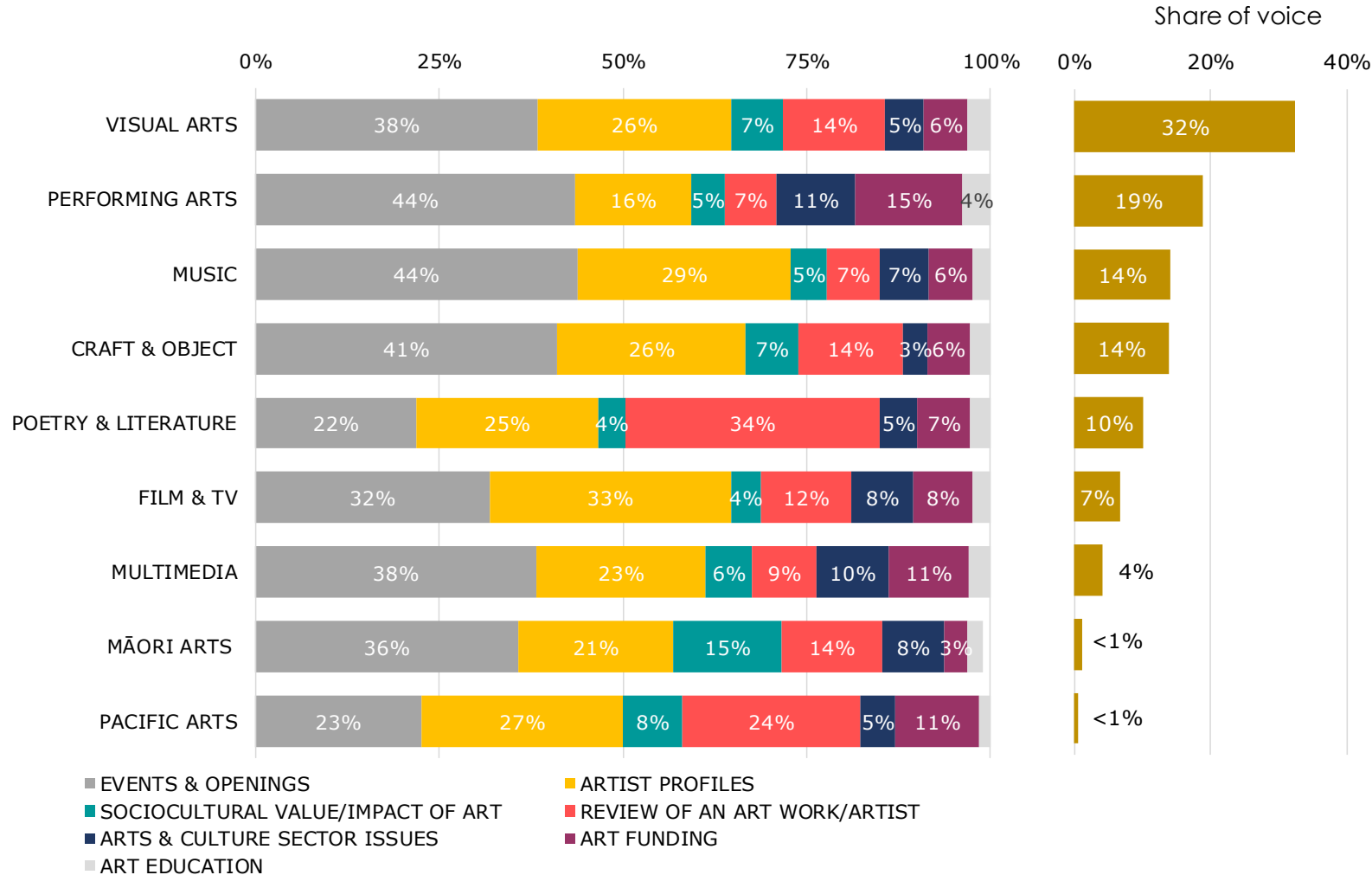
Some coverage mentioned multiple arts and culture forms.

Visual arts and performing arts were the most common arts and culture forms mentioned in the analysed coverage (making up 34% and 20% respectively), followed by music and craft & object (15% and 14% respectively).

In terms of event types, close to half of the coverage was consistently driven by cultural events, festivals and exhibitions. A narrative specific to the analysed period was adapting to pandemic restrictions, as some events switched to digital or hybrid formats and/or adjusted audience sizes and/or use of space to allow for better social distancing.

Media outlets continued to cover a range of arts and culture forms, even though physical access during this period to galleries, live theatre, and music and dance performances was limited for an estimated 1.7 million New Zealanders due to COVID-19 restrictions. This had a direct impact on performing arts, as many venues were closed during this analysis period.

Drivers of Coverage by Forms of Arts and Culture



This chart shows the key drivers of coverage of each form of arts and culture, along with the share of voice of each arts and culture form.

Note that Film and Television is included in this chart, and the share of voice shown is based on a capped sample of media content. This is why the share of voice seen in this chart differs from others in this report.

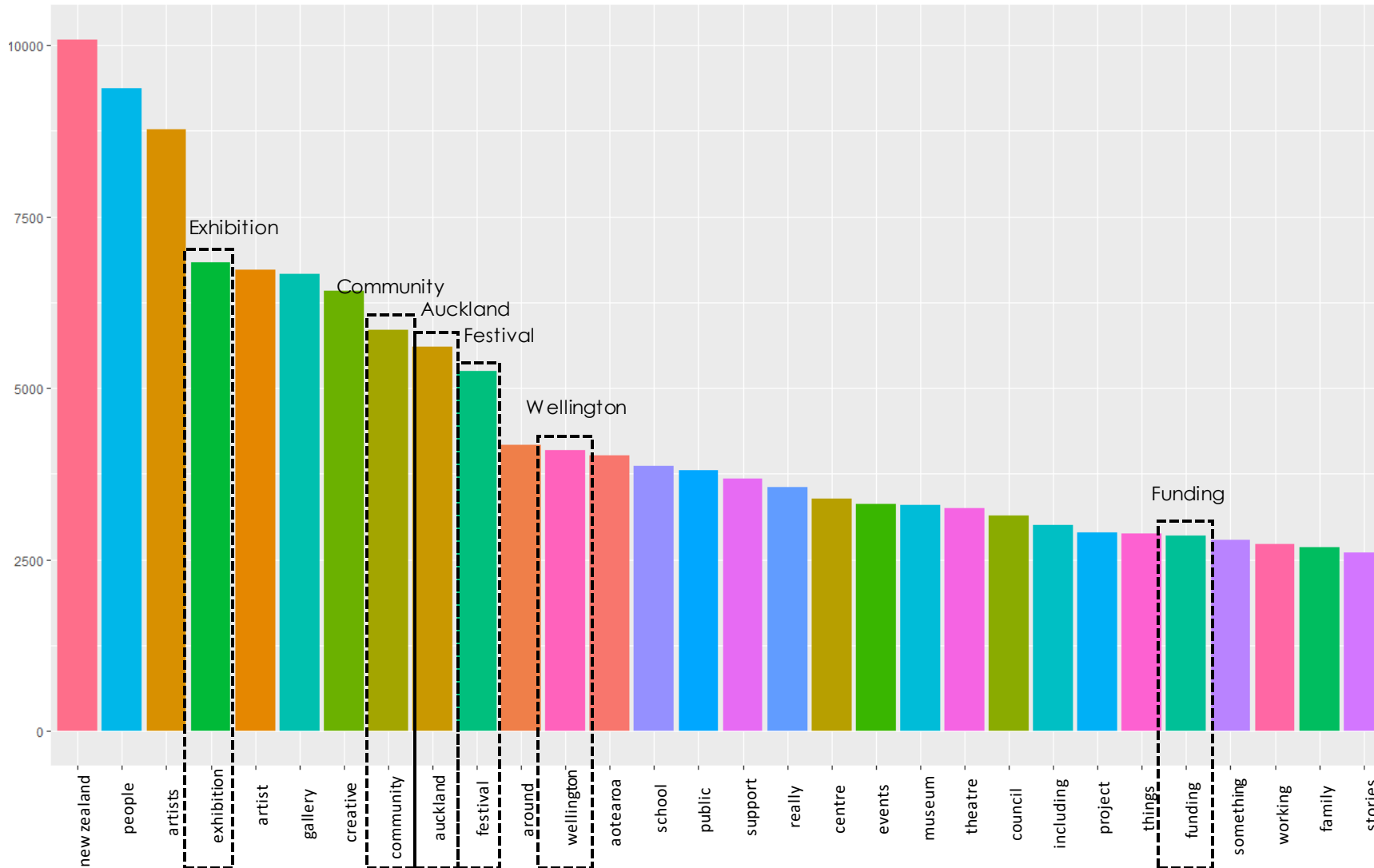
Some coverage mentioned multiple arts and culture forms.

Events and openings were a significant driver of coverage across all arts and culture forms. Reviews most commonly drove reporting on poetry & literature, while artist profiles were the most frequent driver of film & TV coverage.

While funding was an infrequent driver overall, it was a more common driver of coverage of multimedia, performing and Pacific arts.

Across all art forms, coverage was rarely driven by discussion of art education.

Top 30 Words Used in Arts and Culture Coverage



This chart shows the top 30 words mentioned in analysed arts & culture coverage.

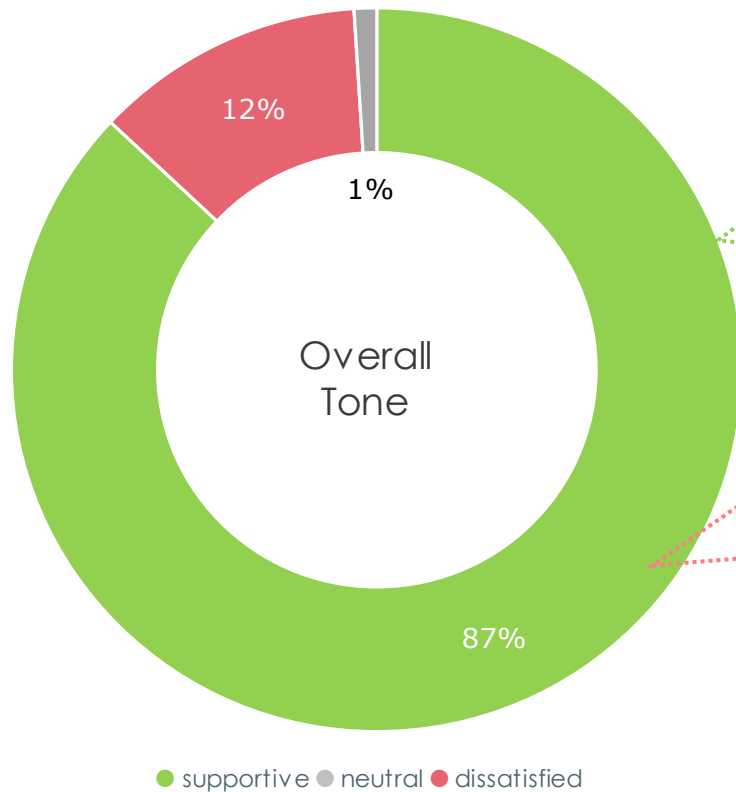
Auckland and **Wellington** stand out as the main hubs of cultural events.

The prevalence of terms such as **community**, **events**, **exhibition** and **festival** confirm that events are leading drivers of content. This is reinforced by the wide discussion of terms **centre**, **museum** and **theatre**.

Funding was less frequently mentioned.

Arts and culture have an overwhelmingly positive presence in media coverage

This chart represents the overall tone of media coverage.



Drivers of coverage supportive of arts and culture:

- Arts and culture events (especially festivals like World of Wearable Arts or NZ International Film Festival)
- Awards and honours
- Artistic excellence
- Fresh and original ideas by nationally renowned and local artists.

Drivers of dissatisfaction with arts and culture:

- Poor pay rates
- The need to reform current funding models
- Event cancellations
- The demise of arts education in schools
- Profiting from artistic work without consent
- Lack of equity and representation.

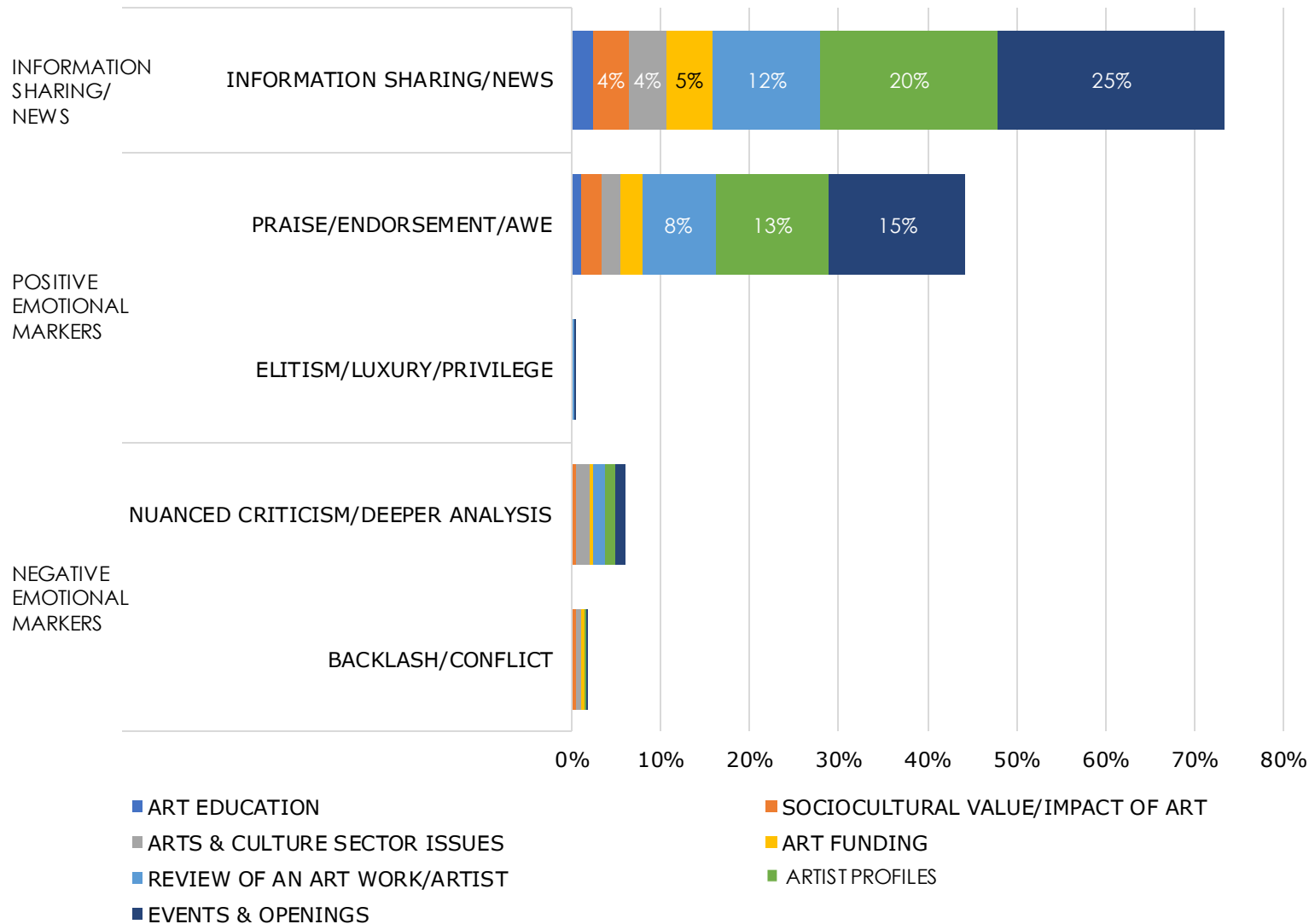
Arts and culture coverage is predominantly supportive in tone. Even when reporting does not contain explicit language markers that indicate praise, the overarching messaging revolves around raising awareness about artists, art and performances available at local museums, venues or events.

The variety of arts and culture forms and artistic perspectives discussed reflect a vibrant and diverse cultural life across Aotearoa.

Only 1% of the analysed media items predominantly discussed dissatisfaction with the arts & culture sector. These were more likely to be authored by experts with specialised backgrounds, who examined more complex systemic issues within the sector.

Art criticism or in-depth critical review of artists and their work is relatively rare and limited to specialised outlets or opinion pieces by authors with a background in the arts and culture sector. Mainstream media typically target a wider audience, and focus on information-sharing, humor, and jargon-free, accessible language in their reviews.

Emotional Purpose of Coverage



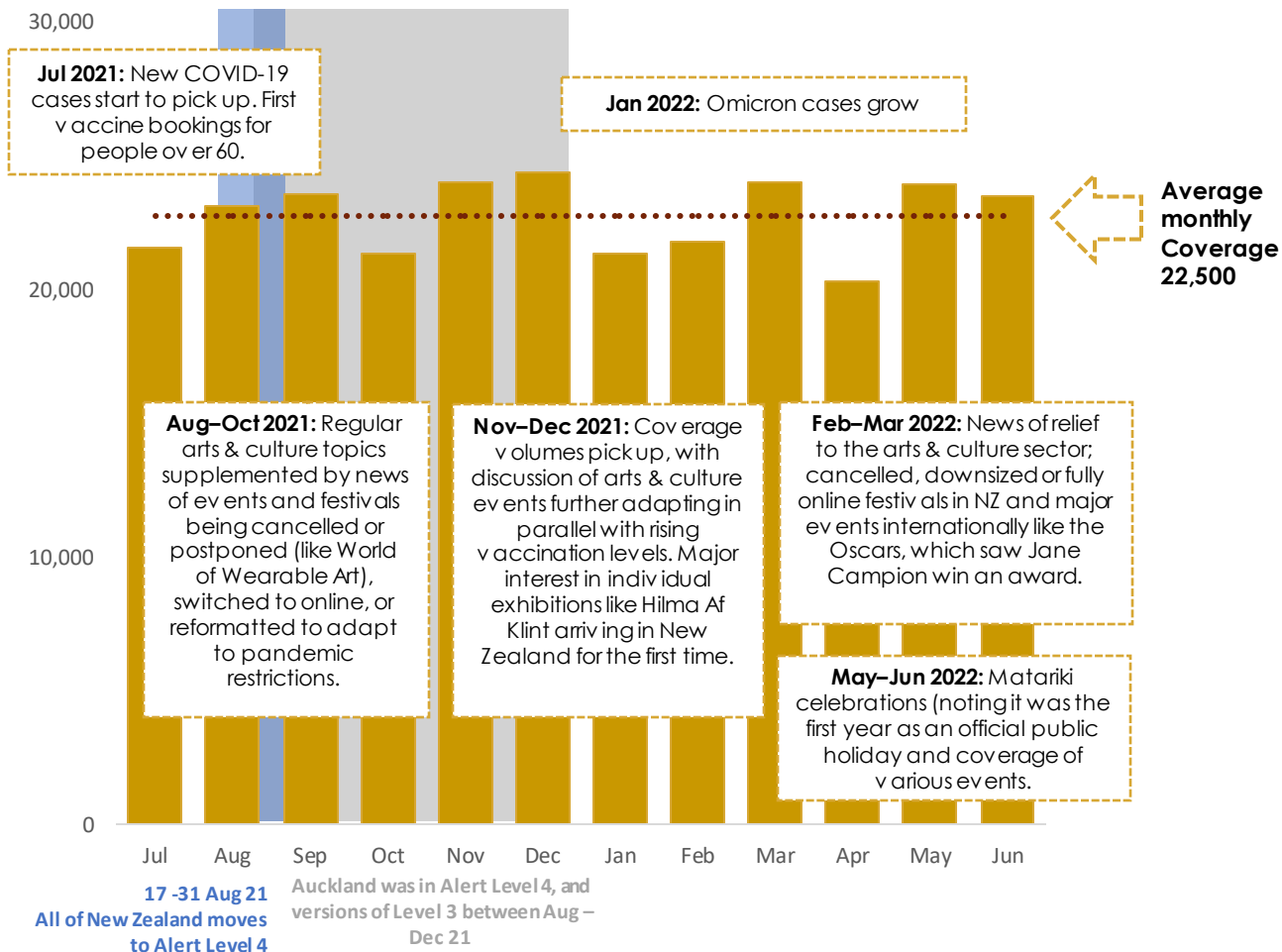
This chart shows the positive, negative and neutral (information sharing/news) emotional markers across the key coverage drivers.

The emotional purpose of coverage refers to the perceived aim of the author in creating the coverage for the reader. Information sharing was the primary purpose of coverage, followed by endorsement and support of the art or artist mentioned.

There was minimal evidence (<1%) that coverage framed arts and culture as elitist or a luxury (which has both positive and negative connotations).

COVID-19 restrictions impacted an events-driven media profile

This chart shows the monthly coverage volumes of arts and culture in New Zealand news media from 1 July 2021 to 30 June 2022.



1 in 10
of the analysed media items
referred to the pandemic.

Event, hui and project cancellations and disruptions had a sector-wide impact. Media coverage reported on the ways in which organisers and venues pivoted, adapting to hybrid or online versions of the originally planned live events and festivals.

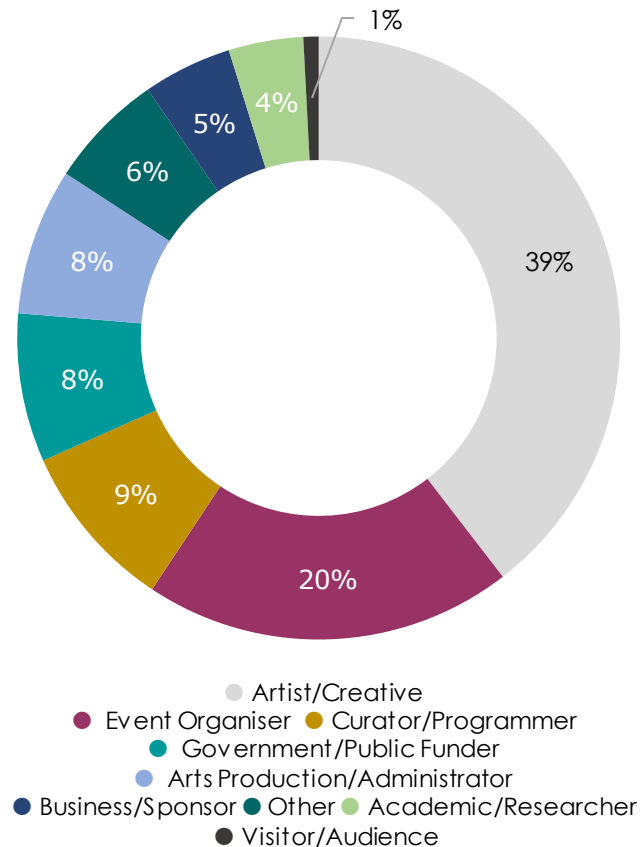
In 2022, event and festival cancellations due to the Omicron outbreak made headlines, but media outlets also reported that local museums and galleries had reported increases in visitors from other New Zealand regions, as travel restrictions encouraged domestic travel. Some arts & culture media items pointed to a silver lining of the pandemic: the sector was finding creative ways to deal with pandemic restrictions, with increased live streaming of cultural events, outdoor installations, visual arts exhibitions and international online projects.

The Cultural Sector Emergency Relief Fund and the Arts and Culture Event Support Scheme were mentioned in less than 0.1% of the coverage of the sector.

Representation

This section examines representation and diversity and considers what types of voices are seen and heard across arts and culture coverage in New Zealand.

The leading voices in the sector are artists, event organisers and curators.



This chart shows the top 10 spokespeople quoted in the analysed coverage.

1.	CARMEL SEPULONI, MINISTER FOR ARTS, CULTURE & HERITAGE	59
2.	STEPHEN WAINWRIGHT, CREATIVE NZ CEO	46
3.	TAMA WAIPARA, TAIRĀWHITI ARTS FESTIVAL CHIEF EXECUTIVE	36
4.	ELIZABETH ELLIS, ARTIST	36
5.	KATHLEEN DRUMM, HUNDERTWASSER CENTRE'S CHIEF EXECUTIVE	34
6.	COURTNEY SINA MEREDITH, DIRECTOR TAUTAI CONTEMPORARY PACIFIC ARTS TRUST	33
7.	LIZ COTTON, WAIKATO MUSEUM DIRECTOR OF MUSEUM AND ARTS	29
8.	YUKI KIHARA, VISUAL ARTIST	27
9.	NIGEL BORELL, WHANGAREI ART MUSEUM CURATOR	26
10.	LISA REIHANA, ARTIST	26

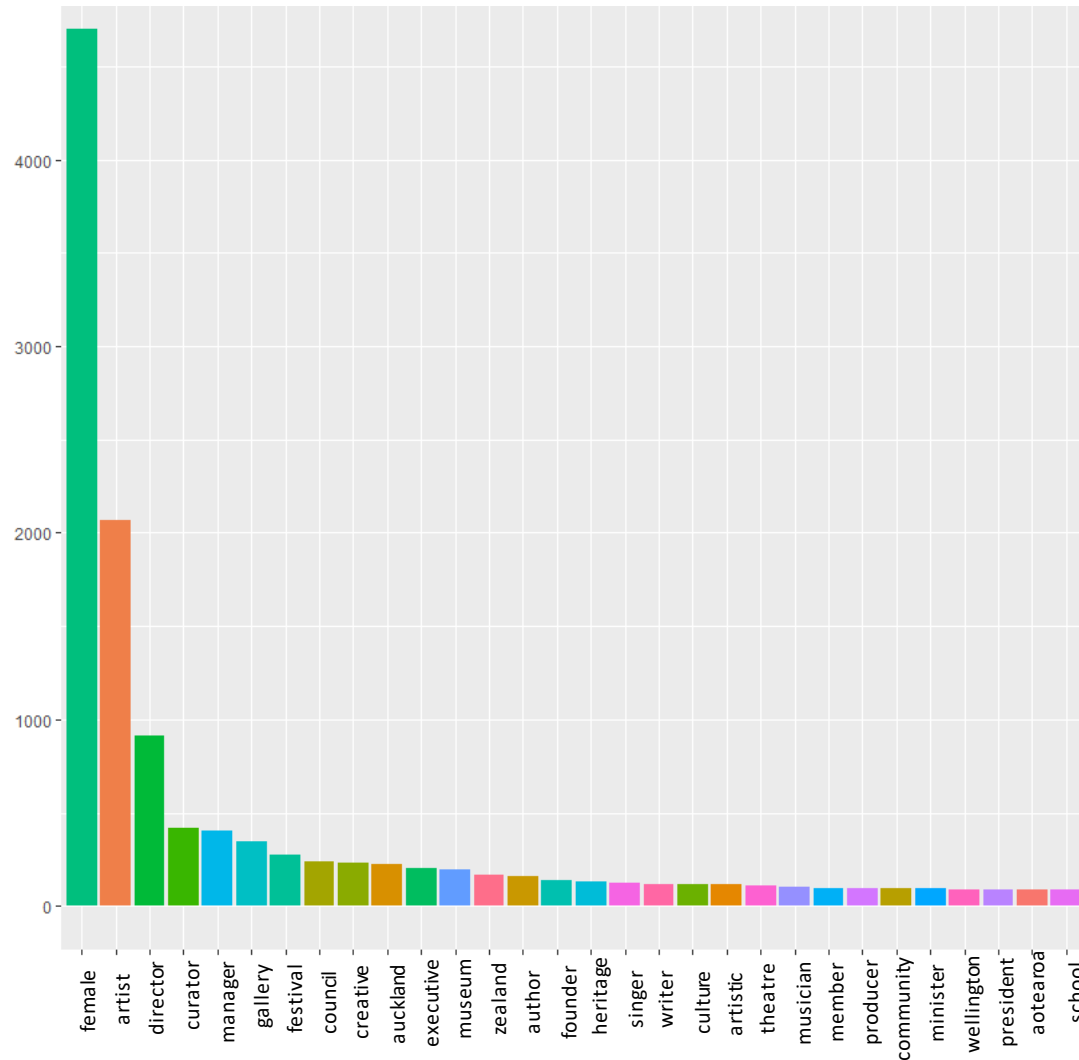
Most of the spokespeople who were quoted by New Zealand news media in relation to arts and culture are artists themselves (39%), event organisers (20%) or, to a smaller extent, curators (9%).

Due to the variety of the content, the types of spokespeople varied greatly, and there were a few individuals per category who were repeatedly quoted in media coverage.

Spokespeople for government, public funders, arts production/administrators, sponsors, researchers and other were overall less likely to be quoted by journalists, however given the diversity of artists reported on, the most consistent voices are from these types of roles.

It is also important to note that many of the leading spokespeople may have multiple roles (artist and event organiser or advocate for example). They are listed here in their most frequent role as described in media coverage in this dataset.

Leading Descriptions of Sources



This chart shows the top 30 words associated with spokespeople in analysed coverage of arts and culture.

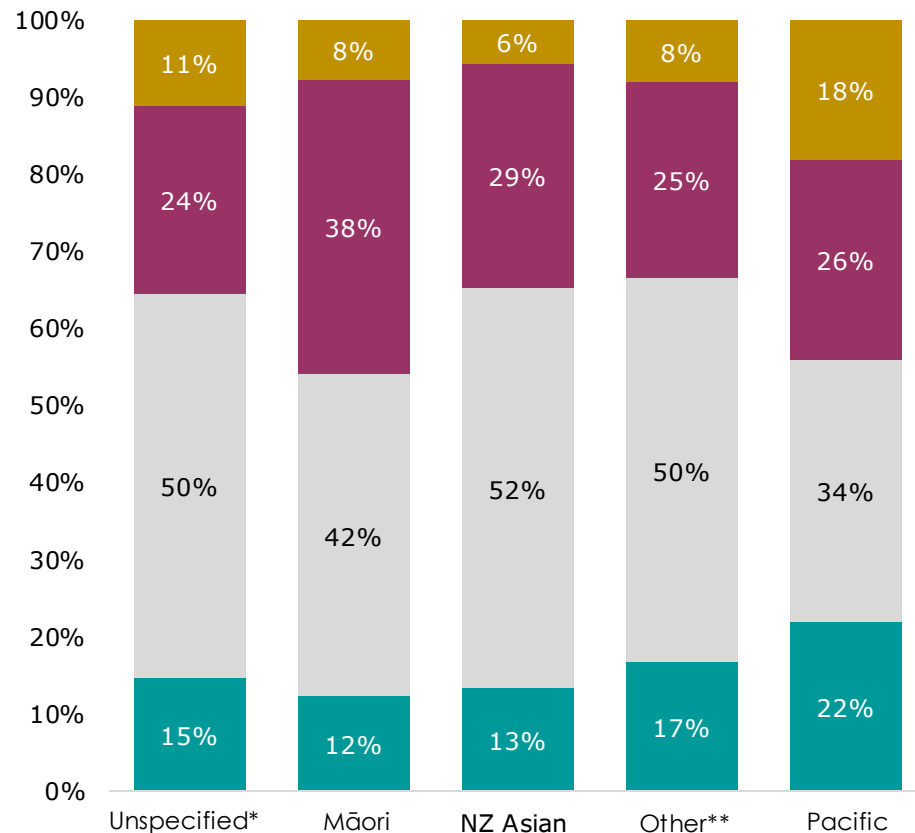
Sources were most likely to be described as **female**, **artists** or people in high positions in the arts & culture sector (with roles such as **director**, **curator** and **manager**). Coverage almost never explicitly mentions the gender of a male artist.

Sources were most likely to be associated with **galleries**, **festivals** and **museums**.

Less visible roles were associated with **literature**, **theatre** and **community arts**.

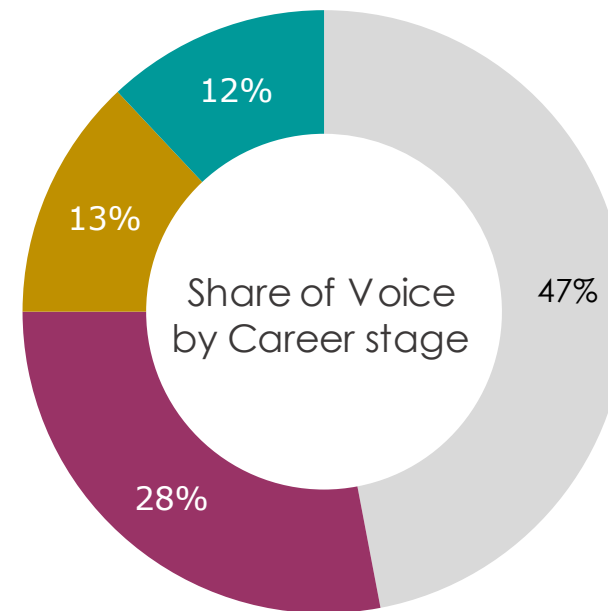
Emerging artists receive less coverage than established voices

This chart provides a breakdown of the career stage of different demographic groups mentioned in media coverage.



* Unspecified is tagged when no cultural/ethnic background is mentioned.

** Other is anything other than Māori, NZ Asian or Pacific.



- Emerging/Newcomer
- General/Unspecified
- Established
- Award-winning

Most media items did not provide specific details about the career stage of artists. Mentions of established artists (for example, references to a long career) were present in 28% of the coverage.

Artists can win awards at any stage of their career, so this category was looked at separately. Newcomers and award-winners were each mentioned in 12–13% of coverage.

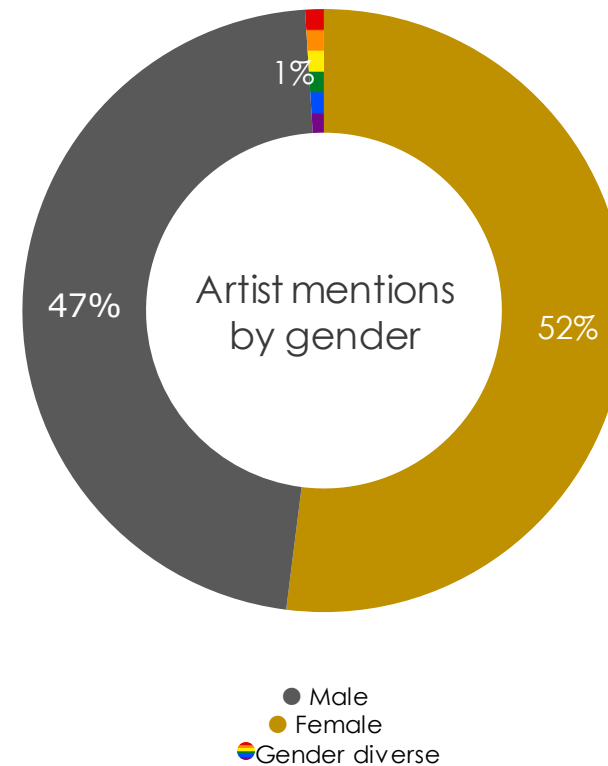
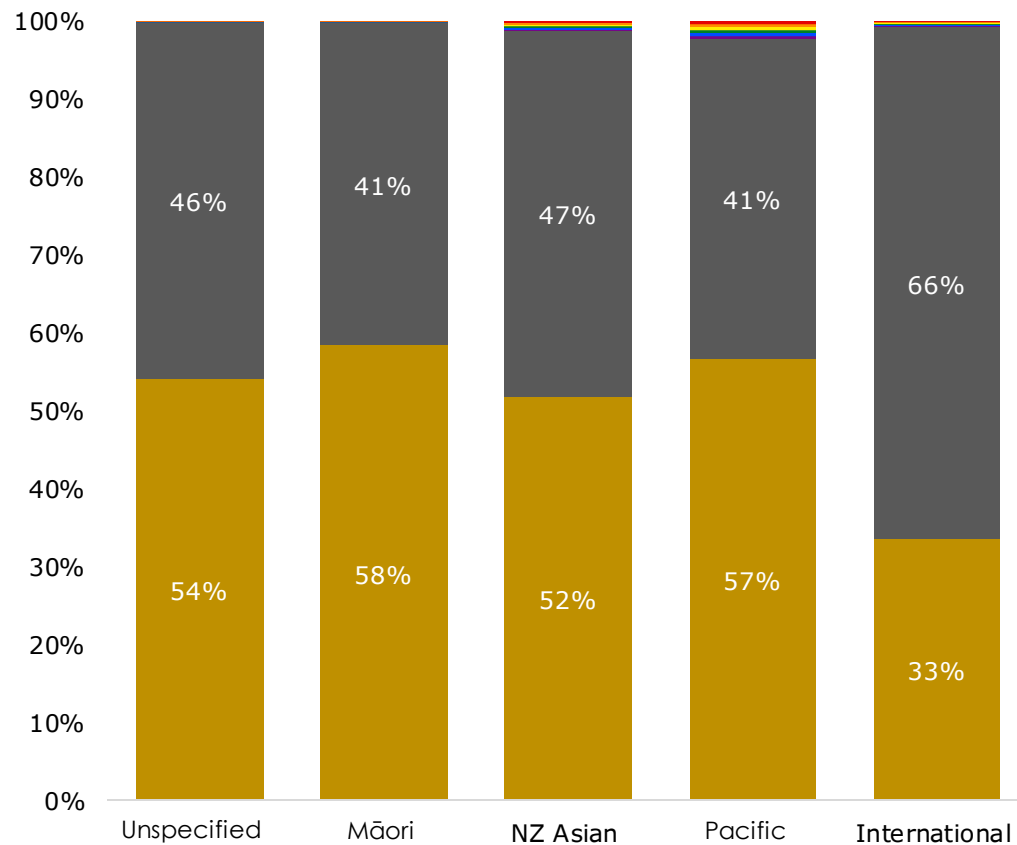
Established artists were more likely to be featured in artist profiles, mentioned in reports on events and openings, and quoted on sector issues.

Coverage of Māori and NZ Asian artists was more likely to mention artists who are already established.

Coverage of Pacific artists was more likely to mention promising newcomers or award-winning artists. This could indicate a slightly higher bar to clear for Māori and NZ Asian demographic groups in order to be mentioned in media coverage.

Coverage of New Zealand artists focused on women

This chart provides a breakdown of the pronouns used for different demographic groups of artists mentioned in media coverage.



When specific pronouns were used in media coverage, the majority of references to New Zealand artists in general focused on women, as did coverage that referred to Māori, NZ Asian and Pacific artists.

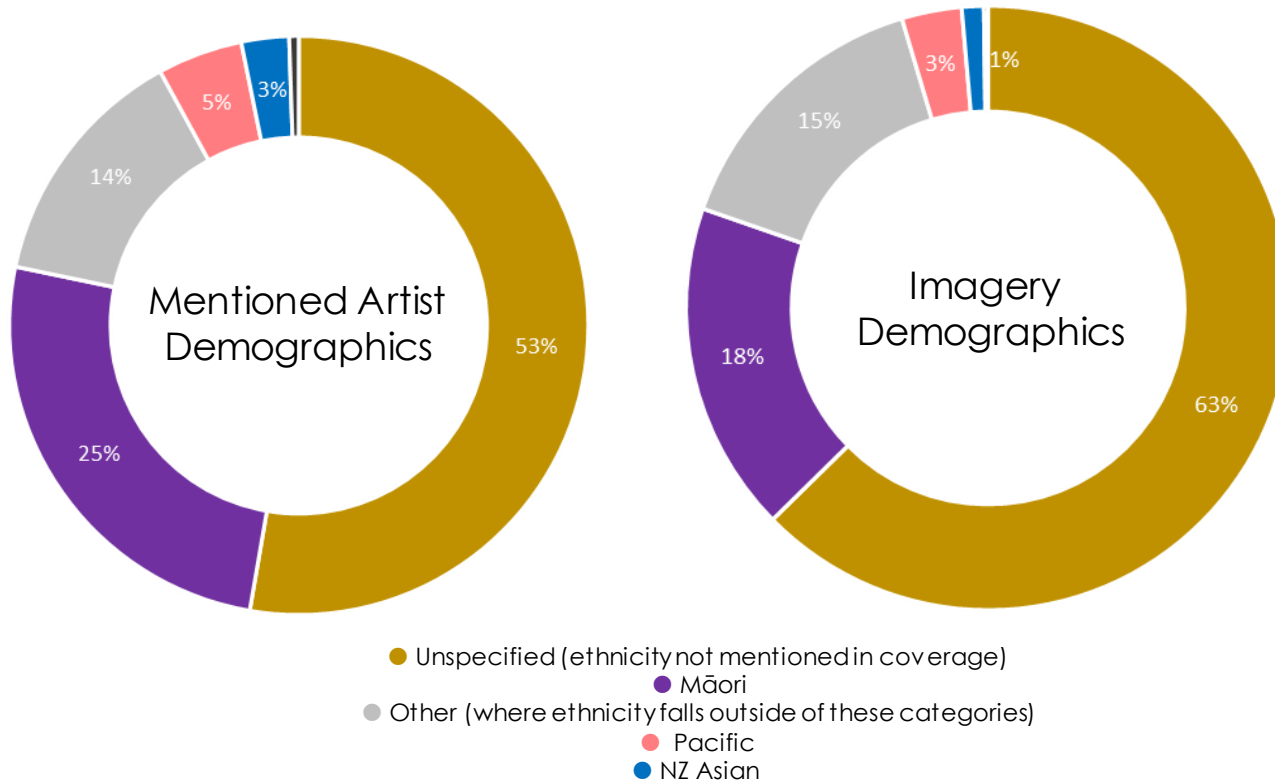
Articles on international artists mentioned significantly more male artists.

1% of the analysed coverage specifically referred to gender diverse artists (mainly of Asian/Pacific descent). This may be in part attributable to Yuki Kihara's 2022 Venice Biennale exhibition during this timeframe.

Yuki Kihara is an interdisciplinary artist of Japanese and Samoan descent whose art examines themes of race, gender and sexual politics. Paradise Camp, at the Venice Biennale imagined a Fa'afafine utopia where gender and sexuality is no longer judged through a binary lens.

Pacific and NZ Asian artists are the least visible

The charts below represent the percentage of the artist demographics mentioned in media coverage (left) and the percentage of artists represented in imagery illustrating media content.



About 10% of all media items on arts and culture contained references to Māori arts/ngā toi Māori, followed by 5% for Pacific arts and culture and artists, and 2% for NZ Asian. As well as considering artist presence, the imagery associated has also been analysed.

Breaking down the data by number of artists shows that 25% of all artists mentioned in media coverage were referred to as Māori. However, a much larger number of international artists were likely to be mentioned compared to Pacific artists or NZ Asian artists. This is of particular note, as the pandemic had restricted international travel for a significant portion of the analysis period.

For the images illustrating arts and culture coverage, Māori artists featured in 18% of the media items that included one or more images of an artist. Images of international artists were more than three times more visible than those of Pacific artists or NZ Asian artists.

Note that Pakeha artists can be represented in both the "other" and the "unspecified" categories, as it is typically not directly addressed or mentioned in media coverage.

Artists that do not have a connection to New Zealand through heritage and do not live in New Zealand make up the majority of the "other" category.

Māori Arts & Culture and Artists

Māori art group Mata Aho Collective awarded prestigious Walters Prize

Mina Kerr-Lazenby · 13:30, Aug 09 2021



Don't look to Auckland Art Gallery to centre Māori artists at Matariki

Janet McAllister · 05:00, Jun 12 2022



Māori Rock Art: A little known national taonga

10%
of the arts & culture content focused on Māori art

25%
of mentioned artists were Māori

33%
of mentions were about visual arts

Māori arts and culture or artists were mentioned in 25% of the analysed coverage. This included stories on: Matariki celebrations (this was the first year it was recognized as national public holiday); multimedia exhibitions on Māori women's voices around Aotearoa; the education of children through Māori arts & culture and values; the challenging of colonial views of art, culture and science; weaving, kapa haka and carving; and community empowerment through Kaupapa Māori architecture. Cultural heritage and the linking of artistic practice to this were a key narrative in the coverage.

It is worth noting that although Māori artists are visible in coverage, mentions of Māori curators are quite rare. Film director Taika Waititi (1.2K mentions) was the most visible Māori artist in the media analysed – noting Thor: Love and Thunder was released in 2022.

As the 2022 Artist in Focus of the New Zealand Festival of the Arts, Lisa Reihana was the most quoted Māori artist among the top 10 spokespeople mentioned in arts & culture coverage. Festival platforms play an important role in raising awareness of and giving voice to artists.

Direct reference to the phrases “Ngā toi Māori” or “Mahi toi” were limited in media coverage, only appearing in 3% of content about Māori arts & culture (and only 1% of total arts coverage). This description was used in sector based language of position titles and programmes for major arts festivals, awards and scholarships, or specific exhibitions themed around Ngā toi Māori. This indicates that it is a formal description used by sector bodies rather than by media when covering the practices that make up this definition of art.

Leading Publications	Leading Sources
1. The Big Idea	1. Ataria Sharman, Pantograph Punch
2. Dominion Post	2. Liz Cotton, Waikato Museum
3. Stuff.co.nz	3. Lisa Reihana, Artist

Pacific Arts & Culture and Artists

Yuki Kihara exhibition confirmed for Biennale Arte 2022

OCTOBER 18, 2021



Ives fa'afafine (After Gasparini) from Paradise Camp series. Photo: Yuki Kihara

First glimpse at Yuki Kihara's exhibition at Venice Biennale

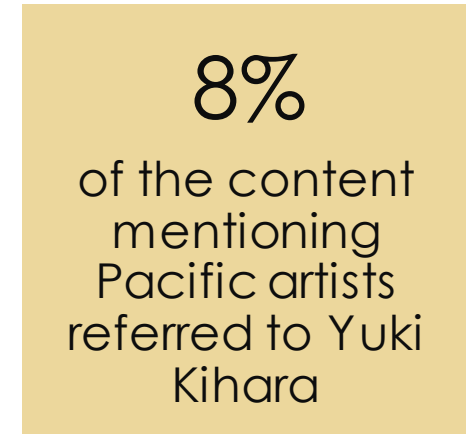
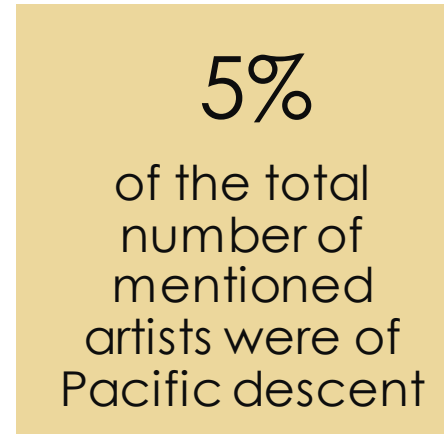
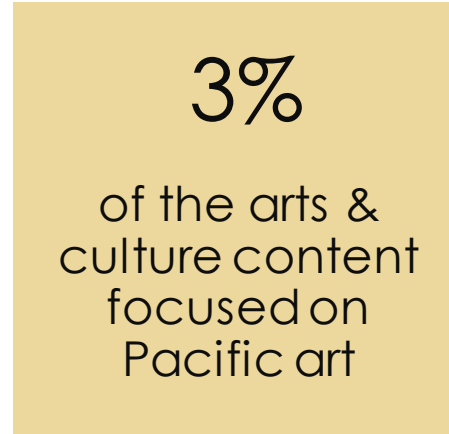
André Chumko · 05:00, Oct 16 2021



Venice Biennale postponed: What does it mean for the artist?



Venice Biennale postponed: what does it mean for the artist?



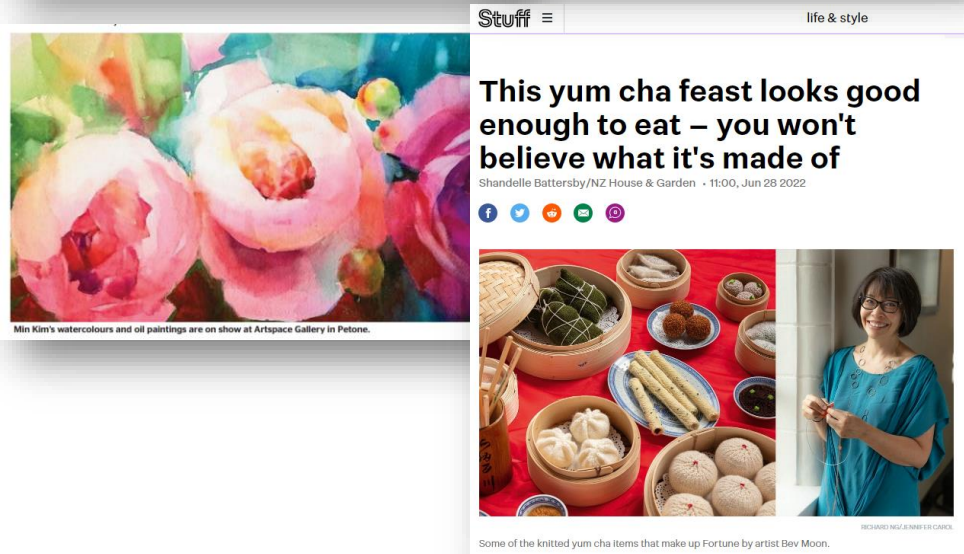
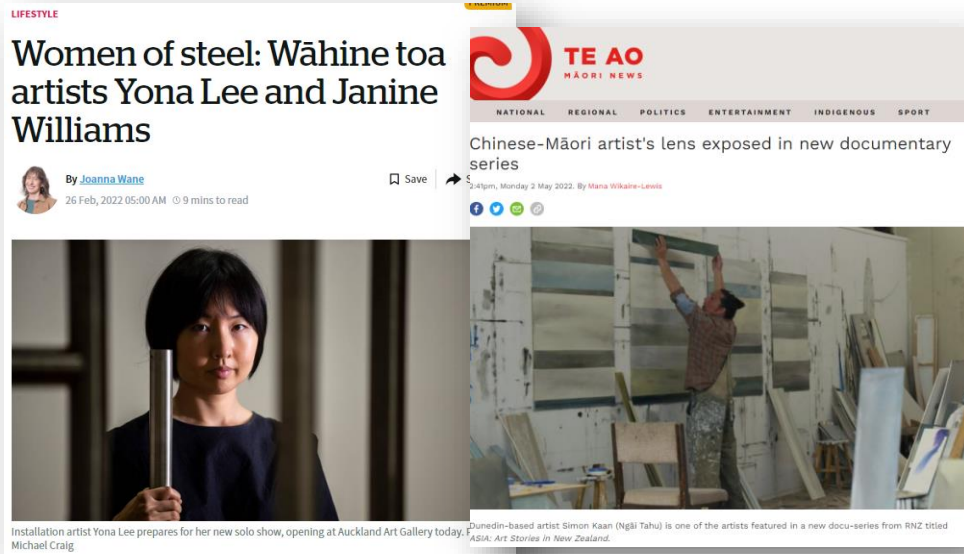
Pacific artists were most visible in stories on dance, theatre and performing arts, represented at events like Polyfest, which moved online in 2022 as a result of pandemic restrictions.

Pacific artists and their contributions to the New Zealand arts & culture landscape were most likely to be introduced via artist profiles on public broadcast media (especially RNZ), as well as NZME and Stuff.

The critically acclaimed Yuki Kihara was the most visible individual Pacific artist. Kihara was also among the top 10 most quoted spokespeople in arts & culture coverage, and the only Pacific artist to be cited so often in the media. She was the NZ representative at the Venice Biennale in 2022.

Leading Publications	Leading Sources
1. The Big Idea	1. Yuki Kihara, Visual Artist
2. Stuff.co.nz	2. Vivian Aue, Dancer
3. Tagata Pasifika Plus	3. Courtney Sina Meredith, Tautai

NZ Asian Arts & Culture and Artists



2.1%
of the arts & culture content focused on NZ Asian art

2.3%
of the total number of mentioned artists were of NZ Asian descent

5.6%
of the content mentioning NZ Asian artists referred to Min Kim

NZ Asian artists made up a small part of the analysed artists in the data (2.3%).

The majority of these stories were profiles of artists (31%), events and openings (29%), and reviews of specific art and exhibitions (23%).

The most visible artists were gallerist and painter Min Kim, and Yona Lee, an installation artist, who presented work at Auckland Art Gallery in 2022. Neither Kim or Lee were directly cited or quoted in coverage of their work.

Leading Publications	Leading Sources
1. The Spinoff	1. Yuki Kihara, Visual Artist
2. The Big Idea	2. Simon Kaan, Artist
3. Stuff.co.nz	3. Linda Lee, Artist

Deaf and disabled artists



Accessibility in the Arts: The NZ culture scene is experiencing an awakening

2% of reporting mentioned Deaf and disabled artists or accessibility to arts & culture for Deaf and disabled people

Leading Publications	Leading Sources
1. The Big Idea	1. Richard Bengie, Arts Access Aotearoa
2. Stuff.co.nz	2. Ronald Tua, Artist
3. Dominion Post	3. Lusi Faiva, Touch Compass

The issue of arts and culture and disability is two-fold, referring both to visibility of Deaf and disabled artists and the access to arts & culture by Deaf and disabled audiences. For comparison, Whaikaha – Ministry of Disabled People states one in four New Zealanders self-identify as Deaf and disabled, based on data from the Stats NZ Disability Survey (2013).

Accessibility to arts and culture venues and offerings is an issue that needs to be addressed, allowing Deaf and disabled people and audiences better access.

Activities by and for disabled people included Creative New Zealand's Toa Residency to increase support for and visibility of the work of disabled Pasifika artists.

Arts and culture stories profiled Deaf and disabled artists, showcased their work and included a range of local stories, such as:

- The naming of Christchurch artist David Choi, who was born without sight or hearing, as supreme award winner at the Ashburton Society of Art exhibition;
- An exhibition by the Marlborough Art Gallery that hosted work by IDEAS Services disabled artists;
- A performing arts programme for people with physical and intellectual disabilities empowering students in Timaru.

LGBTQI+ communities



1.5% of coverage mentioned LGBTQI+ artists or issues represented in arts & culture

Leading Publications	Leading Sources
1. Stuff	1. Max Tweedie, Auckland Pride
2. The Big Idea	2. Hāmiora Bailey, Auckland Pride
3. The Spinoff	3. Shannon Novak, Artist

Representation was a salient topic in specialised arts and culture coverage: either in arts & culture outlets, or in mainstream media with dedicated arts and culture coverage.

Aotearoa's LGBTQI+ communities are underrepresented in arts & culture coverage, both in terms of art that focuses on queer issues and art created by gender diverse artists. Both are discussed in less than 2% of the total coverage of arts & culture. The most visible artist was Yuki Kihara and her award-winning work exploring fa'afafine (Sāmoa's 'third gender') at the 2022 Venice Biennale.

In a story that made local and international headlines, a queer community-driven project to document personal stories and experiences was selected for digital preservation by the US Library of Congress Web Archive.

Media Breakdown

This section looks at media sources in more detail.

It examines what topics reach the widest audience, how detailed the average reports are, who writes about arts and culture, and what types of artists are prioritised in media coverage.

Different Media, Different Lenses



Stuff provided some of the most in-depth pieces on the arts and culture sector during the analysed period. In terms of length, level of detail, and breadth and depth of topics, Stuff's coverage was comparable to specialised content on *The Big Idea*.

To a large extent, this was due to dedicated arts and culture reporting by André Chumko and Mark Amery.



MediaWorks radio stations were a leading source of music entertainment, event and festival news for New Zealand audiences. However, as this study was focused on news media content, the small sample analysed did not cover a wide range of other art forms and arts and culture-related topics.



RNZ was most likely to produce broadcast content that was longer than the typical two-minute arts & culture news updates. Interviews and artist profiles (in longer segments of 10 to 20 minutes) actively sought out representation of Māori, Pacific or NZ Asian voices in the arts & culture sector.

RNZ's content is influenced by its charter obligations of fostering a sense of national identity, which includes promoting culture and artistic diversity and expression.



The New Zealand Herald was a leading source of coverage on the arts & culture sector. NZME-owned media outlets covered a wide range of local cultural events, exhibitions and arts & culture-related issues.

INDEPENDENT MEDIA

Independent media were the most likely to include minority and underrepresented voices. These outlets focused on a wider variety of art forms and niche arts practices than mainstream media outlets. This included brands such as *The Spinoff*, and *The Big Idea*, as well as *The Gisborne Herald* and *Te Ao Māori News*.



The Allied Press Limited had a mix of daily and community newspapers, regional television stations and internet news websites. Its flagship publication *Otago Daily Times* (ODT) frequently reported on arts and culture news, authored by leading journalists such as Rebecca Fox.

Proportion of published coverage dedicated to arts and culture

Independent	8%
Stuff	13%
NZME	12%
Allied Press	13%

Based on print and online articles collected by Isentia during the report period.

Top 5 Media Networks & Outlets

Stuff

▪ STUFF.CO.NZ	37%	▪ SOUTHLAND TIMES	1%
▪ DOMINION POST	21%	▪ KAPI MANA NEWS	1%
▪ THE PRESS	7%	▪ HUTT NEWS	1%
▪ WAIKATO TIMES	5%	▪ MARLBOROUGH EXPRESS	1%
▪ TIMARU HERALD	4%	▪ TAUPO TIMES	1%
▪ TARANAKI DAILY NEWS	3%	▪ SUNDAY NEWS	1%
▪ SUNDAY STAR TIMES	2%	▪ FEILDING-RANGITIKEI HERALD	1%
▪ MANAWATU STANDARD	3%	▪ OTHERS	7%
▪ NELSON MAIL	3%		
▪ WAIKATO NEWS	2%		

NZME. NEW ZEALAND MEDIA AND ENTERTAINMENT

▪ NEW ZEALAND HERALD	22%	▪ VIVA.CO.NZ	3%
▪ GULF NEWS	6%	▪ MANAWATU GUARDIAN	3%
▪ WHANGANUI CHRONICLE	6%	▪ KATIKATI ADVERTISER	2%
▪ ROTORUA DAILY POST	6%	▪ DAILY POST	2%
▪ WHANGANUI MIDWEEK	5%	▪ TAUPO & TURANGI WEEKENDER	2%
▪ BAY OF PLENTY TIMES	5%	▪ NORTHLAND AGE	2%
▪ HAWKES BAY TODAY	5%	▪ HOROWHENUA CHRONICLE	2%
▪ NORTHERN ADVOCATE	5%	▪ WAIHI LEADER	1%
▪ STRATFORD PRESS	4%	▪ BUSH TELEGRAPH	1%
▪ NEWSTALK ZB	4%	▪ TE PUKE TIMES	1%
▪ KAPITI NEWS	3%	▪ NAPIER COURIER	1%
▪ NORTHERN ADVOCATE ONLINE	3%	▪ CENTRAL HAWKES BAY MAIL	1%
▪ HAWKES BAY TODAY	3%	▪ HOROWHENUA CHRONICLE ONLINE	1%

TOP 10 INDEPENDENT MEDIA

▪ THESPINOFF.CO.NZ	12%
▪ THE BIG IDEA ONLINE	11%
▪ GISBORNE HERALD	4%
▪ TE AO MAORI NEWS ONLINE	4%
▪ SUN LIVE ONLINE	3%
▪ UNDER THE RADAR.CO.NZ	3%
▪ THE PANTOGRAPH PUNCH ONLINE	2%
▪ WHAKATANE BEACON	2%
▪ EVENTFINDA.CO.NZ	2%
▪ REGIONAL NEWS	1%
▪ NEWSROOM.CO.NZ	1%

ALLIED PRESS PUBLICATIONS



▪ OTAGO DAILY TIMES	56%	▪ NORTH CANTERBURY NEWS	3%
▪ THE STAR (DUNEDIN)	5%	▪ ASHBURTONS THE COURIER	3%
▪ SOUTHLAND EXPRESS	5%	▪ HOKITIKA GUARDIAN	3%
▪ GREYMOUTH STAR	4%	▪ OAMARU MAIL	3%
▪ THE ENSIGN	4%	▪ THE NEWS - WESTPORT	3%
▪ LAKES DISTRICT & CENTRAL OTAGO NEWS	3%	▪ MOUNTAIN SCENE	3%

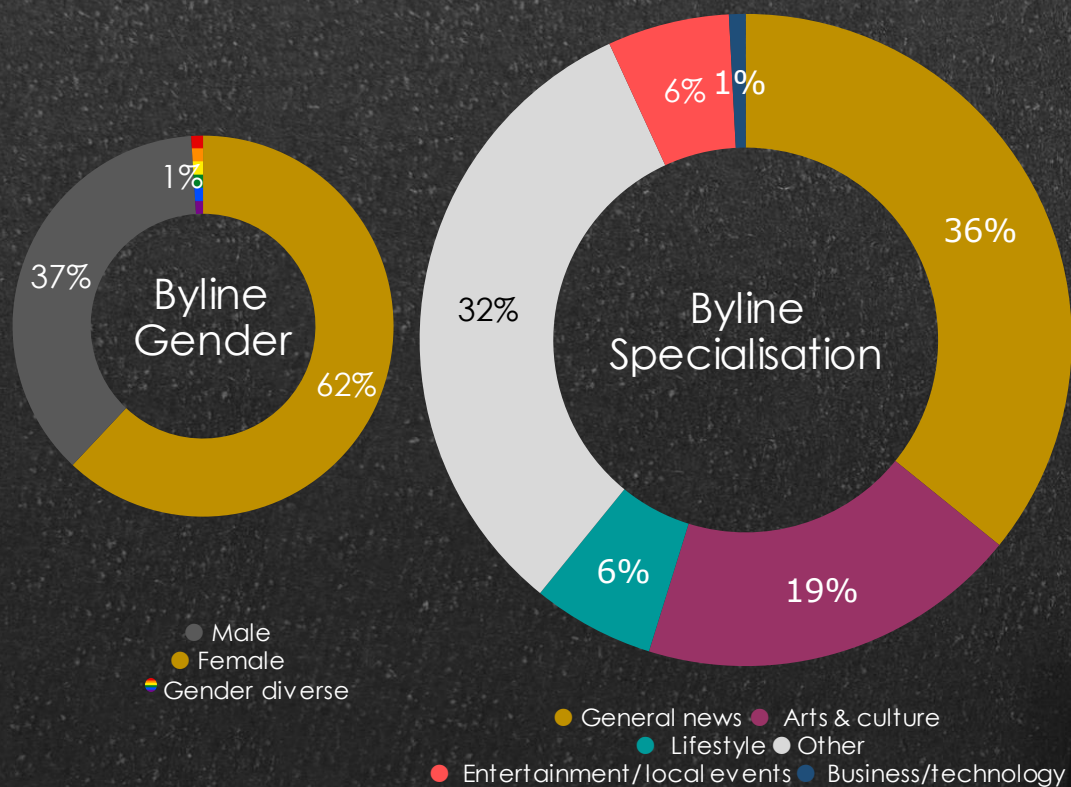
RNZ TE REO IRIRANGI O AOTEAROA

▪ RADIO NEW ZEALAND ONLINE	52%
▪ RADIO NZ - NATIONAL	46%

This slide shows which specific mastheads were responsible for the coverage under the Top 5 networks.

Most of the arts & culture coverage in New Zealand media is currently authored by journalists who cover general news. One in five journalists has a more specialised background in the sector.

These charts show a breakdown of the gender of bylines and their specialisation (based a combination of byline bios and the prevailing focus of their articles).



Almost two-thirds of the bylines in arts and culture coverage were women, but the three most prolific and visible authors during the analysed period were men – Stuff’s arts and culture reporters André Chumko, Mark Amery, as well as Charlie Gates.

For this analysis, a byline refers to the author or writer of an article, where the name has been credited.

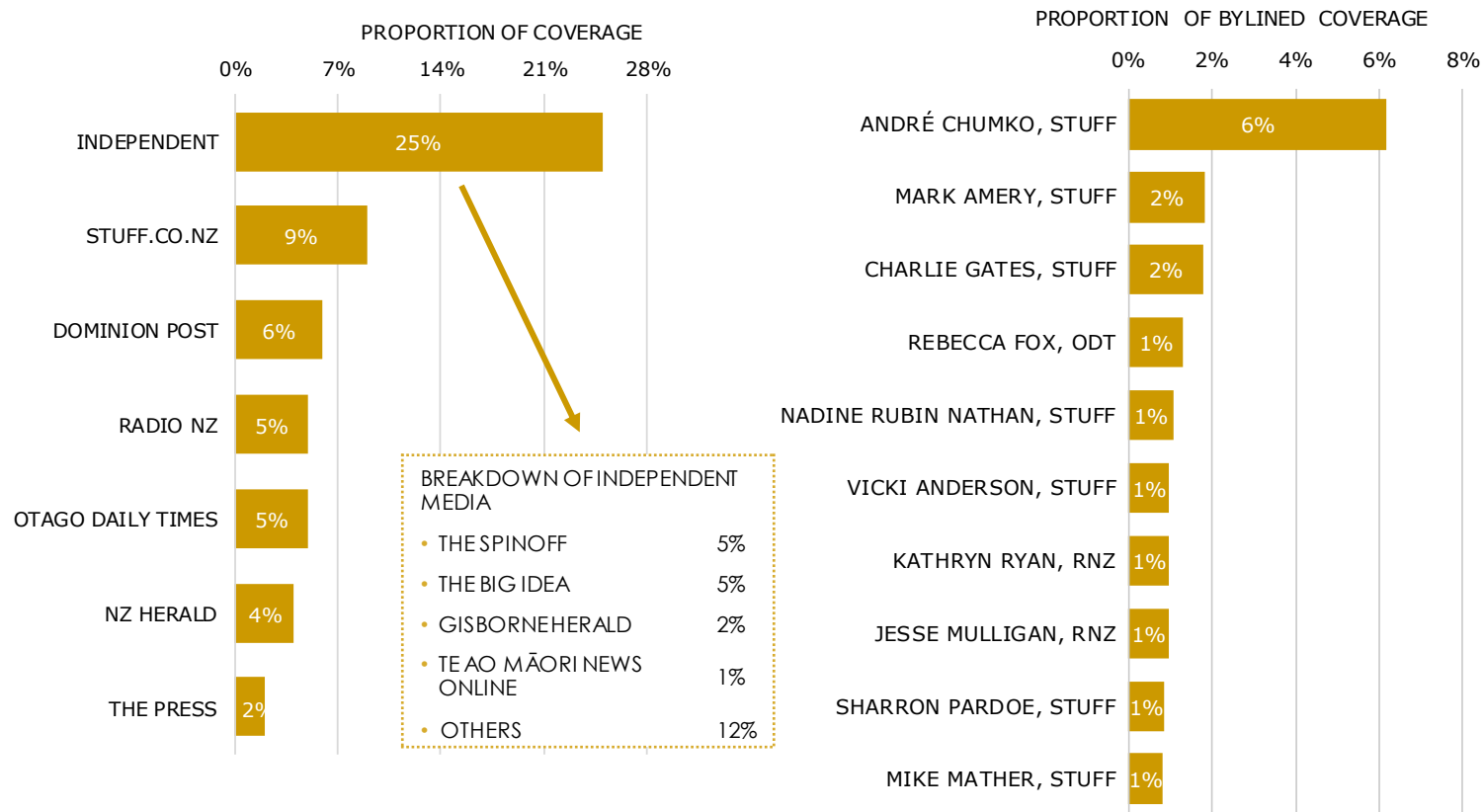
In total, 36% of bylined coverage was created by general news reporters or non-specialist journalists, often covering events and developments in the arts & culture space as part of everyday life in their communities.

Coverage is also produced by artists and curators themselves. Artists, curators, and event producers – especially writers and poets – contributed strongly to the media discourse, especially in media with a strong editorial commitment to arts & culture, such as *The Spinoff* and *The Dominion Post*. This included excerpts from works; collections, reviews and criticism of other works; and essays or other writing about arts & culture.

Due to the limited specialisation of journalists in this area, much of the deeper specialisation in media coverage appears to rely on the sector itself.

Leading Media and Bylines

These charts show a breakdown of the leading media outlets and bylines in analysed media coverage.

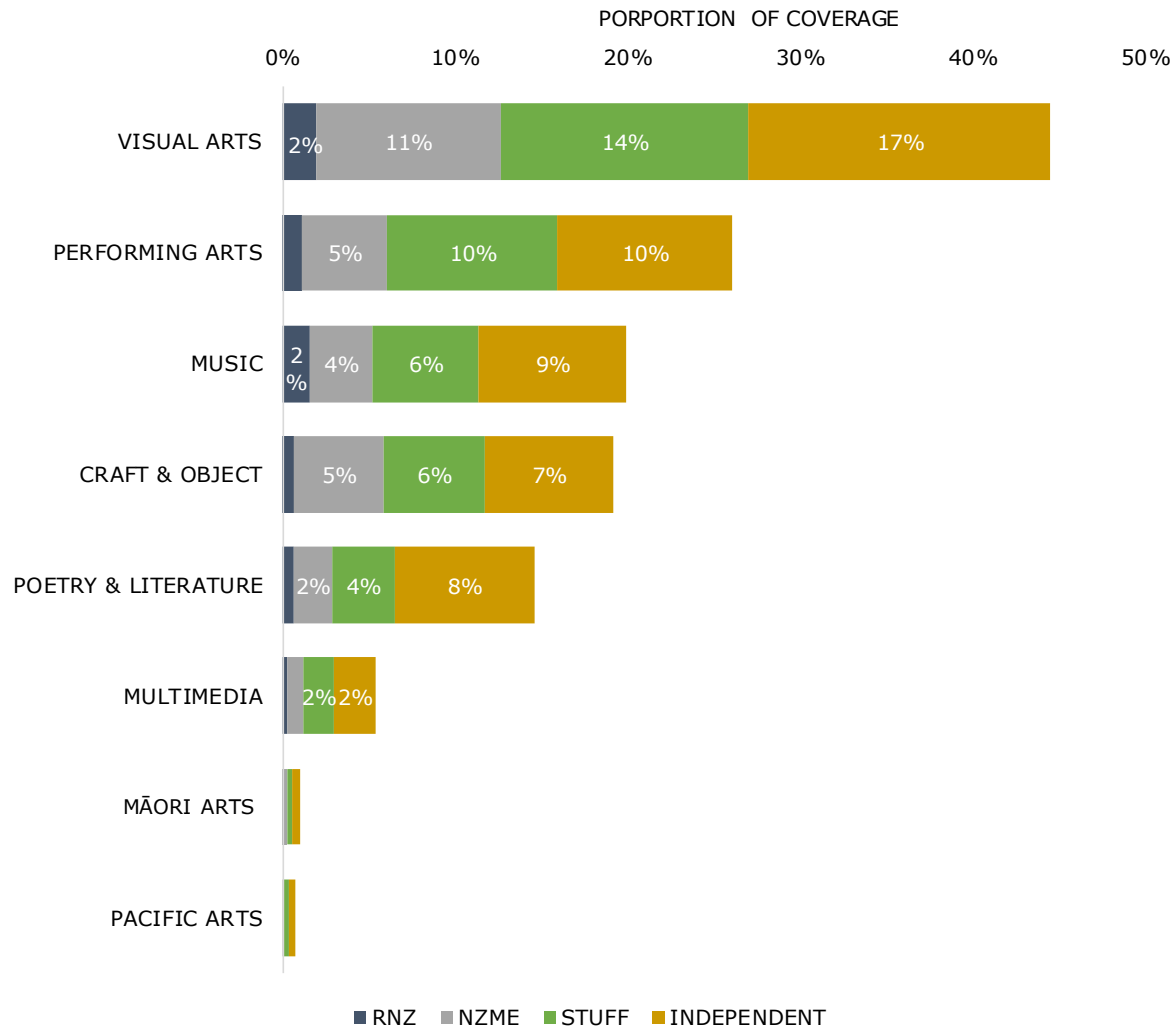


Arts and culture coverage was broadly authored, with more than 1,000 individual bylines in the analysed reporting. André Chumko was the most prominent byline overall, and authored 6% of bylined coverage, or 3% of total coverage overall. No other individual byline authored more than 3% of the total coverage.

Although the majority of authors covering arts & culture were women (62% of the authors of arts & culture content analysed), the leading individual voices in arts & culture media coverage are currently men.

After an analysis of the published background of the authors (where this information was publicly available), 19%, or about 1 in 5, authors of content on arts and culture had professional backgrounds in the field. The largest volume of mentions of the sector were made by journalists focusing on general news.

Forms of Arts and Culture by Media Company



This chart shows the mentions of arts and culture forms broken down by media companies.

Some coverage mentioned multiple arts and culture forms.

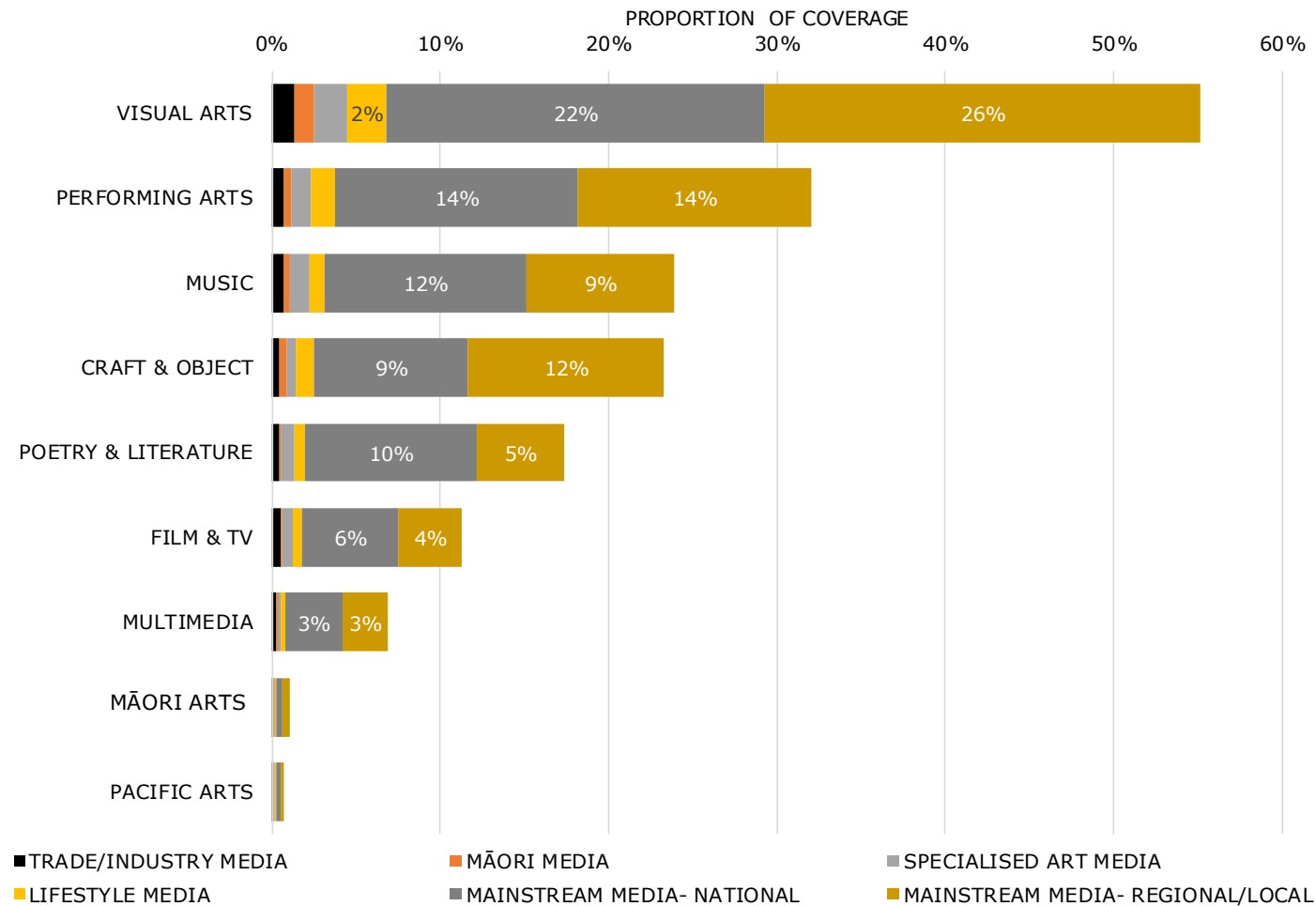
NZME and Stuff outlets most commonly discussed visual arts.

Independent publications heavily focused on visual and performing arts.

While volumes of arts and culture coverage were low on RNZ outlets, there was a clear preference for visual arts and music coverage.

Independent outlets significantly bolstered coverage across all art forms, particularly in poetry and literature where independent coverage is higher than all other major networks combined. For instance, *The Spinoff* has a dedicated Books Editor.

Forms of Arts and Culture by Media Type



This chart shows the mentions of arts and culture forms broken down by media types.

Note that Film and TV in this part of the study was capped and is not a representative view of their total proportion of coverage.

Music coverage excludes popular music and celebrity coverage.

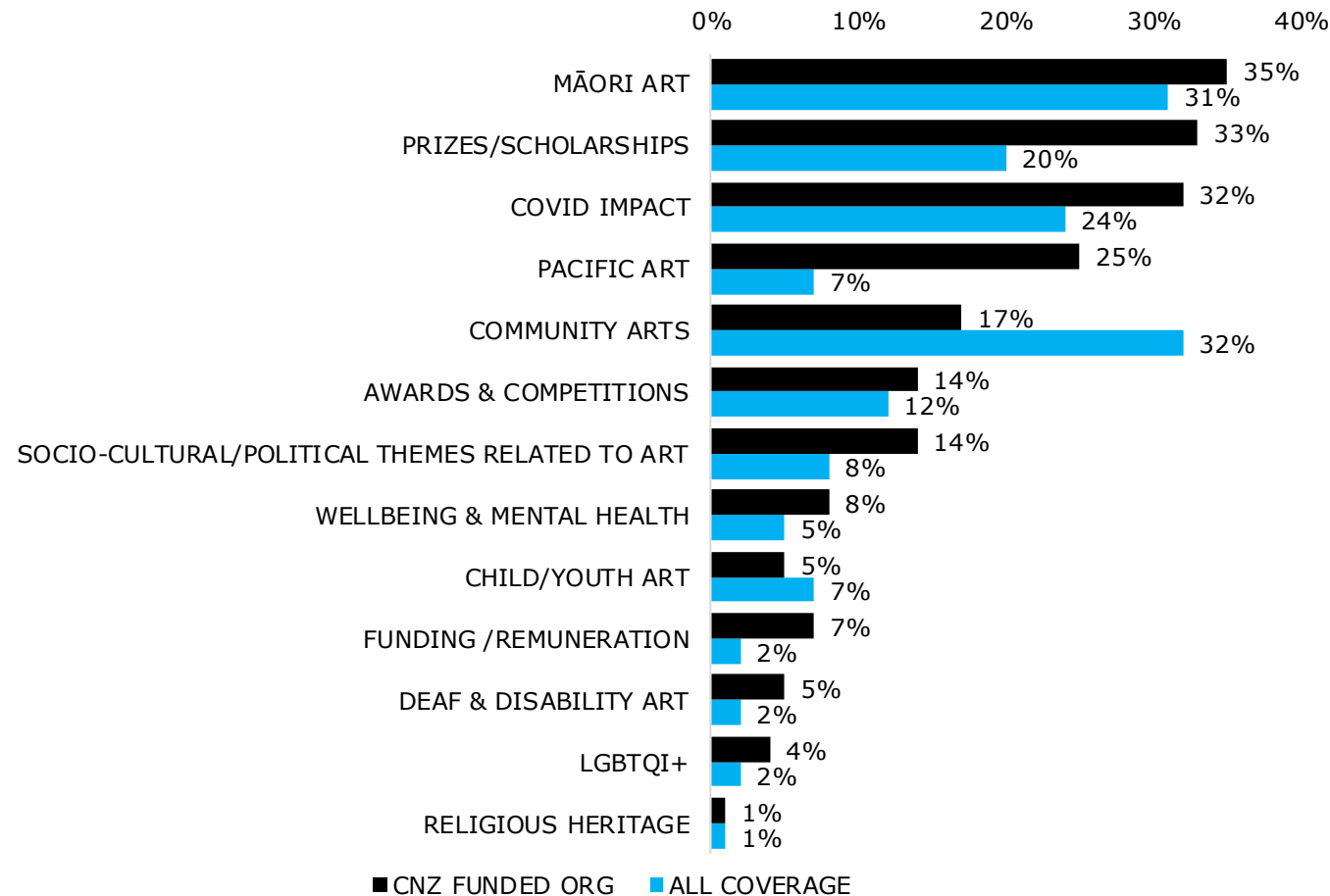
Some coverage mentioned multiple arts & culture forms.

The splits between national and regional mainstream media were largely even in discussions of performing, visual and multimedia arts. The greatest discrepancy was in reporting on poetry and literature, which was more commonly covered in national mainstream media.

Māori media most frequently focused on visual arts, as did specialised art media.

Pacific media made up less than 0.5% of the total dataset.

Publications with funding support from Creative New Zealand.



This chart shows the difference between content that was published in outlets that receive any funding from Creative New Zealand Toi Aotearoa and compares it to the total dataset.

Note that due to the size of the sample, and the limited frequency of publication for specialised outlets, this is a small sample size and does not include all publications with funding.

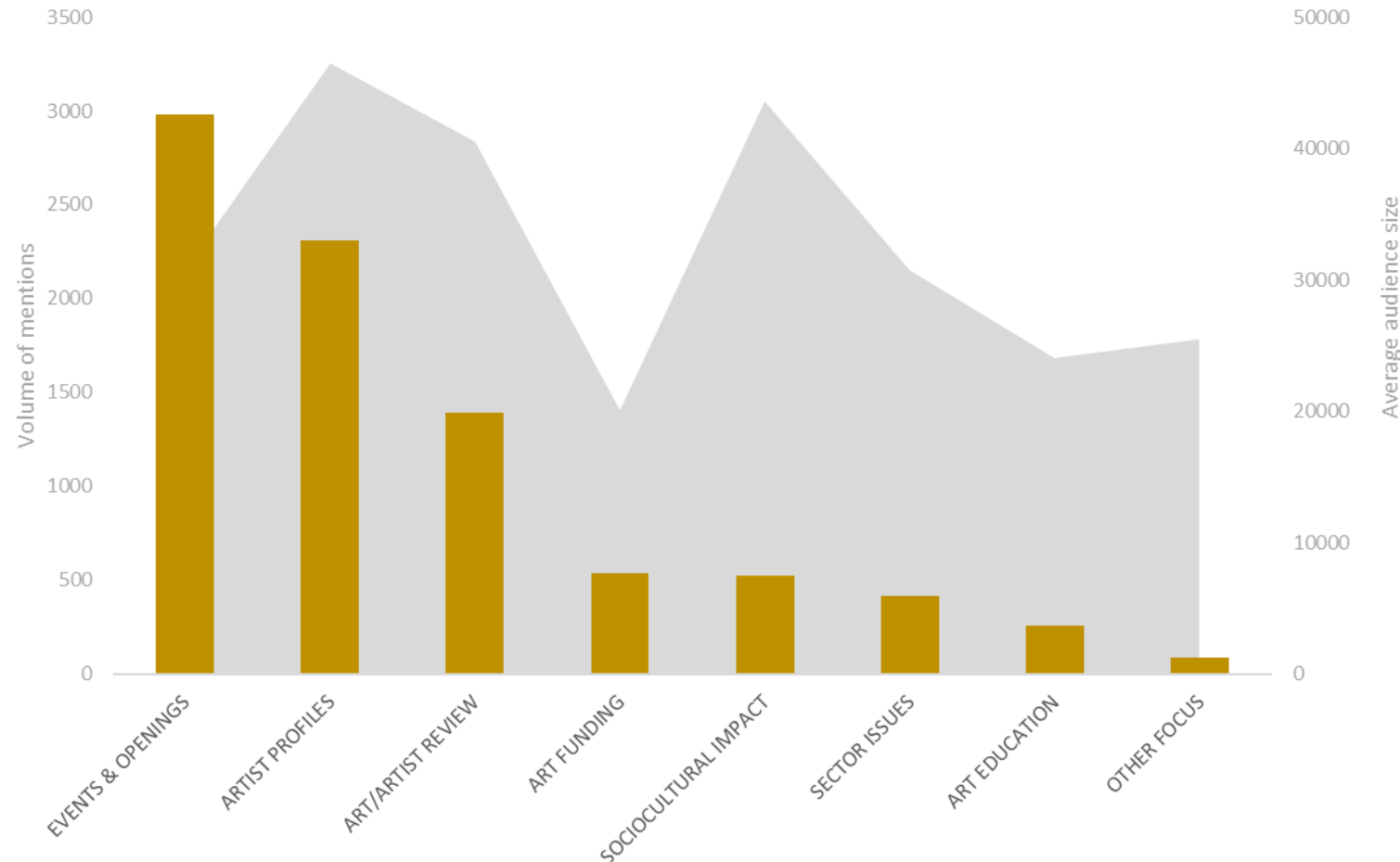
These publications make up 6% of the media analysed in this report period.

The key differences seen in Creative New Zealand Toi Aotearoa funded publications, when compared to others are:

- A stronger presence of underrepresented groups including Pacific and LGBTQI+ arts and culture and artists.
- More coverage of prizes/scholarships when compared to other media (33% compared to 20%).
- Consideration of sector-specific issues, and the impact of wider cultural context on arts and culture and artists (largely COVID-19 in this report period).

Events and openings get the widest coverage, but artist profiles reach the greatest audience

On this chart, the bars capture the volume of mentions of the main themes in the coverage. The grey area in the background maps the average audience size for each theme.



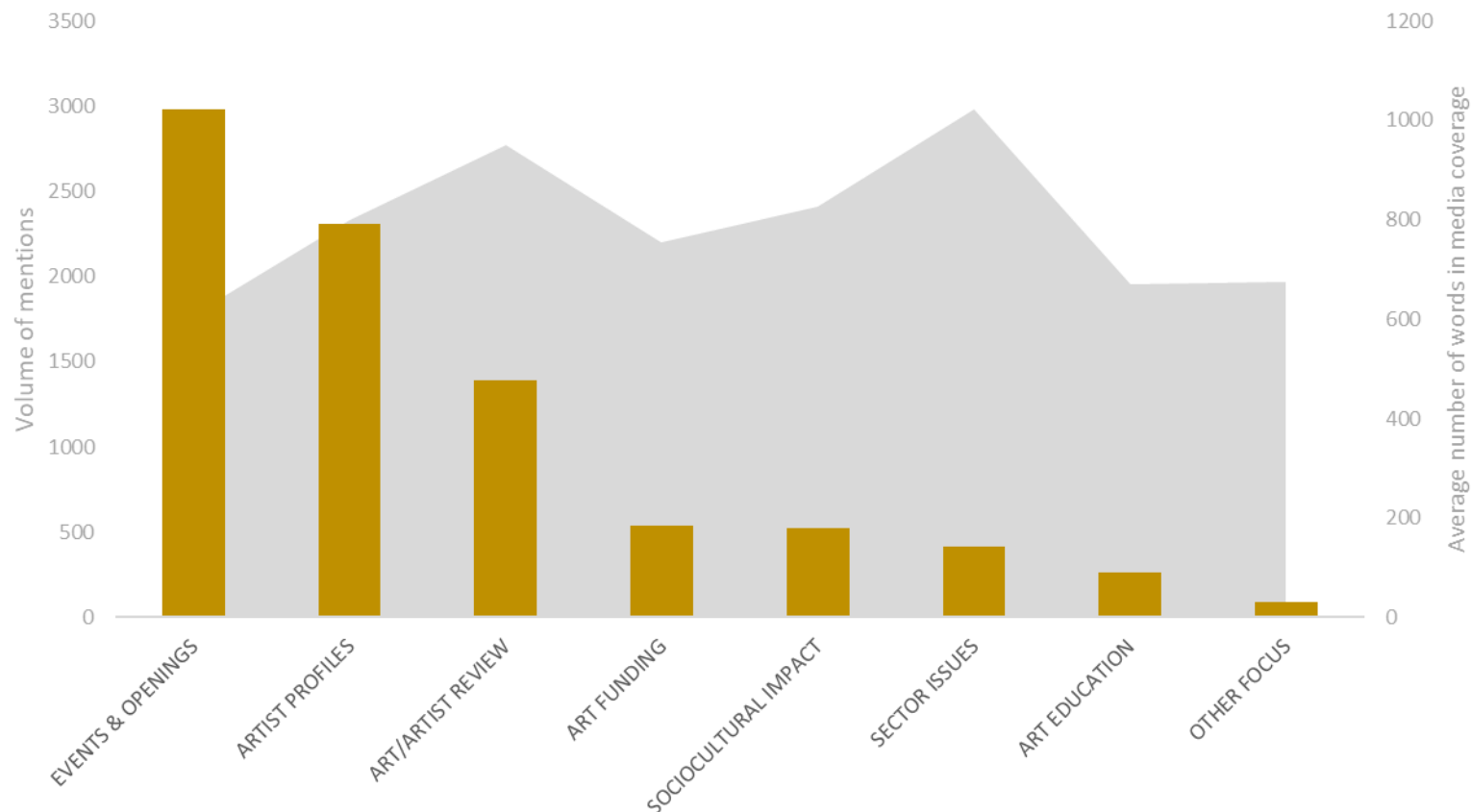
Arts and culture coverage most commonly focused on news about current or upcoming arts and culture events. Artist profiles and stories on the (positive) sociocultural impact of arts and culture reached the largest average audiences.

This difference is potentially because writing artist profiles requires a greater amount of time and nuance of knowledge than authoring coverage of events. Given audiences are particularly interested in artist profiles, this presents an opportunity for this kind of coverage to be further encouraged across written content.

Journalists who specialise in covering the sector and specialised media were more likely to cover funding and put the importance of arts and culture in a sociocultural context. However, stories on funding typically had the lowest average audience size.

On average, news coverage of arts and culture is 760 words or over 3 minutes long.

On this chart, the bars capture the volume of mentions of the main themes in the coverage. The grey area in the background maps the average number of words in the coverage.



Stories on arts and culture average about 760 words, or around 3–5 minutes in broadcast coverage. They focus on information-sharing, primarily regarding local and regional arts and culture events. Typical radio content lasted around 3 minutes over the analysed period.

Artist profiles and stories on art's (positive) sociocultural impact, tend to be longer, typically over 10 minutes, however they are very limited in volume.

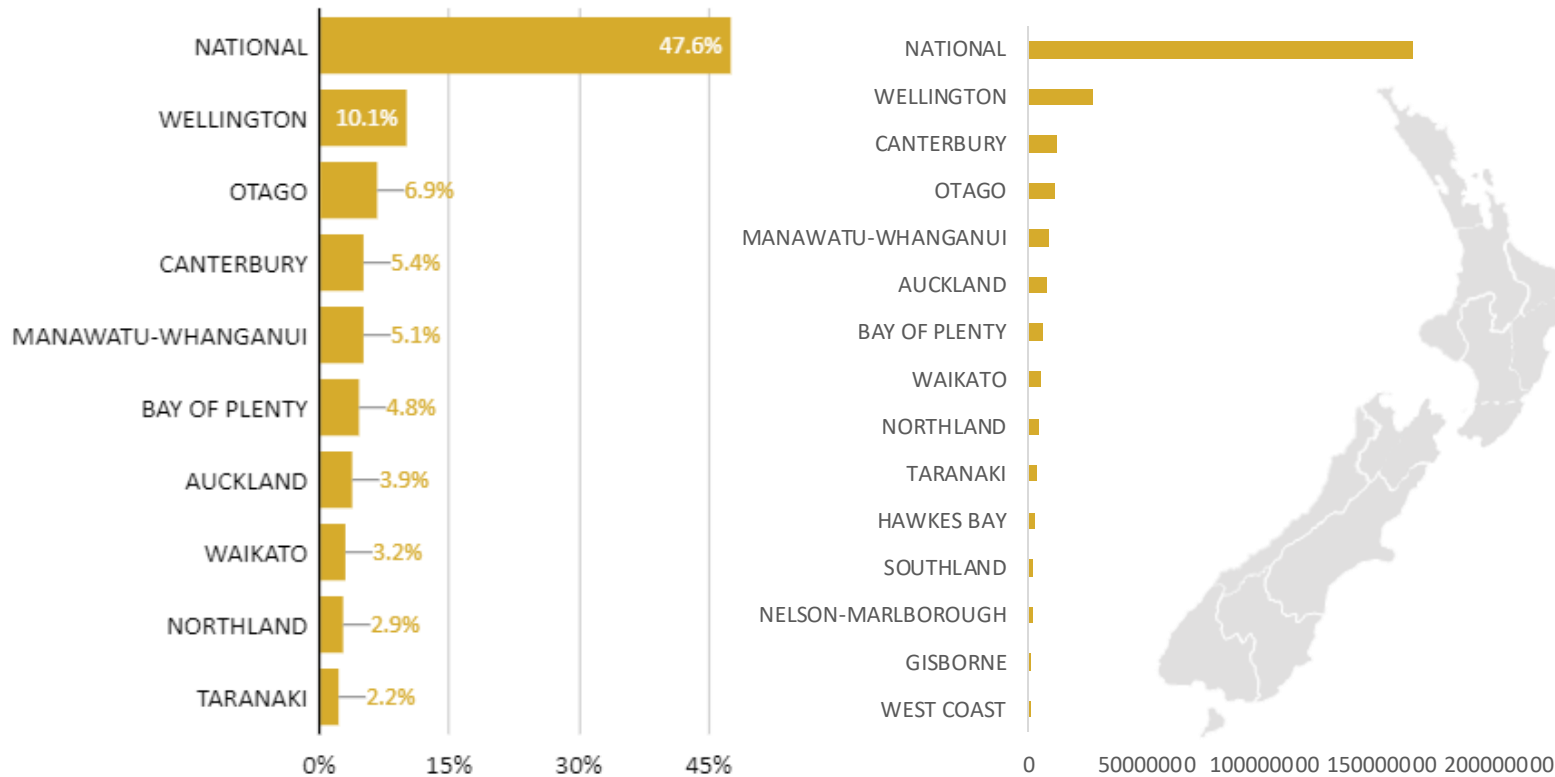
Longer stories were more likely to explore the practice of individual artists, or examine the cultural role of Māori and Pacific arts and culture, and the benefits of arts and culture for improving mental health, thereby capturing social trends and raising awareness about diversity and representation.

Reports on sector issues tended to be the lengthiest and most detailed pieces of print and online content. Advocates and sector experts recurrently called for transformative efforts. As this coverage is generally targeted to people within the sector, or those who take a special interest in it, it is typically of lower volume.

There was limited content on the topic of arts education: from its inclusion in the school curriculum, to workshops for adults who might be interested in exploring their artistic abilities.

As would be expected, arts and culture coverage in national outlets reached the widest average audiences and made up the majority of the coverage. Wellington outlets were in second place.

These charts show a breakdown of the leading regions in Aotearoa New Zealand in terms of volume of coverage (left) and the cumulative audience for arts & culture coverage in the region (right).



The high levels of coverage online, and in independent publications are reflected in nearly half of all coverage being classified as national.

The *Dominion Post* and *Otago Daily Times* were the most prominent regional media outlet during this period. It is worth noting that both of these publications also have dedicated arts and culture reporters.

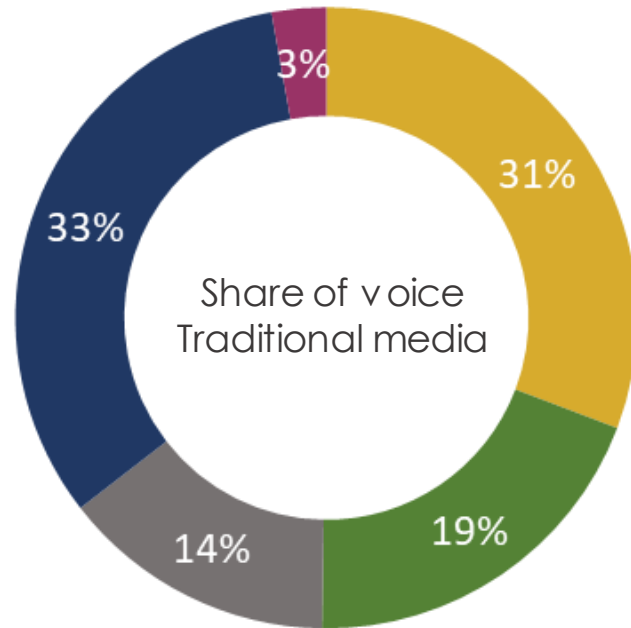
Regional coverage was largely driven by big events and festivals, most notably local Matariki celebrations, the Auckland Arts Festival, the Aotearoa New Zealand Festival of Arts in Wellington, and the New Zealand International Film Festival held across New Zealand.

Government funding and the cultural value of arts and culture

This section looks at discussions on Government funding (including ministry and Crown entities) in more detail.

This considers how funding is framed and the overall visibility of funding bodies and structures in media coverage of the sector.

Funding Organisations



- Creative New Zealand Toi Aotearoa
- NZ On Air Irirangi Te Motu
- Ministry for Culture and Heritage Manatū Taonga
- NZ Film Commission Te Tumu Whakaata Taonga
- NZ Music Commission Te Reo Reka O Aotearoa

3K
traditional media items
mentioned arts & culture
funders

Traditional Media

Over 3,000 articles on the arts and culture sector contained a reference to one or more arts & culture funders. This represents 33% of total coverage analysed.

About 30% of this content made a specific reference to funding in the sector. *The Big Idea*, *Stuff* and *The Dominion Post* were the top three media outlets covering funding in the sector.

Although constrained funding was highlighted as a sector-wide issue, media coverage repeatedly pointed out that the impact was disproportionately high for Māori, Pacific and NZ Asian artists.

It should be noted that Te Māngai Pāho and Te Taura Whiri i te reo Māori are key supporters of Māori arts, but did not appear in significant volumes (<1%) in this dataset and are not displayed.

Value of Arts, Culture and Creativity

'Positive distraction' — Research reveals art can reduce stress

July 6, 2021 • Source: 1News



In the hustle and bustle of today's fast-paced, modern world, let's face it - we're constantly stressed despite a world of wellness aimed at creating zen.



How art is helping people cope with the Covid-19 pandemic

Andre Chumko • 05:00, Sep 18 2021



Creative arts helping people deal with pandemic



Morning Report
Creative arts helping
people deal with pandemic



Valuing indigenous art practices in Arts in Corrections

6.2%

of coverage was specifically focused on the sociocultural impact and value of arts & culture

The value of arts and culture and creativity was explored in relation to several key topics:

- Bringing recognition to talented New Zealanders on an international scale and shaping the image of Aotearoa New Zealand as a cultural destination;
- Mental health, stress reduction, coping with pandemic anxiety and the social impact of lockdowns;
- Elevating indigenous practice, culture and heritage, and making them valued and visible in the contemporary world; and
- Supporting local businesses, artists and creative practitioners.

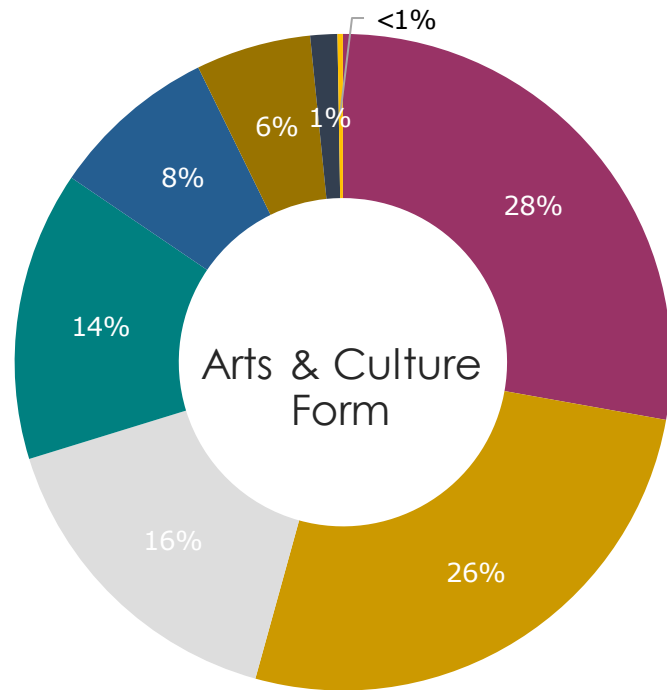
0.1%

of coverage referred to art & culture's cost or elitist nature over its positive value

Criticism of the value of arts and culture was very rare. Most of this focused on literal value and spending in the sector, largely in relation to film and visual arts:

- Expensive film subsidies, incentivising foreign productions and the costs of flying Film Commission officials to the Oscars; and
- Multi-million dollar council art collections.

The Impact of Funding as a Feature of Coverage



- Visual Arts
- Performing Arts (including theatre, dance)
- Music
- Poetry & Literature
- Crafts & Object
- Multimedia
- Pacific Arts
- Māori Arts

This chart shows the frequency of art forms that were mentioned alongside arts and culture funding.

This chart excludes popular music and celebrity coverage, as well as film and television (due to its cap within the data).

Visual arts and performing arts were the top two arts and cultural forms that were most frequently discussed in conjunction with arts and culture funding.

While these largely follow the share of voice for art forms on page 10, indicating that this is a consistent feature of coverage, there is a higher representation of performing arts coverage directly linked to funding when compared to their proportion of total coverage.

In the broader data, where film, television and music are included there is less direct association with funding. This can be linked to the high levels of international influence in total arts and culture reporting in New Zealand.

Types of arts and culture coverage

This section takes a deeper view of the media profile for:

- Arts and Culture Events
- Film and Television
- Visual Arts
- Performing Arts
- Craft and Object
- Poetry and Literature
- Ngā toi Māori/Māori Arts
- Pacific Arts

Arts and Culture Events

Aotearoa New Zealand Festival of the Arts works to 'challenge and inspire'

André Chumko · 05:00, Oct 15 2021



Prime Minister Jacinda Ardern and Dr Rangī Mātāmua exchanged words, shook hands as the ceremony ended. (Source: 1News)

More than 1 in every 3 analysed media items focused on specific arts and culture events.

However, the range of cultural options was so wide that even major events of national acclaim were mentioned in less than 2% of the total arts & culture coverage in traditional media.

Matariki celebrations were a major boost to media coverage in in Q2 2022, but even with this popularity, the celebration featured in only 1.3% of the coverage.

Most events did not exceed several hundred traditional media mentions, regardless of the arts and culture form they focus on, including: World of Wearable Art, Aotearoa New Zealand Festival of the Arts, New Zealand International Film Festival (NZIFF), Auckland Writers Festival, etc.

Leading Publications	Leading Sources
1. Stuff	1. Tama Waipara, Tairāwhiti Arts Festival
2. Dominion Post	2. Mere Boynton, NZ Festival of the Arts
3. Otago Daily Times	3. Carmel Sepuloni, Minister for Arts, Culture and Heritage

Local events, museums and exhibitions, as well as a variety of smaller-scale events consistently generated coverage of the arts and culture sector in local and regional media.

In the stories that include imagery, arts and culture events were usually represented with images of artworks or representations of the arts & cultural form related to the event (43%), or the artist(s) (34%), and much less often with the space (10%) or other imagery (13%).

It's worth noting that the wide variety events of arts and culture and their small media life span over a 12-month period, result in small percentages in the full dataset.

35% of arts and culture media items were about events & openings

- 1.3% Matariki
- 0.2% New Zealand International Film Festival
- 0.2% Aotearoa New Zealand Festival of the Arts
- 0.1% Auckland Writers Festival

Film and Television

Oscars 2022: Jane Campion makes history by winning Best Director

By Bethany Reitsma and AP
28 Mar, 2022 09:44 PM 5 mins to read

Save Share



TE AO MĀORI / ARTS

Māori short films take centre stage at NZIFF

7:50 pm on 28 September 2021

By Andrew Robinson, Reporter
@andrewrobinsonnz

Māori-led and directed short films are being placed under the spotlight for the New Zealand International Film Festival Ngā Whanaunga Māori Pacifica short film selection.

Kiwi dire



More than two-thirds of the traditional media coverage on the arts and culture sector in New Zealand focused on film, TV and popular music. Film and TV alone was nearly 40% of all arts coverage in New Zealand.

Leading drivers of coverage were cinema and TV premieres; news about actors and directors; and popular series and new titles on international and NZ streaming platforms.

Whānau Mārama: New Zealand International Film Festival (NZIFF) was the most visible local film event, and the Oscars and the Cannes and Venice film festivals were the most prominent international events in New Zealand media.

Jane Campion was the most visible New Zealand filmmaker in traditional media (2K+ mentions) followed by director Taika Waititi (1.2K).

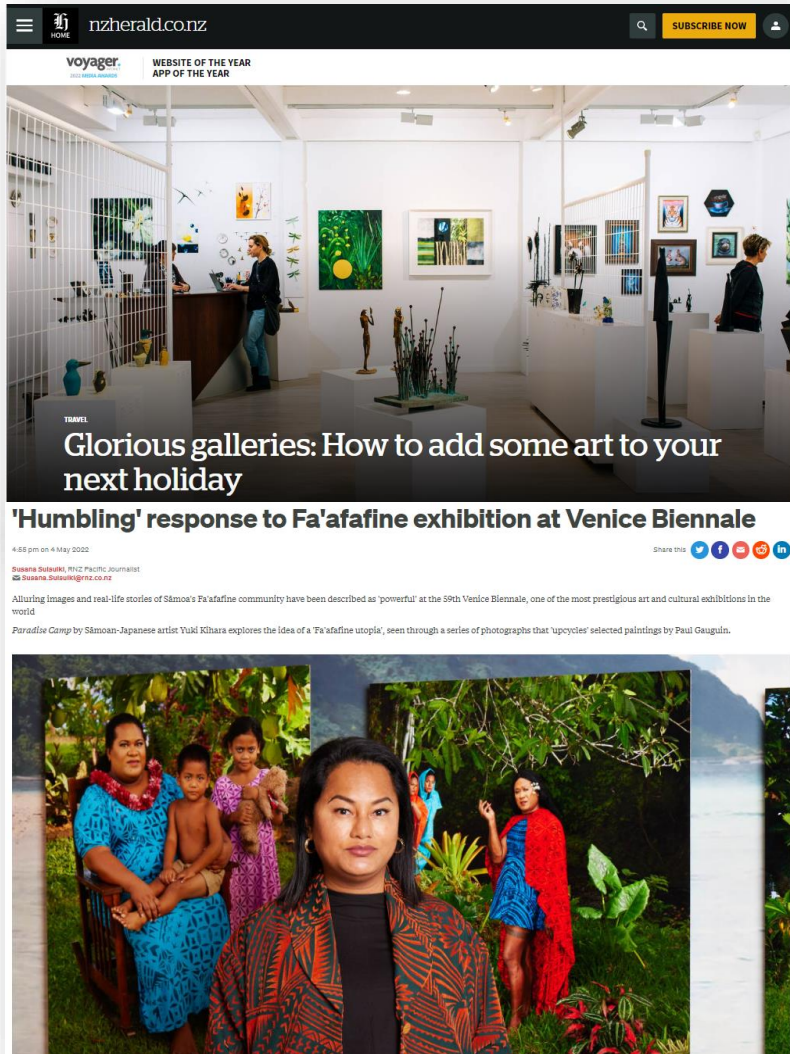
105K traditional media mentions of Film & TV

Positive articles focused on the contribution of movie productions to the national and local economy. A report commissioned by the New Zealand Film Commission made media headlines, as it estimated that for every dollar spent on New Zealand's screen production grant, the country gets back an additional \$6.11 (*Stuff*, 11 May). There was also positive coverage of the \$500,000 spent in the Queenstown-Lakes district for the making of New Zealand film *Nude Tuesday*.

TV mentions focused on popular international shows and the 30th anniversary of the kiwi classic *Shortland Street*. Other topics included the proposed merger of TVNZ and RNZ; government support for the *Lord of the Rings* series; the latter's move to UK; and a range of smaller volume topics.

Leading Publications	Leading Sources
1. Stuff	1. Brett Cotter, Big Bike Film Night
2. Dominion Post	2. Carmel Sepuloni, Minister for Arts, Culture and Heritage
3. Otago Daily Times	3. Daniel Belton, Dancer, Choreographer & Filmmaker

Visual Arts



After mainstream Film & TV and music, visual arts was the dominant arts & culture form represented in New Zealand traditional media coverage. From rock drawings, to contemporary art and local murals, visual arts coverage focused on a very wide range of topics:

- Family arts and child-friendly activities, including workshops and exhibitions of children's artwork and projects involving young artists;
- The use of art and murals in particular as a way to reinvent and improve urban spaces;
- The use of art as a rehabilitation tool;
- Awards and recognition of outstanding New Zealand artists; and
- Museums and galleries as social spaces, seeking to both entertain and educate visitors.

35% of arts & culture stories (excluding Film, TV and popular music)

Before international travel restrictions were lifted, media outlets promoted domestic cultural tourism by encouraging audiences to visit galleries and museums outside of their immediate area.

For the majority of this analysis period, apart from when the whole country was at red alert levels, galleries remained open to audiences, when other artforms were not able to continue operating. The Hundertwasser Centre opened during the analysis period.

Leading Publications	Leading Sources
1. Stuff	1. Elizabeth Ellis, Artist
2. Dominion Post	2. Kathleen Drumm, Hundertwasser Centre
3. Otago Daily Times	3. Liz Cotton, Waikato Museum

8% of all arts & culture coverage

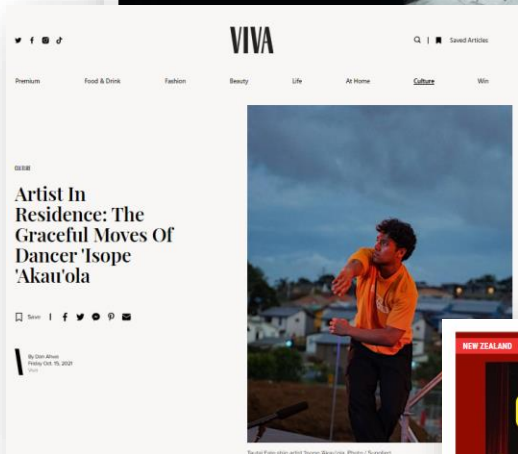
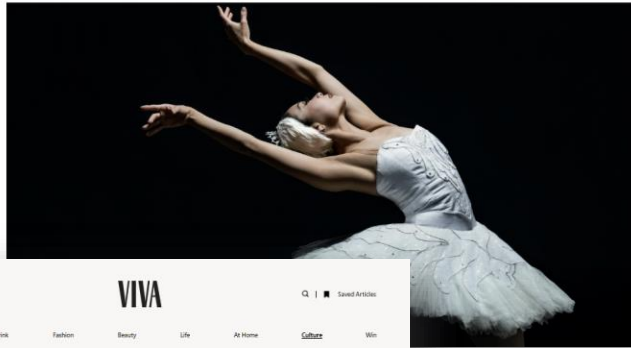
Performing Arts

Royal NZ Ballet cancels Swan Lake national tour

6:59 pm on 4 April 2022

Share this

The Royal New Zealand Ballet has cancelled its national tour of Swan Lake because of Covid-19 restrictions.



Theatre made up 20% of the performing arts coverage, followed by dance (6%). Classical dance forms like ballet are more visible in media coverage than contemporary dance.

Māori performing arts was present in media stories advocating for the importance of representation and funding. Performing arts were often mentioned in relation to Te Wiki o Te Reo Māori, contributing to a media narrative that celebrating language and cultural heritage are interconnected with multiple forms of artistic expression. Poi and kapa haka were also visible in sports coverage, which does not typically cross over with arts & culture news.

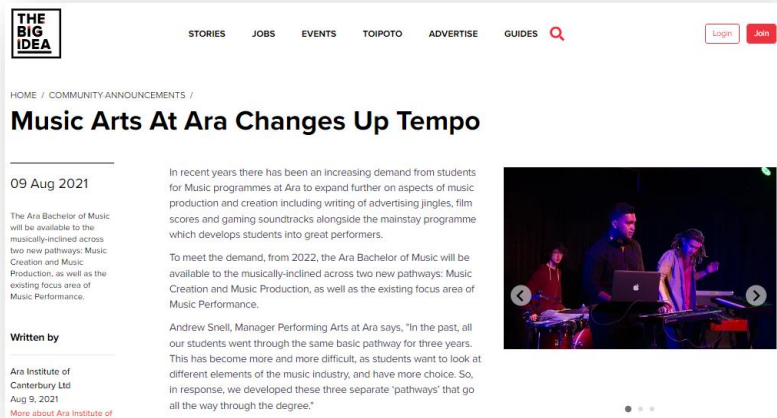
20% of arts & culture stories (excluding film, TV and popular music).

Art festivals and local events were a major driver of performing arts mentions. Adapting to pandemic restrictions was therefore a challenge, and media stories also looked at the way organisers dealt with the challenges of planning performing arts events. These challenges included financial loss and the uncertain future of some events.

From the cancellation of the Royal NZ Ballet's Swan Lake tour, to months without performances in the Theatre Royal Nelson, cancellations and digitalisation affected in person visitors. However, media outlets continued to cover the sector, and highlight arts and culture news and the importance of the performing arts.

Leading Publications	Leading Sources
1. Stuff	1. Carmel Sepuloni, Minister for Arts, Culture and Heritage
2. Dominion Post	2. Tama Waipara, Tairāwhiti Arts Festival
3. The Big Idea	3. Stephen Wainwright, Creative New Zealand

Music



14% of arts & culture stories (excluding Film, TV and popular music).

In this context, coverage of music has been included where it did not fit the definition of mainstream popular music or celebrity culture.

Almost half of the coverage was driven by various music events, award shows and art festivals. Te Tairāwhiti Arts Festival was the most prominent festival, and showcased arts, dance, music and theatre performance.

Matiu Walters, the lead singer of Six60, was featured in mainstream media about the band's partnerships with the University of Otago to offer scholarships to aspiring performing arts students.

15% of events coverage mentioned Creative NZ and CEO Stephen Wainwright, who showed support for NZ Opera and campaigns that amplified voices from the arts & culture community to encourage vaccination during the pandemic.



36% of all coverage mentioning arts & culture (including mainstream popular music).

Leading Publications	Leading Sources
1. Stuff	1. Troy Kingi, Songwriter
2. The Big Idea	2. Matiu Walters, Lead Singer
3. Dominion Post/Radio NZ	3. Sean Donnelly, Musician

Craft and Object

Master carver James Rickard hangs up tools after 55 years with New Zealand Maori Arts and Crafts Institute

Rotorua Daily Post

26 Apr, 2022 10:09 AM © 3 mins to read

Save Share



Stirring tapestry wins big at textile and fibre awards

Vanessa Phillips · 13:37, Mar 28 2022

Facebook Twitter Instagram Messenger



Just over 20% of all artists mentioned in craft & object coverage were Māori. Right before Matariki, reporting on multiple exhibitions mentioned this art form. Most notably, exhibitions like the Te Hauhake / Harvesting showcase combined multiple mediums by various artists, including visual arts, carving, sculpture, weaving and ceramics.

Awards and recognition are a part of crafts & objects coverage, as with any art form. However, coverage of carving tended to focus on cultural heritage and connection to nature, rather than visibility and prestige in the arts & culture world.

Leading Publications	Leading Sources
1. Stuff	1. Liz Cotton, Waikato Museum
2. Dominion Post	2. Kathleen Drumm, Hundertwasser Centre
3. The NZ Herald	3. Tama Waipara, Tairāwhiti Arts Festival

Weaving and work with textiles was covered in more detailed media pieces, including broadcast artist profiles. Mata Aho winning the Walters Prize during the reporting period also contributed to more detailed coverage.

Events and exhibitions featuring this arts & culture form often combined multiple artists, each experimenting with their own medium. More often than not, the coverage mentioned craft & object in passing.

15%

of arts & culture stories excluding Film, TV and popular music

3.5%

of all arts & culture coverage

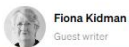
Poetry and Literature

What I read: Verb Festival director Claire Mabey and her love of 'Anne of Green Gables'

05:00, Oct 27 2021



Fiona Kidman: Why I love literary festivals



Fiona Kidman
Guest writer

SHARE STORY



The audience at the Auckland Readers and Writers Festival (Photo by Patrick Reynolds; photo illustration by Archi Banal)

Content on poetry & literature was dominated by local events of varying scale: from bigger-city events like Auckland Writers Festival, Going West Festival and Verb Wellington; to smaller regional and local events, like the Mackenzie Book and Arts Festival and the Waiheke Poetry Competition; or as part of the Nelson Arts Festival or Hawkes Bay Arts Festival.

More so than the other art forms analysed, writers, poets and festival directors themselves contribute opinion pieces to media outlets. This was especially the case with independent outlets such as *The Spinoff*. The average audience figures for content about this art form are lower compared to other art forms.

Bookstore bestseller lists, local lists with upcoming events, as well as *The Spinoff*'s Friday poem, Sunday Essay and dedicated Books Editor help readers sample this arts & culture form when more detailed artist profiles are not as common.

11% of arts & culture stories excluding Film, TV and popular music

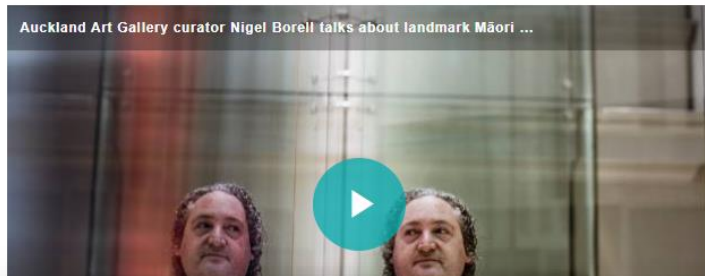
2.5% of all arts & culture coverage

Leading Publications	Leading Sources
1. The Spinoff	1. Fifi Colston, Writer
2. Stuff	2. Pania Tahau-Hodges, Author
3. The Big Idea	3. Swapna Haddow, Writer

Māori Arts

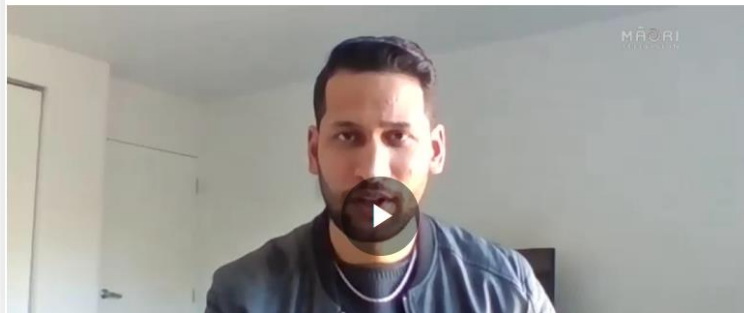
Critical curator Nigel Borell recognised for changing NZ's art scene with passion for toi Māori.

Glenn McConnell · 16:09, Aug 07 2021



Tauranga-based artist adorns beach with mahi toi

12:09pm, Wednesday 8 September 2021. By Mare Haimona-Riki



Coverage of Māori Arts focused on a number of community events, awards presentations and exhibitions. Key events discussed included the Matariki Art Awards, Te Tairāwhiti Arts Festival and the Aotearoa New Zealand Festival of the Arts.

A range of of Māori art forms were discussed, including beach art, weaving, carving and painting. These reports frequently emphasised the ways art fosters connection with the community.

The Big Idea published a number of profiles of,

Awhina Murupaenga, Whatu Creative, Creative Director and Artist, showcasing the Tukutuku Toi in Kaitiāia exhibition.

Leading Publications	Leading Sources
1. The Big Idea	1. Awhina Murupaenga, Creative Director, Whatu Creative
2. Dominion Post	2. Whina Te Whiu, Kaitiāia Museum Curator
3. Stuff	3. Julie Paama-Pengelly, Chairperson Te Tuhi Mareikura Trust

<1%

of arts & culture stories excluding Film, TV and popular music

<1%

of all arts & culture coverage

Pacific Arts



Coverage of Pacific Arts largely comprised artist profiles. The most prominent story was the Pacific Arts Awards, with a range of award-winning Pacific artists mentioned, including Vivian Aue and Ronald Tua. Reporting on the Pacific Arts Award recognised the contributions of these Pacific artists to Pacific Art in Aotearoa.

News site *viva.co.nz* reported on Creative NZ's partnership with The Arts Foundation Te Tumu Toi, describing it as an initiative to boost Pasifika creatives and Pacific Arts in Aotearoa.

Leading Publications	Leading Sources
1. The Big Idea	1. Vivian Aue, Dancer
2. The Pantograph Punch	2. Ronald Tua, Artist
3. <i>viva.co.nz</i>	3. Courtney Sina Meredith, Former Tautai Director

<1%

of arts & culture stories excluding Film, TV and popular music

<1%

of all arts & culture coverage



Next steps

Artists and arts organisations have long understood the role of the media in helping share their work with New Zealanders and the world. Like many areas of society in recent years, the media has experienced significant change.

This report is the first step towards deepening our understanding of how things currently are. From here, we can work towards better reflecting the depth and breadth of arts activity, sharing more of our stories, celebrating our achievements, increasing public understanding of the value of arts, culture and creativity, and supporting artists to do what they do best: inspiring the creativity that exists in all of us.

This report allows us to start important conversations. Alongside the soon to be released companion study, it gives us clear data and insights to explore what we might do to strengthen and grow arts and culture coverage in Aotearoa. We'll consider our role in this, as Creative New Zealand, and how we can do this work with others.

A social media analysis report will also be released later in 2023.

We hope these reports help the arts community more broadly, giving arts organisations, artists, publicists and advocates a clearer understanding of what currently exists and what the current trajectory of coverage looks like.

For those working within the media, we hope that this report acknowledges the great work many of you do every day. We look forward to connecting with media to discuss these findings and working together to strengthen arts and culture coverage in Aotearoa.

Appendices

Appendix 2 | Glossary

Arts and Culture Sector

New Zealand's arts, culture and creative sector encompasses a broad range of cultural and creative industries and activities, of which an indication of art forms are found under the 'Types of Arts and Culture' list.

Audience

Estimated volume of the audience/circulation of a media item.

Byline

Journalist, author, TV/radio anchor.

Media items

Mentions in print, online or broadcast media.

Traditional media

Journalistic content created by print, online or broadcast media outlets (as opposed to social media). Media has been collected through the Isentia media monitoring system that is focused on editorial news content.

Mainstream / Popular

Used to describe music content that is focused on pop music and celebrities, album and video releases, and events.

Independent media

Media not owned by a major media network.

Niche media

Media focused on a specific topic, rather than more general news.

Story focus – Socio-cultural impact of arts & culture

References to the role of arts & culture in shaping culture and social trends.

Story focus – Other

Stories about arts & culture that do not fit the main Story focus categories, e.g discussions about the building of a local museum.

Note that the types of arts and culture listed are an indication of the broader categories. Variations and expansions were used to collect media content appropriately.

Types of Arts and Culture:

Coverage of arts, creative and cultural activities that fall into wide-reaching categories. This includes but is not limited to:

Craft/object art includes things such as uku (pottery), furniture, glass, adornment (such as 'ei katu, tā moko and jewellery), embroidery, tīv aevae, woodcraft, spinning, weaving or textiles, ceramics, furniture, glass, jewellery, object making, studio-based design, raranga, tāniko, tapa making, textiles, typography.

Literature or literary arts includes spoken word, poetry or book readings, literary festivals or events, writing workshops, and personal creative writing (poetry, fiction or non-fiction), coverage of books written by New Zealand authors, novels, novellas, short stories, children's fiction, young adult fiction, graphic novels, illustrated picture books, fantasy fiction, science fiction, detective fiction, and historical fiction. Non-fiction includes, autobiography, biography, essays, social commentary, literary criticism, reviews, analytical prose, and writing about the physical and natural sciences.

Music classical and contemporary music; orchestral, choral, and band music; opera; jazz and improvised music; sound art; contemporary popular music; 'world' music; and traditional and contemporary Māori and Pacific Island music.

Ngā toi Māori/Māori arts are the works of Tangata Whenua Māori artists across heritage and contemporary artforms. This includes whakairo (carving), raranga (weaving), kanikani (dance), tuhinga (literature), puoro (music), whakaari (theatre), kai mā te whatu (visual arts and crafts), digital Māori arts, Māori arts and cultural events (Hui Ahurei, Manu Kōrero), inter-arts and media arts, tukutuku, kowhaiwhai, tā moko, kaupapa waka, oral arts, eg karanga, whaikōrero, pao, mōteatea, whakairo and/or Māori performing arts, eg kapa haka waiata a ringa, waiata tawhito, poi, whakaeke, whakawaatea, waiata haka, mau rakau, taonga puoro and traditional Māori games, tārai waka, kaupapa waka, kākahu, kōwhaiwhai, kapa haka, mōteatea, waiata ā-ringa, waiata tawhito, poi, waiata haka, pao, whaikōrero, whakapapa recitation, te reo me onā tikanga, kōrero paki, pakiwaitara, karetao, whare tapere and whakaraka. It also includes the work of Māori artists across all forms of contemporary arts practice.

Pacific arts are the works of Pasifika artists from Te Moana Nui a Kiva (the peoples from the Pacific Ocean), across heritage and contemporary artforms. This includes but is not limited to: craft/object art (eg tīv aevae, tapa), dance (eg Tongan tau'olunga, Tokelauan hiva), literature, music, theatre, visual arts, digital Pacific arts, Pacific arts and cultural events, inter-arts and media arts.

Performing arts includes theatre (eg comedy, drama, musical theatre, fale aitu, circus, theatre for children, and karetao), dance (eg haka, Pasifika dance, hip hop and ballet), and music (eg contemporary **music gigs or performances** of choirs, orchestras, and taonga puoro), recorded **music** by New Zealand artists and musicians.

Dance includes classical and contemporary dance; street, experimental and integrated dance; and traditional and contemporary Maori and Pacific Island dance.

Visual arts includes things such as drawing, painting, photography, whakairo, sculpture, print-making, object art, street art, installation, performance within a visual arts context, printmaking, and typography.

Design includes non-commercial projects that recognise and build on the interaction between design and arts practice. 2D design projects focused on typography, poster design, graphic design and publication design.

Media arts includes animation, dance films, experimental films, experimental sound/audio, moving-image arts projects, network cultures and web-based art.

Film and television production.

Arts events include festivals, and events such as Chinese new year festival, Diwali, Matariki, WOMAD, Arts festivals, youth arts.

Creative New Zealand encourages, promotes and supports the arts in New Zealand for the benefit of all New Zealanders, through investing in the arts, developing the arts, advocating for the arts, providing leadership in the arts and partnering for the arts.