A PROFILE OF CREATIVE PROFESSIONALS
ACKNOWLEDGMENTS

Creative New Zealand, NZ On Air and Colmar Brunton would like to thank all of the professional bodies that assisted us with this research, and all of the creative professionals who took part in the survey.
Background and objectives of the research

Creative New Zealand and NZ On Air jointly commissioned Colmar Brunton to conduct research into the sustainability of careers in the creative sector, and opportunities to better support creative professionals in their careers.

The need for the research stems from a new government focus on the long-term sustainability of the creative sector. Creative New Zealand last carried out research in this area in 1999. However, the cultural environment and nature of work has changed since this piece of work was published, and the findings are now outdated.

What do we mean by Creative Professionals?

Creative professionals have been defined in the research as those aged 16 plus, who earned at least some income from their creative work in the financial year ending 31st March 2018.

Creative professionals working in the following creative sectors were included: craft and object arts, dance, literary arts, media production, music and sound, Ngā Toi Taketake (customary Māori arts), Pacific heritage arts, acting and theatre production, video game development and visual arts.

Please see Glossary (slide 8) for a list of roles included under each profession.
We conducted 16 qualitative face-to-face interviews with creative professionals in Auckland, Wellington, and Christchurch. Each interview lasted for 1.5 hours. They took place from Monday 8 to Friday 19 October 2018. We show the demographic breakdown of the interviews below.

**ARTFORM**
- Creative NZ Arts: 8
- NZ On Air Arts: 8

**CAREER STAGE**
- Emerging creative professionals:
  - Not making enough: 4
  - Making enough: 4
- Established creative professionals:
  - Not making enough: 4
  - Making enough: 4

**ETHNICITY**
- European: 10
- Māori: 3
- Pacific peoples: 2
- Asian New Zealanders: 1

**GENDER**
- Female: 8
- Male: 8

**TOTAL**
- 16
- 16
- 16
- 16
Quantitative Approach

Online surveys were completed, this has a maximum margin of error of +/-2.5 percentage points.

Fieldwork dates
23 November – 10 December 2018

1477
Online surveys were completed, this has a maximum margin of error of +/-2.5 percentage points.

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Approach

The research was conducted online. Participants were invited to take part in the survey via email. Creative professionals who completed the survey were placed into a prize draw to win one prize of NZ $1000.

The final response rate achieved was 21.9%. The median interview duration for the quantitative survey was 26 minutes.

Sampling

Our target respondents for this study were Creative Professionals aged 16 plus, who earned at least some income from their creative work in the financial year ending 31st March 2018. To qualify for the survey participants also had to be either a Permanent Resident or Citizen of New Zealand.

To ensure that a broad range of creative professionals were included, the sample was constructed from lists sourced from Creative New Zealand and NZ On Air, as well as a series of professional bodies (including Director and Editors Guild of NZ, Equity New Zealand, Ngā Aho Whakaari, NZ Game Developers Association, NZ Writers Guild, Screen Production and Development Association of NZ, Showtools (a network for production crew), and Women in Film and Television).

The sample was weighted to ensure the final profile was representative of our total population (as determined by the sample lists). The weighting process was applied to correct for any disproportionately in the sampling process, or non-response bias.

Please see Appendix A for the age, gender, and ethnicity profile of the sample.

Notes to the Reader

The report presents findings by artform. Some creative professionals work across multiple artforms. At points the report focuses on a professional’s principal creative occupation (PCO). Where creative professionals have multiple creative occupations, it is the one they most strongly identify with.

The report details the median income for creative professionals as opposed to the mean income. The median is the ‘mid-point’ in the distribution of incomes. It provides a more accurate view of the ‘average income’ than the mean which can be distorted by outliers in the data (i.e. high income earners). All income figures have been rounded to the nearest hundred.

With the exception of income, any differences between subgroups that are noted in the report are statistically significant at the 95% confidence level. This means that we are 95% confident that the observed difference is real and not simply a chance result. Median figures cannot be tested for statistical significance.

Findings are summarised at the beginning of each section.
Job titles included under each of the creative sectors

**Writing / literature:** Book illustrator, children or young adult fiction writer, lyric writer / librettist, non-fiction writer, novelist, stage playwright, poet, reviewer or critic, scriptwriter, short story writer, other type of writer or literary artist.

**Visual arts:** Animator, book illustrator, cartoonist, installation artist, multi-media artist, painter, performance artist, photographer, print maker, sculptor, video or film artist, other type of visual artist.

**Craft and object arts:** Carver, fibre or textile artist, glass artist, jewellery maker, leather worker, potter or ceramic artist, sculptor, wood worker other type of craft and object artist.

**Music and sound:** Accompanist, arranger, chamber or ensemble player, composer, conductor, instrumental player (soloist), instrumental player in a live band, instrumental player in an orchestra, instrumentalist working in a studio, lead singer in a group, lead singer in musical theatre, music engineer, music producer, opera singer (chorus), opera singer (principal), singer or song writer, solo artist, soloist in classical music, support singer in a group, support or chorus singer in music theatre, other type of music and sound artist.

**Acting and theatre production:** Comic artist or comedian, costume designer, director, film actor, lighting designer, mime artist, physical or circus performer, playwright, producer, puppeteer, radio actor, set design, stage / theatre actor, story telling, television actor, theatre deviser, other type of acting - theatre and media

**Dance:** Artistic director, choreographer, dancer, principal or feature dancer, other type of dance.

**Media production:** Art director, broadcast DOP, choreographer, costume designer, director, DOP – 3D, DOP –digital, DOP – film, editor, make-up artist, composer, post production supervisor, producer, production designer, scenic artist, scriptwriter, sculptor, carver, sound designer, special effects, stills photographer, storyboard artist, VFX supervisor, voice over artist, other type of media production worker.

**Pacific heritage arts:** Material artist, performing artist, oral artist, other types of Pacific heritage artist.

**Ngā Toi Taketake:** Traditional Māori carver (Toi Whakairo), Traditional Māori pattern / painting artist (kōwhaiwhai artist), Traditional Māori weaver / textile artist (Whare Pora / Tukutuku), Oral artist (whaiūkōrero / Karanga / Pūrākau / Whakapapa recitation), Traditional Māori musician or singer (waiata, mōteatea, Pao / Taonga Puoro), Traditional Māori tattoo artist (tā moko), Waka builder (Kaupapa Waka), Haka performer, Expert teacher (Whare Maire), other types of Ngā Toi Taketake artist.

**Video game development:** 3D artist, animator, art director, game designer, composer, producer, screen writer, software developer, sound designer, storyboard artist, visual artist / illustrator, voice over artist, other type of creative professional involved with video game development.
KEY FINDINGS
Key findings from the research

1. Creative professionals earn a median of $35,800 per annum after expenses.

   This is considerably less than the median income for New Zealanders earning a wage or salary ($51,800).

   While creative professionals are earning less than most working New Zealanders, their household income is in line with the national median ($85,000 vs. $85,500) and the majority are comfortable or getting by on their current household income.

   Sixty-three percent of creative professionals feel their remuneration is unfair. $26 per hour is the level at which creative professionals start to feel their remuneration is fair.

2. Fifty-five percent of creative professionals also work outside of the creative sector.

   Those undertaking work outside of the creative sector appear to be doing so out of necessity, rather than choice. Once creative professionals start making $50,000 or more per year they are more likely to only work inside the creative sector.

   Those who feel they spend the right amount of time on their creative career spend a median of 40 hours per week on creative work – the equivalent of a full working week.

   Creative professionals not getting the opportunity to do as much creative work as they would like to tend to be less satisfied with their careers.

3. The sustainability of creative careers varies considerably by artform.

   Creative professionals in media production and game development have the most sustainable careers. They tend to earn more than average and are more likely to agree there are enough opportunities for them to sustain their career in New Zealand.

   Creative professionals in the acting and theatre production and music and sound making sectors appear the least sustainable (followed by craft and object arts). They are the least satisfied with their career, and are more likely than average to feel there are insufficient opportunities in New Zealand for them to sustain a career, and to feel they need to go overseas to develop their career.

   The chart on the following slide summarises the sustainability of each sector.

Note: Each section contains a summary of the key findings at the beginning of the section.
Summary: Career sustainability by artform

The most sustainable creative artforms are video game development, media production and Ngā Toi Taketake. These artforms earn more than the median, and career satisfaction is higher than average (although not significantly higher for media production). In addition, those in game development and media production are more likely than average to think that there are sufficient opportunities for them to sustain their creative career in New Zealand. The least sustainable artforms are music and sound, acting and theatre production and craft and object arts. These sectors earn less than the median, and career satisfaction is lower than average (although craft and object art is not significantly lower). Those working in acting and theatre production, and music and sound artists are more likely than average to think there are not sufficient opportunities for them to sustain their creative career in New Zealand. It is worth noting that dancers earn noticeably less than other creative professionals, but career satisfaction remains relatively high.

*Small base size, interpret with caution.

Source: B5. All things considered, how satisfied are you with your career in the creative sector? | B8. How much do you agree or disagree that there is sufficient opportunities for you to sustain a career in New Zealand as a [principal creative occupation]? Base: Total (n=1477). Excludes don’t know responses. Base sizes shown on chart.
## Summary

### CREATIVE PROFESSIONAL PROFILES

<table>
<thead>
<tr>
<th>Profile</th>
<th>Self-Belief</th>
<th>Approach to Career Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Driven and Confident</td>
<td>High</td>
<td>Proactive</td>
</tr>
<tr>
<td>Composed and Autonomous</td>
<td>High</td>
<td>Passive</td>
</tr>
<tr>
<td>Enthusiastic and Nervous</td>
<td>Low</td>
<td>Proactive</td>
</tr>
<tr>
<td>Uncertain and Insecure</td>
<td>Low</td>
<td>Passive</td>
</tr>
</tbody>
</table>

There are two key dimensions that help segment creative professionals; self-belief and approach to career development. This results in four different personas, which are summarised below. For more information on each persona see Appendix B.

### Driven and Confident (High self-belief, proactive)

These creative professionals have a clear idea of where they want to be and how they are going to achieve their goals. They are resilient, and tend to push through when they experience failure. They have a wide network which they draw on, and are constantly looking for new opportunities to develop their career.

### Composed and Autonomous (High self-belief, passive)

These creative professionals are self-assured when it comes to their work. They know where they want to take their career and are confident they can achieve this. They are more concerned about the intrinsic value of their work than its capacity to generate income, and are not particularly proactive when it comes to seeking out new opportunities – preferring to let work find them instead.

### Enthusiastic and Nervous (Low self-belief, proactive)

These creative professionals are committed to their career goals but are unlikely to have experienced consistent success or external recognition. They are sensitive to the judgements of others and often hesitant to share their own work because it never feels ready. Regardless, they want to stay active within their career, so often gravitate towards collaborative work with others like them.

### Uncertain and Insecure (Low self-belief, passive)

These creative professionals are often unsure of what their next steps should be to further their career. They haven’t experienced consistent success, and often have little support from those around them; this makes it more difficult for them to continue in the face of adversity and recover after a setback.

Findings from the qualitative research component of the research
The survey identified the relative size of each segment, as well as those attitudinal and demographic groups that are over represented within each segment.

**DRIVEN & CONFIDENT**
- 46%
- Creative professionals in the driven and confident segment are more likely than average (46%) to be...
  - Visual artists (54%)
  - Doing more creative than non-creative work (53%)
  - Satisfied with their career (51%)
  - Established in their career (51%).

**COMPOSED & AUTONOMOUS**
- 19%
- Creative professionals in the composed and autonomous segment are more likely than average (19%) to be...
  - Living comfortably on their present income (25%)
  - Men (24%)
  - Working inside the creative sector only (23%)
  - Satisfied with their career (23%)
  - Working in media production (22%).

**ENTHUSIASTIC & NERVOUS**
- 26%
- Creative professionals in the enthusiastic and nervous segment are more likely than average (26%) to be...
  - Dissatisfied with their career (36%)
  - Finding it very difficult on their present income (35%)
  - Aged 16 to 29 (34%)
  - Beginning (33%) or becoming established in their career (33%)
  - Working in acting or theatre production (31%)
  - Doing more non-creative than creative work (31%).

**UNCERTAIN & INSECURE**
- 9%
- Creative professionals in the uncertain and insecure segment are more likely than average (9%) to be...
  - Doing more non-creative than creative work (13%)
  - Dissatisfied with their career (16%).

Note to reader: This slide shows attitudinal and demographic groups that are over represented within each segment (e.g. 46% of all creative professionals are in the 'Driven and Confident' segment, however the proportion of visual artists who are in this segment is significantly higher than this, 54%).
INCOME AND HOURS
Summary

INCOME AND HOURS WORKED

PERSONAL INCOME

The median personal income (after expenses) for Creative Professionals is $35,800*, this compares to $51,800 for all New Zealanders earning a wage or salary.

There is substantial variation in pay between the creative sectors. Those working in video game development, and media production earn considerably more than the median, while those working in more arts-based sectors (including dance, visual arts, craft and object art, and music and sound) earn noticeably less.

A gender gap is evident in the data, and appears to be more pronounced when looking at income from creative work only. However, it is unclear how much of this gap is due to gender, and how much is due to other factors.

HOURS

Creative professionals work a median of 45 hours per week in total, and a median of 30 hours focusing on creative work. Creative professionals happy with the time they spend on their creative careers do creative work for a median of 40 hours per week.

Spending less time on your creative career than you would like to has a greater negative impact on career satisfaction than spending more time than you would like to. Those working much less than they would like are only managing a median of 10 hours per week.

One of the main issues for those spending less time on their creative career than they would like to is being unable to earn a sufficient income. Many have work commitments in non-creative roles, presumably to make ends meet.

HOUSEHOLD INCOME

Annual household incomes for creative professionals are in line with the national median ($85,000 vs. $85,500). Sixty-three percent of professionals are comfortable or getting by on their current income. However, 37% are finding it difficult or very difficult.

FINANCIAL SAFETY NET

Two thirds (67%) of creative professionals have a safety net to protect them from fluctuations in their income. However, 36% feel their safety net is insufficient. An additional 23% don’t have a safety net but need one. The most common safety nets are partners, income from outside of the creative sector, and savings.

*Sourced from Statistics New Zealand: Labour Market Statistics, Income, year ending June 2018
Median as opposed to mean incomes are reported. The median provides a more accurate view on how much creative professionals earn, this is because it takes into account any outliers in the data.
All income figures have been rounded to the nearest hundred.
The median income for Creative Professionals is $35,800. This is substantially less than the median income for those New Zealanders earning a wage or salary ($51,800*), but comparable to what self-employed New Zealanders earn ($37,900*).

**NOTE:** All income information is before tax and after expenses.

Source: F10B F10C F10D F11 F12 F13 | *Statistics New Zealand: Labour Market Statistics, year ending June 2018
Base: All participants that had provided answers in the income section | Total income, after expenses (n=1,142)
Four in ten creative professionals earn between $30,000 and $75,000 a year; 43% earn less than this, and 19% earn more.

Median creative income is $15,000, this is lower than total income because 55% of creative professionals supplement their income by also working outside of the creative sector.
Personal income by artform

Creative professionals working in video game development, and media production earn considerably more than the median, while those working in dance, visual arts, craft and object art, and music and sound earn noticeably less.

The slide shows total personal income after expenses.

<table>
<thead>
<tr>
<th>Artform</th>
<th>Total (n=1142)</th>
<th>Video game development (n=59)</th>
<th>Media production (n=497)</th>
<th>Ngā Toi Taketake (n=24)*</th>
<th>Pacific heritage arts (n=14)*</th>
<th>Writing / literary arts (n=284)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>$35,800</td>
<td>$61,500</td>
<td>$47,700</td>
<td>$45,500</td>
<td>$34,500</td>
<td>$32,500</td>
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<tr>
<td>Acting and theatre production</td>
<td>$32,400</td>
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<tr>
<td>(n=341)</td>
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<tr>
<td>Music and sound</td>
<td>$28,300</td>
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<td>(n=230)</td>
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<tr>
<td>Craft / object arts</td>
<td>$27,000</td>
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<tr>
<td>(n=98)</td>
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<tr>
<td>Visual arts</td>
<td>$25,500</td>
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<td>(n=224)</td>
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<tr>
<td>Dance</td>
<td>$17,500</td>
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<tr>
<td>(n=54)</td>
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</table>

*Small base size, interpret with caution.
Source: F10B F10C F10D F11 F12 F13
Base: All participants that had provided answers in the income section. Sample sizes on chart.
A gender pay gap is evident for the creative sector. The average difference in total personal income for men and women is 21%, this increases to 45% when we look solely at creative income. While we can determine that a gender pay gap exists, more research needs to be done to determine how much of the gap is due to factors outside of gender. Interestingly median creative income peaks at 40 to 49 years for men, and 50 to 59 years for women.

Source: F10B F10C F10D F11 F12 F13
Base: All participants that had provided answers in the income section.
Creative sectors by gender

The gender pay gap can be partly explained by the creative sectors men and women tend to work in. Men are more likely to work in better paid creative sectors, while women are more likely to work in sectors that are less well paid.

Note: Due to small sample size, results for non-binary gender professionals are not reported.

Source: G1. Which gender do you most identify with?
Base: All participants that had provided answers in the income section. Sample sizes shown on chart. Gender proportions based on total population (n=1477).
Expenses

The median work-related expense for creative professionals is $6,000 per year. Seven percent of creative professionals have no expenses, and 42% have less than $5000 worth of expenses a year. Perhaps unsurprisingly, expenses increase as professionals become more established in their careers. Of the various creative professions, those working in media production, and visual, craft and object, and music and sound artists have the highest expenses, while Pacific heritage artists and video game developers have the lowest.

*Small base size, interpret with caution.
Differences shown for subgroups with expenses 20% above or below the median.
Source: F12 F13
Base: All participants that had provided answers to F12 and F13 (n=1294).
HOURS WORKED
Division of work

Forty-five percent of creative professionals only work within the creative sector, meaning that more than half (55%) also undertake paid work outside of the sector. Those who are undertaking work outside of the creative sector appear to be doing so because they are finding it difficult to earn a living from the creative sector alone. Indeed, once creative professionals start making $50,000 or more per year, they are more likely to only work inside the creative sector.

More likely than average (55%) to only work inside the creative sector:
- Video game developers (64%)
- Earning more than $50,000 per year (57%)
- Satisfied with career (54%)
- Established in career (54%)
- Working in media production (53%)
- Composed and autonomous segments (52%)
- Living comfortably on present income (51%)
- Men (49%)
- Auckland residents (49%).

More likely than average (45%) to also work outside of the creative sector:
- Beginning career (76%)
- Music and sound artists (72%)
- Dissatisfied with career (71%)
- Acting and theatre production (70%)
- Dancers (68%)
- Aged 16 to 29 years (64%)
- Enthusiastic and nervous segment (64%)
- Finding it very difficult on present income (63%)
- Earning less than $50,000 per year (63%)
- Women (59%).

Source: F3. In the financial year ending 31 March 2018 did you undertake paid work outside of the creative sector or in a non-creative role? Base: Total (n=1477).
Creative professionals work a median of 45 hours per week in total, and a median of 30 hours per week doing creative work.

The mean number of hours worked by creative professionals is higher than the mean number of paid hours worked by all New Zealand employees (33.5)*.
The median income per hour for creative professionals is $24.62. This is slightly less than the median hourly earnings for working New Zealanders ($25.00**). There is substantial variation in pay between the different creative sectors, those working in media production and video game development earn the most per hour, while those working in the visual arts, craft and object arts, Pacific heritage arts and dance sectors earn the least. Dancers in particular have very low incomes, with the median income being less than the adult minimum wage ($16.50).

*Small base size, interpret with caution | Income per hour calculated where both income and hours per week were available, bases are therefore smaller for income per hour than for total income
Source: F10B F10C F10D F12 F13 F5 F5A | **Statistics New Zealand median hourly wage and salary income 2018
Base: All participants that had provided answers in the income section. Sample sizes on chart.
Satisfaction with amount of time spent on creative career

Half (49%) of creative professionals are spending less time than they would like on their career. These individuals are more likely to be starting out in their career, doing more non-creative than creative work, earning a lower income and finding it very difficult on their present income. They are also more likely to be a music and sound artist, writer / literary artist or working in acting or theatre production. As shown on slide 75, working less than one would like has a much more negative impact on career satisfaction than working more than one would like.

Source: F8. Which of the following best describes the amount of time you spent on your creative career in the financial year ending 31 March 2018?

Base: Total (n=1477). Excludes don’t know responses.

More likely than average (49%) to want to spend more time on their creative career:
- More time spent on non-creative than creative work (87%)
- Dissatisfied with career (70%)
- Beginning (65%) and becoming established in career (60%)
- Those that are also teaching (61%)
- Those earning $20,000 to $50,000 per year (60%)
- Music and sound artists (60%)
- Working in acting or theatre production (60%)
- Finding it very difficult on present income (60%)
- Uncertain and secure (58%) and enthusiastic and nervous (57%) segments
- Writers / literary artists (55%).

More likely than average (20%) to want to spend less time on their creative career:
- Working inside creative sector only (36%)
- Earning more than $100,000 per year (33%)
- Working in media production (27%)
- Not committed to creative sector (27%)
- Aged 30 to 39 years (26%)
- Those established in their career (25%)
- Those satisfied with their career (24%)
- Auckland residents (23%).
Satisfaction with hours by median number of hours spent working in the creative sector

Creative professionals who feel they spend about the right amount of time on their creative careers spend a median of 40 hours per week doing creative work. This is equivalent to what is widely considered a standard full-time working week.

Source: F8 F5 F5A
Base: Total (n=1477). Excludes don't know responses.
Barriers to spending more time on creative career

For those spending less time on their creative career than they would like, the biggest barriers are insufficient income, other work commitments in non-creative roles and continuous work not being available. Both women (34%) and men (31%) reference domestic responsibilities, although women are more likely to reference a lack of time (35% vs. 26% for men). Domestic responsibilities is a key barrier for those aged 40 to 49 (49%). This could indicate these professionals are part of the sandwich generation (caring for both children and their parents).

**Source:** F9. What, if anything, prevented you from spending more time on your creative career?

**Base:** All who spent less time on creative career than would have liked (n=726)

- Insufficient income to make a living: 59%
- Other work commitments in non-creative roles: 49%
- Continuous work not available: 47%
- Domestic responsibilities: 33%
- Lack of time: 31%
- Market saturation / market is too small: 25%
- Lack of targeted opportunities: 24%
- Insufficient capital to invest in tools etc: 19%
- Lack of career path: 16%
- Too much time spent on promoting my work: 10%
- Not having access to materials / equipment: 9%
- Lack of inspiration: 8%
- Injury / illness prevented me from working: 7%
- Something else: 13%
Two thirds (63%) of creative professionals do not think they are being fairly remunerated for their work. Those who feel this way are more likely to be dissatisfied with their career, earning less and finding it difficult on their present income. They are also more likely to be women, and working in more traditional arts based roles including dancing, writing, and acting and theatre production. On the other hand, 20% of creative professionals do feel they are compensated fairly. Aside from being more likely to earn more, these people are more established and satisfied with their creative career, and more likely to be working in media production.

More likely than average (63%) to disagree that creative income was a fair reward for time spent:
- Finding it very difficult (89%) and difficult (77%) on present income
- Dissatisfied with career (79%)
- Earning $30,000 or less per year (79%)
- Dancers (75%)
- Writers / literary artists (74%)
- Enthusiastic and nervous segment (72%)
- Those becoming established in career (71%)
- 30 to 39 year olds (68%)
- Working in acting or theatre production (68%)
- Multidisciplinary artists (67%)
- Women (66%).

More likely than average (20%) to agree that creative income was a fair reward for time spent:
- Earning $75,000 or more per year (47%)
- Living comfortably on present income (43%)
- Composed and autonomous segment (30%)
- Working inside creative sector only (29%)
- Satisfied with career (28%)
- Media production (25%)
- Established in career (25%).
Perceptions of fairness of remuneration for creative work by creative income

$26 per hour is the level at which creative professionals start to feel their remuneration is fair.

Source: F10B F10C F10D F11 F12 F13 F5 F5A F15
Base: All participants that had provided answers in the income section.
HOUSEHOLD INCOME
Household income

The median household income for creative professionals is $85,000, this is similar to the median household income for all New Zealanders ($85,500)*.

Mean household income for creative professionals is $100,400, this compares to $108,300 for all New Zealanders. Mean household income is higher than the median as the mean value is inflated by a few high incomes.

Source: F10B F10C F10D F12 F13 G9 G10 | *Statistics New Zealand household income and housing cost statistics year ended June 2018
Base: All participants that had provided answers in the income section.
Living conditions afforded by present income

A quarter (23%) of creative professionals are living comfortably and a further 40% are getting by on their present income. Roughly a third (37%) are finding it at least somewhat difficult on their present income, with 12% finding it very difficult.

Source: B3. Which one of these phrases comes closest to your own feelings about your household income these days? Base: Total (n=1477).
Creative professionals living comfortably have a median household income of $132,000, this drops to $90,000 for those simply getting by on their present income. Those finding it very difficult have a median household income of $40,000. This is well under the median household income for all creative professionals ($85,000).
Need for safety nets

Most (67%) creative professionals have at least some form of safety net to protect them from fluctuations in their income. However, for 36% this is not sufficient. In addition, a third do not have a safety net, but only 10% don’t need one. Those that have an insufficient safety net are more likely to be earning less and finding it difficult on their present income. They are also more likely to be Pacific Peoples, visual artists, and aged 30 to 39 years.

More likely than average (59%) to have insufficient safety net:

• Finding it very difficult on present income (93%), finding it difficult on present income (78%)
• Pacific peoples (79%)
• Earning $20,000 or less per year (72%)
• Visual artists (67%)
• Enthusiastic and nervous segment (65%)
• 30 to 39 year olds (64%).
Source of safety net

The most common safety net sources are partners, income from work outside of the creative sector, and savings.

- My partner: 46%
- The work I do outside of the creative sector: 40%
- My savings: 35%
- My parents: 17%
- My family / whānau: 14%
- Investments: 12%
- Government benefits: 10%
- An inheritance: 3%
- Other: 4%
- Don’t know: 1%

Source: F16. Which of the following best describes, whether you have a safety net to protect you? | F17. Who or what provides you with a safety net from earning a low income, or against fluctuations in your income?
Base: Those who have a safety net (n=979)
Summary

PATHWAY TO SUSTAINABLE CAREERS

Most creative professionals enter the creative sector between the ages of 18 and 24. Two thirds of creative professionals were paid as soon as they entered the creative sector, although the expectation to do unpaid work at the start of one’s career appears to be increasing. Half of those that started their career in the last 5 years did unpaid work, this compares to 23% of those that started their career at least 20 years ago.

When they first started pursuing a career in the creative sector, 70% percent of creative professionals experienced support from family and whānau, and 69% experienced support from peers and friends. Somewhat fewer experienced support from teachers, careers advisors and mentors (49%).

Younger creative professionals appear to be receiving more support at the start of their careers than older professionals, perhaps reflecting a change in perceptions of creative careers. Women are more likely to receive support than men. Those professionals who did not feel supported mainly attribute this to concerns about the precariousness of the industry (more unreliable and not as well paid as other industries).
Summary

PATHWAY TO SUSTAINABLE CAREERS

TRAINING AND DEVELOPMENT

Most creative professionals have done some types of training to further their creative career. Formal qualifications are more common among younger people (aged under 40).

Four in ten creative professionals think there are adequate opportunities for training and development in New Zealand, however an equal proportion disagree with this. Craft and object artists and those working in acting or theatre production are more likely than average to want more training and development opportunities.

Creative professionals would most like to see more opportunities for mentoring. Creative careers often don’t have a structured, formal pathway, this makes mentors and role models critical because of the help and guidance they can provide (especially to emerging professionals) in how to develop the right skills and move forward in their career.

COMMITMENT TO THE CREATIVE SECTOR

Most creative professionals are highly committed to the creative sector, 82% see themselves in the creative sector in 5 years time. Those struggling financially (68%) and those that are dissatisfied with their career (56%) are less likely to see themselves in the sector in five years’ time.

OVERSEAS EXPERIENCE

Over half of creative professionals feel there are insufficient opportunities in New Zealand to sustain a creative career. A similar proportion feel that it is necessary to go overseas.

Sixty-three percent of creative professionals have spent some time outside of New Zealand to support their career. Music and sound artists, dancers and visual artists are more likely to have done this. Almost all creative professionals (who go overseas) find their overseas experience beneficial in some way. In particular, it helps with gaining experience, creating new contacts and generating new ideas and inspiration for their work.
THE PATHWAYS
Most of those beginning their career are aged 16 to 29 years.

- **16 to 29 years**: 57%
- **30 to 39 years**: 27%
- **40 to 49 years**: 8%
- **50 to 59 years**: 7%
- **60 plus years**: 1%

**Source:** A5. Thinking back to the 12 months ending 31 March 2018, how would you best describe your career as a [principal creative occupation]?

**A1. First of all, how old are you?**

**Base:** All participants that had a suitable principal creative occupation (n=1342).
Summary of career stages

**BEGINNING CAREER**

14%

Fourteen percent are beginning their career. They are more likely to be:

- Aged 16 to 29 (40%)
- Dissatisfied with their creative career (24%)
- Finding it very difficult on present income (21%)
- Spending more time on non-creative than creative work (18%)
- Earning less than $10,000 per year (19%)
- Enthusiastic and nervous segment (17%).

**BECOMING ESTABLISHED**

31%

Thirty-one percent are becoming established in their career. They are more likely to be:

- Earning $10,001 to $20,000 per year (44%)
- Finding it difficult or very difficult on their present income (39%)
- Dissatisfied with their creative career (39%)
- Spending more time on non-creative than creative work (37%)
- Aged under 40 (42%)
- Enthusiastic and nervous segment (40%).

**ESTABLISHED IN CAREER**

55%

Fifty-five percent are established in their career. They are more likely to be:

- Aged 40 plus (75%)
- Earning more than $50,000 per year (72%)
- Living comfortably on present income (71%)
- Working inside the creative sector only (67%)
- Satisfied with their creative career (65%)
- Men (60%)
- Confident and driven segment (60%).

Source: A5. Thinking back to the 12 months ending 31 March 2018, how would you best describe your career as a [principal creative occupation]?
Base: All participants that had a suitable principal creative occupation (n=1342).
The majority (58%) of creative professionals enter the creative sector between the ages of 18 and 24 years, with the median age being 21 years.

Source: C5. How old were you when you first started working professionally in the creative sector? | CSA. And how old were you when you first got paid to work professionally in the creative sector?
Base: Total (n=1477). Excludes don’t know responses.
Most creative professionals are paid when they first enter the sector (67%), however for some it takes longer. The average time spent unpaid when first entering the creative sector is 1 year, 5 months.

Source: C5. How old were you when you first started working professionally in the creative sector? | C5A. And how old were you when you first got paid to work professionally in the creative sector? Base: Total (n=1477). Excludes don’t know responses.
The expectation to do unpaid work at the start of one’s careers appears to be increasing. Half of those who first started earning an income from the creative sector less than five years ago did some sort of unpaid creative work at the start of their career. This compares to 23% of those who first started earning an income from their creative work more than 20 years ago.

<table>
<thead>
<tr>
<th>Length of career to date</th>
<th>Did unpaid work at start of their career</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 5 years</td>
<td>50%</td>
</tr>
<tr>
<td>6 to 10 years</td>
<td>39%</td>
</tr>
<tr>
<td>11 to 15 years</td>
<td>36%</td>
</tr>
<tr>
<td>16 to 20 years</td>
<td>26%</td>
</tr>
<tr>
<td>More than 20 years</td>
<td>23%</td>
</tr>
</tbody>
</table>

Source: C5. How old were you when you first started working professionally in the creative sector? | C5A. And how old were you when you first got paid to work professionally in the creative sector? | Base: Total (n=1477). Excludes don't know responses.
Sources of support at beginning of career

Seventy percent of creative professionals were supported by their family and whānau in pursuing a career in the creative sector, and 69% were supported by their peers or friends. Half (49%) received support from teachers, careers advisers, and lecturers or mentors, but 21% did not receive support.

Creative professionals were asked about the level of support they received when thinking about pursuing a career in the creative sector. Support was not defined, but could include a number of types of support including (for example) moral support or encouragement, and financial support.

<table>
<thead>
<tr>
<th>Source</th>
<th>% TOTAL SUPPORTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family and whānau</td>
<td>70%</td>
</tr>
<tr>
<td>Peers or friends</td>
<td>69%</td>
</tr>
<tr>
<td>Teachers, careers advisors,</td>
<td>49%</td>
</tr>
<tr>
<td>lecturers or mentors</td>
<td></td>
</tr>
</tbody>
</table>

### Did not express an opinion

<table>
<thead>
<tr>
<th>Source</th>
<th>% TOTAL SUPPORTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family and whānau</td>
<td>3%</td>
</tr>
<tr>
<td>Peers or friends</td>
<td>4%</td>
</tr>
<tr>
<td>Teachers, careers advisors,</td>
<td>10%</td>
</tr>
<tr>
<td>lecturers or mentors</td>
<td></td>
</tr>
</tbody>
</table>

### Did not support me

<table>
<thead>
<tr>
<th>Source</th>
<th>% TOTAL SUPPORTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family and whānau</td>
<td>11%</td>
</tr>
<tr>
<td>Peers or friends</td>
<td>7%</td>
</tr>
<tr>
<td>Teachers, careers advisors,</td>
<td>21%</td>
</tr>
<tr>
<td>lecturers or mentors</td>
<td></td>
</tr>
</tbody>
</table>

### Mixed support

<table>
<thead>
<tr>
<th>Source</th>
<th>% TOTAL SUPPORTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family and whānau</td>
<td>16%</td>
</tr>
<tr>
<td>Peers or friends</td>
<td>20%</td>
</tr>
<tr>
<td>Teachers, careers advisors,</td>
<td>20%</td>
</tr>
<tr>
<td>lecturers or mentors</td>
<td></td>
</tr>
</tbody>
</table>

### Supported me a little

<table>
<thead>
<tr>
<th>Source</th>
<th>% TOTAL SUPPORTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family and whānau</td>
<td>22%</td>
</tr>
<tr>
<td>Peers or friends</td>
<td>25%</td>
</tr>
<tr>
<td>Teachers, careers advisors,</td>
<td>21%</td>
</tr>
<tr>
<td>lecturers or mentors</td>
<td></td>
</tr>
</tbody>
</table>

### Supported me a lot

<table>
<thead>
<tr>
<th>Source</th>
<th>% TOTAL SUPPORTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family and whānau</td>
<td>48%</td>
</tr>
<tr>
<td>Peers or friends</td>
<td>44%</td>
</tr>
<tr>
<td>Teachers, careers advisors,</td>
<td>28%</td>
</tr>
<tr>
<td>lecturers or mentors</td>
<td></td>
</tr>
</tbody>
</table>

Source: C3. Overall, to what extent did each of the following support you, or not, in pursuing a career in the creative sector? Base: Total (n=1477). Excludes don’t know responses.
A career in the creative sector appears to be more accepted than it once was. Younger creative professionals report receiving more support from all sources than older creative professionals. There appears to be a slight gender bias, with women receiving more support than men from peers or friends, and teachers, careers advisors, lecturers or mentors. Interestingly, creative professionals who were supported by their teachers, careers advisors, lecturers or mentors are more likely to teach themselves (alongside other paid creative work).

Source: C3. Overall, to what extent did each of the following support you, or not, in pursuing a career in the creative sector?
Base: Total (n=1477). Excludes don’t know responses.
Reasons for feeling unsupported

Family, friends and mentors mainly seek to dissuade creative professionals from entering the sector due to its precariousness. Those professionals who did not feel fully supported, were told it was too unreliable, that they should join a steady profession or earn more money. Asian New Zealanders, in particular, feel a pressure to enter a steady profession, to earn more money and that the sector was not a good fit for them due to their ethnicity. These expectations or perceptions provide some insight into why their overall life satisfaction (or wellbeing) is notably lower than average.

Note: Listed groups more likely than average to have selected option indicated. | Only themes mentioned by 2% or more shown.

Source: C4. You said the following provided mixed support or did not support you in pursuing a career in the creative sector: [response from C3]. For which of the following reasons did you feel unsupported?

- I was told / made to feel the creative sector was too unreliable
  - 41% (Aged 29 and under (59%))
  - Asian New Zealanders (54%), aged 39 and under (44%), women (38%)

- I was expected to enter a ‘steady’ profession
  - 34%
  - Asian New Zealanders (54%), aged 39 and under (44%), women (38%)

- I was expected to earn more money
  - 28%
  - Asian New Zealanders (41%)

- I was told / made to feel I wasn’t good enough
  - 17% (Women (20%))

- I was told / made to feel I would not make a worthwhile contribution
  - 11%

- I was told / made to feel the creative sector would exploit me
  - 10% (Aged 39 and under (16%))

- I was told / made to feel that it wasn’t a good fit because of my gender
  - 6% (Women (9%))

- I was told / made to feel that it wasn’t a good fit because of my ethnicity
  - 4% (Asian New Zealanders (27%), Pacific Peoples (13%))

- Started creative career later in life / don’t need support
  - 4%

- General indifference / no opinions expressed
  - 3%

- I was not supported at all / not supported by family or all friends
  - 3%

- I was not supported financially
  - 2%
Training undertaken

Seventy percent of creative professionals have undertaken some formal training to further their creative career and a quarter have had some private training.

<table>
<thead>
<tr>
<th>FORMAL</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>University / College of education</td>
<td>49%</td>
</tr>
<tr>
<td>Polytechnic / Institute of technology</td>
<td>16%</td>
</tr>
<tr>
<td>Secondary school</td>
<td>13%</td>
</tr>
<tr>
<td>Drama school</td>
<td>8%</td>
</tr>
<tr>
<td>Dedicated film / broadcasting school</td>
<td>6%</td>
</tr>
<tr>
<td>Wānanga</td>
<td>3%</td>
</tr>
<tr>
<td>Music school / conservatorium</td>
<td>3%</td>
</tr>
<tr>
<td>Other NZQA recognised qualification</td>
<td>3%</td>
</tr>
<tr>
<td>School of dance</td>
<td>1%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRIVATE</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private tuition from practicing professional</td>
<td>15%</td>
</tr>
<tr>
<td>Private teacher</td>
<td>11%</td>
</tr>
<tr>
<td>Other private training</td>
<td>7%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OTHER</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning on the job / practical experience</td>
<td>46%</td>
</tr>
<tr>
<td>Workshops</td>
<td>38%</td>
</tr>
<tr>
<td>Self-taught</td>
<td>37%</td>
</tr>
<tr>
<td>Specialist courses e.g. Master classes</td>
<td>28%</td>
</tr>
<tr>
<td>Learning through participating in group arts / cultural activities</td>
<td>16%</td>
</tr>
<tr>
<td>Learning from elders / kaumatua / matai / mentor</td>
<td>15%</td>
</tr>
<tr>
<td>Artist in residence or artist in the community</td>
<td>11%</td>
</tr>
<tr>
<td>Internship (unpaid)</td>
<td>8%</td>
</tr>
<tr>
<td>Summer schools</td>
<td>7%</td>
</tr>
<tr>
<td>Adult education e.g. Night classes at community colleges</td>
<td>6%</td>
</tr>
<tr>
<td>Internship (paid)</td>
<td>4%</td>
</tr>
<tr>
<td>Other training</td>
<td>7%</td>
</tr>
</tbody>
</table>

Women are more likely to get formal qualifications than men (74% vs. 66%)
Formal qualifications are more common among young people (78% aged under 40, 57% aged 50 plus)

Source: CB. What types of experiences, skills development and / or training have you undertaken to further your creative career? Base: Total (n=1477).
DEVELOPMENT AND TRAINING OPPORTUNITIES
Four in ten (38%) creative professionals think there are adequate opportunities in New Zealand for training and developing their creative skill set. Those whose principal creative occupation (PCO) is in music and sound are more likely than average to think this, while craft and object artists, those working in acting and theatre production and women are less likely.

More likely than average (39%) to think there are insufficient opportunities in NZ:
- Craft and object art as PCO (57%)
- Acting and theatre production as PCO (46%)
- Enthusiastic and nervous segment (44%)
- Women (43%).

More likely than average (38%) to think there are adequate opportunities in NZ:
- Music and sound as PCO (45%).

- Yes, there are adequate opportunities in New Zealand for training and developing skills
- Not sure
- No, there are not adequate opportunities in New Zealand for training and developing skills
Suggestions for training and development opportunities

The most common suggestion for training and development opportunities is more mentoring and access to established professionals in the field that can show them the ropes. Funding and grants, workshops and dedicated or specialised training courses are also among the top suggestions.

```
NOTE: themes mentioned by 3% or less not shown

Source: D2. What types of training and development opportunities would you like to see for people working as a [principal creative population]?
Base: All that think there are inadequate training and development opportunities in New Zealand (n=534)

Mentoring / access to a professional in the field 18%
Funding available / Grants 14%
Workshops 13%
Dedicated / specialised courses 12%
More on the job training / Industry based training 9%
Internships 8%
Information about career pathways 7%
Specific tertiary education 7%
Information about employment opportunities 6%
Support / recognition 6%
High level skills development 5%
More residencies 4%
More opportunities for emerging artists 4%
Business planning / marketing management 4%

“Free mentoring schemes.”

“Connections with people doing similar work in the community.”

“Business education, strategy career education. Client relationship education. I think a lot of young creators feel a bit stuck when it comes to commercial opportunities. They might have made a brilliant short film or music video, but don’t know how to take their skills to the market place. We need to build networks, business skills, and bridges into the commercial world.”

“Better organised professional development opportunities and meet ups. More structured opportunities for overseas experience.”
```
Barriers to taking advantage of training and career development opportunities

The most common reasons for not taking advantage of training and career development opportunities are their cost, lack of time due to other commitments, and the opportunity not being available in New Zealand.

<table>
<thead>
<tr>
<th>Reason</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>39%</td>
</tr>
<tr>
<td>Working full-time / lack of time</td>
<td>39%</td>
</tr>
<tr>
<td>Opportunity not available in New Zealand</td>
<td>30%</td>
</tr>
<tr>
<td>Quality of opportunities</td>
<td>22%</td>
</tr>
<tr>
<td>Family life / domestic responsibilities</td>
<td>22%</td>
</tr>
<tr>
<td>Geographical distance from opportunities</td>
<td>20%</td>
</tr>
<tr>
<td>Not aware of what is out there</td>
<td>16%</td>
</tr>
<tr>
<td>Lack of training opportunities when I needed them</td>
<td>15%</td>
</tr>
<tr>
<td>Competition for places</td>
<td>12%</td>
</tr>
<tr>
<td>Lack of confidence / self-belief</td>
<td>10%</td>
</tr>
<tr>
<td>No need / couldn’t teach me anything new</td>
<td>7%</td>
</tr>
<tr>
<td>Concerned I would not be welcome</td>
<td>5%</td>
</tr>
<tr>
<td>Family pressure / disapproval</td>
<td>2%</td>
</tr>
<tr>
<td>Peer pressure</td>
<td>1%</td>
</tr>
<tr>
<td>Other</td>
<td>8%</td>
</tr>
<tr>
<td>Nothing, I have been able to take advantage of all opportunities</td>
<td>14%</td>
</tr>
</tbody>
</table>

Source: D4. What, if anything, has prevented you from taking advantage of the training and development opportunities to develop your career as a (principal creative occupation)?
Base: All participants that had a suitable principal creative occupation (n=1342).
CAREER PROSPECTS FOR CREATIVE PROFESSIONALS
Commitment to the creative sector

The vast majority (82%) of creative professionals see themselves in the creative sector in 5 years’ time. Those most committed to the creative sector include Pacific Peoples, those satisfied with their career, craft and object and visual artists, writers / literary artists, and those living comfortably on their present income. Unsurprisingly, those having a more difficult time are less likely to see a future in the sector, including those already doing more non-creative than creative work, those finding it very difficult on their present income, and those dissatisfied with their career.

Less likely than average (82%) to be committed to the creative sector:

- Those spending more time doing non creative than creative work (78%)
- Enthusiastic and nervous (74%) and Uncertain and insecure (70%) segments
- Those finding it very difficult on present income (68%)
- Those dissatisfied with their career (56%).

More likely than average (82%) to be committed to the creative sector:

- Pacific peoples (94%)
- Those satisfied with their career (90%)
- Confident and driven segment (90%)
- Craft and object artists (89%)
- Visual artists (89%)
- Those living comfortably on present income (89%)
- Writer or literary artist (87%).

Source: B7. Do you see yourself in the creative sector in 5 years’ time? Base: Total (n=1477).
Perceived sustainability of creative career in New Zealand

Over half (58%) of creative professionals think there are not enough opportunities available for them to sustain their creative career in New Zealand. Writers / literary artists, music and sound making artists and actors (theatre and media) are more likely than average to say there are not enough opportunities, as are professionals at the beginning of their career. In contrast, creative professionals involved in video game development and media production are more likely to feel there are sufficient opportunities in New Zealand.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Tend to disagree</th>
<th>Neither agree nor disagree</th>
<th>Tend to agree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>21%</td>
<td>36%</td>
<td>20%</td>
<td>19%</td>
<td>4%</td>
</tr>
</tbody>
</table>

More likely than average (58%) to disagree with the statement ‘there are sufficient opportunities for you to sustain a career in New Zealand’:

- Dissatisfied with career (88%)
- Finding it very difficult (82%), and difficult (67%) on present income
- Not committed to the creative sector (74%)
- Writing and literary arts PCO (72%), music and sound making PCO (66%), acting and theatre production PCO (63%)
- Enthusiastic and nervous segment (68%)
- Beginning (68%) and becoming established in career (63%),
- 50 to 59 year olds (64%).

More likely than average (23%) to agree with the statement ‘there are sufficient opportunities for you to sustain a career in New Zealand’:

- Earning more than $100,000 per year (43%)
- Video game development PCO (42%), media production PCO (32%)
- Living comfortably on present income (37%)
- Satisfied with career (34%)
- Composed and autonomous segment (32%)
- Working inside the creative sector only (32%)
- 40 to 49 year olds (29%)
- Established in career (29%).

NOTE: PCO stands for principal creative occupation, see ‘notes to reader’ on slide 6 for further explanation.
Source: B8. How much do you agree or disagree that there are sufficient opportunities for you to sustain a career in New Zealand as a [principal creative occupation]?
Base: All participants that had a suitable principal creative occupation (n=1342).
OVERSEAS EXPERIENCE
Perceived necessity of going overseas to further career

Just over half (55%) of all creative professionals agree that going overseas is a necessity to sustain a career in the creative sector. Dancers, music and sound artists, and actors (theatre and media) are more likely to agree than average, while those working in media production are less likely. Younger people are also more likely to view going overseas as a necessity.

Source: D12. How much do you agree or disagree that it is necessary to go overseas to sustain your career in the creative sector? Base: Total (n=1477).
Six in ten (63%) creative professionals have spent time overseas to support their creative career. Music and sound artists, dancers, and visual artists are more likely than average to have gone overseas for their career, while video game developers are less likely to have done this (reflecting their perceptions around greater opportunities within New Zealand).

More likely than average to have spent time overseas to support career:

- Dancers (86%)
- Music and sound artists (74%)
- Visual artists (69%).

Video game developers are less likely than average to have spent time overseas to support creative career (42% vs. 63%).

Source: D10. Have you spent time outside of New Zealand to support your career in the creative sector?
Base: Total (n=1477).
Almost all creative professionals (98%) who went overseas to support their creative career felt that the experience benefited them in some way. The top three benefits were more experience, new contacts and new ideas and inspiration.

Source: D11. In what ways, if at all, did spending time outside of New Zealand benefit your career in the creative sector?
Base: Those who spent time overseas to further their creative career (n=957).
AREAS FOR FURTHER DEVELOPMENT
## Skills seen as important for a career in the creative sector

The top two skills seen as important for a career in the creative sector are creative thinking and talent. The next most important are soft skills, such as networking, communication and being able to deal with rejection and critiques. Business skills are viewed as less important, with negotiation skills, ability to deal with legal and contractual issues, and numeracy all featuring towards the bottom of the list.

<table>
<thead>
<tr>
<th>Skill</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative thinking</td>
<td>62%</td>
</tr>
<tr>
<td>Talent</td>
<td>59%</td>
</tr>
<tr>
<td>Ability to network</td>
<td>46%</td>
</tr>
<tr>
<td>Being able to communicate well with others</td>
<td>44%</td>
</tr>
<tr>
<td>Being able to deal with rejection and critiques</td>
<td>38%</td>
</tr>
<tr>
<td>Ability to self-promote</td>
<td>33%</td>
</tr>
<tr>
<td>Financial backing</td>
<td>29%</td>
</tr>
<tr>
<td>Luck</td>
<td>28%</td>
</tr>
<tr>
<td>Project management skills</td>
<td>28%</td>
</tr>
<tr>
<td>Supportive partner, family and whānau</td>
<td>27%</td>
</tr>
<tr>
<td>People management skills</td>
<td>20%</td>
</tr>
<tr>
<td>Marketing and promotion</td>
<td>18%</td>
</tr>
<tr>
<td>Ability to use digital media</td>
<td>14%</td>
</tr>
<tr>
<td>Negotiation skills</td>
<td>11%</td>
</tr>
<tr>
<td>Planning for the future</td>
<td>11%</td>
</tr>
<tr>
<td>Dealing with legal and contractual issues</td>
<td>6%</td>
</tr>
<tr>
<td>Numeracy</td>
<td>2%</td>
</tr>
<tr>
<td>None of these</td>
<td>1%</td>
</tr>
</tbody>
</table>

Source: E1. Which of the following are more important for you in building a successful career in the creative sector?

Base: Total (n=1477).
## Areas that creative professionals would like more support in

Creative professionals would most like to see more training, opportunities or resources in the areas of business management, and marketing and promotion. As mentioned, creative professionals view business skills as less important than other skill sets. Business management being the top area for more support may seem incongruent with this, however it seems likely that creative professionals do not feel they need as much assistance developing those skills more fundamental to their career.

There are some differences in requirements for support by age, ethnicity and creative sector. Younger creative professionals are more likely to want assistance in the areas of business management, networking, contractual issues, and accountancy and numeracy, while older professionals are more likely to want more training on digital media.

<table>
<thead>
<tr>
<th>Area</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business management</td>
<td>36%</td>
</tr>
<tr>
<td>Marketing / promotion</td>
<td>31%</td>
</tr>
<tr>
<td>Ability to network</td>
<td>25%</td>
</tr>
<tr>
<td>Dealing with legal / contractual issues</td>
<td>24%</td>
</tr>
<tr>
<td>Planning for the future</td>
<td>24%</td>
</tr>
<tr>
<td>Accountancy and numeracy</td>
<td>19%</td>
</tr>
<tr>
<td>Ability to use digital media</td>
<td>17%</td>
</tr>
<tr>
<td>Project management skills</td>
<td>14%</td>
</tr>
<tr>
<td>Negotiation skills</td>
<td>13%</td>
</tr>
<tr>
<td>Resilience – being able to deal with rejection / critiques</td>
<td>11%</td>
</tr>
<tr>
<td>People management skills</td>
<td>8%</td>
</tr>
<tr>
<td>None of these</td>
<td>15%</td>
</tr>
</tbody>
</table>

*Note: Listed groups more likely than average to have selected option indicated.*

*Source: E2. In which of the following areas would you like more training, opportunities or resources to support your career in the creative sector? Base: Total (n=1477).*
WELLBEING AND CAREER SATISFACTION
Summary

WELLBEING AND CAREER SATISFACTION

CAREER SATISFACTION

Just over half (53%) of creative professionals are satisfied with their career, this is lower than the national average (66%*). However, it is worth noting that only 12% of professionals are dissatisfied.

Those that are satisfied with their career most commonly say that it is because they love the work (45%). The most common reasons given for career dissatisfaction are low incomes and limited opportunities to grow their career in New Zealand.

We have identified six drivers of career satisfaction, listed below in order of strength:

1. Perception of there being sufficient opportunities to sustain a career in NZ.
2. Standard of living afforded by present income.
3. Satisfaction with amount of time spent on creative career - lower satisfaction among those spending less time than they would like on their creative career.
5. Creative time per week – lower satisfaction among those spending less time on their creative career.
6. Perceptions of income being a fair reward for time spent.

PERSONAL WELLBEING

There is a strong link between career satisfaction and personal wellbeing. More than 90% of those who are very satisfied with their career also feel satisfied with life and believe that what they are doing in life is worthwhile.

Creative professionals most satisfied with life tend to be more advanced in their career and better off financially. Conversely, those less satisfied are more likely to be starting out in their careers, earning a low income, and doing more non-creative than creative work. Asian New Zealanders and actors (theatre and media) also report being less satisfied than average.

There are similar differences between subgroups when looking at sense of purpose. Those who are more likely to feel what they are doing is worthwhile include writers / literary artists and those who are also teaching their craft.

Slightly more than half of all creative professionals are satisfied with their career (rate it 7 to 10 out of 10), and only 12% are dissatisfied (rate their career 0 to 3 out of 10). The proportion satisfied is lower than the national average (66%).

### Career satisfaction

<table>
<thead>
<tr>
<th>Percentage</th>
<th>All working New Zealanders*</th>
<th>Creative professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td>(0) Extremely dissatisfied</td>
<td>6% 2% 3% 3% 5% 11% 12% 23% 20% 16% 8%</td>
<td>12% 3% 7% 8% 11% 16% 21% 17% 8% 7%</td>
</tr>
<tr>
<td>(10) Extremely satisfied</td>
<td>66% 6% 66% 6% 66% 6% 66% 6% 66% 6% 66%</td>
<td>53% 12% 53% 12% 53% 12% 53% 12% 53% 12% 53%</td>
</tr>
</tbody>
</table>

Source: B5. All things considered, how satisfied are you with your career in the creative sector? | *Colmar Brunton January 2019 survey, nationally representative sample of workers. Base: Total (n=1477); all working New Zealanders (n=737). Excludes don’t know responses.
Career satisfaction by creative role

Career satisfaction differs notably by artform. Ngā Toi Taketake artists and video game developers are amongst those most likely to be satisfied with their career, while actors (theatre and media) and music and sound artists are least likely to be satisfied. There are a number of reasons for this lower level of career satisfaction for those in acting and theatre production and music and sound. They are more likely than average to feel there are insufficient opportunities in New Zealand to sustain a career; they are more likely than average to work outside of the creative sector, and to spend less time on their careers than they would like. Finally, actors (theatre and media) are less likely than average to feel their remuneration is fair.

Significantly higher/lower than average | *Small base size, interpret with caution
Source: BS. All things considered, how satisfied are you with your career in the creative sector?
Base: Total (n=1477). Excludes don’t know responses. Base sizes shown on chart.
Career satisfaction also differs by income and age. Those living comfortably on their present income are more satisfied (refer to slide 74). Older professionals are also likely to be more satisfied while younger ones less so. Those who are struggling to make a living and/or having to undertake non-creative work are least satisfied.

Source: B5. All things considered, how satisfied are you with your career in the creative sector?
Base: Total (n=1477). Excludes don’t know responses.
Reasons for satisfaction with creative career

For creative professionals, career satisfaction is driven by a passion and love for the work that they are doing.

<table>
<thead>
<tr>
<th>Reason</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love the work</td>
<td>46%</td>
</tr>
<tr>
<td>Creatively satisfying</td>
<td>11%</td>
</tr>
<tr>
<td>Good remuneration</td>
<td>8%</td>
</tr>
<tr>
<td>Great people to work with</td>
<td>6%</td>
</tr>
<tr>
<td>Lots of opportunities</td>
<td>6%</td>
</tr>
<tr>
<td>Known and respected in the industry</td>
<td>5%</td>
</tr>
</tbody>
</table>

“"It’s a fulfilling and inspiring career; I get to explore my own creativity, collaborate with other like-minded people and share it nationally and internationally.”

“I’m really passionate about the work I do, and I feel very fortunate to do that work.”

“I love what I do and I enjoy being inspired by my surroundings, culture and people I work with. I am challenged constantly by my own need to succeed in my area of expertise.”

“I love my work and feel very privileged that I can work at something I love and believe in, even if the rewards are predominantly not monetary.”

Low incomes and lack of opportunity are the top reasons for career dissatisfaction.

- **Low income**: 28%
- **Very few opportunities / Small industry in New Zealand**: 27%
- **Long periods of unemployment**: 18%
- **Low level of funding available**: 17%
- **I have to supplement my income**: 16%
- **Exhausting / Stressful**: 15%
- **Feel under valued / Not recognised / Lack of recognition**: 14%
- **No real career path**: 13%
- **Demoralising / Unfulfilling / Disheartening**: 13%
- **No Support / Resources available to me**: 12%
- **Slow to make progress**: 7%
- **No control over my career**: 6%

"Because it’s extremely difficult to make a few weeks living wage let alone an actual living on the very few jobs available to myself and my age group. Even after study. It is also extremely creatively unfulfilling."

"... Difficulty making a steady and liveable income that has any hope of keeping pace with rising living costs..."

"I can’t get access to the type of projects I’d like to be working on."

"It’s very isolating, and there’s not enough good quality work in New Zealand."

"The lack of opportunities and low fees while living in one of the most expensive cities in the world gives incentive to move overseas and pursue careers in easier markets."

**Note:** Only themes mentioned by more than 5% shown.
**Source:** B6. Why did you rate your career in the creative sector [insert answer for B5] out of 10?
**Base:** All who rated career satisfaction 0 to 3 out of 10 at B5 (n=182).
Drivers of career satisfaction

We undertook statistical analysis to identify the leading drivers of career satisfaction. These are listed in order of influence over the following three slides. The top two drivers are: perceptions of there being enough opportunity to sustain a creative career in New Zealand, and the standard of living afforded by their present income. The more likely creative professionals are to agree there are sufficient opportunities to sustain a career, the more likely they are to feel satisfied with their career (rate it 7 to 10 out of 10), and similarly the more comfortable they are in terms of their income, the more satisfied they are.

### 1. Perception of there being sufficient opportunities to sustain a career in NZ

<table>
<thead>
<tr>
<th>% SATISFIED WITH CAREER (rating 7 to 10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
</tr>
<tr>
<td>Tend to disagree</td>
</tr>
<tr>
<td>Neither agree nor disagree</td>
</tr>
<tr>
<td>Tend to agree</td>
</tr>
<tr>
<td>Strongly agree</td>
</tr>
</tbody>
</table>

Q. How much do you agree or disagree that there are sufficient opportunities for you to sustain a career in New Zealand?

### 2. Standard of living afforded by present income

<table>
<thead>
<tr>
<th>% SATISFIED WITH CAREER (rating 7 to 10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finding it very difficult on present income</td>
</tr>
<tr>
<td>Finding it difficult on present income</td>
</tr>
<tr>
<td>Getting by on present income</td>
</tr>
<tr>
<td>Living comfortably on present income</td>
</tr>
</tbody>
</table>

Q. Which one of these phrases comes closest to your own feelings about your household income these days?

NOTE: A stepwise regression was used to determine the variables that had the biggest impact on career satisfaction.
Drivers of career satisfaction

The next biggest drivers of career satisfaction include satisfaction with the amount of time creative professionals are able to spend on their creative career, and how established they are. Professionals spending the right amount of time (or more) on their creative career are more likely to be satisfied with their career than those spending less time than they would like. As professionals become more established their career satisfaction increases.

### Amount of time spent on creative career

<table>
<thead>
<tr>
<th>Amount of time spent</th>
<th>% Satisfied with Career (rating 7 to 10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A lot less time than</td>
<td>29%</td>
</tr>
<tr>
<td>A bit less time than</td>
<td>49%</td>
</tr>
<tr>
<td>I spent about the right amount of time</td>
<td>68%</td>
</tr>
<tr>
<td>I spent a bit more time than I would have liked</td>
<td>65%</td>
</tr>
<tr>
<td>I spent a lot more time than I would have liked</td>
<td>58%</td>
</tr>
</tbody>
</table>

Q. Which of the following best describes the amount of time you spent on your creative career in the financial year ending 31 March 2018?

### Career stage

<table>
<thead>
<tr>
<th>Career Stage</th>
<th>% Satisfied with Career (rating 7 to 10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Starting out</td>
<td>36%</td>
</tr>
<tr>
<td>Becoming established</td>
<td>44%</td>
</tr>
<tr>
<td>Established</td>
<td>63%</td>
</tr>
</tbody>
</table>

Q. Thinking back to the 12 months ending 31st March 2018, how would you best describe your career?

NOTE: A stepwise regression was used to determine the variables that had the biggest impact on career satisfaction.
The final two drivers of career satisfaction are number of creative hours spent per week, and perceptions of income being a fair reward for the time spent. The more time a creative professional is able to dedicate to their creative work, the more satisfied they are likely to be. Additionally, the fairer they perceive their remuneration to be, the more satisfied they are likely to be.

### Creative time spent per week

<table>
<thead>
<tr>
<th>Number of creative hours per week</th>
<th>% Satisfied with career (rating 7 to 10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 10 hours</td>
<td>36%</td>
</tr>
<tr>
<td>10 to 19 hours</td>
<td>48%</td>
</tr>
<tr>
<td>20 to 29 hours</td>
<td>47%</td>
</tr>
<tr>
<td>30 to 39 hours</td>
<td>52%</td>
</tr>
<tr>
<td>40 to 49 hours</td>
<td>64%</td>
</tr>
<tr>
<td>50 hours or more</td>
<td>71%</td>
</tr>
</tbody>
</table>

### Perception of income being a fair reward for time spent

<table>
<thead>
<tr>
<th>Perception of income being a fair reward for time spent</th>
<th>% Satisfied with career (rating 7 to 10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>37%</td>
</tr>
<tr>
<td>Tend to disagree</td>
<td>56%</td>
</tr>
<tr>
<td>Neither agree nor disagree</td>
<td>52%</td>
</tr>
<tr>
<td>Tend to agree</td>
<td>72%</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>83%</td>
</tr>
</tbody>
</table>

**Q. How much do you agree or disagree that your income from your creative career in the financial year ending 31 March 2018 was a fair reward for the time you spent on it?**

NOTE: A stepwise regression was used to determine the variables that had the biggest impact on career satisfaction.
The relationship between career satisfaction and wellbeing

There is a strong, positive relationship between career satisfaction and wellbeing. Life satisfaction and sense of purpose steadily increases with career satisfaction, until career satisfaction reaches eight out of ten, at which point life satisfaction and sense of purpose plateau. This means that increasing career satisfaction will greatly improve the wellbeing of creative professionals, but only up to a certain point (with other factors also influencing wellbeing).

Source: B5. All things considered, how satisfied are you with your career in the creative sector? | B1. How do you feel about life as a whole? | B2. To what extent do you feel the things you do in your life are worthwhile?
Base: Total (n=1477). Excludes don’t know responses.
Overall life satisfaction

Seven in 10 (69%) creative professionals rate their overall life satisfaction highly (7 to 10), nine percentage points lower than the national average (78%*). The creative professionals who rate their life satisfaction highest are earning more and are more likely to be living comfortably or getting by on their present income. They are also more likely to be older, established in their career and working in the creative sector only. In contrast, those with lower life satisfaction are more likely to be earning less and finding it difficult on their present income. Additionally, they are more likely to be younger, starting their career, and doing more non-creative than creative work. Those working in acting and theatre production and Asian New Zealanders also report lower life satisfaction than average, although lower life satisfaction for Asian New Zealanders does not appear to be wholly related to their career.

More likely than average (31%) to rate overall life satisfaction 0 to 6 out of 10:
- Those finding it very difficult (65%) and difficult (43%) on present income
- Those at the beginning of their career (48%)
- Asian New Zealanders (45%)
- Enthusiastic and nervous (43%) and Uncertain and insecure (43%) segments
- Earning $20,000 or less per year (41%)
- Those spending more time doing non-creative than creative work (40%)
- Those aged under 40 (37%)
- Working in acting and theatre production (36%).

More likely than average (69%) to rate overall life satisfaction 7 to 10 out of 10:
- Those living comfortably (90%), and getting by (73%) on present income
- Earning more than $75,000 per year (83%)
- Those aged 60 plus (83%)
- Confident and driven (76%) and Composed and autonomous (76%) segments
- Those established in their careers (75%)
- Those working inside the creative sector only (72%).

The majority of creative professionals feel that what they do is worthwhile (78%), this is consistent with the national average. Creative professionals with a high sense of purpose tend to be older, living comfortably on their present income, and established in their careers. They are also more likely to be writers or literary artists and teaching their craft to others. As with overall life satisfaction, those with a lower sense of purpose are earning less, finding it difficult on their present income, younger, just starting out in their career, and spending more time doing non-creative than creative work.

More likely than average (22%) to rate sense of purpose 0 to 6 out of 10:
- Those finding it very difficult (42%) or difficult (31%) on present income
- Uncertain and insecure (37%) and enthusiastic and nervous (35%) segments
- Those at the beginning of their career (36%)
- Those spending more time doing non-creative than creative work (31%)
- Earning $20,000 or less per year (29%)
- Those aged 39 years and under (28%).

More likely than average (78%) to rate sense of purpose 7 to 10 out of 10:
- Those aged 60 plus (91%)
- Those living comfortably on present income (91%)
- Confident and driven segment (87%)
- Writing / literary arts (83%)
- Those who are also teaching (83%)
- Those established in their career (82%).

Base: Total (n=1477); all working New Zealanders (n=737). Excludes don’t know responses.
CONTRACTUAL ARRANGEMENTS AND UNDERSTANDING OF INTELLECTUAL PROPERTY
Satisfaction with contracts

Two thirds of creative professionals have signed a short term employment contract. In addition, 30% have signed a contract for help with promotions. The majority of those that have signed a short term employment contract were satisfied, and only 14% were dissatisfied. Creative professionals are less satisfied with contracts they have signed for help with promotions.

<table>
<thead>
<tr>
<th>Signed a short-term employment contract (less than 12 months)</th>
<th>Yes: 67%</th>
</tr>
</thead>
<tbody>
<tr>
<td>n=1477</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Very dissatisfied: 4%</td>
</tr>
<tr>
<td></td>
<td>Dissatisfied: 10%</td>
</tr>
<tr>
<td></td>
<td>Neither satisfied nor dissatisfied: 29%</td>
</tr>
<tr>
<td></td>
<td>Satisfied: 46%</td>
</tr>
<tr>
<td></td>
<td>Very satisfied: 11%</td>
</tr>
<tr>
<td>Signed a contract for help with promotions</td>
<td>Yes: 30%</td>
</tr>
<tr>
<td>n=1477</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Very dissatisfied: 10%</td>
</tr>
<tr>
<td></td>
<td>Dissatisfied: 19%</td>
</tr>
<tr>
<td></td>
<td>Neither satisfied nor dissatisfied: 28%</td>
</tr>
<tr>
<td></td>
<td>Satisfied: 34%</td>
</tr>
<tr>
<td></td>
<td>Very satisfied: 9%</td>
</tr>
</tbody>
</table>

Source: E3. Have you ever signed the following types of contract in your creative career? | E4. How satisfied or dissatisfied are you with the most recent (short term employment contract / contract for promoting you or your work) which you have signed for work in the creative sector? Base: Total (n=1477). Satisfaction with short term employment contract (n=834), satisfaction with contract for help with promotion (n=282)
### Suggestions for improvements to contracts

The top suggestion for improvements to contract is higher wages or royalties paid, followed by collective agreements.

<table>
<thead>
<tr>
<th>Suggestion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Higher wages / paid royalties</td>
<td>12%</td>
</tr>
<tr>
<td>Collective agreements</td>
<td>7%</td>
</tr>
<tr>
<td>Training on contract writing and negotiations</td>
<td>5%</td>
</tr>
<tr>
<td>More transparency</td>
<td>4%</td>
</tr>
<tr>
<td>Realistic hours / Paid for overtime</td>
<td>4%</td>
</tr>
<tr>
<td>Access to legal resources</td>
<td>3%</td>
</tr>
<tr>
<td>Clear guidelines</td>
<td>3%</td>
</tr>
<tr>
<td>More financial support / funding available</td>
<td>2%</td>
</tr>
<tr>
<td>Job security</td>
<td>2%</td>
</tr>
<tr>
<td>Stronger union / Repeal the Hobbit Law</td>
<td>2%</td>
</tr>
<tr>
<td>Independent advice</td>
<td>2%</td>
</tr>
<tr>
<td>Longer contracts</td>
<td>2%</td>
</tr>
<tr>
<td>Intellectual Property protection</td>
<td>2%</td>
</tr>
<tr>
<td>Annual leave</td>
<td>2%</td>
</tr>
</tbody>
</table>

*Source: E5. From your experience, what could be done to improve the way in which contracts operate for people working in the creative sector? Base: Those who have signed a contract (n=1118)*

*“Writing them with less legal jargon, make it more accessible for younger people.”*

*“Would be great to have affordable legal advice on contracts for smaller projects, especially if the project is based overseas.”*

*“To have some industry standards around pay scales, and a LOT more transparency in organisations to see exactly what others are offering/getting.”*

*“We need standard contracts so that we can negotiate with relative understanding of what the industry is paying. We need collective bargaining.”*

*“They need to consider that in most cases creative jobs exceed hours contracted to complete and the hourly rate then falls to below the living wage or lower.”*
The vast majority of creative professionals have at least a basic understanding of Intellectual Property (IP) and Royalties. Creative professionals tend to have a better understanding of IP rights (17% have a strong understanding and only six percent have no understanding) than Royalties (14% have a strong understanding, 12% have no understanding). As you might expect, established professionals are more likely to have a stronger grasp of the two concepts, while those just starting out in their careers are more likely to have no understanding at all.

<table>
<thead>
<tr>
<th>Intellectual property including Copyright</th>
<th>At least a reasonable understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>No understanding at all</td>
<td>6%</td>
</tr>
<tr>
<td>Basic understanding</td>
<td>40%</td>
</tr>
<tr>
<td>Reasonable understanding</td>
<td>37%</td>
</tr>
<tr>
<td>Strong understanding</td>
<td>17%</td>
</tr>
<tr>
<td></td>
<td>53%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Royalties</th>
<th>At least a reasonable understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>No understanding at all</td>
<td>12%</td>
</tr>
<tr>
<td>Basic understanding</td>
<td>40%</td>
</tr>
<tr>
<td>Reasonable understanding</td>
<td>35%</td>
</tr>
<tr>
<td>Strong understanding</td>
<td>14%</td>
</tr>
<tr>
<td></td>
<td>49%</td>
</tr>
</tbody>
</table>

- Established professionals more likely to have at least a reasonable understanding of IP (96%) and Royalties (92%)
- Those just starting out are more likely to have no understanding at all of IP (14%) and Royalties (19%)

Source: E7. How would you rate your understanding of the following in terms of how it impacts your creative career? Base: Total (n=1477).
Appendix A:
Sample profile
**Sample profile**

### GENDER

<table>
<thead>
<tr>
<th>Gender</th>
<th>Sample size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>46% 673</td>
</tr>
<tr>
<td>Female</td>
<td>53% 779</td>
</tr>
<tr>
<td>Non-binary</td>
<td>2% 25</td>
</tr>
</tbody>
</table>

### AGE

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Sample size</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 to 29 years</td>
<td>19% 274</td>
</tr>
<tr>
<td>30 to 39 years</td>
<td>27% 399</td>
</tr>
<tr>
<td>40 to 49 years</td>
<td>24% 361</td>
</tr>
<tr>
<td>50 to 59 years</td>
<td>17% 257</td>
</tr>
<tr>
<td>60 plus years</td>
<td>13% 186</td>
</tr>
</tbody>
</table>

### ETHNICITY

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Sample size</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Zealand European</td>
<td>81% 1195</td>
</tr>
<tr>
<td>Māori</td>
<td>17% 244</td>
</tr>
<tr>
<td>Pacific Peoples</td>
<td>5% 75</td>
</tr>
<tr>
<td>Asian New Zealanders</td>
<td>6% 89</td>
</tr>
<tr>
<td>Other European</td>
<td>8% 117</td>
</tr>
<tr>
<td>Other ethnic group</td>
<td>3% 39</td>
</tr>
</tbody>
</table>

Note: data is unweighted | *Participants were able to select multiple ethnicities, therefore percentages sum to more than 100% (119%) Source: A1. First of all, how old are you? | A2. Which ethnic group do you belong to? | G1. Which gender do you most identify with? Base: Total (n=1477).
Appendix B: Creative professional profiles
Almost all creative professionals have a strong, enduring passion for their work, and feel a significant sense of connection with what they do.

For most creative professionals, their artistic and creative work is a critical part of their identity. They view it as a means of **self-actualisation** and **fulfilling their potential**. It's often driven by a desire to...

<table>
<thead>
<tr>
<th>Motivation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Entertain others</strong></td>
<td>and give them with a sense of joy and wonder.</td>
</tr>
<tr>
<td><strong>Connect with people</strong></td>
<td>to share ideas and experiences.</td>
</tr>
<tr>
<td><strong>Express</strong></td>
<td>their inner hopes, dreams and fears; a <strong>creative and spiritual outlet</strong>.</td>
</tr>
<tr>
<td><strong>Escape</strong></td>
<td>from the more banal aspects of daily life.</td>
</tr>
<tr>
<td><strong>Make sense</strong></td>
<td>of their lived experiences and the wider world.</td>
</tr>
</tbody>
</table>

Findings from the qualitative research component of the research
However, self-belief varies widely across creative professionals ...

Some are more likely to be assured, and believe in themselves, whereas others grapple with internal doubt and anxiety about their work.

**HIGHER SELF-BELIEF IS DRIVEN BY:**

- Consistent external validation and overt success that provides a sense of accomplishment.
- Access to opportunities that give a sense of forward momentum.
- Resilience which builds self-determination.

**LOWER SELF-BELIEF IS DRIVEN BY:**

- Multiple failures that reduce confidence in artistic and creative ability.
- Lack of support and encouragement from significant others.
- Lower resilience which undermines capacity to work through adversity.

Findings from the qualitative research component of the research
...and how they approach the development of their career can vary as well.

Some actively search for new opportunities and carve out their career, while others take a more passive approach.

Those who are proactive understand what they need to do with their career, and look to make full use of whatever opportunities that are available to them. They try to stay involved and active even if they aren’t currently experiencing success.

Some take a passive approach by choice; they have reached a point where they are content with their work and wait for opportunities to come to them.

While others are passive because they can't see a way forward. For these people, new avenues and opportunities are hard to find and there is little forward momentum in their career.
By overlaying self-belief with their approach to career development, the research identified four distinct personas for creative professionals.
Driven and confident professionals tend to back themselves. They are focused, and have a clear sense of purpose when it comes to their career.

These professionals are likely to have experienced both adversity and success. It makes them resilient and gives them a well-rounded view; they tend to recognise that the creative arts can be a subjective sector and that support skills (like basic accounting and networking) are just as important as the creative work itself.

Driven and confident professionals are very comfortable networking and connecting far and wide. They are excited by opportunities, and constantly searching for new experiences and avenues for developing their creative work.

“I’ve always tried to set boundaries and work within those. I’ve been fortunate enough to have been able to make a career out of my passion [for making games]...I’ve learnt things I never thought I’d have to, like people management and how to fire employees.”

Established creative professional – Making enough, NZ European, Male, Wellington

“We started out wanting to preserve this family tradition but we always had our doors open...we never realised it would grow so much. We still struggle for funding sometimes but as long as I have these young girls and their mums come in to learn [weaving] and connect with this part of their heritage, we’ll try to keep going.”

Emerging creative professional – Not making enough, Tongan, Female, Christchurch
These creative professionals are typically self-assured and introspective about their work. They take an understated, non-egocentric pride in their achievements, and are generally unconcerned with others’ opinions or external recognition.

For composed and autonomous professionals, internal validation is key. Their work’s intrinsic value is much more important to them than its capacity to generate income.

Moreover, they generally have a clear vision of where they want to take their career, and believe that they can achieve this. This attitude gives them the freedom to be self-determining, preferring to work within themselves and wait for opportunities to come to them rather than actively searching for them.

“I have a few projects that I want to look into which I think will be really interesting…but I’ve got some family priorities now as well so I can’t be as full on as I used to be. Thankfully I’m at a stage where I can be flexible with my work so I don’t have to commit to things I don’t want to.”

Established creative professional – Making enough, NZ European, Female, Wellington

“I try to keep my focus on projects that I fully believe in and can connect with…it helps me decide what I want to do and what I need to pass up on.”

Established creative professional – Not making enough, Māori, Male, Wellington
External validation is important to these creative professionals. They tend to be people pleasers, and feed off of others’ recognition and encouragement. However, they are unlikely to have experienced significant success or external recognition when it comes to their own artistic and creative work.

This can make them more hesitant with their own creation. Enthusiastic and nervous professionals have a lot of ideas in their mind but these never feel complete or ready to be shared with others.

Regardless, these professionals don’t want to give up or let their career stagnate. Consequently they try to stay active within their artistic and creative spheres, often working with like-minded artists and flourishing in a collaborative environment.

“I’ve had some really good teachers who’ve said I have potential but it’s always ‘you need more training’...So I’m stuck in this type of limbo because I’ve trained in Australia and I think I’m ready but I’m very much on the outside looking in...there aren’t many opportunities to ‘come in from the side’ if you haven’t been part of the scene before. I keep having to do a few small productions here and there but nothing of note.”

Established creative professional – Not making enough, NZ European, Male, Christchurch
Uncertain and insecure professionals struggle to establish a clear, coherent identity. This makes it difficult for them to connect with their audience and peers. These professionals often don’t know where to take their career from where they are.

This is partly due to a lack of consistent success or external validation. It can impact their self-belief, and lead to a fear of others’ judgement. This can make it difficult for them to reach out, collaborate and network.

Alongside this, these professionals often have minimal support and encouragement from those around them. This can make it harder for them to bounce back following failure, and increases the risk of sustained mental health issues.

“I’ve been stuck in this phase for over eight years...people often don’t understand what I’m trying to do and it kind of feels like I’ve been rooting around in the muck.”

Established creative professional – Not making enough, NZ European, Male, Christchurch

“I decided to start music a bit later in life, in my early twenties. It’s come with a lot of sacrifices and it’s quite hard to keep going sometimes...people often say ‘you’re done’ in the industry since they’re so many younger people with successful careers.”

Emerging creative professional – Not making enough, Māori, Female, Auckland
Appendix C: The pathways
Creative professionals face slightly different challenges and opportunities depending on when they start their career

<table>
<thead>
<tr>
<th>STARTING EARLY</th>
<th>STARTING LATER</th>
</tr>
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<tbody>
<tr>
<td>+ More time to establish an artistic and creative identity, and learn how the sector works.</td>
<td>+ More likely to have supporting skills that can help sustain a career over the long term (e.g. maintaining a work/life balance, networking, and application writing etc.).</td>
</tr>
<tr>
<td>+ Greater opportunities to connect and grow with like-minded peers and establish a wide, varied network.</td>
<td>+ Greater life experience can be very helpful in building resilience. Also more likely to have a fall-back option in case creative career isn't successful.</td>
</tr>
<tr>
<td>- Being involved only with the artistic and creative sector means fewer chances to have a ‘backup’ option.</td>
<td>- Often have to reskill and start their career from scratch. This can cause financial issues if there are commitments like debt or dependent children.</td>
</tr>
<tr>
<td>- Might be unable to develop supporting skills outside of the creative arts that may be useful for sustaining a creative career (e.g. managing a business, doing taxes/accounting, networking).</td>
<td>- Unlikely to have a broad network within the creative sector which can limit access to new opportunities and collaborations.</td>
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Findings from the qualitative research component of the research
### COMMON EXPERIENCES ACROSS THE SPAN OF THEIR CAREERS

<table>
<thead>
<tr>
<th><strong>INFLUENCERS &amp; ENABLERS</strong></th>
<th><strong>BARRIERS &amp; PAINPOINTS</strong></th>
<th><strong>INCOME SOURCES</strong></th>
<th><strong>LOOKING AT THEIR FUTURE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Success and recognition from others builds self-belief and confidence.</td>
<td>Uncertainty about how to make creative interests into a profession.</td>
<td>Very little income, mostly ad hoc from small projects and competitions.</td>
<td>Optimism around continued funding from CNZ and recent government policy towards arts, culture and heritage.</td>
</tr>
<tr>
<td>Support and encouragement from friends, family, and teachers provides positive reinforcement.</td>
<td>No defined career pathway to follow.</td>
<td>Non creative jobs only way to pay bills and survive.</td>
<td></td>
</tr>
<tr>
<td>Formal education relevant in some professions; mentoring or self-learning more useful in others.</td>
<td>Lack of perceived legitimacy by others; arts seen as the ‘soft option’.</td>
<td>Paid creative work ebbs and flows; uncertain income.</td>
<td></td>
</tr>
<tr>
<td>Visibility and recognition of work provides opportunities, opens doors.</td>
<td>Unable to access funding from local and national bodies because of:</td>
<td>Funding from CNZ often helps switch from survival mode to working creatively.</td>
<td></td>
</tr>
<tr>
<td>Relationships with other creative professionals is key. These give access to:</td>
<td>• No track record or past experience.</td>
<td>But assessment criteria seen as overly focused on economic parameters.</td>
<td></td>
</tr>
<tr>
<td>• New opportunities;</td>
<td>• Don’t know how to write applications.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Guidance and mentoring; and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Support and encouragement from like-minded others.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Volunteering and unpaid work only way to gain practical experience and skills.</td>
<td>Emerging professionals don’t get credit for their work. Seen as part of “paying your dues”.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Survival mode; juggling life commitments, creative work, and paid work. Mental and physical exhaustion.</td>
<td>Income tied directly to projects which can vary widely in scope and frequency.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unable to access funding from local and national bodies because of:</td>
<td>Unable to plan for the future due to lack of consistency.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• No track record or past experience.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Funding from CNZ often helps switch from survival mode to working creatively.</td>
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**FINDINGS FROM THE QUALITATIVE RESEARCH COMPONENT OF THE RESEARCH**
### EARLY EXPERIENCES
- Strong formative experiences.
- Learn to appreciate art’s intrinsic value.
- Consistent support and encouragement from everyone around them from an early age.
- High confidence and self-assuredness.

### STARTING OUT AS A CREATIVE PROFESSIONAL
- Seek a breadth of experience and knowledge.
- Open to new challenges regardless of where these may take them.

### WORKING AS A CREATIVE PROFESSIONAL
- Experience success and some failure.
- Grounded outlook on life and creative career.
- Focused on internal validation; choose to wait for opportunities to come to them.

### LOOKING AT THEIR FUTURE
- Understand clearly how they want to evolve into the future.
- May have other priorities coming up in the horizon that divert attention from creative work.

### INFLUENCERS & ENABLERS
- Introspective and self-assured attitude lessens reliance on external validation.
- Confidence helps lessen the impact of failures; see them as learning opportunities.

### BARRIERS & PAINPOINTS
- Big plans for creative work but lack of resource (i.e. consistent income) so unable to fulfil their potential.
- May not value supporting business skills like networking or business writing.

### WELL-BEING
- Findings from the qualitative research component of the research
### EARLY EXPERIENCES

**INFLUENCERS & ENABLERS**
- Desire to find themselves through creative work.

**BARRIERS & PAINPOINTS**
- Little early success or recognition.
- Lack of support and positive reinforcement from significant others like family, friends, teachers etc.
- Sensitive to others’ opinions and judgement.

### STARTING OUT AS A CREATIVE PROFESSIONAL

**INFLUENCERS & ENABLERS**
- Talent/creative ability.
- Overly focused on their own art and related practical skills.

**BARRIERS & PAINPOINTS**
- Don’t have a broader vision of how to articulate and promote their work.
- Unable to connect with others due to:
  - Lack of awareness.
  - Few opportunities.
  - Ineffective relationship building skills.

### WORKING AS A CREATIVE PROFESSIONAL

**INFLUENCERS & ENABLERS**
- Look for work via traditional, advertised openings like grants, sales of work etc.
- Focused on external validation. Sensitive to lack of success and recognition.

**BARRIERS & PAINPOINTS**
- Limited network with other creative professionals.
- Few chances to collaborate and access informal opportunities.
- Lack of credited success means:
  - Low confidence and motivation.
  - Insecurity about promoting work and seeking new experiences.

### LOOKING AT THEIR FUTURE

**INFLUENCERS & ENABLERS**
- Unsure of the end goal of creative pathway. No ‘master plan’ to work towards.
- Unaware of what types of skills and resources they need to sustain their career.

**BARRIERS & PAINPOINTS**
- Uncertainty about the place of their art in the wider world and a lack of consistent opportunities can exacerbate feelings of incompetence and frustration.

### WELL-BEING

**BARRIERS & PAINPOINTS**
- Lack of success (and income) can lead to financial and psychological stress.
- Unable to talk with like-minded individuals for guidance and positive reinforcement.
- Uncertainty about the place of their art in the wider world and a lack of consistent opportunities can exacerbate feelings of incompetence and frustration.

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Findings from the qualitative research component of the research.
### ENTHUSIASTIC & NERVOUS

#### EARLY EXPERIENCES
- Recognised as artistic talent with potential.
- Encouragement and support from friends, families and teachers.

#### STARTING OUT AS A CREATIVE PROFESSIONAL
- Split focus between creative work and backup option (e.g. second career).
- Motivated to develop skills and creative work.
- Collaborate with peers, but uncertain about own work.

#### WORKING AS A CREATIVE PROFESSIONAL
- Value external validation but don’t have consistent success.
- Support and encouragement helps in keeping going.

#### LOOKING AT THEIR FUTURE
- Have a goal in relation to creative work, but unable to visualise what to do in the short term.
- Low confidence undermines self-efficacy for future learning and development.

### INFLUENCERS & ENABLERS
- Don’t fully experience success e.g. miss out on winning a national competition or asked to reapply for a prestigious training programme.
- Likely to keep options open.

### BARRIERS & PAINPOINTS
- Dissatisfaction due to constant uncertainty about work/talent not being ready.
- Peers help by providing ways to share experiences with others in the same situation.

- Recognised as artistic talent with potential.
- Encouragement and support from friends, families and teachers.

#### WELL-BEING
- Own creative work never feels ready.
- Heaps of ideas but tentative and uncertain about putting anything out there.
- Fear of judgement.
- Professional network not broad or varied; limited to artist like themselves.

### FINDINGS
- Value external validation but don’t have consistent success.
- Support and encouragement helps in keeping going.

- Low confidence undermines self-efficacy for future learning and development.

Findings from the qualitative research component of the research.
### EARLY EXPERIENCES

**INFLUENCERS & ENABLERS**
- Strong, positive associations with creative arts.
- Shared experiences.
- Commit fully to a creative career.

**BARRIERS & PAINPOINTS**
- No backup option if creative career doesn’t work out.

### STARTING OUT AS A CREATIVE PROFESSIONAL

- Experience success and recognition that feeds into self-confidence and optimism about future career.
- Learn from mistakes.
- Keen to collaborate and connect with a diverse range of people.

### WORKING AS A CREATIVE PROFESSIONAL

- Support, peer network, and high self-efficacy helps keep focused and motivated.
- Understand value of supporting business skills.

### LOOKING AT THEIR FUTURE

- Clear idea of what they want to achieve.
- Understand the opportunities and threats that may emerge.

### WELL-BEING

- Experience emotional stress but able to sustain motivation back due to resilience and breadth of support resources available.

Findings from the qualitative research component of the research
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  b. Publish the appropriate details of the project
  c. Correct any misleading aspects of the published presentation of the findings

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