

PORTRAIT

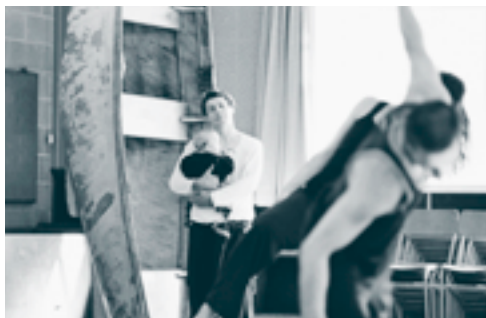
TE WHAKAAHUA Ō TE

OF THE

TANGATA PŪKENGĀ

ARTIST

A SURVEY OF
HE TIROHANGA TĒNEI
PROFESSIONAL
MŌ NGĀ TANGATA
PRACTISING
PŪKENGĀ E MAHI
ARTISTS IN
ANA I AOTEAROA
NEW ZEALAND



Cover photos, from top left:

Ceramic artist
Raewyn Atkinson
Bruce Connew

Choreographer
Daniel Belton
Bruce Connew

On location for
Shona McCullagh's
dance film, **fly**

Credit, a work by
In Transit Theatre,
in production at
BATS Theatre
Matt Grace

Weaver Erenora
Puketapu-Hetet,
right, with
granddaughter
Rangimarie and
daughter
Kataraina Hetet
Bruce Connew

Hip hop DJ
Sarah Hunter

In rehearsal for
The Court Theatre
production of **Who's
Afraid of Virginia
Woolf?**
Bruce Connew

Auckland
Philharmonia
musicians

Dancer and
choreographer
Raewyn Hill performs
**When Love Comes
Calling**
Greg Semu for Soapbox
Productions

Poet Jenny Bornholdt,
awarded the Meridian
Energy Katherine
Mansfield Fellowship

Visual artist
Andy Leleisi'uao
Chris Traill

Contents

- 2 List of tables and graphs
- 3 New Zealand artists in a changing world
- 5 Introduction to the research

Themes

- 11 Growing as an artist | Te whakawhānui a ngā tangata pūkenga**
 - 12 Theme 1: Early art experiences
 - 14 Theme 2: Influences on career choice
 - 16 Theme 3: Starting a career as an artist
 - 18 Theme 4: Professional development
 - 20 Theme 5: Factors inhibiting professional development
 - 22 Theme 6: Artists' formal arts qualifications
 - 24 Theme 7: Skill development and training opportunities
 - 28 Theme 8: Access to skill development and training opportunities
 - 30 Theme 9: Further training and education
 - 32 Theme 10: Mentoring
 - 34 Theme 11: International experience
 - 36 Theme 12: The benefits of overseas experience
 - 38 Theme 13: The effect of Creative New Zealand grants
 - 40 Theme 14: Why artists do it
- 43 Artists working and earning | Te mahi me te utu a ngā tangata pūkenga**
 - 44 Theme 15: Artists' employment arrangements
 - 46 Theme 16: How artists spend their working time
 - 50 Theme 17: How much artists earn
 - 54 Theme 18: Time spent without paid work
 - 56 Theme 19: Work-related expenses
- 59 The business of being an artist | Ngā mahi ka puta mai a ngā tangata pūkenga**
 - 60 Theme 20: How artists obtain work
 - 62 Theme 21: Promotion of artists and their artwork
 - 64 Theme 22: How artists' work is promoted
 - 66 Theme 23: Important factors in obtaining new work
 - 68 Theme 24: Advice on running an arts business
 - 72 Theme 25: The business training needs of artists
 - 74 Theme 26: Tax issues
 - 76 Theme 27: Artists' contract arrangements
 - 78 Theme 28: Copyright issues

- 80 A final word

List of tables and graphs

Table 0.1	Artists: by age group 7	Graph 8	Main factors preventing artists from taking advantage of training and development opportunities 29	Table 18.1	Artists who had experienced periods of one month or more without paid work in the previous two years: by gender and ethnicity 55
Table 0.2	Artists: by career stage 7	Table 9	Top 10 training opportunities for artists who would like further training/skill development or experience: by artform 31	Table 19	Work-related expenses incurred by artists in 1998/99 compared to median gross income 57
Graph 0.1	Artists: by age group and career stage 8	Table 10	Top 10 forms of mentoring: by artform 33	Table 20	How artists' work in their principal artistic occupation is initiated: by artform 61
Table 0.3	Artists: by artform and genre 8	Graph 10	Top 10 forms of mentoring 33	Graph 20	How artists' work in their principal artistic occupation is initiated 61
Table 0.4	Artists in the income survey 9	Graph 11	Artists with overseas experience in their principal artistic occupation: by artform 35	Table 21	Promoters of artists and their artworks: by artform 63
Table 1	Arts activities that artists experienced when growing up: by artform 13	Table 12	The benefits for artists of gaining overseas experience in their principal artistic occupation: by artform 37	Table 22	The ways artists promote their work: by artform 65
Table 2	Top six sources of encouragement, support or motivation for artists when they showed interest in a career in the arts: by gender and ethnicity 15	Table 13	Artists who have received a Creative New Zealand grant: by gender, ethnicity, career stage and artform 39	Graph 23	The most important factor for artists in obtaining new work 67
Table 2.1	Top six sources of discouragement artists experienced about a career in the arts: by gender and ethnicity 15	Table 15	Artists' employment arrangements in the previous financial year: by artform 45	Table 24	The 10 most common sources of business advice: by gender and ethnicity 69
Table 3	Artists' average age when they first worked in their principal artistic occupation: by gender, ethnicity and artform 17	Graph 15	Artists' employment arrangements 45	Table 24.1	Type of business advice sought: by artform 70
Graph 3	Top 10 reasons for changing from a non-arts to an arts career 17	Table 16	Average number of working hours per week: by artform 48	Graph 24	The 10 most common sources of business advice 71
Table 4	Factors advancing artists' professional development: by gender and ethnicity 19	Graph 16	Average number of working hours per week: by artform 48	Graph 24.1	The most common types of business advice sought by artists 71
Table 5	Factors inhibiting artists' professional development in their principal artistic occupation: by gender and ethnicity 21	Table 16.1	Top 10 factors preventing artists from spending more time on creative work in their principal artistic occupation: by artform 49	Table 25	Areas of business training/advice artists would like 73
Table 6	Artists holding a formal arts qualification: by artform and genre 23	Table 17	Median annual income 1998/99 52	Table 25.1	Artists and non-arts qualifications: by artform 73
Graph 6	Artists holding a formal arts qualification: by gender and ethnicity 23	Graph 17	Artists' gross median income from all sources in the year ended March 1999: by gender and artform 52	Table 26	Taxation areas in which artists experience difficulty: by gender and ethnicity 75
Table 7	Experiences, training, and/or skill development undertaken to become an artist: by artform 26	Table 17.1	Proportion of income from principal artistic occupation derived from different sources: by artform 53	Table 27	Artists who have signed a contract at some point in their career with an individual or organisation responsible for promoting them: by gender and ethnicity 77
Graph 7	Top five experiences, training, and/or skill development undertaken to become an artist 27	Graph 17.1	Sources of income in the year ended March 1999 from artists' principal artistic occupation 53	Graph 27	Reasons for dissatisfaction with contract arrangements 77
Table 8	Whether artists feel that there are adequate opportunities in New Zealand for training and developing skills in their artform: by gender and ethnicity 29	Table 18	Reasons for time out of paid work in the previous two years: by gender and artform 55	Table 28	Artists' level of familiarity with their rights under current copyright legislation: by artform 79
				Table 28.1	Artists who have voluntarily assigned copyright to another party: by artform 79

New Zealand artists in a changing world

From the Chief Executive

The work of professional artists is at the leading edge of New Zealand's creative sector where, for the past ten years, economic growth has exceeded average growth within the economy as a whole. In 2003, the role of professional artists is changing to meet fresh demands and new prospects, with improved technology and the internet opening up new connections and opportunities globally.

As New Zealand's leading arts development organisation, Creative New Zealand has a clear objective to ensure professional artists "work in rich and sustaining environments". The environments that nurture artists are evident throughout society and include family, education, community, business and government spheres. Findings from New Zealand's first comprehensive survey of artists, undertaken in 1999, have enhanced our understanding of the factors in each of these spheres that have been formative in the development of a professional artist. The findings have also provided us with insights into what is required to help develop an artist's potential.

The artists' survey involved in-depth interviews with 1010 professional practising artists throughout New Zealand and was drawn from a database of more than 9,000 artists, established by Creative New Zealand in the initial stage of the project. The research covers artists' early interest in the arts; their career paths, education and training; their business skills; their professional development; their international experience; the marketing and promotion of their work; and their income and expenditure.

The findings, reported here in **Portrait of the artist: Te whakaahua o te tangata pūkenga**, paint a picture of New Zealand artists in a changing world – dealing with the challenges of self-employment, entrepreneurship and the impact of new technologies. It is sobering to note that many artists are still able to spend only limited time on their creative work and that many are reliant on other types of work to earn a living.

The findings have also enhanced our understanding of where Creative New Zealand, other government agencies, arts organisations and individuals can best target their support for professional artists.

For the arts sector, the information in this document may provide encouragement to artists at the beginning of their professional careers and sustain those who are committed to building a long-term practice in the arts. It also offers a detailed picture of how artists across a range of artforms view themselves and the state of their profession. In so doing, it may give artists – who often work in isolation – a deeper sense of connection both to their own artform and to the broader arts community.

In undertaking this research, Creative New Zealand's priority was to use the findings in our strategic planning and work. Since 2001, they have been a source of information to help guide the development of our 2001 – 2004 strategic plan, **Arts at the centre: Kei te pūtahi ngā mahi toi**; the development of **toi iho™**, a registered trademark denoting authenticity and quality of Māori arts; the publication of **Smart arts: Toi huatau**, a practical guide to marketing the arts in New Zealand; and the publication of **The Touring Manual** to support artists and arts organisations wanting to tour their work both in New Zealand and overseas.

Survey findings have also informed our arts employment strategy, where we have been providing advice to the Ministry of Social Development to support the establishment and ongoing implementation of the PACE (Pathways to Arts and Cultural Employment) programme and leading the Arts Work Project, a cross-agency partnership providing innovative tools such as The Big Idea website to expand work and income opportunities for creative workers.

The economics of being an artist and the status accorded to artists are subject to community attitudes, structured support mechanisms and government policy. In the mid to late 1990s, when the artists' survey was undertaken, arts sector development was constrained. Since 1999, however, a much more supportive environment has emerged, and New Zealand is becoming a country that acknowledges and celebrates the arts and their pivotal role within a creative, innovative society.

The arts sector is also increasingly recognised as:

- essential to profiling New Zealand as an innovative and creative society
- a significant part of the New Zealand economy
- a primary contributor to local, regional and national identities
- a vital player in strengthening economic performance and building cohesive communities.

This growing appreciation of artists and the creative sector is now attracting interest and support from a wider pool of investors, agencies and programmes, and is generating more opportunities for professional artists both in New Zealand and internationally.

Investigating the impact of these new opportunities requires further research, which could be undertaken by arts organisations, tertiary institutions or government agencies. However, the ongoing value of the research, documented in **Portrait of the artist / Te whakaahua o te tangata pūkenga**, lies in the baseline data it provides for future studies.

As a small agency with a big agenda, Creative New Zealand is adept at being both a catalyst and a partner, especially within the government and creative sectors. Within this new climate, we will continue to stimulate the development of professional artists by enhancing work and income opportunities; supporting the creation and presentation of New Zealand work; increasing creative and professional development opportunities; and promoting the contribution of professional practising artists to this country.

I should like to thank all those who have worked with us on this project: in particular, the members of the advisory group, researchers Mary Donn and Ingrid van Aalst – and of course, the artists themselves.

Kia hora te mārino, kia whakapapa pounamu te moana, kia tere te kārohirohi i mua i tō huarahi.



Elizabeth Kerr

CREATIVE NEW ZEALAND
DECEMBER 2003

Introduction to the research

Background

Creative New Zealand initiated this survey when it recognised the lack of detailed information about the living and working conditions of professional artists in New Zealand. Initial investigations showed that new research was required because:

- Creative New Zealand needed more detailed information to inform its arts development and advocacy activities
- existing studies about artists in New Zealand were dated, limited to certain artforms or limited in geographic scope
- Census information about incomes is based on individuals' main source of income. For artists, this income is not always derived from their arts practice.

Creative New Zealand anticipated using the results in three main ways: to develop initiatives supporting professional artists; to advocate for greater support and specialist advice from other government agencies; and to inform Creative New Zealand's policies.

An advisory group was established to provide professional advice on the analysis, interpretation and communication of the results. The group was chaired by Dr Jonathan Mane-Wheoki of the School of Fine Arts, Canterbury University, a former member of Creative New Zealand's Council and Te Waka Toi. Creative New Zealand values the contribution these people made to the project.

The members of the group were:

Dr Jonathan Mane-Wheoki (Chair, Dean of Music and Fine Arts, University of Canterbury);
Dr Arthur Grimes (Director, Institute of Policy Studies, Victoria University, musician);
Dr Tom Ludvigson (Dialogue Consultants, musician); John McDavitt (theatre practitioner);
Helen Schamroth (freelance writer, visual artist); Anne Spellerberg (Statistics New Zealand);
Dr Marilyn Waring (Associate Professor, School of Social and Cultural Studies, Albany campus, Massey University, member of Creative New Zealand Council); Stan Wolfgramm (filmmaker, producer); Cath Robinson (Manager, Arts Development, Creative New Zealand);
Anton Carter (Arts Adviser, Pacific Islands Arts, Creative New Zealand).

Methodology

The research methodology used qualitative research techniques with a range of artists, Creative New Zealand arts advisers and other sector stakeholders to inform the development of two questionnaires. The main questionnaire focused on many aspects of artists' lives and the second was designed to obtain income and expenditure data.

Key steps in the process:

- Twenty focus groups involving a total of 160 artists were held in 1997/98 in Auckland, Christchurch, Wellington and Dunedin to identify issues associated with living and working as an artist in New Zealand.
- Creative New Zealand arts advisers identified areas where they needed information to inform their work.
- A comprehensive database of more than 9,000 artists was developed from a variety of sources.
- Statistics New Zealand was consulted about the size of the sample necessary to obtain meaningful results.
- A statistician was employed to design the sampling methodology for the survey.
- Screening questions were developed to identify "professional practising artists" from the 1214 artists originally selected from the database.

- A private research company, the National Research Bureau, was selected through a tender process to interview the artists and to code the results.
- In 1999/2000, face-to-face interviews lasting between 60 and 90 minutes were conducted with 1010 eligible artists to complete the main questionnaire.
- The same artists were invited to complete a second questionnaire on income and arts-related expenditure and to return it by mail to the research company.
- Information obtained from the interviews and questionnaires was coded by the research company and analysed by Creative New Zealand.
- Statistical tests were used to identify any significant differences between groups of artists based on ethnicity, gender, age, artform and stage of career.

Who was surveyed?

Creative New Zealand, in consultation with artists, decided to focus on “professional practising artists” as defined by UNESCO (Recommendations Concerning the Status of the Artist, Paris, 1980):

“... any person who creates or gives creative expression to, or recreates works of art, who considers their artistic creation to be an essential part of their life, who contributes in this way to the development of art and culture and who is or asks to be recognised as an artist, whether or not they are bound by any relations of employment or association.”

This definition was qualified by the following statements:

The degree of commitment felt by the artist to their work is also important. In the definition used there is a “self-assessed commitment to artistic work as a major aspect of the artists’ working life, even if the arts-related work is by no means the main source of income”.

The practising artist is “someone who is currently working in or seeking to work in their [chosen] artistic occupation”.

Professionalism is defined as “having experience, talent or a degree of training and a matter of working that qualifies the artist to have their work judged against the highest professional standards of their chosen artistic occupation”.

One of the first challenges was compiling a comprehensive database of professional practising artists living and working in New Zealand. Creative New Zealand’s own lists provided a starting point and other artists were identified from sources such as arts organisations, local government, galleries and recording studios. Artists were encouraged to register on the database through a publicity programme, a generic registration scheme and a specific scheme targeting Māori artists. The final database contained more than 9,000 names.

Once sample parameters were determined, the field researchers employed by the National Research Bureau asked potential interviewees a series of screening questions to determine their eligibility for the survey. Artists were considered eligible if they met one or more specific artform criteria: e.g. being published by a recognised publishing outlet in the previous five years or had undertaken full-time training as a director/producer in the previous five years.

Initially, field researchers approached 1214 eligible artists. Of these, 901 agreed to be interviewed; 98 were eligible but unavailable; and 215 declined. This gave an initial response rate of 74%. An additional 109 interviews were then conducted to reach the predetermined quota for certain artform categories.

Demographics and other descriptions: The 1010 artists interviewed provided demographic data, which included gender, ethnicity, age, career stage, artform and genre. Respondents were:

- 48% female and 52% male
- 7% Māori – all others are described as non-Māori.

Artists interviewed for the survey ranged from 16 years to 65+ years. The table below shows the number of artists in each age group.

Table 0.1: Artists: by age group

Age group	No. of artists	%
16 – 25	29	2.9%
25 – 34	130	12.9%
35 – 44	271	26.8%
45 – 54	274	27.1%
55 – 64	172	17.0%
Over 65	128	12.7%
Not stated	6	0.6%

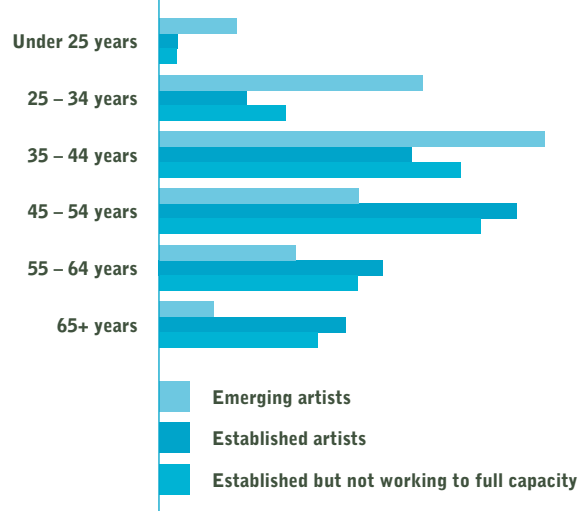
Artists were asked to assign themselves to one of three career stages: emerging, established, and established but not working to full capacity. The table below shows the number of artists at each career stage.

Table 0.2: Artists: by career stage

Career stage	Number	%	Of interest
Emerging	249	25%	<ul style="list-style-type: none"> • Almost two-thirds of the emerging artists were under 45 years of age. • The gender balance was even.
Established	363	36%	<ul style="list-style-type: none"> • Three-quarters of the established artists were aged between 35 and 64. • 41% of Māori artists and 36% of non-Māori artists saw themselves as “established”.
Established but not working to capacity	393	39%	<ul style="list-style-type: none"> • Just over half the artists who were not working to full capacity were aged between 35 and 54. One-third was between 55 and 65+.
Not stated	5	–	

Analysis of the artists in the survey by age and career stage shows that assumptions cannot be made about the relationship between age and career stage. Some artists over 65 years of age describe their career stage as “emerging” as the following graph shows.

Graph 0.1: Artists: by age group and career stage



Artists were also asked to identify the category of artistic work in which they currently spend most of their working time. This was called their “principal artistic occupation”. The following table shows how the principal artistic occupations were grouped.

Note: while musicians are in fact performing artists, the number of musicians interviewed in this survey was of sufficient size for musicians to be treated as a distinct group.

Table 0.3: Artists: by artform and genre

Artform	No. interviewed	%	Genre	No. interviewed	Examples of principal artistic occupations
Writers	197	20%		197	novelist, short story writer, poet, lyric writer, librettist, playwright, script writer, children’s author, non-fiction writer (e.g. biographer, historian)
Visual artists	328	33%	craft	129	potter/ceramic artist, fibre/textile artist, leather worker, glass artist, jewellery maker, woodworker, carver
			fine arts	199	Painter, sculptor, printmaker, photographer, video and film artist, installation artist, multi-media artist, cartoonist
Performing artists	188	19%	dance	52	principal/feature dancer, classical dancer, contemporary dancer, cultural dancer, choreographer
			actor	81	stage, film theatre, radio, comic, mime, puppeteer
			director and producer	47	theatre director, film/video director, television producer, artistic director, musical director
			designer	8	costume, set, lighting
Musicians	225	22%	composer	85	classical, jazz, pop/rock, folk, ethnic/cultural, electronic, arranger
			vocalist	42	lead singer or support singer in musical theatre, jazz group, pop/rock group, folk group, ethnic/cultural group
			conductor/ instrumentalist	98	conductor, accompanist, chamber or ensemble player, orchestral player, instrumental play in live jazz, popular music, pop/rock, folk music or studio music
“Other artists”	72	7%		72	arts manager, arts administrator, arts teacher, arts lecturer, multiple-genre artist
No. of artists	1010				

“I am a teacher/musician. I was asked to choose one main area of my employment. I could not, since they are both linked.”

(letter to research company)

The “other artists” category was used for artists who worked across a number of different arts activities and were unable or unwilling to separate their one creative occupation from their other arts work. These artists met the criteria for “professional practising artists”. They included five multiple-genre artists, 20 art teachers, 27 lecturers/tutors, seven arts managers and eight arts administrators. Many of these “other artists” were musicians, with a smaller proportion in the performing and visual arts. There are no significant differences in the standard demographics between “other artists” and artists who indicated an artform but the research showed that 53% of “other artists” were employed on a salary or wage compared to 17% of artists overall.

The interview questionnaire

The questionnaire was developed after considering questionnaires used in similar research overseas, the issues raised in the discussion groups, and the views of Creative New Zealand’s arts advisers. It covered a wide range of topics - from early childhood experiences in the arts through to employment patterns and knowledge of business practices. The questionnaire was presented to the 1010 artists as a structured interview by field researchers in the artist’s home or work place.

The income and expenditure survey

The research designers recognised that it was unlikely that artists would be able to provide sufficiently detailed income information at the interview and that artists would need time to gather the necessary information. A separate survey form was developed seeking information about artists’ income and income-related expenditure in the financial years 1997/98 and 1998/99. At the end of each interview, the artist was invited to complete this form and return it to the research company. A total of 425 artists provided this additional information.

Of the 425 forms returned, 393 contained sufficient information to enable the most recent tax year to be included in the analysis. This represents 39% of the 1010 artists interviewed. As the group of artists completing the income survey may not be representative of the larger sample, sections of this report giving income data are prefaced by the statement “Artists who responded to the income and expenditure survey ... ”

The following table shows the number of artists in each occupational group who contributed to the income data.

Table 0.4: Artists in the income survey

Category	Number	Response rate
All artists	393	39%
Male	191	37%
Female	202	41%
Māori	23	30%
Non-Māori	370	40%
Emerging	92	37%
Established	142	39%
Established but not working to capacity	158	40%
Writers	94	48%
Visual artists	131	40%
Musicians	85	38%
Performing artists	52	28%
“Other artists”	31	43%

Presentation of the research findings

The interviews and survey produced large amounts of data, which have been analysed in a number of ways. This report presents the key findings in a series of theme-based chapters following a standard format: an introduction, key findings, significant differences and tables and/or graphs. The artists' quotes included in the report were sourced from the initial focus groups and the interviews.

The 30 themes have been grouped into three broad categories:

- Growing as an artist
- Artists working and earning
- The business of being an artist.

Interpreting the findings

Significantly different: Whether a finding is statistically significant (i.e. significantly above or below the average) is related to the number of respondents. The larger the sample, the more confident you can be that the variations from the average present an accurate picture. Differences are significant at the 95% level of confidence. Numbers in the tables not marked as significantly different should not be interpreted as being significant even though they may appear to be well above or below the average.

Significant differences have been calculated for gender and ethnicity (i.e. comparing male with female, and Māori with non-Māori). Significant differences by age, career stage and artform compare a particular group of artists against the average for artists overall.

Mean and median: The "average" result for a set of data such as artists' incomes can be presented as either the mean or the median. The median is the middle income when all the incomes are lined up from highest to lowest. The mean is obtained by adding all the incomes together and dividing by the number of incomes. The median is usually a better indicator of the "average" because one or two high or low values can distort the mean.

Percentages: The percentages in table columns may not always add to 100. This is due to rounding of percentages.

GROWING AS AN ARTIST | TE WHAKAWHĀNUI A NGĀ TANGATA PŪKENGĀ

“Art is an ongoing thing with my family. I remember falling asleep to the sound of my father carving and my mother weaving. The house always smelt of flax.”

“My parents would have died if I’d said I wanted to be a dancer. As far as they are concerned, it’s the next thing to being a hooker.” “Grants give you space for self-searching. You can make a lot of personal progress. It’s harder to do that with commissioned work.” “Grants show that other people believe in you and what you are doing. You have to perform.”

Early art experiences

“Both my parents were musical. We had no TV so we created our own fun. I started to play the vacuum cleaner when I was six and so the parents gave me a trumpet. I got bored so I started learning the piano, and then the guitar followed that when I was about 17. It’s a mixture of things. For some people it’s in their genes, for some people it’s role models, and for others it’s wanting to be on TV.”

(musician)

This theme focuses on early experiences that may have influenced artists to pursue a career as a professional practising artist. Artists were asked to identify the types of arts activities they experienced or participated in when they were growing up.

Key findings

Artists experienced or participated in a range of arts experiences when they were growing up, including:

- attending live concerts/performances (76%)
- visiting museums/galleries (72%)
- school-based arts activities (70%)
- exposure to art and artists through radio/TV/film etc (62%)
- writing their own poetry, plays, short stories etc (48%)
- family activities (48%)
- classes outside school (46%).

Significant differences

Artform

There is a strong link between artists’ early art experiences and their principal artistic occupation. Artists working in a particular artform are more likely than artists overall to have participated in arts activities related to their artform while growing up. For example, while growing up:

- writers are more likely to have written poetry, plays, short stories etc (76% cf 48%)
- visual artists are more likely to have exhibited in a gallery/exhibition space (47% cf 23%)
- musicians and performing artists are more likely to have attended live concerts/performances (86% and 87% cf 76%), and participated in competitions/festivals (56% and 54% cf 41%).

Note: some groups of artists also had above-average levels of early participation in activities that did not necessarily link directly to the artform of their principal artistic occupation (see Table 1).

Māori

While growing up:

- 58% of Māori artists participated in marae-based arts activities compared to 5% of non-Māori artists
- 42% of Māori artists participated in a cultural group compared to 13% of non-Māori artists
- 32% of Māori artists performed at a kapa haka competition and/or festival compared to 1% of non-Māori artists.

Māori artists are also more likely than non-Māori artists to have participated in the following while growing up:

- church-based activities (49% cf 32%)
- making a television programme, commercial, film or creative video (34% cf 20%)
- playing music with a band or group (49% cf 35%).

Gender

Female artists are more likely than male artists to have participated in the following while growing up:

- family activities (54% cf 42%)
- church-based activities (38% cf 29%)
- writing their own poetry, plays, short stories etc (53% cf 44%)
- competitions and/or festivals (46% cf 36%).

Male artists are more likely than female artists to have performed music in a band or group (44% cf 28%) while growing up.

Table 1: Arts activities that artists experienced when growing up: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	“Other artists” %
Attended live concerts with family/friends	76	75	62*	86*	87*	82
Visited museums etc with family/friends	72	71	75	64	76	75
School-based activities	70	63	65	70	80*	86*
Exposure to art through radio/TV/film etc	62	57	51*	68	80*	67
Doing own creative writing	48	76*	31*	44	57	43
Family activities	48	43	44	46	56	60
Classes outside school hours	46	34*	34*	54	66*	56
Participating in a competition/festival	41	31*	27*	56*	54*	56
Performing music with band/group etc	36	24*	17*	79*	30	46
Church-based activities	34	34	21*	44*	39	46
Exhibiting at a gallery/exhibition space	23	11*	47*	6*	15	25
Participating in making TV programmes etc	21	16	13*	23	38*	25
Participating in a cultural group	15	15	11	12	24*	19
Marae-based activities	9	9	10	5	10	18
Performing at a kapa haka competition/festival	4	5	2	5	3	7
Participating in local theatre	2	3	1	2	2	1
Reading books/using the library	1	4	1	1	-	-
Attending workshops/seminars/courses	1	2	1	<0.5	-	-
Other	8	11	9	5	5	14
None	2	1	3	<0.5	2	3
No. of artists	1010	197	328	225	188	72

*An asterisk indicates a finding above or below average at the 95% confidence level.
<means less than.

Influences on career choice

“Only after I started selling my work did my parents think that being an artist might be acceptable. I needed to educate my parents about what it is to be an artist. I felt that I needed to prove myself to them.”

(visual artist)

“It really started in primary school. As soon as I hit the boards in my first school play, I was hooked. Later on at high school, my idol was my drama teacher.”

(actor)

This theme examines the factors that influence an artist in their decision to pursue a career as a professional practising artist. Artists were asked about the range of people who had encouraged or discouraged them and who had been the most influential. The influence of radio and television was also explored.

Key findings

Central to the decision of whether or not to become a professional practising artist is the influence of family and teachers, both in exposing children and young adults to art experiences and in encouraging and supporting them in their decision to pursue a career in the arts. Parents and teachers are also the people most likely to have discouraged them.

The top three sources of encouragement/support/motivation for artists' initial interest in pursuing a career in the arts are:

- parents/caregivers (68%)
- school teachers (55%)
- peers (48%).

For 34% of artists, parents are the single most important source of encouragement/support/motivation influencing their decision to become an artist.

Parents/caregivers are also the most likely to have offered discouragement to artists, with 51% of artists who had experienced discouragement having been discouraged by parents/caregivers.

45% of artists experienced some form of discouragement towards pursuing a career in the arts. For these artists, the main sources of discouragement were:

- parents/caregivers (51%)
- school teachers (32%)
- peers (22%)
- relatives (19%).

Significant differences

Artform

Musicians are more likely than artists overall to have been influenced by the following individuals, groups of people or activities:

- parents (79% cf 68%)
- peers (60% cf 48%)
- “other” teachers (non-school) (47% cf 36%)
- listening to the radio (38% cf 19%)
- watching television (25% cf 16%).

Performing artists are more likely than artists overall to have been influenced by “other” teachers (non-school) (47% cf 36%) and watching television (25% cf 16%).

“Other artists” are more likely than artists overall to have been influenced by “other” teachers (non-school) (51% cf 36%) and cultural groups (17% cf 6%).

Māori

Māori artists are more likely than non-Māori artists to have received encouragement and support from their relatives (50% cf 31%), cultural group/s (24% cf 5%), church group/s (24% cf 9%) and from the marae (29% cf 1%).

Gender

Female artists are more likely than male artists to have received encouragement from “other” teachers (non-school) (39% cf 33%), local art groups (28% cf 19%) and visiting artists (34% cf 26%).

Male artists are more likely than female artists to have been encouraged by listening to the radio (23% cf 15%) and watching television (20% cf 13%).

Female artists are more likely than male artists to have been discouraged by their parents (58% cf 43%), siblings (13% cf 7%) and relatives (23% cf 14%).

Male artists are more likely than female artists to have received discouragement in pursuing an arts career from their peers (29% cf 16%).

Table 2: Top six sources of encouragement, support or motivation for artists when they showed interest in a career in the arts: by gender and ethnicity

	All artists %	Male artists %	Female artists %	Māori artists %	Non-Māori artists %
Parent(s)/caregivers	68	66	70	67	68
School teachers	55	53	57	55	55
Peers	48	51	45	51	48
“Other” teachers (non school)	36	33	39*	28	36
Family friends	35	33	38	42	35
Relatives	32	30	35	50*	31
No. of artists	1010	523	487	76	934

*An asterisk indicates a finding above or below average at the 95% confidence level.

Table 2.1: Top six sources of discouragement artists experienced about a career in the arts: by gender and ethnicity

	All artists %	Male artists %	Female artists %	Māori artists %	Non-Māori artists %
Parents/caregivers	51	43	58*	37	52
School teachers	32	33	30	26	32
Peers	22	29*	16	19	23
Relatives	19	14	23*	22	19
Family friends	11	10	13	15	11
Siblings	10	7	13*	11	10
No. of artists	454	230	224	27	427

*An asterisk indicates a finding above or below average at the 95% confidence level.

Starting a career as an artist

“I always wanted to be a painter and as a kid, I knew what I wanted to do. I was strongly discouraged by my parents as this was ‘not a meal ticket’. I trained to be a physiotherapist to support myself through my working life and worked towards being a full-time painter ... ”
(visual artist)

This theme looks at how artists begin their careers in their principal artistic occupation. Artists were asked whether they had changed from a non-arts career to an arts career and to explain the reasons for any such changes. They were also asked what age they were when they first worked, paid or unpaid, in their principal artistic occupation, and what age they were when they were first paid to work professionally in their principal artistic occupation.

Key findings

On average, artists first worked in a paid or unpaid role in their principal artistic occupation at the age of 23 and got their first paid work in their principal artistic occupation at the age of 28.

50% of artists interviewed had changed from a non-arts career to an arts career.

The top five reasons given by artists who had changed from a non-arts to an arts career were:

- it was what they had always wanted to do (39%)
- for personal satisfaction and/or achievement (22%)
- the desire for a change of lifestyle (20%)
- lack of job satisfaction/boredom with their non-arts career (19%)
- because the opportunity arose (16%).

Significant differences

Artform

Craft artists and vocalists are more likely than artists overall to have had a former non-arts career (67% and 69% cf 50%).

Dancers, composers and conductors/instrumentalists are less likely than artists overall to have had a former non-arts career (23%, 35% and 36% cf 50%).

Musicians tend to start working in their principal artistic occupation at a younger age than artists overall, in both a paid and unpaid capacity:

- by age 18-20 years, 78% of musicians (cf 49%) have worked in a paid or unpaid capacity
- by age 21-24 years, 70% of musicians (cf 45%) have been paid to work professionally.

Gender

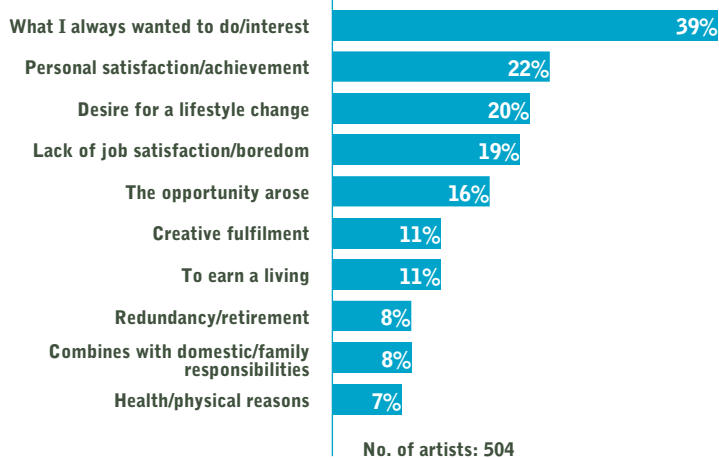
Male artists are more likely than female artists to have begun working in their principal artistic occupation in a paid or unpaid role by age 30 or under (79% cf 67%).

Male artists are more likely than female artists to have begun working in a paid professional role in their principal artistic occupation by age 30 or under (68% cf 49%).

Table 3: Artists' average age when they first worked in their principal artistic occupation: by gender, ethnicity and artform

	Average age of the artist when they first worked in their principal artistic occupation in a paid or unpaid role (years)	Average age of the artist when they first worked in their principal artistic occupation in a paid role (years)
All artists	23	28
Male	22	25
Female	25	30
Māori	22	28
Non-Māori	23	28
Writers	29	34
Visual artists	25	30
Musicians	18	22
Performing artists	21	24
"Other artists"	24	26
No. of artists	1010	1010

Graph 3: Top 10 reasons for changing from a non-arts to an arts career



Professional development

“Being an artist is about vision, long-term commitment, talent, passion and a sense of holding on for long enough. It’s not a lucky break. It is hard work.”

(dancer/visual artist)

This theme focuses on the factors that are important in advancing artists’ professional careers. The survey asked artists to identify all the factors, plus the single, most important factor, that had been important in advancing their professional development as an artist.

Key findings

“Talent” is the single, most important factor that enables artists to advance their professional development throughout their careers (38% of artists). This is followed by training (12%) and experience (11%).

The factors that artists consider to be the most important are:

- talent (92%)
- experience (83%)
- training/skills in their artform (74%)
- support from peers/colleagues/fellow artists (69%)
- support and encouragement from family (63%)
- support and encouragement from friends (62%)
- the artist’s general education (62%).

Significant differences

Artform

The following factors emerged as being more important for artists working in a particular artform than for artists overall:

- writers – general education (75% cf 62%)
- visual artists – finding a niche market (41% cf 33%) and deciding to exhibit at an important time in their career (46% cf 29%)
- performing artists – a lucky break (51% cf 36%) and support from their work/boss (29% cf 19%)
- “other artists” – their training and skills (86% cf 74%); support from their teacher (47% cf 32%); Arts Council/Creative New Zealand support at an important time in their career (42% cf 26%); study grants/fellowships/scholarships (38% cf 20%); support from their work/boss (51% cf 19%).

Māori

Māori artists are more likely than non-Māori artists to identify support and encouragement from family and kaumatua/kuia/elders as factors that helped them advance their professional development (75% cf 62% and 43% cf 3%).

Māori artists are less likely than non-Māori artists to identify a lucky break as a factor that has helped them advance their professional development (26% cf 37%).

Gender

Male artists are more likely than female artists to identify the following as important factors in advancing their professional development:

- a lucky break (41% cf 31%)
- support from an agency/dealer/record company etc (28% cf 20%).

Female artists are more likely than male artists to identify the following as important factors in advancing their professional development:

- training/skills (79% cf 70%)
- support and encouragement from family (67% cf 59%)
- recognition of an award and/or prize (41% cf 33%)
- support from a mentor/role model (38% cf 32%)
- financial assistance at an important time in their career (37% cf 27%)
- the decision to exhibit/perform/publish at an important time in their career (32% cf 26%).

Table 4: Factors advancing artists' professional development: by gender and ethnicity

	All artists %	Male artists %	Female artists %	Māori artists %	Non-Māori artists %
My talent/ability	92	93	92	96	92
My experience	83	84	82	87	83
My training/skills in my artform	74	70	79*	68	75
Support from my peers/colleagues etc	69	67	71	75	68
Support from family	63	59	67*	75*	62
Support from friends	62	60	65	68	62
My general education	62	62	61	57	62
Media coverage	39	41	37	36	39
Support from critics/reviewers	39	38	39	25	40*
Recognised with an award/prize	37	33	41*	34	37
A lucky break	36	41*	31	26	37*
Support from my mentor/role model	35	32	38*	39	34
Finding a niche market	33	34	32	33	33
Support from my teacher	32	30	35	28	32
Financial assistance at an important time in my career	32	27	37*	32	32
Decision to exhibit etc at an important time in my career	29	26	32*	33	29
Arts Council/CNZ support at an important time in my career	26	23	28	28	25
Support from agency/dealer etc	24	28*	20	22	24
Study grant/fellowship/scholarship	20	19	22	26	20
Support from my work/boss	19	17	21	17	19
Support from a union/professional organisation	16	14	18	13	16
Support from my kaumatua/kuia/elders	6	7	6	43*	3
Other factors	2	3	2	3	2
No. of artists	1010	523	487	76	934

*An asterisk indicates a finding significantly above or below the average at the 95% confidence level.

Factors inhibiting professional development

“We did Auckland with the baby on stage during the dress rehearsal and it was horrendous. The money just doesn’t cover a crèche.”

(performing artist)

This theme focuses on the factors that inhibit artists’ professional development in their principal artistic occupation. Artists were asked to identify all the factors that had inhibited or restricted them at any time in their career, and the one factor inhibiting them most at present.

Key findings

The most commonly cited factors inhibiting artists’ professional development in their principal artistic occupations at any time in their career are:

- lack of financial return (68%)
- lack of capital to invest in materials/equipment/workspace etc (42%)
- financial constraints, which restrict opportunities to perform/exhibit/record etc (41%)
- lack of professional opportunities in their artform (40%)
- lack of time because of domestic responsibilities (36%)
- lack of avenues for publicising work or talent (30%).

The one factor inhibiting the greatest number of artists at the time of the survey was the lack of financial return from their arts work (36%), followed by lack of professional opportunities (12%) and lack of time because of domestic responsibilities (8%).

Significant differences

Artform

Artists working in the following artforms are more or less likely than artists overall to identify the following factors as having inhibited them at any time in their career:

- Visual artists are more likely to identify difficulty in obtaining suitable materials/equipment/workspace (25% cf 17%); a lack of support from their gallery, manager etc (15% cf 9%); and less likely to identify a lack of professional opportunities in their artform (26% cf 40%).
- Performing artists are more likely to identify a lack of professional opportunities in their artform (63% cf 40%) and the pressure of repaying a student loan (11% cf 5%), and less likely to identify lack of time due to domestic responsibilities (27% cf 36%).
- Musicians are more likely to identify a lack of financial return from their creative work (76% cf 68%) and a lack of professional opportunities in their artform (63% cf 40%).

Māori

Māori artists are more likely than non-Māori artists to identify the following factors as having inhibited their professional development at any time in their career:

- lack of capital to invest in materials/equipment/workspace etc (57% cf 41%)
- difficulty in obtaining suitable materials/equipment/workspace etc (29% cf 16%).

Gender

Female artists are more likely than male artists to identify a lack of time because of domestic responsibilities (46% cf 27%) and physical illness or disability (17% cf 9%) as inhibiting factors at any time in their career.

Male artists are more likely than female artists to identify the need to repay debts (25% cf 18%) and a lack of support from critics and reviewers (10% cf 6%).

Career stage

Established artists are less likely than emerging artists or established artists not working to full capacity to identify a lack of financial return from their creative work as an inhibiting factor at any time in their career (55% cf 76% and 75%).

Emerging artists are the most likely, and established artists the least likely, to identify lack of experience (24% cf 9%).

Age

By age group, artists identify different factors as having inhibited their professional development at any time in their career:

- Artists aged between 25-34 are more likely than artists overall to identify a lack of financial return (78% cf 68%); lack of capital to invest in materials/equipment/workspace (58% cf 42%); the need to repay debts and bank overdrafts (36% cf 22%); and the need to repay student loans (18% cf 5%).
- Artists aged between 35-44 are more likely than artists overall to identify a lack of capital to invest in materials/equipment/workspace (52% cf 42%) and financial constraints restricting opportunities to perform/exhibit/record etc (51% cf 41%).
- Artists aged between 65+ years are less likely than artists overall to identify a lack of financial return (50% cf 68%); lack of capital to invest in materials/equipment/work space (27% cf 42%); and financial constraints restricting opportunities to perform/exhibit/record etc (23% cf 41%).

Table 5: Factors inhibiting artists' professional development in their principal artistic occupation: by gender and ethnicity

	All artists %	Male artists %	Female artists %	Māori artists %	Non-Māori artists %
Lack of financial return	68	70	66	58	69
Lack of capital to invest in materials/equipment/workspace	42	43	42	57*	41
Financial constraints restrict ability	41	38	44	50	40
Lack of professional opportunities in artform	40	41	40	36	41
Lack of time because of domestic responsibilities	36	27	46*	38	36
Lack of avenues for making work known publicly	30	31	30	26	31
Need to repay debts/bank overdraft	22	25*	18	25	21
Lack of suitable training opportunities	18	15	20	13	18
Difficulty in obtaining suitable materials	17	15	19	29*	16
Lack of experience	14	13	15	12	14
Living in a remote area	14	15	13	13	14
Physical illness/disability	13	9	17*	13	13
Lack of training	10	9	11	9	10
No. of artists	1010	523	487	76	934

Note: this list includes factors cited by 10% or more of artists only.

*An asterisk indicates a finding above or below average at the 95% confidence level.

Artists' formal arts qualifications

Artists were asked whether they held a formal arts qualification, whether the arts qualification was in the field of their principal artistic occupation, and whether they held any non-arts qualifications.

Key findings

49% of artists hold a formal arts qualification, with 78% of these qualifications being in the artist's principal artistic occupation.

57% of artists hold non-arts qualifications.

More than one-quarter (26%) of the non-arts qualifications held by artists are in the field of teaching.

Artform

Dancers and "other artists" are more likely than artists overall to have a formal arts qualification (75% and 83% cf 49%).

Writers are less likely than artists overall to have a formal arts qualification (33% cf 49%) but they are more likely to have a non-arts qualification (70% cf 57%).

Craft artists are less likely than artists overall to have a formal arts qualification (36% cf 49%).

Gender

Female artists are more likely than male artists to have formal arts qualifications (57% cf 43%).

Of the artists who have formal arts qualifications, male artists are more likely than female artists to have a qualification in their principal artistic occupation (82% cf 75%).

Career stage

Artists aged 25-34 years are more likely than artists overall to have a formal arts qualification (63% cf 49%).

Links

See **Theme 7: Skill development and training opportunities.**

See **Theme 25: The business training needs of artists.**

Table 6: Artists holding a formal arts qualification: by artform and genre

	All artists %	Writers %	Craft artists %	Fine artists %	Composers %	Vocalists %	Conductors/ instrument- alists %	Dancers %	Actors %	Directors/ producers %	Designers %	"Other artists" %
Yes	49	33*	36*	56	48	38	61	75*	44	47	38	83*
No	49	66*	62*	43	49	62	38	25*	54	51	63	15*
Currently undertaking	1	1	2	1	2	-	1	-	1	2	-	1
No. of artists	1010	197	129	199	85	42	98	52	81	47	8	72

*An asterisk indicates a finding above or below average at the 95% confidence level.

Graph 6: Artists holding a formal arts qualification: by gender and ethnicity



Skill development and training opportunities

This theme explores the skill development and training opportunities artists have undertaken in becoming professional practising artists. Artists were asked to identify the types of experiences, skill development and/or training they had undertaken to become professional practising artists and which of these they considered most important to them as artists.

Key findings

The two most common forms of experience/training/skill development that artists have undertaken are self-teaching and learning on the job/practical experience (76% and 64%).

Other common forms include:

- workshops (48%)
- university study (43%)
- competitions/festivals (42%)
- private tuition from practising professionals (30%)
- tuition from a private teacher (29%)
- specialist courses (30%)
- summer schools (28%)
- adult education classes (22%).

The three forms that artists consider most important are:

- self-teaching (56%)
- learning on the job/practical experience (45%)
- university study (30%).

Overall, most artists' study towards formal qualifications has been undertaken in New Zealand. However, a proportion of this study has been undertaken overseas:

- 40% of the 75 artists who studied at a drama school did so overseas
- 43% of the 54 artists who studied at a school of dance did so overseas
- 58% of the 82 artists who studied at a music school did so overseas
- 28% of artists who studied towards a university qualification did so overseas
- 15% of artists who studied at a college of education did so overseas
- 11% of artists who studied at a polytechnic did so overseas.

Significant differences

Artform

Compared to artists overall, the following groups of artists are more or less likely to have undertaken the following types of training/education/skill development to become an artist:

- Writers are more likely than artists overall to undertake self-teaching (87% cf 76%) and university study (57% cf 43%). They are less likely to attend workshops (36% cf 48%), specialist courses (12% cf 30%), summer schools (18% cf 28%) or polytechnic classes (8% cf 20%); take part in competitions and/or festivals (28% cf 42%); receive tuition from a professional practising artist (9% cf 30%) or tuition from a private teacher (6% cf 29%).
- Visual artists are more likely than artists overall to attend adult education classes/night classes/community colleges (35% cf 22%) and polytechnic classes (33% cf 20%). They are less likely to learn by experience/on the job (52% cf 64%); have lessons from a

private teacher (12% cf 29%); participate in a cultural group/event (11% cf 17%); or receive tuition from a professional practising artist (21% cf 30%). Within the visual arts, the following differences emerge by genre:

- craft artists are more likely than artists overall to learn by self-teaching (86% cf 76%), attend workshops (64% cf 48%) and adult education classes (39% cf 22%), and are less likely to attend university (18% cf 43%)
- fine artists are less likely than artists overall to attend specialist courses (18% cf 30%).
- Performing artists are more likely than artists overall to study at a performing arts school (41% of actors have attended a drama school and 63% of dancers have attended a school of dance). Within the performing arts the following differences emerge by genre:
 - actors are more likely than artists overall to learn on the job/through practical experience (86% cf 64%) and to attend workshops (65% cf 48%)
 - directors/producers are more likely than artists overall to learn on the job/through practical experience (79% cf 64%) and to learn from elders/kaumatua/matai/mentors (36% cf 18%)
 - dancers are more likely than artists overall to attend specialist courses (60% cf 30%); attend workshops (65% cf 48%) and summer schools (58% cf 28%); receive private tuition from a professional practising artist (52% cf 30%) or a private teacher (63% cf 29%); or take part in a competition/festival (62% cf 42%) or cultural group/event event (35% cf 17%). They are less likely to have learned by self-teaching (48% cf 76%).
- Musicians are more likely than artists overall to receive lessons from a private teacher (61% cf 29%) or participate in competitions and/or festivals (54% cf 42%). They are less likely to attend a polytechnic (10% cf 20%) or undertake adult education (9% cf 22%). Within musicians, the following differences emerge by genre:
 - vocalists are less likely than artists overall to study at a university (26% cf 43%)
 - conductors/instrumentalists are more likely than artists overall to attend specialist courses (50% cf 30%) or a music school/conservatorium (38% cf 8%), or learn by self-teaching (60% cf 76%)
 - composers are less likely than artists overall to attend workshops (33% cf 48%) or summer schools (14% cf 28%).
- “Other artists” are more likely to attend workshops (65% cf 48%), summer schools (44% cf 28%) and specialist courses (57% cf 30%); receive tuition from a professional practising artist (46% cf 30%) or a private teacher (49% cf 29%); and attend a college of education (38% cf 17%), university (69% cf 43%) or polytechnic (36% cf 20%).

Māori

Māori artists are more likely than non-Māori artists to have undertaken the following forms of training/experience/skill development:

- learning from elders/kaumatua/matai/mentors (50% cf 16%)
- participation in cultural groups or events (36% cf 15%)
- participation in marae-based training opportunities (38% cf 4%)
- acting as an artist in residence/artist in the community (30% cf 17%).

Gender

Female artists are more likely than male artists to have undertaken or attended:

- workshops (58% cf 39%)
- competitions or festivals (47% cf 38%)
- specialist courses (36% cf 26%)
- summer schools (34% cf 21%)
- adult education classes (29% cf 16%)
- polytechnic (24% cf 16%).

Female artists are more likely than male artists to rate the following among their three most important forms of training/experience/skill development:

- workshops (22% cf 12%)
- polytechnic study (15% cf 9%)
- specialist courses (12% cf 7%)
- summer schools (12% cf 5%).

Male artists are more likely than female artists to rate the following among their three most important forms of training/experience/skill development:

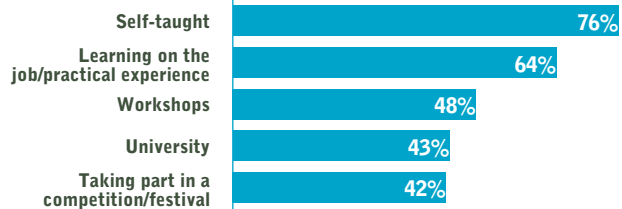
- self-teaching (64% cf 47%)
- learning on the job/practical experience (49% cf 41%)
- learning from elders/kaumatua/matai/mentors (12% cf 8%).

Table 7: Experiences, training, and/or skill development undertaken to become an artist: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	“Other artists” %
Self-taught	76	87*	80	72	64*	72
Learning on the job/practical experience	64	56	52*	72	78*	78*
Workshops	48	36*	50	41	59*	65*
University	43	57*	34*	43	34	69*
Taking part in a competition/festival	42	28*	36	54*	46	60*
Specialist courses	30	12*	25	37	43*	57*
Private tuition from practising professional	30	9*	21*	50*	36	46*
Private teacher	29	6*	12*	61*	35	49*
Summer schools	28	18*	26	31	30	44*
Adult education	22	22	35*	9*	13*	28
Polytechnic	20	8*	33*	10*	14	36*
Learning from elders/kaumatua/matai/mentor	18	17	15	16	24	31
No. of artists	1010	197	328	225	188	72

*An asterisk indicates a finding above or below average at the 95% confidence level.

Graph 7: Top five experiences, training, and/or skill development undertaken to become an artist



Access to skill development and training opportunities

“I’d like to see more international performers being brought to New Zealand to help train and inspire New Zealand artists.”

(actor)

Artists were asked whether they believed there were adequate training and skill development opportunities in New Zealand for artists in their artform; whether they had been able to take advantage of the available opportunities; and what, if anything, had prevented them from taking advantage of training opportunities.

Key findings

44% of artists believe there are adequate professional training opportunities in New Zealand and 35% believe there are inadequate opportunities.

When asked if they had been able to take advantage of the available training opportunities, 45% of artists said “yes”; 36% said “no”; 11% said “yes and no”; and 5% said they had had no need to take advantage of training opportunities. 3% were not aware of any training opportunities.

Artists unable to take advantage of training and development opportunities cited the following main preventative factors:

- courses/training not available when needed (42%)
- working full-time/lack of time (41%)
- cost (40%)
- domestic responsibilities (30%)
- quality of training at the time (24%)
- geographical distance from the training location (22%)
- did not think they needed it (20%).

Of the artists who believe there are inadequate training and skill development opportunities, the following barriers were identified:

- limited or no training available in their field/specialist area (21%)
- quality of training inadequate (12%)
- lack of work opportunities after training (11%)
- lack of skilled teachers/mentors (10%)
- prohibitive cost of training (10%)
- lack of funding support for training (10%).

Significant differences

Artform

Craft artists are more likely than artists overall to identify geographical distance as a barrier to training (39% cf 22%), and to say that the training opportunities are inadequate because a lot of courses have been closed down (24% cf 4%).

Actors are more likely than artists overall to identify cost as a barrier to training (62% cf 40%).

Directors/producers are more likely than artists overall to believe that there are inadequate training opportunities available in their principal artistic occupation (60% cf 35%).

Table 8: Whether artists feel that there are adequate opportunities in New Zealand for training and developing skills in their artform: by gender and ethnicity

	All artists %	Male artists %	Female artists %	Māori artists %	Non-Māori artists %
Yes	44	47*	40	39	44
No	35	32	39*	43	34
Yes and no	20	19	20	16	20
Don't know	1	2	1	1	1
No. of artists	1010	523	487	76	934

*An asterisk indicates a finding significantly above or below the average at the 95% confidence level.

Gender

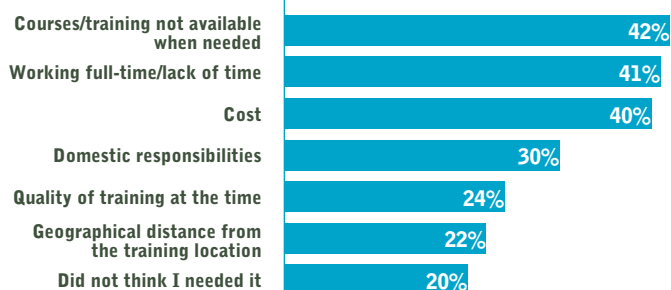
Female artists are more likely than male artists to have been able to take advantage of training opportunities to develop their skills in their principal artistic occupation (50% cf 41%).

Of the artists who believe training opportunities in New Zealand are inadequate, male artists are more likely than female artists to identify a lack of work opportunities after training as a negative factor (15% cf 7%), but are less likely than female artists to say that the cost of training is prohibitive (7% cf 14%).

Of the artists unable to take advantage of the training and skill development opportunities available in New Zealand, female artists are more likely than male artists to identify the following barriers:

- cost (42% cf 31%)
- domestic responsibilities (36% cf 22%)
- geographical distance from training establishments (27% cf 14%).

Graph 8: Main factors preventing artists from taking advantage of training and development opportunities



No. of artists: 365

Further training and education

“I want to learn how other ethnic groups carve.”

(carver)

In the section of the survey about skill development, training and experiences in their principal artistic occupation, artists were asked to identify what, if any, types of skill development, training or experiences they would like to undertake in the future.

Key findings

81% of artists want to take part in further skill development, training or experiences.

Of those who want to take part in further skill development, training or experiences, the most popular forms are:

- attending specialist courses (28%)
- acting as an artist in residence/artist in the community (27%)
- participating in workshops (25%)
- attending university (19%)
- learning on the job/practical experience (16%)
- receiving private tuition from professional practising artists (15%)
- attending summer schools (13%)
- participating in competitions or festivals (12%).

Significant differences

Artform

By artform, artists differ in their desire to undertake particular forms of skill development, training or experiences in the following ways:

- Musicians are more likely than artists overall to want to receive tuition from other practising professionals (26% cf 15%) and attend a music school/conservatorium (17% cf 6%).
- Performing artists are more likely than artists overall to want to gain practical experience/on the job learning (30% cf 16%), and are less likely to want to be an artist in residence/artist in the community (17% cf 27%)
- Visual artists are less likely to want to gain further practical experience/learn on the job (10% cf 16%)
- “Other artists” are more likely to want to undertake university study (39% cf 19%).

Gender

Male artists are more likely than female artists to not want to undertake any further skill development/training or experiences (22% cf 16%).

Female artists are more likely than male artists to want to undertake further study/training through attending workshops (25% cf 16%) and summer schools (14% cf 8%).

Career stage

Emerging artists are the most likely, and established artists the least likely, to want to undertake further training/skill development/experiences (27% cf 10%).

Table 9: Top 10 training opportunities for artists who would like further training/skill development or experience: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	“Other artists” %
Specialist courses	28	20	30	24	39	29
Acting as artist in residence/community	27	30	33	23	17*	31
Workshops	25	21	28	18	32	27
University	19	20	17	15	20	39*
Learning on the job/practical experience	16	10	10*	18	30*	17
Private tuition from professional practising artists	15	9	12	26*	13	19
Summer schools	13	15	18	9	8	17
Taking part in a competition/festival	12	13	14	10	11	8
Self-teaching	8	6	8	7	9	15
Film school	8	5	5	8	18*	7
Other	8	7	10	3	10	10
Learning from elders/kaumatua/matai/mentor	8	4	10	5	7	17
No. of artists	815	143	264	186	163	59

*An asterisk indicates a figure above or below average at the 95% confidence level.

Mentoring

“Often what you give is enthusiasm. It is no way to learn shortcuts. There are no shortcuts in art. Those looking for shortcuts are often profoundly disappointed in their mentors.”

(visual artist)

“The investment in older people usually flows on to younger people. It pays dividends many times over.”

Artists were asked whether they had acted as a mentor at any stage, and whether they were mentoring someone at the time of the survey. If they were involved in mentoring at the time of the survey, they were asked to describe what the relationship involved.

Key findings

74% of artists have acted as mentors at some stage of their career and 56% of artists were acting as mentors at the time of the survey.

The most common mentoring activities identified by mentors were: advice (37%), training/tuition/teaching (30%), encouragement (29%), technical assistance (27%), support (20%) and sharing experiences (20%).

Significant differences

Artform

“Other artists” and directors/producers were more likely than artists overall to be acting as mentors at the time of the survey (72% and 72% cf 56%).

Mentors from different artforms are more likely than mentors overall to provide the following types of mentoring:

- craft artists – technical assistance (47% cf 27%)
- dancers – training/tuition/teaching (51% cf 30%)
- writers – publishing/proof reading (43%)
- “other artists” – counselling/listening (23% cf 8%).

Māori

Māori artists were more likely than non-Māori artists to be acting as mentors at the time of the survey (70% cf 55%).

Gender

Female artists and male artists are equally likely to act as mentors.

Career stage

Established artists were more likely than artists overall to have acted as a mentor at some stage (82% cf 74%) or to be acting as a mentor at the time of the survey (68% cf 56%)

Emerging artists were less likely than artists overall to have acted as a mentor at some stage (64% cf 74%) or to be acting as a mentor at the time of the survey (46% cf 56%).

Table 10: Top 10 forms of mentoring: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	“Other artists” %
General advice	37	41	40	33	34	40
Training/tuition/teaching	30	22	27	32	38	35
Encouragement	29	28	30	31	30	20
Technical assistance/advice	27	14*	36*	32	20	18
Support	20	16	20	14	25	34
Sharing experiences	20	22	21	16	19	20
Performance	18	11	11*	25	28*	18
Career guidance	16	15	13	18	20	22
Assisting young people	13	12	10	16	16	14
Marketing	10	10	13	5	13	9
No. of artists	744	130	247	159	143	65

*An asterisk indicates a figure above or below average at the 95% confidence level.

Graph 10: Top 10 forms of mentoring



International experience

“International exposure allows you to do so much more back here.”

This theme reports on the number of artists who have had overseas experience at some stage in their careers and in the five years prior to the interview. It also looks at the nature of the professional experiences. Theme 12 explores the impact of that experience.

Key findings

60% of artists have had experience overseas as professional practising artists and 72% of these artists had this experience in the previous five years.

The most popular overseas destinations for artists are Australia, the United States, Europe and Britain.

Of the artists with overseas experience in their principal artistic occupation in the previous five years, the top ten professional activities they undertook while overseas were:

- touring – e.g. exhibitions/shows (37%)
- festival appearances (28%)
- workshops/seminars (28%)
- study/training (27%)
- guest lecturer/tutor/speaker (26%)
- freelance contract/project work (20%)
- commissioned to produce work (16%)
- working as a guest artist (14%)
- working as a member of an orchestra, dance company, cultural group etc (14%)
- an artist in residence (10%)
- teaching position (10%).

Significant differences

Artform

Vocalists and conductors/instrumentalists are more likely than artists overall to have had experience overseas in their principal artistic occupation at some stage in their careers (76% and 78% cf 60%).

Actors are less likely than artists overall to have had experience overseas in the previous five years (50% cf 72%).

Writers are less likely than artists overall to have had experience overseas in their principal artistic occupation at some stage in their careers (46% cf 60%).

Māori

Māori artists are more likely than non-Maori artists to have had overseas experience in their principal artistic occupation at some stage in their career (70% cf 59%).

Of the artists with overseas experience in their principal artistic occupation in the previous five years, Māori artists are more likely than non-Māori artists to have had experience in the following ways:

- touring – e.g. exhibitions/shows (53% cf 36%)
- festival appearances (45% cf 27%)
- workshops/seminars (58% cf 25%)
- working as a guest artist (28% cf 13%).

Gender

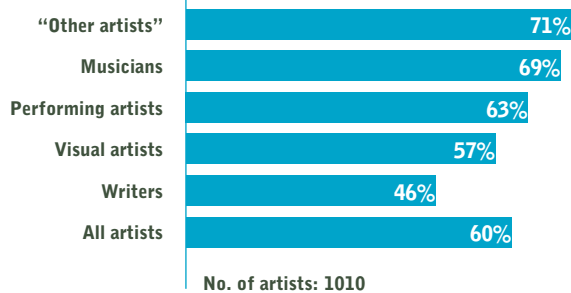
Of the artists with overseas experience in their principal artistic occupation in the previous five years, female artists are more likely than male artists to have gained overseas experience by:

- participating in workshops/seminars (33% cf 23%)
- undertaking study/training (38% cf 17%).

Career stage

Established artists have the highest level of overseas experience in their principal artistic occupation and emerging artists have the lowest level (70% cf 43%).

Graph 11: Artists with overseas experience in their principal artistic occupation: by artform



The benefits of overseas experience

“Overseas experience is very enriching. It is part of a culture of people exploring and sharing across artforms.”

(dancer)

Artists who had gained overseas experience in their principal artistic occupation at some stage in their career were asked to identify both the benefits and any negative aspects of that experience. Other questions explored the role of New Zealand artists in acting as arts ambassadors while overseas, including being asked to give talks, presentations or workshops about the arts and culture of New Zealand or about specific artforms.

Key findings

Artists identified a number of benefits they gained from overseas experience, including:

- gathering new ideas/inspiration (72%)
- networking with peers and other artists (64%)
- increased exposure for their work (56%)
- enhanced reputation as an artist in New Zealand (53%)
- enhanced reputation as an artist internationally (41%)
- increased recognition of New Zealand art overseas (40%)
- greater market opportunities overseas (40%)
- felt more valued as an artist overseas than in New Zealand (34%)
- better income overseas (31%)
- ability to specialise in a particular field (31%)
- more work opportunities in their principal artistic occupation on return (28%)
- greater market opportunities at home (25%).

63% of artists who had had overseas experience in their principal artistic occupation at some stage in their careers did not identify any negative impacts from their overseas experience.

The main negative impacts identified included:

- financial hardship (41%)
- living and working away from home/New Zealand (12%)
- lack of recognition overseas of New Zealanders (10%).

Negative impacts mentioned less frequently included language and cultural difficulties, difficulties in re-adjusting on return to New Zealand, and interruption of careers in New Zealand.

42% of artists found they were expected to act as arts ambassadors and to be knowledgeable about New Zealand art. Most felt well-prepared for this role without any additional help.

Significant differences

Artform

Actors are less likely than artists overall to identify “increased exposure for my work” as a benefit of working overseas (38% cf 56%).

Directors/producers are more likely than artists overall to identify “enhanced reputation as an artist internationally” as a benefit of working overseas (63% cf 41%).

Māori

Māori artists are more likely than non-Māori artists to identify that working overseas leads to increased recognition of New Zealand artists and their artwork (62% cf 38%).

Māori artists are more likely than non-Māori artists to be expected to act as arts ambassadors (64% cf 40%).

Gender

Male artists are more likely than female artists to identify “earning a better income” as a benefit of working overseas (37% cf 25%).

Female artists are more likely than male artists to identify “opportunities to specialise in a particular field” (35% cf 27%).

Table 12: The benefits for artists of gaining overseas experience in their principal artistic occupation: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	“Other artists” %
Gathering new ideas/inspiration	72	66	70	73	77	80
Networking with peers and other artists	64	51	56	71	72	75
Increased exposure for my work	56	64	59	54	46	58
Enhanced reputation as an artist in NZ	53	44	51	58	51	65
Enhanced reputation as an artist overseas	41	42	37	39	44	53
Greater market opportunities overseas	40	45	44	36	36	35
Increased recognition of NZ art overseas	40	32	40	40	39	55
Felt more valued overseas than in NZ	34	31	30	40	36	33
Better income overseas	31	40	26	36	29	22
Able to specialise in a particular field	31	25	29	32	33	40
More work opportunities on return	28	19	29	30	31	31
Greater market opportunities at home	25	24	24	26	26	25
Other	3	5	5	1	3	4
No benefits perceived	3	2	7	1	3	2
Not specified	1	2	1	2	-	-
No. of artists	637	102	193	162	125	55

The effect of Creative New Zealand grants

“Grants give you space for thoughts. Under pressure, your work becomes cramped. It is hard to get down the larger view. The good thing about money in the bank is that it gives you the freedom to get on with the work. You don’t have to worry about the bills.”

(writer)

This theme describes artists’ perceptions about the impact on their career of receiving a grant from the Arts Council/Creative New Zealand (a “Creative New Zealand grant”). Artists were asked whether they had received a Creative New Zealand grant at some stage in their career: if yes, whether the grant had been received in the previous five years, and what impact receiving (or not receiving) a grant had had on their career as an artist.

Key findings

96% of artists in the survey had applied for a Creative New Zealand grant at some stage in their career.

38% of artists in the survey had received a Creative New Zealand grant at some stage in their career.

A similar proportion of female and male artists had received a grant (39% cf 37%).

A similar proportion of Māori and non-Māori artists had received a grant (42% cf 38%).

Artists who had received a grant were asked to describe the ways in which the grant/s had influenced their career as an artist. The top six career influences were:

- the ability to complete a project (21%)
- the ability to be more creative/diversify/develop/experiment (15%)
- encouragement/confidence/motivation to keep working as an artist (15%)
- a boost to artist’s credibility/recognition/reputation (11%)
- the opportunity to increase arts knowledge/skills/experience (13%)
- a financial boost (13%).

12% of artists who had received a grant said it had not influenced their career.

Artists who had received a grant also identified that the grant had:

- allowed them to take the time to work on their art (9%)
- led to the creation of a career opportunity and/or work that led to further work (9%)
- enabled them to travel in New Zealand and/or overseas (9%).

Artists in different artforms reported different benefits as a result of receiving a grant.

These include:

- writers – encouragement/motivation/confidence (32%); able to complete a project (23%); financial boost (18%); ability to work for a concentrated length of time (18%); credibility/recognition/reputation (15%)
- visual artists – ability to be creative/diversify (19%); helped establish equipment/workshop (17%); able to complete a project (16%)
- musicians – ability to complete a project (22%)
- performing artists – ability to complete a project (27%); ability to be creative/diversify (20%)
- “other artists” – increased skills and knowledge (21%); ability to complete a project (19%); ability to be creative/diversify (17%); led to other opportunities or arts work (17%).

62% of artists surveyed had never received a Creative New Zealand grant. 94% of this group had applied for a grant at some stage in their career. Artists were asked to describe the influence on their career of not receiving a grant:

- 41% of artists who had never received a grant said it had not had any influence on their career as an artist.
- The only negative influence reported by more than 10% of all artists who had not received a grant was that it had restricted their ability to produce work (11%).

Significant differences

Artform

Of the artists in the survey who had received a grant:

- Writers are twice as likely as artists overall to report that receiving a grant gave them encouragement and confidence in their work (32% cf 15%), and enabled them to work on an arts project for a concentrated length of time (18% cf 9%).
- Visual artists are more likely than artists overall to report that receiving a grant helped them establish a workshop or buy equipment for their arts practice (17% cf 5%).
- “Other artists” are more likely than artists overall to have received a grant at some stage in their career (58% cf 38%).

Table 13: Artists who have received a Creative New Zealand grant: by gender, ethnicity, career stage and artform

	Artists who have received a grant %
All artists	38
Female	39
Male	37
Māori	42
Non-Māori	38
Emerging artists	30
Established artists	43
Established but not working to their full capacity	38
Writers	42
Visual artists	31
Musicians	33
Performing artists	44
“Other artists”	58
No. of artists	1010

Why artists do it

“Artists express the soul of the country in all its richness and diversity.”

“My greatest enjoyment comes from teaching other people.”

“I want to make people think, contemplate and dream.”

“It gives me a thrill that people think my work is good and are prepared to pay for it.”

“The constant worry about money and future work is really hard to take.”

Artists were asked a range of questions about what their career as an artist means to them. They were asked what they value most about their arts career and what they value least; what the major achievements or highlights of their artistic careers have been to date; and what keeps them going as an artist. They were also asked about their role in the development of a New Zealand cultural identity.

In this part of the survey artists were asked open-ended questions rather than being asked to select answers from a set list of responses. The answers were then grouped into categories. This approach tends to result in a wide range of responses and, correspondingly, low percentages for any one category of response. Therefore, this theme presents a general overview of artists’ comments.

Key findings

What do artists value most about their arts career?

Artists value the personal and professional satisfaction; the opportunity to practise their art; and the enjoyment and pleasure they get from doing so.

They also value:

- the ability and opportunity to express themselves creatively
- artistic freedom
- the contribution they make to other people’s lives
- the opportunity to develop their professional skills
- interaction and recognition by their peers and audiences
- the challenge and stimulation of an arts career
- being “their own boss”
- making a living from their art
- the opportunity to teach and to pass on their skills and knowledge.

What do artists value least about their arts career?

Some artists answered that they value everything about their arts career.

Factors that artists value least are low income/lack of financial rewards and insecurity/unreliability of work and income opportunities.

Other factors include:

- workload pressure
- limited time to practise their artwork
- handling the celebrity and fame of their success
- the commercialisation of art
- health risks and poor work environments.

In addition, some artists feel isolated because of the solitary nature of their work. Lack of support and recognition from their peers and others in the arts sector are also factors that artists value least about their arts career.

“I’m really proud to have reached a level where we can support ourselves doing what we like doing.”

“I’m taking over where my ancestors left off.”

“Personally I have found nothing else which can elate or deflate me to such a degree – it is almost hypnotic.”

“Helping to affirm and celebrate who we are, where we’ve come from and where we’re going to.”

What are artists’ major achievements and highlights?

Artists were asked to identify the major achievements or highlights of their career. These included:

- creating something original
- gaining recognition and acknowledgement for their art
- receiving a national award
- working with other professional artists
- having their work appreciated and valued by others
- publishing, exhibiting, performing and practising their artwork
- being able to earn a living/support their family from their artwork
- teaching, training and helping other artists develop their own professional skills.

What motivates artists to keep going?

Artists were also asked to identify the key motivating factors that kept them practising their artwork as professional artists. These factors included:

- love and passion for their artwork
- the creative process and always having new ideas
- the challenge and desire to succeed as professionals
- nothing they wanted to do more or could do – the “compulsion” to be an artist
- the need to communicate to others and to express themselves
- the overall enjoyment and personal satisfaction from practising their artwork
- their goals, ambitions and belief in themselves as artists
- working with other artists
- having to make a living
- recognition both by the public and their peers.

How do artists see their role in developing New Zealand’s cultural identity?

Most of the artists surveyed believe they play a significant or positive role in the development of New Zealand’s cultural identity. They describe their roles as helping create a unique national cultural identity, and reflecting and expressing life in New Zealand, including its cultural diversity.

Some artists also see their role as:

- adding to wellbeing and the quality of life
- providing a record of our history, including the preservation of traditional Māori art practices
- encouraging New Zealanders “to have a look” at themselves
- promoting New Zealand through their art (both here and overseas)
- providing entertainment
- increasing national pride.



ARTISTS WORKING AND
EARNING | TE MAHI ME TE
UTU A NGĀ TANGATA
PŪKENGA

“Being freelance is a juggling act. You have to make sure you have work and not double book yourself.”

“I became a fast turn-around director to survive commercially, but I still dream of doing something more arty.” “I have made this decision that I will probably be poor for the rest of my life. Poor but happy.”

Artists' employment arrangements

“Most of my colleagues rely on some sort of regular income from teaching to support themselves as artists.”

This theme focuses on artists' employment arrangements. Artists were shown a list of employment arrangements and asked to select the one that best described their situation in the previous financial year. They were also asked whether they had employed any permanent or long-term employees, or provided any training positions or apprenticeships.

Key findings

70% of artists overall can be broadly categorised as self-employed or freelance individuals while 17% are employed and drawing a salary or wages. By comparison, 13% of the New Zealand labour force is self-employed, 79% are employees and 7% are employers (year ended March 2000, Statistics New Zealand).

Self-employed or freelancing employment arrangements were defined as:

- working independently of any employer, client or representative (33% of artists overall)
- working on a short-term contract or project basis for one or more organisations/marae/clients (18%)
- the artist's work being handled by a representative/agent/gallery etc (9%)
- the artist carrying out their own project/s with other professional artists (10%).

10% of artists employ people in paid long-term or permanent positions. 85% of these positions are part-time (less than 30 hours per week).

10% of artists offer training or apprenticeship positions. 77% of these positions are part-time.

Significant differences

Artform

Writers are more likely than artists overall to work independently of any employers, clients or representatives (48% cf 33%). Writers are also more likely than artists overall to have “no working arrangements” (10% cf 5%).

Visual artists are more likely than artists overall to work independently of employers, clients or representatives (45% cf 33%).

Performing artists are more likely than artists overall to work for one or more clients/organisations on a short-term contract or project basis (30% cf 18%), and are less likely to work independently of an employer/client/representative (11% cf 33%).

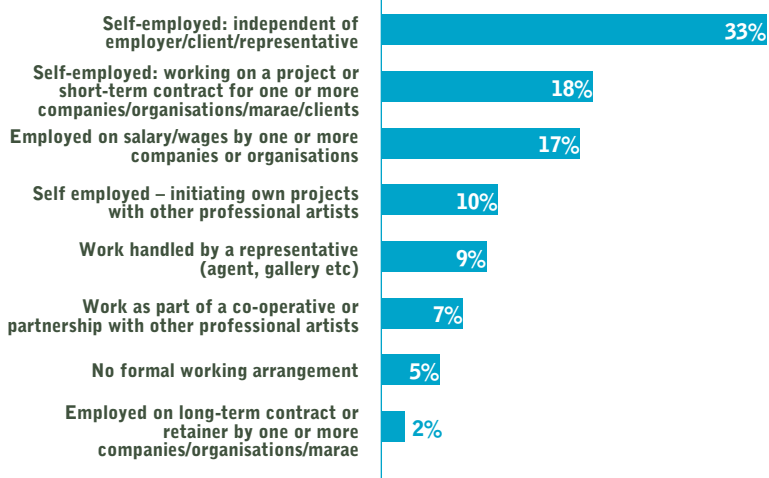
Musicians are more likely than artists overall to work as self-employed or freelance individuals by initiating their own projects with other professional artists (17% cf 10%).

“Other artists” are more likely than artists overall to be employed on a salary or wage (53% cf 17%).

Table 15: Artists' employment arrangements in the previous financial year: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	"Other artists" %
Self-employed: independent of employer/client/representative	33	48*	45*	26	11*	13
Self-employed: working on a project or short-term contract for one or more companies/organisations/marae/clients	18	13	11*	21	30*	17
Employed on salary/wages by one or more companies or organisations	17	11	13	16	20	53*
Self employed – initiating own projects with other professional artists	10	8	9	17*	11	3
Work handled by a representative (agent, gallery etc)	9	7	13	3	12	1
Work as part of a co-operative or partnership with other professional artists	7	2	5	12	11	1
No formal working arrangement	5	10*	4	3	2	6
Employed on long-term contract or retainer by one or more companies/organisations/marae	2	3	<0.5	2	3	7
Other arrangements	<0.5	1	-	-	-	-
No. of artists	1010	197	328	225	188	72

*An asterisk indicates a finding above or below the average for all artists at the 95% confidence level.
 <means less than.

Graph 15: Artists' employment arrangements


How artists spend their working time

“I have become very diverse – textiles, sculpture, set design, installations, performance. I enjoy it. It has been very interesting for me to diversify. It suits me because I like doing different things.”

(visual artist)

This theme focuses on how artists spend their working time. Artists were asked how many hours per week on average they spend working on creative work in their principal artistic occupation; how many hours they spend on other arts-related work (including non-creative work in their principal artistic occupation such as promotion); and how many hours on non-arts work. They were also asked how they would ideally spend their working time, and to detail any factors preventing them from spending more time on their creative work in their principal artistic occupation.

In this theme, the definition of the term “work” does not include unpaid work such as voluntary work, domestic responsibilities and study/training. The term “creative work” was defined as “creative work including rehearsals etc but not including teaching, administration etc”. The term “all arts-related work” is used to describe time spent on both an artist’s principal artistic occupation and all other arts-related work.

Note: this theme doesn’t highlight significant differences between groups of artists for time spent on different types of work activities because the 95% significance test was not run against this data. The test was run against data on preventative factors, and significant differences are described in the text.

Key findings

On average, artists work 40 hours per week.

80% of this time is spent on all arts-related work and 20% on non-arts-related work.

On average, artists spend 50% of the week working at their creative work in their principal artistic occupation.

78% of artists would like to spend more time working on creative work in their principal artistic occupation.

93% of artists would like to spend none of their working time on non-arts-related work.

The main factors preventing artists from spending more time working on their creative work in their principal artistic occupation are:

- insufficient income from the arts to make a living/need to earn income from non-arts sources (62%)
- domestic responsibilities, including family/children/aged parents etc (38%)
- continuous work not available in their principal artistic occupation (30%)
- market saturation/the market for the work is too small (24%)
- insufficient capital to invest in tools/resources/materials etc (20%).

Artform

Visual artists spend the most time per week working on creative work in their principal artistic occupation (25 hours cf 20 hours for artists overall) and “other artists” spend the least time (13 hours).

Writers spend the greatest number of hours per week on non-arts-related work (12 hours cf 8 hours for artists overall) and “other artists” the least number of hours on non-arts-related work (3 hours). Visual artists also spend a relatively small number of hours per week on non-arts-related work (5 hours).

Artists working in the following artforms differ from artists overall in the level to which they identify particular factors that prevent them from spending more time on creative work in their principal artistic occupation:

- Visual artists are more likely to identify domestic responsibilities (50% cf 41%) and less likely to identify a lack of continuous work (13% cf 32%) or the lack of a career path (9% cf 14%).
- Musicians and performing artists are more likely to identify a lack of continuous work (51% and 54% cf 32%).
- Writers are more likely to identify insufficient income (70% cf 59%) and are less likely to identify insufficient capital to invest in tools/resources/materials (16% cf 26%) or lack of access to materials/equipment/workspace (6% cf 13%).
- “Other artists” are less likely to identify market saturation/small market (15% cf 30%) or lack of continuous work (17% cf 32). 32% of “other artists” did not identify any factors preventing them from spending more time on their creative work in their principal artistic occupation, compared with 12% of artists overall.

Māori

Māori artists are more likely than non-Māori artists to be prevented from spending more time on their creative work in their principal artistic occupation because of lack of access to materials/equipment/workspace (17% cf 6%).

Gender

Female artists are more likely than male artists to be prevented from spending more time on their creative work in their principal artistic occupation because of domestic responsibilities (45% cf 31%) and injury or illness (13% cf 6%).

Career stage

Established artists spend the most time on creative work in their principal artistic occupation (26 hours per week cf 18 hours for emerging artists and 16 hours for established artists who are not working to full capacity).

24% of established artists did not identify any factors preventing them from spending more time on creative work in their principal artistic occupation, compared with 5% of artists at other stages of their career.

Established artists are less likely than other artists to identify the following factors as preventing them from spending more time on their creative work in their principal artistic occupation:

- insufficient income
- a lack of continuous work
- insufficient capital to invest in tools/resources/materials etc
- lack of access to materials/equipment/workspace
- lack of a career path.

Table 16: Average number of working hours per week: by artform

	All artists (no. hours)	Writers (no. hours)	Visual artists (no. hours)	Musicians (no. hours)	Performing artists (no. hours)	“Other artists” (no. hours)
Creative work in the artist’s principal artistic occupation	20	18	25	18	20	13
Other arts work	12	7	9	12	12	28
Non-arts work	8	12	5	10	7	3
Total working time	40	38	39	41	39	44
No. of artists	1010	197	328	225	188	72

Note: unpaid work such as voluntary work, domestic responsibilities and study/training is not included in this table.

Graph 16: Average number of working hours per week: by artform

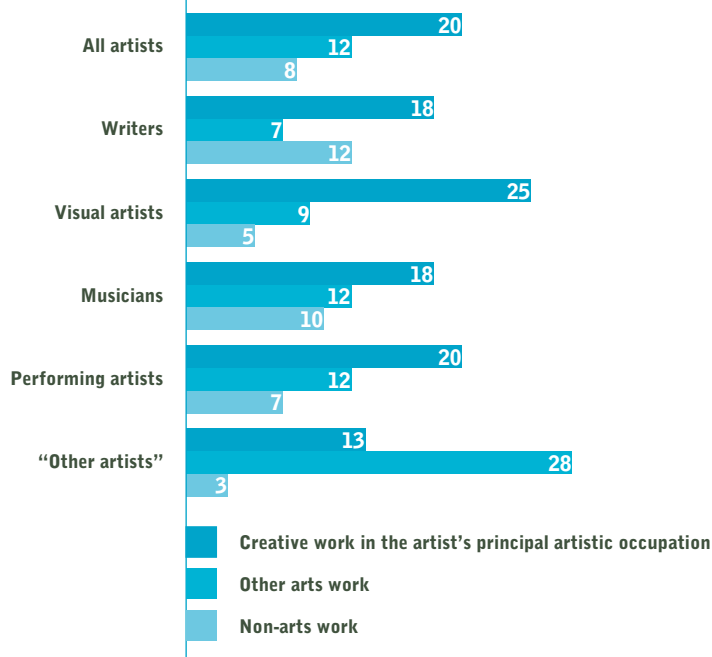


Table 16.1

Top 10 factors preventing artists from spending more time on creative work in their principal artistic occupation: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	“Other artists” %
Insufficient income to make a living	59	70*	56	59	56	47
Domestic responsibilities	41	43	50*	36	32	35
Continuous work not available	32	28	13*	51*	54*	17*
Market saturation/market is too small	30	27	28	36	32	15*
Insufficient capital to invest in tools etc.	26	16*	30	28	28	24
Too much time spent on own arts promotion	17	14	18	18	17	13
Lack of career path in the arts	14	12	9*	19	20	13
Not having access to materials/equipment etc.	13	6*	16	15	15	10
Nothing/do not wish to spend more time	12	8	10	10	13	32*
Injury/illness prevented me from working	11	14	13	8	10	6
No. of artists	1010	197	328	225	188	72

*An asterisk indicates a finding above or below average at the 95% confidence level.

How much artists earn

“As an actor you end up doing whatever pays the bills – advertisements for chickens, finance etc – even though what you want to do is push your artistic boundaries. My aspiration is to do theatre.”

(actor)

Artists were asked about their gross earnings for the year ended March 1999: how much they earned from their work in their principal artistic occupation; how much they earned from work in other arts-related areas; and how much they earned from non-arts-related work. For the two arts-related income categories, artists were also asked to specify how their income was derived: e.g. through sales, royalties, wages etc. These two arts-related categories are combined below in a category called “all arts-related work”.

Of the 1010 artists interviewed for the survey, 393 completed the separate part of the survey relating to income. Therefore, the findings in this part of the survey should be treated as indicative as it may not be representative of all artists in the survey.

Note: all findings are reported under “Key findings” because the 95% significance test was not run against this data. Median rather than mean incomes are reported to give a more accurate picture of what artists earn. The median figure takes into account either extremely high or low figures that may otherwise skew the data.

Note: only 23 Māori completed the income and expenditure survey. Therefore, findings based on this small sample should be treated as indicative.

Key findings

Artists derive income from their principal artistic occupation in three main ways: through salaries or wages (34% of income), project or contract work (30% of income) and sales of artworks (18% of income). The remaining 18% of income from the principal artistic occupation comes from other sources, including commissioned work, royalties, advances, copyright, the New Zealand Authors’ Fund, grants, fellowships, prizes and scholarships.

In the year ended March 1999, for the artists who completed the income and expenditure survey:

- The median annual income for artists from all sources was \$20,700 compared with a median income of \$27,934 for all New Zealanders in paid employment in the year ended June 1999 (Statistics New Zealand).
- The median income from all arts-related work is \$7,700.
- The median income from artists’ principal artistic occupation is \$3,700.
- Two-thirds of artists earned \$10,000 or less from their principal artistic occupation.
- 4% of artists earned \$70,000 or more from all arts-related work, and 8% of artists earned \$70,000 or more from all income sources.

“Depending on the orchestra, it is difficult to play only in the orchestra and pay the bills. So you have to do things elsewhere. Even with the combined income of a spouse it is difficult to make ends meet. Family help is important.”

(musician)

Artform

Artists in different artforms earn an income from their principal artistic occupation in different ways. The percentage of income derived from different sources is as follows:

- writers – royalties or advances (30%), grants or fellowships (29%), salaries/wages (10%), copyright earnings (10%)
- musicians – sales of artworks (60%), salaries/wages (29%)
- visual artists – sales of artworks (58%), project/contract work (14%), salaries/wages (10%)
- performing artists – salaries/wages (73%), contract/project work (15%)
- “other artists” – salaries/wages (88%).

Note: only sources contributing 10% or more of income are listed – see Table 17.1 for all figures.

Median annual incomes:

- Writers are the most reliant on income from non-arts-related work. Writers have the lowest median income from work in their principal artistic occupation (\$1,100) and from all arts-related work (\$7,700). Writers’ median income, however, from all sources is comparable with artists overall (\$19,700 cf \$20,700).
- Visual artists’ total median income from all sources is \$15,300, of which \$6,100 (40%) is from all arts-related work and \$4,000 (26%) is from their principal artistic occupation.
- Musicians’ total median income from all sources is \$29,600, of which \$16,000 (54%) is from all arts-related work and \$7,100 (24%) is from their principal artistic occupation.
- Performing artists’ total median income from all sources is \$17,700 of which \$9,800 (55%) is from all arts-related work and \$5,000 is from their principal artistic occupation.
- The total median income of “other artists” from all sources is \$32,000, of which \$30,500 (95%) is from all arts-related work.

Note: the relatively high median income of “other artists” compared to artists overall is related to the fact that this group includes teachers and administrators. As noted above, 88% of this group enjoy stability of remuneration in the form of salaries or wages.

Māori

Based on the 23 Māori artists who answered the income-related part of the survey, for the year ended March 1999:

- the median income for Māori artists from work in their principal artistic occupation was \$4,100
- the median for Māori artists from all arts-related work was \$15,200
- the median income for Māori artists from all sources was \$22,000.

Gender

Male artists’ median income from all sources is more than twice that of female artists (\$31,500 cf \$15,100).

Male artists’ median income from their principal artistic occupation is more than three times that of female artists (\$6,800 cf \$2,100).

Male artists’ median income from all arts-related work is more than twice that of female artists (\$14,400 cf \$5,100).

Career stage

Established artists earn more from all arts-related work than either emerging artists or established artists who are not working to their full capacity.

Table 17: Median annual income 1998/99

	Work in principal artistic occupation	Other arts work	Non-arts work	Gross income all sources	No. of artists
All artists	\$3,700	\$4,000	\$13,000	\$20,700	393
Male	\$6,800	\$7,600	\$17,100	\$31,500	191
Female	\$2,100	\$3,000	\$10,000	\$15,100	202
Māori	\$4,100	\$11,100	\$6,800	\$22,000	23
Non-Māori	\$3,600	\$3,800	\$13,300	\$20,700	370
Emerging	\$1,500	\$1,500	\$12,300	\$15,300	92
Established	\$13,100	\$7,000	\$9,800	\$29,900	142
Established but not working to full capacity	\$2,500	\$4,100	\$12,000	\$18,600	158
Writers	\$1,100	\$1,600	\$17,000	\$19,700	94
Visual artists	\$4,000	\$2,100	\$9,200	\$15,300	131
Musicians	\$7,100	\$8,900	\$13,600	\$29,600	85
Performing artists	\$5,000	\$4,800	\$7,900	\$17,700	52
“Other artists”	\$27,000	\$3,500	\$1,500	\$32,000	31

Note: the figures in this table for Māori artists, emerging artists, writers, performing artists and “other artists” are based on less than 100 artists and should be treated as indicative.

Graph 17: Artists’ gross median income from all sources in the year ended March 1999: by gender and artform

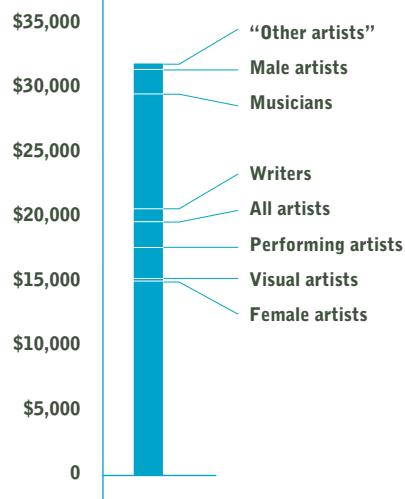
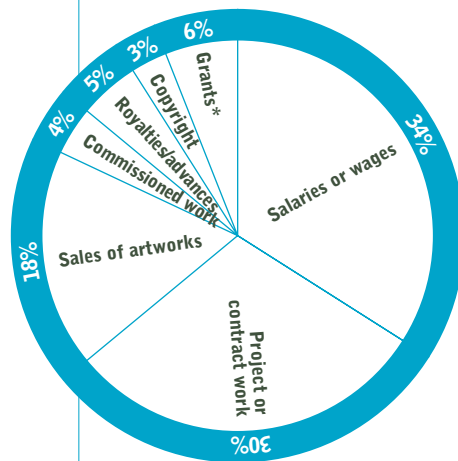


Table 17.1: Proportion of income from principal artistic occupation derived from different sources: by artform

	All artists income %	Writers' income %	Visual artists' income %	Musicians' income %	Performing artists' income %	"Other artists" income %
Salaries or wages	34	10	10	29	73	88
Project or contract work	30	9	14	60	15	5
Sales of artworks	18	2	58	1	3	6
Commissioned work	4	1	11	2	2	1
Royalties or advances	5	30	5	1	2	0
Copyright	3	10	0	5	0	0
Grants or fellowships	3	29	1	0	0	0
Authors' Fund	1	8	0	0	0	0
Prizes or scholarships	1	1	0	1	0	0
Other earnings	1	1	0	0	5	0
No. of artists	393	94	131	85	52	31

Graph 17.1: Sources of income in the year ended March 1999 from artists' principal artistic occupation



* Includes grants, fellowships, Authors' Fund payments, prizes and scholarships

Time spent without paid work

“Money is one of the main problems writers have. Another problem is getting things published. Constant rejection takes up a large portion of your life and you don’t earn a thing. You lose faith in yourself and you have to live virtually on no income. Support from my partner keeps me going financially.”
(film artist)

This theme examines how much time artists spend out of paid work, the reasons for time spent out of paid work, and how they support themselves during these times. Artists were asked if they had experienced periods without paid work (excluding vacations) lasting one month or more in the previous two years: i.e. the two-year period ending March 1999. The question related to all forms of paid work, not just work as an artist. Time spent out of paid work included time spent studying.

Key findings

32% of artists had experienced one or more periods without paid work at some time over the previous two years and 21% in both years.

The average period of time without paid work for artists who had experienced such periods was three months.

Māori and non-Māori artists were equally likely to have experienced periods without paid work.

The most common reasons that artists gave for being without paid work were:

- no paid work available (37%)
- illness or accident (25%)
- domestic responsibilities (20%)
- the need to study or train (20%).

The four main sources of support for artists during periods without paid work were:

- support from family, spouse/partner or friends (40%)
- unemployment benefit (18%)
- savings (20%)
- bank overdraft or loan (17%).

Significant differences

Artform

Actors were more likely, and conductors/instrumentalists less likely, than artists overall to have experienced periods of time without paid work in the previous two years (35% and 16% cf 21%).

By artform, the following artists were more likely than other artists who had spent time out of paid work to give the following reasons for why they were unable to work:

- actors – no paid work available (58% cf 37%)
- craft artists – domestic responsibilities (39% cf 20%).

Craft artists were less likely than other artists who had spent time out of paid work to report the reason for time spent away from paid work as “no paid work available” (21% cf 37%).

Gender

Female artists were more likely than male artists to have experienced time without paid work at some time in the previous two years (37% cf 27%).

Female artists were more likely than artists overall to identify domestic responsibilities (25% cf 13%) and illness or accident (31% cf 17%) as the reasons for being without paid work. Male artists were more likely to give the reason that paid work was not available (48% cf 28%).

Career stage

By career stage, emerging artists were the most likely and established artists the least likely to have experienced periods of a month or more without paid work in both years prior to the survey (31% and 10%). However, 36% of these emerging artists gave studying/training as the reason for the time spent out of paid work.

Table 18: Reasons for time out of paid work in the previous two years: by gender and artform

	All artists %	Male artists %	Female artists %	Writers %	Visual artists %	Musicians %	Performing artists %	"Other artists" %
No paid work available	37	48*	28	28	21*	50	49	37
Illness/accident	25	17	31*	34	27	21	21	16
Study/training	20	20	21	15	23	24	16	26
Domestic responsibilities	20	13	25*	19	27	10	20	16
Working in anticipation of payment	8	8	8	19	8	4	4	5
Travel/travelling	3	2	4	2	7	1	2	-
Taking a break/school holidays	2	2	3	2	3	1	1	11
Working for charity/unpaid/voluntary work	1	1	-	-	2	-	-	-
Other reasons	2	1	3	2	2	4	1	5
No. of artists	323	144	179	53	96	70	85	19

*An asterisk indicates a finding above or below average at the 95% confidence level.

Table 18.1: Artists who had experienced periods of one month or more without paid work in the previous two years: by gender and ethnicity

	All artists %	Male artists %	Female artists %	Māori artists %	Non-Māori artists %
No periods without paid work in both years	60	67*	54	66	60
Periods without paid work in both years	21	18	25*	21	21
Periods without paid work in one of the years	11	9	12	8	11
No paid work in previous two years	7	6	9*	5	8
No. of artists	1010	523	487	76	934

*An asterisk indicates a finding above or below average at the 95% confidence level
 < means less than.

Work-related expenses

Artists who completed the income survey were asked to detail their combined work-related expenses from all income sources, whether arts or non-arts related, over the previous year. Expenditure data was provided by 382 of the 393 artists who completed the income and expenditure survey and may not be representative of the 1010 artists who were interviewed.

Median rather than mean expenditure levels are used in this section to give a more accurate picture of what artists spend and to enable a relevant comparison with median income figures. The median figure takes into account either extremely high or low figures that may otherwise skew the data.

Note: only 23 Māori completed the income and expenditure survey. Therefore, findings based on this small sample should be treated as indicative.

Key findings

Artists' median work-related expenditure is \$4,800 per year, which equates to 23% of their median income (\$20,700).

Artform

Median annual work-related expenditure varies by artform, ranging from \$3,700 for writers up to \$7,400 for "other artists".

Expenditure as a proportion of income varies for different artforms, with musicians spending the lowest proportion of income on work-related expenses (16%) and visual artists the highest proportion (33%).

Māori

Māori artists are more likely than non-Māori artists to spend more on work-related expenses (\$9,800 cf \$4,700 or 45% cf 23% of annual income).

Gender

Male artists and female artists spend a similar amount annually on work-related expenses. However, because the median income for male artists is more than twice that of female artists, female artists spend a greater proportion of their income on work-related expenses (30% cf 17%).

Table 19: Work-related expenses incurred by artists in 1998/99 compared to median gross income

	Median annual expenditure	Median gross income from all sources	Expenditure as a proportion of income
All artists	\$4,800	\$20,700	23%
Male	\$5,400	\$31,500	17%
Female	\$4,600	\$15,100	30%
Māori	\$9,800	\$22,000	45%
Non-Māori	\$4,700	\$20,700	23%
Emerging	\$4,000	\$15,300	26%
Established	\$7,000	\$29,900	23%
Established but not working to full capacity	\$4,000	\$18,600	22%
Writers	\$3,700	\$19,700	19%
Visual artists	\$5,000	\$15,300	33%
Musicians	\$4,800	\$29,600	16%
Performing artists	\$4,400	\$17,700	25%
“Other artists”	\$7,400	\$32,000	23%
No. of artists	382		



THE BUSINESS OF BEING AN ARTIST | NGĀ MAHI KA PUTA MAI A NGĀ TANGATA PŪKENGA

“Every actor in every production has to do publicity and all the other stuff as well. It costs you time and energy. I have had problems doing my lines because I have been so busy publicising the thing.” “You need more of an idea when you start. When I was 19 I signed a contract and I didn’t know anything.”

How artists obtain work

“I don’t wait for opportunities to turn up. I make them happen.”

This theme explores the range of ways in which artists obtain work in their principal artistic occupation. Artists were asked how the work they had undertaken in their principal artistic occupation over the previous two years had come about: whether it was initiated by themselves, by an organisation or by another individual. Artists were also asked how the work they had undertaken in their principal artistic occupation was funded: whether it was self-funded or funded by a grant, an organisation etc.

Key findings

83% of artists undertake self-initiated work; 25% undertake work initiated by private individuals; 23% by arts organisations; 21% by private sector organisations; and 19% by education institutions.

86% of self-initiated work undertaken by artists is self-funded; 17% is funded by profits from previous projects; and 10% by Creative New Zealand grants.

Significant differences

Artform

Writers are less likely than artists overall to undertake work initiated by private individuals (6% cf 25%), arts organisations (10% cf 23%) or educational institutions (8% cf 19%).

Visual artists are more likely than artists overall to undertake self-initiated work (92% cf 83%) and work initiated by private individuals (34% cf 25%), and are less likely to undertake work initiated by arts organisations (13% cf 23%) and private sector organisations (14% cf 21%).

Musicians are more likely than artists overall to undertake work initiated by arts organisations (35% cf 23%).

Performing artists are more likely than artists overall to undertake work initiated by arts organisations (36% cf 23%) and private sector organisations (43% cf 21%), and are less likely to undertake self-initiated work (64% cf 83%).

“Other artists” are less likely than artists overall to undertake self-initiated work (65% cf 83%) and are more likely to undertake work generated by an educational institution (64% cf 19%).

Māori

Māori artists are more likely than artists overall to undertake work that is initiated by community organisations (21% cf 9%).

Gender

Male artists are more likely than female artists to undertake work initiated by private sector organisations (24% cf 18%).

Career stage

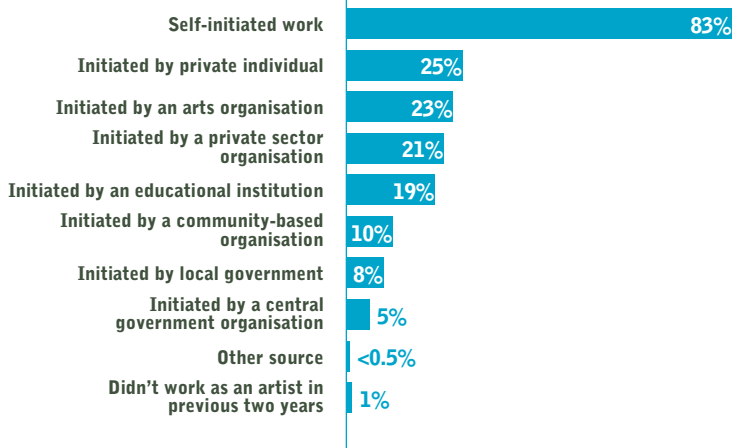
Emerging artists are less likely than artists at other career stages to undertake work initiated by private sector organisations (14% cf 26% of established artists and 22% of established artists who are not working to their full capacity).

Table 20: How artists' work in their principal artistic occupation is initiated: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	"Other artists" %
Self-initiated work	83	91	92	85	64	65
Initiated by private individual	25	6	34	30	24	21
Initiated by an arts organisation	23	10	13	35	36	29
Initiated by a private sector organisation	21	19	14	20	43	6
Initiated by an educational institution	19	8	13	20	22	64
Initiated by a community-based organisation	10	5	9	10	12	18
Initiated by local government	8	4	9	7	11	14
Initiated by a central government organisation	5	6	4	3	8	7
Other source	<0.5	-	-	1	1	-
Didn't work as an artist in previous two years	1	1	1	1	2	1
No. of artists	1010	197	328	225	188	72

<means less than.

Graph 20: How artists' work in their principal artistic occupation is initiated



Promotion of artists and their artwork

This theme focuses on the promotion of artists and the artwork they undertake in their principal artistic occupation. Promotion was defined as “ways in which your market and your range of employment opportunities are expanded”. Artists were asked to detail the range of promotional agents they use (e.g. self-promotion, galleries, publishers etc) and to specify who they see as having the primary responsibility for promoting them and their work.

Key findings

Artists are their own most important promoters, with 86% of artists undertaking self-promotion and 61% nominating themselves as having primary responsibility for the promotion of themselves and their work.

The importance of self-promotion applies to artists across all artforms and career stages. After self-promotion, the top five promotional agents are:

- arts membership organisations (22% of artists)
- galleries (21%)
- publishers (17%)
- agents or managers (17%)
- employers (14%).

The level to which artists use other people or organisations to promote themselves and their work, and the proportion of artists who consider that these external agents have primary responsibility for their promotion, varies by artform:

- 55% of writers are promoted by a publisher. 38% of writers consider that publishers are primarily responsible for their promotion.
- 59% of visual artists are promoted by a gallery. 35% of visual artists are promoted by arts membership organisations. 22% of visual artists consider that galleries are primarily responsible for their promotion and 3% consider membership organisations are primarily responsible.
- 20% of musicians are promoted by a record company, 19% by an agent/manager and 17% by an arts membership organisation. A low proportion of musicians consider these promoters as being primarily responsible for their promotion (4%, 5% and 4% respectively).
- 72% of actors are promoted by an agent or a manager, 21% by their employer and 15% by producers. 51% of actors consider an agent or a manager is primarily responsible for their promotion and 5% that their employer is primarily responsible for their promotion. No actors consider producers are primarily responsible for their promotion.
- 38% of dancers are promoted by their employer and 31% by an arts membership organisation. 16% of dancers consider their employer is primarily responsible for their promotion and no dancers consider that membership organisations are primarily responsible for their promotion.
- 28% of directors/producers are promoted by a producer. 9% of directors/producers consider that producers are primarily responsible for their promotion.
- 51% of “other artists” are promoted by their employer and 29% by an arts membership organisation. 27% of “other artists” consider their employer is primarily responsible for their promotion and 3% consider membership organisations are primarily responsible for their promotion.

Significant differences

Gender

Female artists are more likely than male artists to be promoted by an arts membership organisation (29% cf 17%).

Age

Artists over 65 years are less likely than artists overall to promote their work themselves (77% cf 86%) or be promoted by an agent or manager (8% cf 17%), and are more likely to be promoted by a publisher (28% cf 17%).

Links

Creative New Zealand's guide to marketing arts events in New Zealand, **Smart arts | Toi huatau**, is available from Creative New Zealand.

Table 21: Promoters of artists and their artworks: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	"Other artists" %
Self-promotion	86	80	91	88	85	85
Arts membership organisation	22	11*	35*	17	15	29
Gallery	21	1	59*	3	2	8
Agent or manager	17	16	7*	19	39*	7
Publisher	17	55*	8*	10*	4	3
Employer	14	4	4*	16	26*	51*
Promoter	6	2	3	11	10	3
Producer	5	5	<0.5	5	16*	-
Record company	5	1	1	20*	1	-
No. of artists	1010	197	328	225	188	72

Note: this table includes promotional agents used by 5% or more of artists.

*An asterisk indicates a finding above or below average at the 95% confidence level.
 <means less than.

How artists' work is promoted

This theme focuses on the promotional tools used to promote artists' artistic work. Artists were asked to describe all the ways their work is promoted.

Key findings

The top six ways by which artists' artistic work is promoted are:

- word of mouth (81%)
- appearances at events/festivals/competitions (54%)
- media coverage (48%)
- performances in public places (44%)
- through an agency/gallery/recording company/publisher (43%)
- through their own promotional material (41%).

On average, artists' work is promoted using a mix of six different promotional methods.

Significant differences

Artform

Word of mouth is the most common promotional tool for artists across all artforms. In addition, artists working in different artforms differ in the ways they promote their work. For example:

- Visual artists are more likely than artists overall to use exhibitions (88% cf 35%) or retail spaces (34% cf 26%), have listings in tourist publications (29% cf 19%) or open their workshop/studio to the public (37% cf 23%).
- Musicians are more likely than artists overall to perform in public places (86% cf 44%), appear at festivals/events (75% cf 54%), have their own promotional material (55% cf 41%), collaborate with other artists (60% cf 40%), place advertisements in newspapers/magazines (48% cf 38%), contact potential employers (36% cf 22%) and undertake direct marketing/door knocking (17% cf 9%).
- Performing artists are more likely than artists overall to perform in public places (56% cf 44%), be included in professional registers (50% cf 39%) and contact potential employers (40% cf 22%).
- Writers are less likely to use word of mouth (71% cf 81%), appearances at festivals/events (42% cf 54%), their own promotional material (22% cf 41%) and collaborations with other artists (16% cf 40%).
- "Other artists" are more likely than artists overall to promote their work through collaborations with other artists (57% cf 40%), having their workshops/studios open to the public (38% cf 23%), and residencies or placements (32% cf 17%).

Māori

Māori artists are more likely than non-Māori artists to promote their work through:

- appearances at festivals/competitions/events etc (74% cf 53%)
- collaborations with other artists (54% cf 39%)
- having their workshops/studios open to the public (36% cf 22%)
- residencies or placements (32% cf 16%).

Gender

Male artists are more likely than female artists to promote their work through:

- an agency, gallery, recording company or publisher (47% cf 39%)
- their own promotional materials (44% cf 37%).

Female artists are more likely than male artists to promote their work through:

- having their workshops/studios open to the public (27% cf 19%)
- exhibitions (40% cf 29%)
- residencies or placements (20% cf 15%).

Career stage

Established artists are more likely than emerging artists or established artists not working to full capacity to have their work promoted through:

- the media (56% cf 40% and 44%)
- having their workshops/studios open to the public (32% cf 16% and 18%)
- being listed in tourist publications (26% cf 14% and 17%).

Emerging artists are less likely than established artists or established artists not working to full capacity to have their work promoted through:

- advertisements in newspapers or magazines (29% cf 44% and 38%)
- inclusion in professional registers (29% cf 47% and 39%).

Table 22: The ways artists promote their work: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	"Other artists" %
Word of mouth	81	71*	79	88	87	83
Appearances at festivals/competitions/events etc	54	42*	46	75*	55	57
Work to obtain media coverage	48	47	42	55	51	46
Performances in public places	44	29*	16*	86*	56*	47
Through an agency/gallery/recording company/publisher	43	49	50	40	36	26*
Own promotional postcard/leaflet etc	41	22*	43	55*	40	39
Collaboration with other artists	40	16*	37	60*	44	57*
Inclusion in professional registers etc	39	39	34	35	50*	53
Through advertisements in newspapers/magazines	38	30	31	48*	45	38
Exhibitions	35	5	88*	5*	11*	33
At retail stores/spaces	26	32	34*	24	13*	8
Workshop/studio open to public on regular basis	23	9*	37*	12*	20	38*
Contacting potential employers	22	13*	8*	36*	40*	28
Listed in a tourist publication (map/leaflet/guide book)	19	8*	29*	16	20	17
Residencies or placements	17	12	16	17	20	32*
Own website	17	13	15	24	20	13
Direct marketing/door knocking	9	6	5*	17*	9	11
No. of artists	1010	197	328	225	188	72

Note: this table includes promotional methods used by 5% or more of artists.

*An asterisk indicates a finding above or below average at the 95% confidence level.

Important factors in obtaining new work

This theme focuses on factors that help artists obtain work. Artists were asked to rank the importance of four specific factors: their reputation; self-promotion; promotion by an agent/manager/publisher etc; and networking with colleagues. In addition, artists were asked to rate the effectiveness of each promotional method they use.

Key findings

Nearly two-thirds of artists said that their reputation is the most important factor in gaining new work (64%). 16% identified self-promotion; 11% promotion by an agent/manager/promoter etc; and 9% networking with colleagues.

The following promotional methods are considered effective or very effective by a high proportion of artists who use them:

- word of mouth (73%)
- performances in public places (69%)
- exhibitions (68%)
- direct marketing/door knocking (62%).

The following promotional methods are considered not effective or not at all effective by a relatively high proportion of artists who use them:

- listings in tourist publications – maps/leaflets/guidebooks (37%)
- own website (30%)
- inclusion in professional registers (34%).

Significant differences

Artform

Writers and actors are more likely than artists overall to rank promotion of their work by an agent/manager/publisher etc as the most important factor in obtaining new work (22% and 23% cf 11%).

Gender

Male artists are more likely than female artists to rank self-promotion either as the first or second most important factor in obtaining new work (54% cf 41%).

Female artists are more likely than male artists to rank networking with colleagues as the first or second most important factor (43% cf 30%).

Career stage

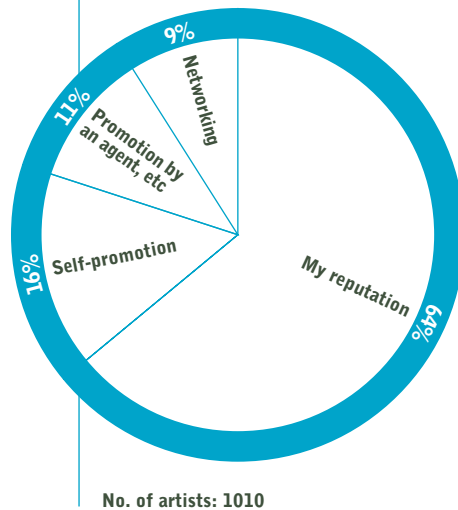
Established artists are the most likely, and emerging artists the least likely, to rank their reputation as being the most important factor in obtaining new work (74% cf 49%).

Emerging artists are more likely than established artists or established artists not working to full capacity to identify self-promotion as the most important factor (24% cf 11% and 15%).

Links

See **Theme 22: How artists' work is promoted**

Graph 23: The most important factor for artists in obtaining new work



Advice on running an arts business

“Artists are good at being organised. Artists are perceived as being airy-fairy but they’re not. They think laterally, are creative, make decisions and work to deadlines. The business community is the same. Business people are vital to our existence ... I am now a producer, director, choreographer, teacher and business person ... ”

(choreographer)

This theme focuses on the types of business advice artists need to run their arts business. Artists were asked if they had received business advice in the previous two years, who had provided the advice and what type of advice had been provided. Business advice was defined as advice or assistance relating to running an arts business. It specifically excluded professional development and technical advice relating to artists’ creative work in their principal artistic occupation.

Key findings

59% of artists interviewed had received business advice during the previous two years and 41% had not.

Accountants are the main providers of business advice to artists. Of the artists who had received business advice:

- 76% had been advised by an accountant
- 26% had been advised by family/friends
- 25% had been advised by a professional organisation
- 21% had been advised by peers
- 21% had been advised by a lawyer.

Artists receive business advice on a wide range of topics, including:

- tax – general (58%)
- finance/money (42%)
- marketing/promotion (37%)
- business (30%)
- book-keeping/accounts (27%)
- support/encouragement (27%)
- information/general advice (21%)
- contracts (19%)
- creative/artistic advice (18%)
- GST (15%)
- copyright/trademark/royalties (15%)
- planning/research (15%).

Most artists (75%) who sought advice were satisfied with both the advice they received and the source from which they received it.

Significant differences

Artform

Writers are more likely than artists overall to seek general tax advice (71% cf 58%).

Musicians are more likely than artists overall to seek advice about copyright/royalties (28% cf 15%), and less likely to seek advice about marketing and promotion (25% cf 37%).

Performing artists are more likely than artists overall to seek advice on finance/money and business advice (58% cf 42% and 44% cf 30%).

Māori

Māori artists are more likely than non-Māori artists to seek advice about performing/publishing their work (28% cf 13%) and to receive business advice in the form of general support and encouragement (45% cf 25%). Non-Māori artists are more likely than Māori artists to seek general tax advice (60% cf 38%).

Māori artists are less likely than non-Māori artists to seek advice from an accountant (57% cf 78%).

Gender

Female artists are more likely than male artists to receive advice from a role model/mentor (16% cf 11%).

Female artists are more likely than male artists to seek advice on finance/money (48% cf 37%), book-keeping/accounts (31% cf 23%) and venues/exhibiting (16% cf 8%).

Male artists are more likely than female artists to seek advice about contracts (24% cf 15%) and copyright/trademarks/royalties (19% cf 11%).

Career stage

Established artists (67%) are more likely than emerging artists (53%), or those who are established but not working to full capacity (54%), to seek business advice.

Emerging artists are more likely than artists overall to seek advice about marketing and promotion (51% cf 37%).

Table 24: The 10 most common sources of business advice: by gender and ethnicity

	All artists %	Male artists %	Female artists %	Māori artists %	Non-Māori artists %
Accountant	76	77	75	57	78*
Professional organisations	25	26	25	21	25
Family/friends	26	23	28	23	26
Lawyer	21	23	19	21	21
Peers	21	21	21	21	21
Agent/manager	14	16	11	15	14
Tax adviser	15	15	14	15	15
Inland Revenue	12	12	11	9	12
Bank	12	12	13	19	12
Role model/mentor	13	11	16*	23	13
No. of artists	593	313	280	47	546

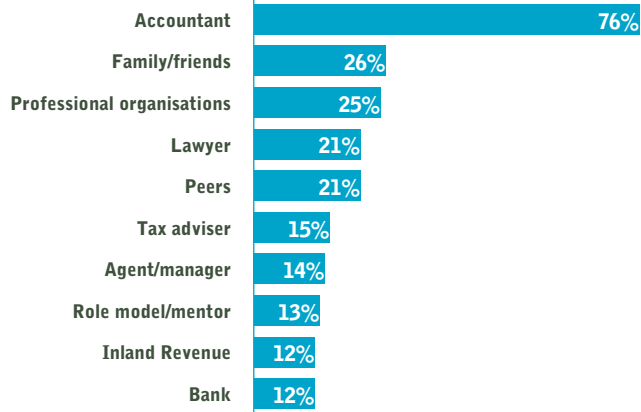
*An asterisk indicates a finding above or below average at the 95% confidence level.

Table 24.1: Type of business advice sought: by artform

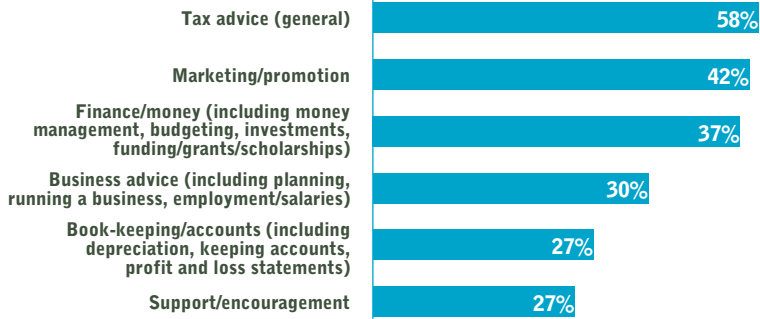
	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	“Other artists” %
Tax advice (general)	58	71*	55	54	54	63
Finance/money (including money management, budgeting, investments, funding/grants/scholarships)	42	40	41	39	58*	24*
Marketing/promotion	37	41	45	25*	39	26
Business advice (including planning, running a business, employment/salaries)	30	12*	33	29	44*	28
Book-keeping/accounts (including depreciation, keeping accounts, profit and loss statements)	27	16*	32	24	33	26
Support/encouragement	27	30	30	23	28	20
Information/general advice	21	25	12*	18	28	43*
Contracts	19	24	12	17	34*	9
GST/GST knowledge	15	13	22	15	9	7
Copyright/trademarks/royalties	15	12	8	28*	12	15
Planning/research	15	20	3	20	21	17
Performing/publishing	14	25*	5	17	10	22
Expense claims	13	11	12	18	11	7
Venues/exhibiting	12	4	24*	7	7	13
Legal advice (including defamation, trusts, forming a company, contracts, copyright etc)	12	7	12	11	17	9
Tax returns	10	15	6	10	8	17
Investment advice	10	10	7	8	16	11
International/overseas issues (including legal aspects, promoting work overseas, importing and exporting, tax)	5	3	4	5	9	4
ACC	4	7	2	4	7	2
Other	2	1	1	3	4	2
Don't know/no specific advice	1	-	3	1	1	-
Not specified	<0.5	1	-	-	-	-
No. of artists seeking business advice	593	108	178	145	116	46

* An asterisk indicates a finding above or below average at the 95% confidence level.
< means less than.

Graph 24: The 10 most common sources of business advice



Graph 24.1: The most common types of business advice sought by artists



The business training needs of artists

“While studying we are taught how to be an artist but not business people. Our training needs to emphasise business skills more as it is so ruthless in the market. We need these business skills.”

(visual artist)

Artists were shown a list of business topics and asked whether they would like any further training or advice in any of these areas. Artists were also asked what, if any, non-arts qualifications they would like to attain that would help them with their career.

Key findings

74% of artists interviewed indicated they would like further business training or advice in the business topics identified in the survey.

The top three business topics in which artists would like to receive further business training or advice are:

- marketing (50%)
- copyright (35%)
- contracts (30%).

57% of artists have one or more non-arts qualifications.

35% of artists would like to gain a non-arts qualification to help them with their career.

The top three areas in which these artists would like to gain qualifications are:

- business/management (29%)
- computing/information technology/internet (24%)
- marketing (11%).

Significant differences

Artform

Performing artists are more likely than artists overall to want further business training/advice in the areas of negotiation (38% cf 25%), business planning (36% cf 23%), project management (31% cf 21%) and ACC (26% cf 17%).

Māori

Māori artists are more likely than non-Māori artists to want further business training/advice in copyright issues (47% cf 34%).

Gender

Female artists are more likely than male artists to want further training/advice in business skills (24% cf 19%) and occupational safety and health (13% cf 9%).

Career stage

Emerging artists are more likely than established artists or established artists not working to full capacity to want further business training/advice in the areas of working with the media (35% cf 20% and 24%) and income tax (33% cf 17% and 23%).

Links

See **Theme 6: Artists' formal arts qualifications**

See **Theme 9: Further training and education**

Table 25: Areas of business training/advice artists would like

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	“Other artists” %
Marketing/promotion	50	37*	53	57	51	51
Copyright	35	32	27	43	37	43
Contracts	30	27	22*	38	37	26
No advice wanted	26	34	30	20	21	19
Working with the media	25	21	21	30	31	28
Negotiation skills	25	19	22	25	38*	22
Income tax issues	23	18	19	30	31	19
Business planning	23	12*	22	23	36*	28
Business skills: e.g. book-keeping	21	17	22	19	30	18
Project management	21	11*	16	24	31*	32
ACC issues	17	13	14	17	26*	19
GST issues	15	11	13	16	22	17
Occupational safety and health (OSH)	11	7	14	8	14	13
No. of artists	1010	197	328	225	188	72

*An asterisk indicates a finding above or below average at the 95% confidence level.

Table 25.1: Artists and non-arts qualifications: by artform

	Have a non-arts qualification %	Would like a non-arts qualification %	No. of artists
All artists	57	35	1010
Writers	70*	27	197
Visual artists	53	33	328
Craft artists	60	40	129
Fine artists	48	29	199
Musicians	55	32	225
Vocalists	62	36	42
Composers	51	36	85
Conductor/instrumentalists	56	27	98
Performing artists	54	48	188
Dancers	44	56	52
Actors	60	43	81
Director/producers	51	53	47
“Other artists”	54	44	72

*An asterisk indicates a finding above or below average at the 95% confidence level

Note: figures in this table for vocalists, composers, conductors/instrumentalists, dancers, actors, directors/producers and “other artists” are based on less than 100 artists and therefore should be treated as indicative.

Tax issues

This theme looks at whether artists experience difficulties with income tax and GST. Artists were shown a list of tax-related issues and asked to identify those with which they had experienced any difficulty.

Key findings

25% of artists reported that they don't have any difficulties understanding their tax obligations and 29% said that their accountant takes care of it for them.

Of those artists who do experience some difficulties, the most common problem areas are:

- understanding income tax obligations (28%)
- understanding what expenses can be claimed (26%)
- understanding ACC obligations (23%)
- working out provisional tax payments (15%)
- understanding GST obligations (15%)
- working out withholding tax obligations (14%).

Significant differences

Artform

Performing artists are more likely than artists overall to experience difficulties in understanding what expenses they can claim (37% cf 26%) and working out their withholding tax obligations (24% cf 14%).

Visual artists are less likely than artists overall to experience difficulties in understanding what expenses they can claim (18% cf 26%) and are less likely to have problems working out their withholding tax obligations (8% cf 14%).

Gender

Male artists are more likely than female artists to experience difficulties in paying their provisional tax (18% cf 13%), understanding their tax on overseas earnings (15% cf 8%), and paying their GST (13% cf 7%).

Age

Artists aged 65+ years experience fewer problems than artists overall with the following issues:

- understanding their income tax obligations (14% cf 28%)
- understanding what expenses they can claim (13% cf 26%)
- understanding ACC obligations (11% cf 23%).

Table 26: Taxation areas in which artists experience difficulty: by gender and ethnicity

	All artists %	Male artists %	Female artists %	Māori artists %	Non-Māori artists %
None/my accountant takes care of it	29	28	30	28	29
I don't have any difficulties	25	23	26	29	24
Understanding my income tax obligations	28	28	27	24	28
Understanding what expenses I can claim	26	28	24	28	26
Understanding my ACC obligations	23	23	23	20	23
Working out my provisional tax payments	15	17	14	13	16
Understanding my GST obligations	15	15	14	17	15
Working out my withholding tax obligations	14	16	13	18	14
Paying my provisional tax	13	18*	9	12	13
Working out my ACC/ACC insurance payments	12	12	12	16	12
Understanding my tax on overseas earnings	12	15*	8	8	12
Working out my GST payments	10	11	10	12	10
Paying my GST	10	13*	7	16	10
Finding suitable/affordable ACC cover	10	10	10	13	10
Paying ACC/accident insurance premiums	8	10	7	12	8
Other	2	2	2	3	2
No. of artists	1010	523	487	76	934

*An asterisk indicates a finding above or below average at the 95% confidence level.

Note: at the time of the survey self-employed people were required to source their own ACC cover.

Artists' contract arrangements

“Helping other writers with legal problems is a very important part of being a writer. The New Zealand Society of Authors deals with about 100 cases a year. Some are very mundane but they are still important. Artists often do not look at the fine print on contracts from galleries or publishers. This area of professional practice needs addressing.”

(writer)

The topic of contracts between artists and agents, publishers, recording companies or galleries often arose in the focus groups, with artists saying that they need to be better informed about negotiating such contracts. To find out how widespread this need was, artists were asked whether they had ever signed a contract with a person or organisation who was responsible for promoting them. Those artists who had contract arrangements in place in the previous financial year were asked whether they were dissatisfied with any aspect of the contract.

Key findings

42% of artists have signed a contract with a person or organisation responsible for promoting them at some point in their career and 54% have not.

75% of artists who had a contract in place in the previous financial year were satisfied with the contract and 25% were dissatisfied.

The top five reasons that artists gave for their dissatisfaction with their contract arrangements were:

- not enough money/insufficient royalties (26%)
- contract issues – omissions/unfair conditions (23%)
- poor marketing/failure to promote (18%)
- haven't been represented properly (16%)
- poorly organised/poor performance (16%).

Significant differences

Artform

The proportion of artists who have signed a contract at some point in their career varies by artform:

- 55% of writers
- 48% of musicians
- 45% of performing artists
- 35% of “other artists”
- 30% of visual artists.

Gender

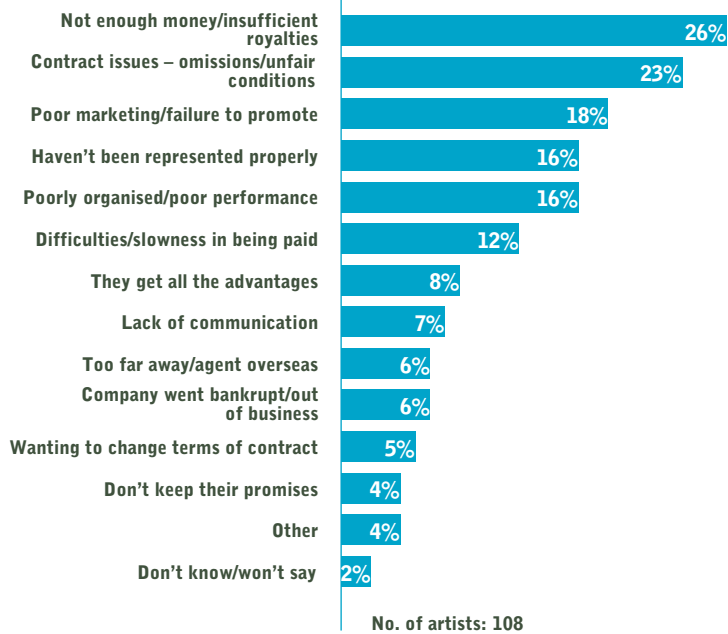
Male artists are more likely than female artists to have signed a contract at some point in their career (47% cf 37%).

Table 27: Artists who have signed a contract at some point in their career with an individual or organisation responsible for promoting them: by gender and ethnicity

	All artists %	Male artists %	Female artists %	Māori artists %	Non-Māori artists %
Yes	42	47*	37	37	43
No	54	49	59*	61	53
Nobody promotes me	4	4	4	3	4
No. of artists	1010	523	487	76	934

*An asterisk indicates a finding above or below average at the 95% confidence level.

Graph 27: Reasons for dissatisfaction with contract arrangements



Copyright issues

“The ownership of imagery is an important issue. The question is who owns the rights, and what is the difference between commissioned work and other work? You need to know this before you go into art. You need to know what your rights are as an artist or you will come unstuck.”

(visual artist)

This theme explores artists’ experience in dealing with copyright issues. Artists were asked whether they are familiar with their rights under copyright law; whether they believe that they hold copyright over work they produce; whether they have ever voluntarily assigned copyright to another party; whether their copyright has ever been infringed and if so what action they took; and whether they think that copyright protection for artistic work is adequate.

Key findings

46% of artists believe they are familiar or very familiar with their rights under current copyright law.

51% of artists who are familiar or very familiar with their rights under copyright law feel that the current provisions for copyright protection of artistic production in New Zealand are adequate, while 27% feel they are inadequate.

72% of artists believe they hold copyright to artwork (including performances) that they produce and 18% believe they do not hold copyright over such work.

31% of artists have voluntarily assigned copyright to another party or individual.

26% of artists believe their copyright has been infringed at some point in their career. Of the artists who believed their copyright has been infringed:

- 51% took no action
- 13% approached the infringer
- 8% complained to the infringer
- 7% consulted a lawyer/patent attorney
- 4% took legal action.

Significant differences

Artform

Writers and musicians are more likely than artists overall to be familiar or very familiar with their rights under copyright law (63% and 58% cf 46%).

Visual artists and performing artists are more likely than artists overall to be unfamiliar with their rights under copyright law (54% and 54% cf 42%).

Writers are more likely than artists overall to believe they hold copyright over their work (89% cf 72%).

Performing artists are less likely than artists overall to believe they hold copyright over their work (56% cf 72%).

Gender

Male artists are more likely than female artists to believe they are familiar (42% cf 31%) or very familiar (12% cf 8%) with copyright law.

Male artists are more likely than female artists to have voluntarily assigned copyright to another party at some stage in their career (72% cf 36%).

Career stage

Established artists are the most likely, and emerging artists the least likely, to believe that their copyright has been infringed at some point in their career (34% cf 16%).

Table 28: Artists' level of familiarity with their rights under current copyright law: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	"Other artists" %
Not familiar	42	27*	54*	31*	54*	36
Familiar	36	46	27*	47*	31	36
Very familiar	10	17	7	11	5	18
Not sure/don't know	11	10	12	12	10	10
No. of artists	1010	197	328	225	188	72

*An asterisk indicates a finding above or below average at the 95% confidence level.

Table 28.1: Artists who have voluntarily assigned copyright to another individual or party: by artform

	All artists %	Writers %	Visual artists %	Musicians %	Performing artists %	"Other artists" %
Yes	31	32	23*	37	39	26
No	66	64	76*	61	58	71
Don't know	2	4	1	2	3	3
No. of artists	1010	197	328	225	188	72

*An asterisk indicates a finding above or below average at the 95% confidence level.

A final word

This report presents a portrait of artists' lives in New Zealand at the end of the twentieth century. It shows that artists come to their careers in the arts from various directions. Many of the professional practising artists who were surveyed recalled arts experiences with families and teachers, and acknowledged the importance of this support in encouraging their career in the arts. Others persevered when parents, family members and teachers suggested that art was not a real job and that it would be difficult to make a living. Yet others launched their arts career in later life. Some made the change when circumstances such as redundancy or ill-health forced a career change. Others made the move when fewer financial obligations made it possible for them to pursue their lifelong passion to create art.

Artists identified talent, training in their artform and experience as the most vital factors in their professional development although support from family, friends and peers remained important. Half have formal arts qualifications but self-teaching, learning on the job and other development opportunities continue to play vital roles. Professional development, artists believe, is inhibited by lack of financial returns, lack of professional opportunities and lack of capital to invest in working space, materials and equipment.

Portrait of the artist/Te whakaahua o te tangata pūkenga shows that most artists are self-employed or employed on short-term contracts. Most artists undertake self-initiated work, especially writers and those working in the visual arts and craft. Artists see themselves as their own most important promoters and more than half of those interviewed wanted more training in marketing. One-third of the sample was also interested in receiving training to help them manage the business side of their arts careers, including learning more about business management, copyright, contracts and taxation.

Artists derive immense satisfaction from their work and contribute to society in many different ways. The reality, however, is that when this research was conducted almost one-third of those who considered themselves to be established artists were not working to their full capacity. On average, the artists interviewed spent only half their working time in their principal artistic occupation and most wanted to increase this amount of time.

The tenuous nature of professional artists' careers is also documented in this report. One-third had experienced at least one period without paid work in the two years prior to the interviews, usually because no paid work was available. The small size of New Zealand's domestic market for the arts has meant that most artists have had to find alternative sources of income. Some looked outside the arts sector. Many travelled offshore to work or advance their careers in other ways. Accidents, ill-health and domestic responsibilities also contributed to periods without paid work. Artists were supported through these periods by family, benefits, loans or savings.

The discussions about being an artist, and what it takes to make a career in the arts, often returned to what could be done to improve artists' financial situation. The good news is that since the survey was undertaken, many of the suggestions and wishes artists expressed have already come to fruition through increased government support for the arts, the focus on creative industries and higher levels of public appreciation of the arts. At the same time, new challenges and opportunities are emerging. The new arts curriculum should lead to greater arts literacy and more informed audiences. More students are graduating from tertiary institutions looking for careers in the arts and creative industries. New technologies are creating a wealth of artistic and business opportunities.

And so, the portrait of the New Zealand artist at the end of the twentieth century, presented through this research, is already changing and a new image is starting to emerge.

Creative New Zealand
Wellington Office – National
Old Public Trust Building
131-135 Lambton Quay
PO Box 3806, Wellington
Tel: 04-473 0880
Fax: 04-471 2865
Email: info@creativenz.govt.nz

Auckland Office – Northern Arts Services
Level 3, Southern Cross Building
Cnr High and Victoria Streets
PO Box 1425
Auckland
Tel: 09-373 3066
Fax: 09-377 6795
Email: northern@creativenz.govt.nz

Christchurch Office – Southern Arts Services
Old Chemistry Building
Arts Centre, Worcester St
PO Box 2932
Christchurch
Tel: 03-366 2072
Fax: 03-366 9199
Email: southern@creativenz.govt.nz

For a list of other research publications
available from Creative New Zealand,
visit the Creative New Zealand website:

www.creativenz.govt.nz

