

SUMMARY OF CONSULTATION (AUGUST TO NOVEMBER 2019)

Sustainable Careers for Artists and Arts Practitioners

Umanga Toitū mō ngā Ringa
Rehe Toi, me ngā Tohunga Toi

FOREWORD

The COVID-19 pandemic has had a devastating impact on the arts sector. This was demonstrated by the overwhelming response Creative New Zealand received to its Emergency Response Package. The response highlighted the precarious nature of the sector and the position of those working within it, prior to the crisis. It makes the call to work towards improving the sustainability of arts sector careers all the more urgent.

Creativity and creative work are characterised by seemingly intractable issues associated with low pay, an expectation that creative professionals will work for free or for 'exposure', and a lack of recognition and valuing of creative input. In addition, there are only a small number of full-time jobs available within the sector, leaving most practitioners vulnerable as contract or 'gig economy' workers.

Despite this, we know that the arts have a critical role to play in recovery from the COVID-19 crisis and, on an ongoing basis, to the wellbeing of individuals, whānau and communities. We know that New Zealanders engage with the arts at much higher rates than in other countries. In 2017, around 80% of New Zealanders reported that they had engaged with the arts in the past 12 months.¹

The Arts Council believes it is crucial that we take action to improve the sustainability of the sector and those working within it.

The Government has announced several initiatives as part of its Arts and Culture COVID Recovery Programme in Budget 2020, which Manatū Taonga Ministry for Culture & Heritage has been tasked with leading and overseeing.

Pay, however, remains a key issue, and over the coming year Creative New Zealand plans to:

- Develop a pay policy to establish best-practice principles for those working in the arts (to complement our existing fair pay guidelines for grants).
- Facilitate an industry-led process to develop pay guidelines to set benchmarks for what creative professionals in various roles and at various career stages should be paid.

We know that advocacy around the value of the arts is also important, and this will be a focus for the coming year.

There are also wider issues beyond our control, such as the role of the education sector in preparing people for a career in the arts sector, which we will continue to work on over time.

For now, our focus remains on ensuring the sector can survive the COVID-19 crisis and supporting our artists to play a role in revitalising our communities. But we are also committed to advancing work that will support career sustainability for our artists and arts practitioners.

We were planning to develop a roadmap over the coming year however, given our current focus and the significant initiatives announced in Budget 2020, we will reconsider this later in the year.

We'd like to thank everyone who participated in the consultation, whether by filling in the online survey, attending sector forums, or participating in the think tank for Māori and Pasifika practitioners. We greatly appreciate you sharing your experiences, your thoughts and your time.



Stephen Wainwright

Chief Executive, Creative New Zealand



Michael Moynahan

Chair, Arts Council of New Zealand Toi Aotearoa

¹ New Zealanders and the Arts: Attitudes, attendance and participation in 2017 (2018)

INTRODUCTION



In August 2019, the Arts Council released the discussion document *Sustainable Careers for Artists and Arts Practitioners—Umanga Toitū mō ngā Ringa Rehe Toi, me ngā Tohunga Toi*. The Council's aim was for the document to generate wider discussion about how Creative New Zealand can work with the arts sector and other stakeholders, to better achieve sustainable careers for artists and arts practitioners.

The discussion document set out six draft principles that Creative New Zealand believes, if consistently evident across the sector, would contribute to sustainable arts sector careers.

This report:

- summarises feedback received through consultation on the discussion document between August and November 2019, including the results of an online survey, a think-tank of leading Māori and Pasifika artists and arts practitioners, a series of sector forums, and email feedback
- will form the basis for further engagement with the sector and stakeholders on ways to improve the sustainability of arts sector careers.

Learnings from the consultation:

- There was **strong support for the six draft principles** and the breadth of issues they cover, from income through to wellbeing, and recognition of the interconnectedness of the principles.
- The level of feedback and the conviction of sector forum participants reflected the strong belief **that it is no longer sustainable for the arts sector to keep working the way it is.**

- While Creative New Zealand can address some issues, there are **wider system-level issues** that will take longer to advance (eg. the role of the education system in preparing people for a career in the arts sector).
- Connected to the point above, many issues are outside Creative New Zealand's traditional areas of interest. We're going to need to **reach into parts of the arts ecosystem** where we've previously had limited engagement, and also work across and within government ministries and government-funded cultural agencies.
- To make real progress, we need to build a **'coalition of the willing'** around this work.
- There may also be significant **gaps in our knowledge** that we'll need to fill, drawing on expertise within Aotearoa and from others internationally to advance this work.

National and international focus

There is much happening in this space nationally and internationally. Some examples include:

- New initiatives announced in the Government's 2020 Budget, including:
 - **Careers Support for Creative Jobseekers:** a programme supporting people back into the creative sector and sustainable work.
 - **Cultural regeneration initiatives,** including:
 - Cultural Capability Funding
 - Creative Arts Recovery and Employment Fund
 - Cultural Innovation Fund
- The establishment of six new **Workforce Development Councils** (including one covering **Creative, Cultural, Recreation and Technology**), whose role will be to help industry take a lead in making the workforce fit for today, and the future (Tertiary Education Commission).

Internationally, arts councils and governments are recognising the need and imperative to improve artists' living and working conditions. Some examples include:

- The Arts Council of Ireland's new [Paying the Artist Policy](#), which provides a set of best-practice principles for those working in the arts and asserts the Arts Council's expectations of those it funds, those it works with and itself.
- National Arts Council Singapore's [Arts Resource Hub](#), a dedicated website targeted at freelance arts practitioners in Singapore planning to develop their careers. The Hub aims to enable arts freelancers to unlock new opportunities and grow meaningful careers for the long term.

Who are we?

Creative New Zealand is the national arts development agency of Aotearoa. We encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders. We do this by investing in, developing, advocating for and providing leadership in the arts.

Get in touch

We hope this summary report can help identify barriers, as well as opportunities to improve career sustainability in the arts. If you share our interest in improving the sustainability of arts sector careers but have not yet been part of our consultation, get in touch.

Email: strategy@creativenz.govt.nz

Website: www.creativenz.govt.nz

Phone: 0800 CREATIVE (273 284)

BACKGROUND

Recent research and findings

In May 2019, Creative New Zealand and NZ On Air launched the research report *A Profile of Creative Professionals*. This followed research into the sustainability of careers in the creative sector, conducted by market researcher Colmar Brunton, and highlighted opportunities to better support creative professionals in their careers.

Much has changed in the world of work and, more specifically, the work environment for artists and arts practitioners, since Creative New Zealand undertook similar research in 1999, *Portrait of the Artist*.

This recent Profile research goes to the heart of Creative New Zealand's work as the national arts development agency. 'Resilient arts sector' is one of three key features in our overarching *Investment Strategy Te Ara Whakamua 2018-2023* and our *Statement of Intent 2019-2029* (which includes a new strategic outcome – 'Stronger arts sector').

The Profile research also provides a timely contribution to the current, wider government discussion on sustainable careers in the arts. This work sits under one of three Ministerial priorities for the Arts, Culture and Heritage portfolio, 'The cultural sector is supported and growing sustainably'.

The findings from the *Profile* research were stark:

- It's clear that the majority of creative professionals canvassed in the survey have difficulty making a sustainable living from their principal artform/practice.
- The median personal annual income for creative professionals in this survey is \$35,800 – compared to \$51,800 for all New Zealanders earning a wage or salary. But that includes other sources of income – the median income from creative work is only \$15,000.
- The household income for creative professionals is in line with the national median (\$85,000 compared with \$85,500) and most are comfortable or getting by on their current household income.
- Most rely on other sources of financial support such as another job or a spouse's income to survive, and most can't dedicate as much time to their art or creative practice as they would like.
- Most feel there are not enough opportunities in New Zealand to support their creative career and many seek experience and work overseas.
- The highest paid creative professions in the survey were video game developers and the lowest paid were dancers.
- Despite low earnings, creative professionals are highly committed to their sector – only three percent think they'll leave in the next five years.

From the research, Creative New Zealand and NZ On Air developed the following joint priorities:

1

Fair reward

We'll work towards:

- ensuring lower-paid creative professionals are paid in line with technical professionals
- lifting pay to the point where creative professionals start to feel it is a fair reward.

2

Sustainability

We'll work to make the careers of mid-career and established creative professionals more sustainable through more continuous creative endeavours.

3

Emerging creative professionals

We'll work with the sector (including peak bodies and guilds) to find better ways to support creative professionals at the start of their career.

Discussion – considering the joint priorities

In response to these priorities, the Arts Council released the discussion document in August 2019:

Sustainable Careers for Artists and Arts Practitioners
— *Umanga Toitū mō ngā Ringa Rehe Toi, me ngā Tohunga Toi*

This report summarises the feedback we received. It includes feedback on the six principles, gathered through all the methods mentioned below. It includes feedback on the measures, gathered from online survey respondents only, as these questions weren't asked at in-person meetings.

Through the discussion document we sought sector and public feedback on:

- whether we had the six draft principles right
- what actions could be taken to promote the principles by:
 - Creative New Zealand
 - Government — central and local
 - the arts sector
 - other stakeholders – including funders
- what the priority actions should be for each principle.

The discussion document also:

- proposed a set of measures for how progress could be tracked over time
- included four other topics that arose from the research, which we might include in further research or work.

Some points to note about the discussion document:

- By 'a sustainable cultural sector career' we mean:
 - A pathway of paid work over the course of an individual's working life that enables them to earn a viable living to support themselves and their family.
- When we talk about a 'portfolio career' we mean:
 - Work undertaken by an artist or arts practitioner that may include their creative practice, other creative work (such as teaching), and potentially, non-creative work, that taken together enables them to attain a sustainable income and achieve their potential in their creative practice. Another way of explaining this might be several fixed-term contracts rather than one full-time role.

From August to November 2019, we engaged with the arts sector to discuss the questions raised in the discussion document. We received feedback through:



Online Survey

445 responses

open from 12 August to 31 October – 445 responses, including a large number of comments for each question



Think Tank

a one-day think tank of Māori and Pasifika artists and arts practitioners (late August 2019) – 9 participants, including senior practitioners



Sector Forums

150+ Responses

sector forums in Auckland, Wellington, Christchurch, Dunedin and the Kāpiti Coast (the latter two by request) – 150+ participants.



Email

additional feedback by email

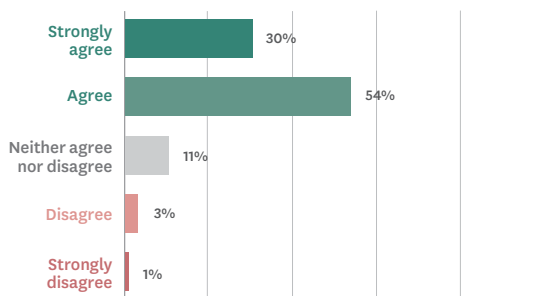
DID WE GET THE SIX PRINCIPLES RIGHT?

Feedback on the draft principles

Respondents were asked if they generally agreed with the six draft principles.

A total **85 percent** of online survey respondents either agreed or strongly agreed that if consistently evident, the principles would contribute to sustainable careers.

Do you generally agree that the six principles, if consistently evident, would contribute to sustainable careers for artists and arts practitioners?



Following on from the above question, respondents were asked 'Are there any gaps or alternative options for the six principles?'

A total of **204 respondents** made comments to this open-ended question, with responses summarised below.

Key themes

Principle 1: Artists and arts practitioners feel their creative practice is valued and regarded as 'real work'

Response summary: Clarify that the principle includes that 'society values creative practice and recognises it as real work'.

Some individual responses:

- "In light of what I consider to be the most important principle, it is not so much that artists and arts practitioners 'feel' this way but that society regards them as valuable."
- "If artists are paid properly then people will respect that they are doing 'real work'."

- "Perhaps the principal aim should be to take the responsibility off practitioners to continually have to prove their own worth and the focus should be on societal education of values instead."

Proposed changes: Based on the feedback, we propose amending Principle 1 to shift the focus from how artists and practitioners feel, towards a statement that creative practice is valued.

Principle 2: Artists and arts practitioners are remunerated fairly for their work

Response summary: Whether 'equitably' is a better concept than 'fairly', recognising that what constitutes 'fair' is subjective.

An individual response:

- "What is fair remuneration for a painting? Not \$26/hr. Who got the most remuneration from McCahon paintings? Dealers and collectors, not the artist."

Proposed changes: Based on the feedback, we propose retaining the concept of 'fair remuneration', recognising that determining what might be 'equitable' in a given situation will be challenging. However, we recognise that further work is required to articulate what fair remuneration would look like.

Principle 3: Artists and arts practitioners are well positioned to adopt a portfolio approach to achieving a sustainable career

Summary response: Clarify what 'portfolio career' means and consider whether this is sufficiently ambitious.

Some individual responses:

- "More definition needs to be provided as what a 'portfolio approach' is."
- "It is just an unfortunate reality. Like people working the 'gig economy'. Obviously it would be better for anyone to have fewer jobs that paid better and offered some stability."

Proposed changes: Based on the feedback, we propose amending the principle to clarify what we mean by a 'portfolio career'.

Principle 4: Artists and arts practitioners are prepared for a career in the arts and cultural sector

Summary response: Clarify that being prepared includes 'having the skills required'.

Some individual responses:

- "It's interesting that artists consider talent and creativity to be key to success in an arts career – my experience is that, with some exceptions, it's business savvy and ability to self-promote, organisation and tenacity that actually make a sustainable career."
- "Not every artist understands the wide range of skills needed – it is not simply enough to create art, the reality is that only one third of your time is spent creating, the other two thirds is spend packaging and marketing your work!"

Proposed changes: Based on the feedback, we propose being clear that this principle includes artists and arts practitioners having the required skills to be successful in their career.

No significant changes were proposed for Principles 5 and 6. They are:

Principle 5: Artists and arts practitioners can access support to grow and develop a sustainable career

Principle 6: Artists and arts practitioners' careers contribute positively to their wellbeing

Other gaps or alternative options

The following two areas were also identified as gaps or alternative options, but were not specific to a single principle:

1. There needs to be recognition of the importance of the broader arts ecology to supporting sustainable careers.

An individual response:

- "More consideration around the ecology/economy of the arts. eg. the value of the arts in the wider economies, and the redirection of funding through collaboration with other sectors such as science and technology."
2. There should be something about the importance of developing audiences.

Some individual responses:

- "The wider community needs to be involved too. An artist needs an audience, the hard part in New Zealand is getting the community to participate."
- "Art is not only valued upon [sic] if someone is able to sell their works, but valued also as an experience for the audience."


Revised principles

Based on the feedback, and by incorporating some changes, we're confident we've broadly got the principles right as a starting point for further discussion. The principles, with proposed amendments, are as follows:

- 1 Principle: Artists' and arts practitioners' creative practice is valued and regarded as 'real work'**
- 2 Principle: Artists and arts practitioners are remunerated fairly for their work**
- 3 Principle: Artists and arts practitioners are well positioned to adopt a portfolio approach to achieving a sustainable career**
(A portfolio career in the arts sector is one in which artists and arts practitioners are unlikely to have a single permanent job, and may be balancing their creative practice with related creative work such as teaching and/or non-creative work)
- 4 Principle: Artists and arts practitioners are prepared for a career in the arts and cultural sector**
- 5 Principle: Artists and arts practitioners can access support to grow and develop a sustainable career**
- 6 Principle: Artists and arts practitioners' careers contribute positively to their wellbeing**

DETAILED CONSULTATION FEEDBACK

Principle 1: Artists and arts practitioners feel their creative practice is valued and regarded as 'real work'



1

Principle 1: Artists and arts practitioners feel their creative practice is valued and regarded as ‘real work’

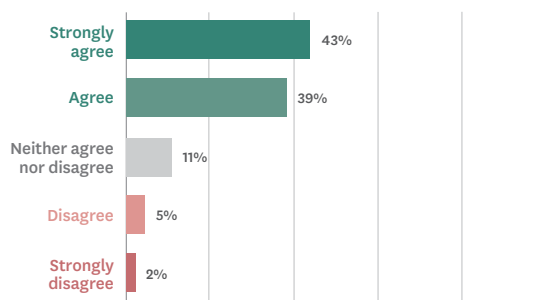
Feedback on principle

This first principle was well supported as being a significant principle to help artists and arts practitioners maintain a sustainable career.

A total **82 percent** of online survey respondents either agreed or strongly agreed that embedding this principle would contribute to sustainable careers.

This graph reflects the **391 responses** to this question.

(Q6) Do you agree that embedding the first principle would contribute to more sustainable careers: artists and arts practitioners feel their creative practice is valued and regarded as real work?



Key themes

Respondents saw close links between this principle’s focus on ‘value’ and Principal 2’s focus on ‘fair remuneration’.

The two strongest themes evident in the feedback were:

- **More funding and better pay:** A number of people felt that if artists and arts practitioners were paid better this would strongly signal that their work was valued. A number of other respondents commented that the financial value of work was not the only way to value work, but that better pay and more recognition of artists’ work would make them feel valued.
- **Advocacy:** A number of people promoted the view that more advocacy about the benefits of the arts to society and more advocacy of individual artists would help improve the recognition of artists and hence show New Zealand that their work is ‘real work’.

Other themes emerged related to the **education sector, pay guidelines, property rights** and **audiences**. These secondary themes were sometimes more relevant to other principles but draw comment here as this was the first opportunity to make comment in the online survey.

Respondents were then asked ‘What actions could be taken to promote this principle?’. A total of **315 respondents** made comments to this open-ended question. The responses were then categorised into themes, which are listed below.

- **More funding/better pay (87 responses)**, covering increasing the amount of funding and opportunities available and the rate of pay that artists and arts practitioners receive. The source of the additional funding was generally not specified, however comparisons with the funding for sport was a frequently made connection.

Some individual responses:

“If artists are paid properly then people will respect that they are doing ‘real work’.”

- “It will not be seen as ‘real’ until remuneration is sufficient to sustain adequately.”
- “I think if artists are remunerated fairly for their work, the First Principle will naturally follow.”

- **Advocacy (73 responses)**, covering public recognition of the value of art, advertising campaigns and media coverage. There was a strong theme that through advocacy and media coverage the public valuing of the arts would increase. Again, there were many comparisons with sport, suggesting that arts media coverage should be equal to that of sports.

Some individual responses:

- “Continue to profile and award leaders in artistic field as we would other leaders in science, education and commerce.”
- “The public perception of this [real work] comes from leadership, not from workers knowing their value.”

“The value of mana and ‘mana ake/manaaki’ – to honour the mana of others in your approach and process and systems.”

- “Telling the stories to the community; involving communities in artistic experiences that help people to recognise how skilled artists and arts practitioners are.”

- **Education sector (17 responses)**, covering careers advisors, running down of specialist art subjects in schools and need for ensuring there is general appreciation for art in schools.

Some individual responses:

- “This is reflected in how the arts are taught, valued and embraces [sic] throughout our education system. Currently this has been dramatically reduced in value.”
- “Better education to school careers advisors on being an artist as a business.”

- **Pay guidelines (12 responses)**, covering the establishment of some pay guidelines and/or minimum pay rates to guide practitioners, especially early stage practitioners, about what to charge and also providing an external reference point in pay/contract negotiations.

Some individual responses:

- “Guidelines for wages. A union. Scrutiny of contracts for artists.”

“Adopting standard hourly rates and attempting wherever possible to adhere to them – helping us to move away from the ‘doing it for love’ model.”

- **Property rights (10 responses)**, covering copyright, intellectual property and public lending rights.

Some individual responses:

- “Have sound copyright legislation which protects creative work. Establish a means for creators to protect their copyright.”
- “The Government should undertake steps to ensure creative incomes are protected i.e. strong copyright law, fair level of public lending right investment, introduction of educational lending right.”

- **Audiences (6 responses)**

An individual response:

- “The first principle should be reworded to ensure audiences truly value creative practice, rather than the onus on artists to ‘feel’ this

way. This requires the general population to be exposed and educated on the value of the arts throughout their lives.”

Think tank of Māori and Pasifika artists

In terms of value, Māori and Pasifika think tank participants raised many issues that were also raised in the online survey results and feedback from the forums in relation to Principle 1. In addition, several issues were raised in relation to the value placed on their creative practices and whether it was regarded as ‘real work’ that focused on the different value systems at play and the different value placed on the arts by Māori, Pasifika and Pākehā.

Common themes included:

- Feel like Māori and Pasifika arts are valued more overseas than in New Zealand society.
- There are two value systems – how do we integrate them into one? Mana and Money (value is seen in Te Ao Pākehā when you have and make money – the vital cultural and social value of Māori and Pasifika work often not recognised).
- Individualism is deeply entrenched in current value systems and processes – indigenous value systems are not upheld, practiced or valued (eg. importance of relationships, whānau, community and society).
- Education plays a large role: in formal education and more broadly – ngā toi Māori is valued in Māori communities. The arts and craftsmanship was valued by tipuna and maintained – communities knew artists were contributing – artists were seen as inside the system – now seen as outside of the system.
- The lack of coverage on mainstream media when artists represent New Zealand overseas (coverage is important to promote work being collected/presented again and to promote artists and generate new opportunities for work).

In considering the arts eco-system and how it supports sustainable careers for artists and arts practitioners, Māori and Pasifika artists at the think tank noted that:

- The ideal would be an eco-system framed by a Te Moana-nui-ā-Kiwa worldview – arts framed within an indigenous eco-system and process that is focused on:
 - Relationships and Collectivism (rather than a focus on the individual).

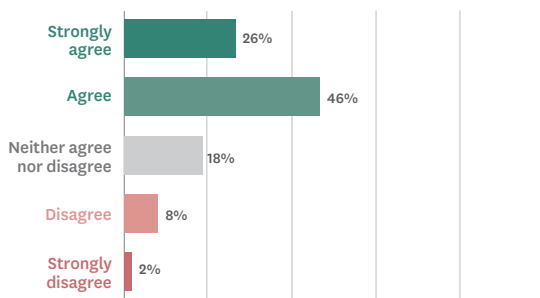
- Reciprocity/Responsibility/Obligation – eg. is manaakitanga considered in funding applications? – critically important culturally but often not able to be supported through Grants systems.
- Common Goals: language, values, ethos.

Measures for Principle 1

In the online survey, the following measures were suggested as potential ways to track progress over time embedding Principle 1. Respondents were asked whether they thought the suggested measures were good indicators for the principle. Results for each measure are recorded below.

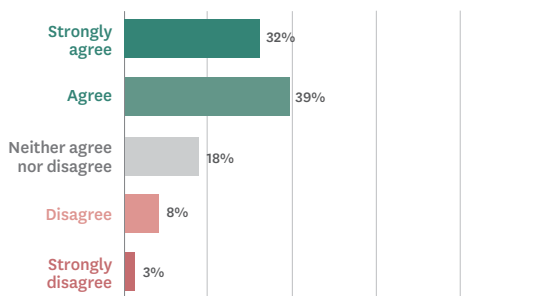
Measure 1.1

(Q8) How New Zealanders perceive the value of the arts to New Zealand. Is this a good measure?



Measure 1.2

(Q9) How New Zealanders perceive the value of the work of artists and arts practitioners. Is this a good measure?



Respondents to the online survey were then asked ‘Do you have any comments on the proposed measures or are there alternative measures that would be better?’ A total of **165 respondents** provided comments to this ‘open ended’ question.

Comments were made on what type of ‘value’ was being measured, and whether asking all New Zealanders about the value of creative practice was a worthwhile measure.

Some individual responses:

- “The value needs to be a quantifiable factor.”
- “It is unclear what you mean by ‘New Zealanders’. To me this is just too broad. Not everyone is an arts audience – just is (sic) everyone is not a sports audience.”
- “People will pay for what they value – either in financial terms or terms of attendance, spending their time to see and experience a form of arts.”

Some suggestions for alternative measures:

- “I would simply suggest that a third measure would also ask the creatives themselves whether and to what extent they feel valued.”
- “Alternative measure – artists self-identify that their work is valued.”

Next step/recommendations

Measures 1.1 and 1.2: Consider combining the two measures, with a more explicit definition of the ‘value’ we’re wanting to measure.

New measure: Consider a new measure that is focused on artists’ perceptions of whether creative practice is valued and regarded as real work.

DETAILED CONSULTATION FEEDBACK

Principle 2: Artists and arts practitioners
are remunerated fairly for their work



2

Principle 2: Artists and arts practitioners are remunerated fairly for their work

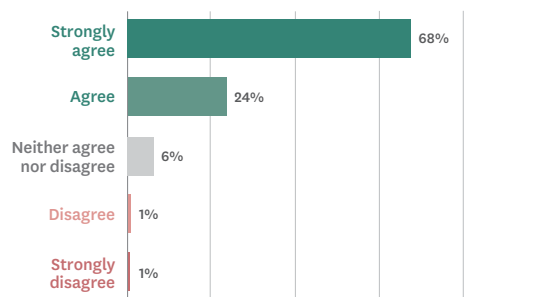
Feedback on principle

This was the most strongly supported principle, for the contribution it would make to sustainable careers for artists or arts practitioners. This principle was also the one that most often flowed into other principles.

A total **92 percent** of online survey respondents either agreed or strongly agreed that embedding this principle would contribute to sustainable careers.

This graph reflects the **341 responses** to this question.

(Q11) Do you agree that embedding the second principle would contribute to more sustainable careers: Artists and arts practitioners are remunerated fairly for their work?



While **More funding** or money was an obvious suggestion to enable artists and arts practitioners to receive fair remuneration, a number of other themes emerged. The other themes were:

- **Pay guidelines** to enable artists and arts practitioners to negotiate better pay rates.
- **Advocacy** about better pay rates.
- **Protection of artists' property rights** to protect income streams.

Respondents saw progress on the above themes as practical steps that could be taken to assist artists to be remunerated fairly.

Respondents were then asked 'What actions could be taken to promote this principle?'. Feedback from the online survey and the forums has been analysed and collated into the following themes.

Key themes

- **Pay guidelines (87 responses)**, covering the establishment of some pay guidelines and/or minimum pay rates to guide practitioners. Bargaining is difficult, given the large number of self-employed within the sector and the lack of information about what is a reasonable rate of pay for the large variety of different types of contract. The benefits are summed up in the comments below.

Some individual responses:

“More openly available information of the spectrum of payment for arts related jobs/services/purchases so at least the artist can compare to see if they are being paid fairly, or bargain for more fair pay with validated statistics behind them.”

- “Guidelines/rules around remuneration and ensuring projects funded have budgets in line with those rules.”
- “Setting up some kind of official resource (can be online based) that provides guidelines as to baseline pay rates/fair remuneration and which features other useful information as to why creative practitioners need said level to lead to a sustainable career.”
- “Guidelines on remunerating artists. Public funders to follow these guidelines. Guidelines for artists on how to price your work.”

- **More funding (50 responses)**, covering the additional money and opportunities to enable artists and arts practitioners to be paid more.

Some individual responses:

- “More funding! Can't have better remuneration without it.”
- “More funding from Government to go to areas where creative professionals work.”

“More \$\$\$\$. Our own wages are still the thing that drops off a budget first, even after receiving funding.”

- **Artist wage/universal basic income (36 responses)**, covering the provision of a universal basic income (UBI), the smoothing of income between projects and annual scholarships.

Some individual responses:

- “Helping artists financially between projects so [they] can continue to develop their talent.”
- “A monthly stipend for artists who continue to exhibit at least two exhibitions per year.”

“Artist universal basic income. 3-5 year funding residencies to provide longer term security while creating art.”

- **Advocacy (25 responses)**, covering more promotion/advocacy of fair pay for artists.

Some individual responses:

- “Encouraging fair pay through campaign. Central government to increase funding for regional development of arts.”
- “Promoting their practice; educating New Zealanders to see the aroha and commitment that has gone into creating.”

- **Property rights (16 responses)**, covering copyright, intellectual property (IP) and public lending rights.

Some individual responses:

- “Support of copyright law so that artists are fairly remunerated. Copyright needs equal government support as for other commercial brand/trademark/IP protection.”
- “An urgent review of the public lending rights scheme, where writers are reimbursed for works held in libraries. The reimbursement is out of line with fair remuneration.”
- “Have authentic trade marks (ie. like Toi ihi was marketed to support artists).”

- **Professional development (14 responses)**, covering training for artists and arts practitioners on costing work and the provision of centralised professional services.

An individual response:

- “Education on costing of work for creative professional would be helpful. Pricing work and labour is difficult as there appears to be no standard and it is hard to decipher how much commission/overhead is included in sale prices.”

Think tank of Māori and Pasifika artists

Māori and Pasifika artists and arts practitioners raised many issues in common with the survey results and feedback from the forums in relation to Principle 2. At the think tank, in response to questions about whether they felt they were remunerated fairly, participants noted that cultural norms may affect their ability to seek or negotiate appropriate remuneration. Comments were also made on the lack of available funding.

Common themes included:

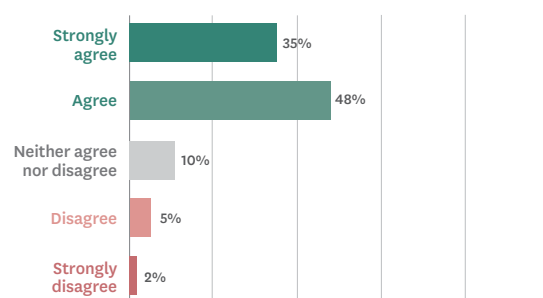
- Occupations are not represented in other systems ie. WINZ, taxation (ie. always have to describe self as ‘entertainer’ not an artist), banking (no box for ‘artist’ when opening a bank account) – no value.
- Sector investment for Pasifika is grossly unequal (within PI [Pacific Island] arts sector) – ‘we are fighting for crumbs’.
- Māori artists/practitioners have to lead many projects and fulfil a number of roles in the creative sector/companies because there are limited numbers of practitioners.

Measures for Principle 2

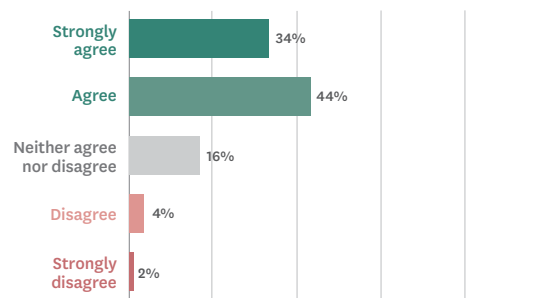
In the online survey, the following were suggested as potential ways to measure Principle 2. Respondents were asked whether they thought the suggested measures were good indicators for the principle. Results for each measure are recorded below.

Measure 2.1

(Q13) The median personal income for creative professionals, relative to the median for all New Zealanders earning a wage or salary. Is this a good measure?

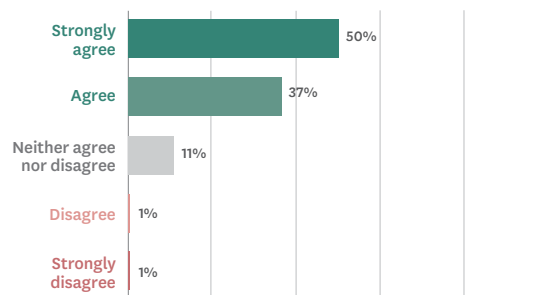


(Q14) The level of creative income (compared to total income). Is this a good measure?



Measure 2.2

(Q15) (Improvement in the) Level of income for those working in the least well-paid artforms (Music and Sound, Craft/object Arts, Visual Arts, and Dance). Is this a good measure?



Respondents to the online survey were then asked ‘Do you have any comments on the proposed measures or are there alternative measures that would be better?’. A total of **131 respondents** made comments to this ‘open ended’ question, responding about both measures together.

A number of respondents noted that the first two measures were ‘relative’ measures (creative income relative to another measure of income) and suggested that an absolute measure should be used. Another theme was that the time taken to earn creative income could be disproportionate to the income earned and so hours worked should be factored into the measures. There were also differing views on fulltime vs part time work in the creative sector.

Some individual responses:

- “How does it compare to the minimum wage? And the living wage?”
- “Comparing median personal income for creative professionals to that of all New Zealanders doesn’t specify if that income has come from creative work – time has to be a factor.”

- “Some artists are happy to have time outside of creative work and find that this balance works well for them so would be concerned if we were working towards a future where artists were expected to work full time.”
- “When supporting a creative career, individuals should not have to rely on other forms of income or careers to support it i.e. second jobs. This undermines the value that creativity provides, as it silently states that time cannot be focused on creativity singularly.”

The third measure, focusing on the level of income of artists and arts practitioners working in the least well-paid artforms, drew a number of comments that ‘literature’ should be included in the list of least well-paid artforms.

An individual response:

- “Please add writing to the least well-paid platform. Only a very few authors receive any positive remuneration for their work and the bar to getting published, read, discovered is still very high.”

Next step/recommendations

Measure 2.1 and 2.2: Both these measure are relative measures, so consider whether one should include an absolute measure. Also consider whether one of these measures should include some measure of the time involved in earning the creative income.

Measure 2.2: Consider including ‘literature’ in the list of least well-paid artforms.

DETAILED CONSULTATION FEEDBACK

Principle 3: Artists and arts practitioners are well positioned to adopt a portfolio approach to achieving a sustainable career



3

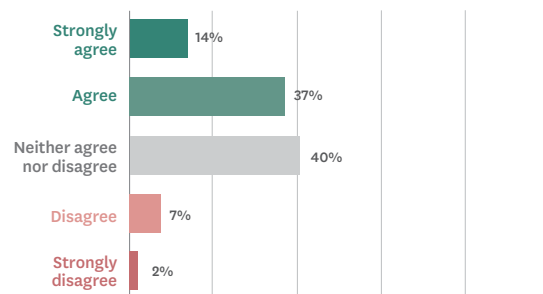
Principle 3: Artists and arts practitioners are well positioned to adopt a portfolio approach to achieving a sustainable career

Feedback on principle

While this principle was well supported, the number of respondents that strongly agreed or agreed (**50 percent**) was five times greater than those who strongly disagreed or disagreed (**9 percent**). This principle also attracted the most 'neither agree nor disagree' responses (**40 percent**).

The large number of respondents who could 'neither agree nor disagree' may reflect the confusion (expressed in comments on the principle) about what we meant by a 'portfolio approach' to achieving a sustainable career – refer to the discussion below this graph.

(Q17) Do you agree that embedding the third principle would contribute to more sustainable careers: Artists and arts practitioners are well positioned to adopt a portfolio approach to achieving a sustainable career?



This principle suffered from a lack of clarity about the meaning of 'portfolio career', which many respondents interpreted to mean a portfolio of art work. The intended meaning was a portfolio of jobs and/or contracts that would combine to full-time hours. It is proposed that this principle is clarified to make this distinction clearer.

Self-employment across all sectors of the economy makes up less than 20% of employment in the New Zealand economy, with the rest of the workforce earning their income through salaries and wages. As a result, many education and career support organisations are focused on permanent waged employment. This was reflected in the feedback on this principle, which suggested career development with the formal tertiary education sector and afterwards,

during an artist's early career, lacked a focus on self-employment as a form of earning an income.

In the *Profile of Creative Professionals* survey, respondents were asked to identify the skills that were most important in building a successful creative sector career. 'Creative thinking' and 'talent' were the top two skills identified as necessary, given the sector. The next two most important skills were 'networking' and 'being able to communicate well with others'. Feedback on this principle is consistent with the *Profile* survey's results.

Respondents were then asked 'What actions could be taken to promote this principle?'. The feedback from the online survey and the forums has been analysed and collated into the following themes.

Key themes

Unsure of definition (40 responses) – a significant number of respondents confused the concept of a 'portfolio approach to achieving a sustainable career' with a portfolio of artwork. We were meaning a portfolio of jobs and/or contracts that would combine to full-time hours. The principle needs to be clarified to make this distinction clearer.

Professional Development (75 responses), covering networking opportunities, capability building and provision or resources workshops. The comments included a focus on career development and direction, especially for early stage creative professionals. Opportunities to improve industry contacts and networking opportunities were another strong theme. There were also suggestions of professional development in terms of the business skills of a small business.

Some individual responses:

- "Supporting and promoting regular events for different arts sectors that increase social networks within these sectors and facilitate the sharing of knowledge and skills."
- "Provide capability building schemes for arts practitioners, including understanding of basic business skills."

"Make resources available, including sharing information through webinars and social media to disseminate information about opportunities as widely as possible."

Inevitable (16 responses), expressing the opinion that a portfolio career was inevitable in the New Zealand arts sector. With the low number of permanent full-time jobs and the increasing fragmentation of employment within the sector and more generally in the economy, respondents saw little opportunity but to adopt a portfolio approach to their career.

Some individual responses:

“It’s practical – because the funding is probably not going to go up, so all artists need to have other jobs that pay for their basic living costs.”

- “I don’t know if embedding this is really relevant – it’s the nature of what happens now anyway.”
- “Building a portfolio without support and taking unpaid/underpaid mahi is inevitable.”

Tertiary professional development (16 responses), covering early acknowledgement of their specialist training and that their career will likely be a portfolio of jobs and/or contracts. Respondents wanted some career development education to be included in their tertiary education.

Some individual responses:

- “That this principle be embedded in the training institutions so performers are not just making up their careers as they go along. Instilling into those coming into the industry that the nature of performing work is going to be from short term contract to short term contract.”
- “From my experience (in music), tertiary programmes are set up to train musicians only to be musicians. As a result, it is very difficult for students to even grasp the concept of a ‘portfolio’ approach.”

Think tank of Māori and Pasifika artists

Māori and Pasifika artists and arts practitioners participating in the think tank raised many issues in common with the survey results and feedback from the forums in relation to Principle 3. In addition, participants raised several issues relating to the portfolio approach to creative careers focusing on the additional demands made on Māori and Pasifika practitioners culturally and because of the lower numbers of them within arts organisations, and concerns regarding the sustainability of portfolio careers.

Common themes included:

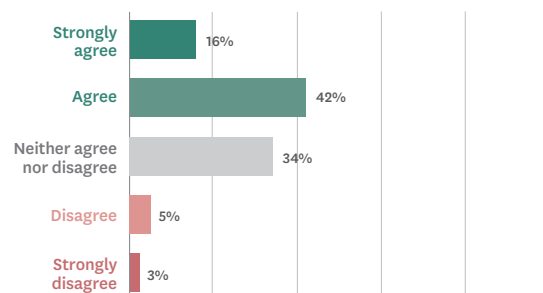
- Risks with Portfolio Careers: spread too thin, doing too much and burn-out – doesn’t pay enough – too much time hustling rather than producing work.
- Māori creative practice is more than just producing artistic work eg. cultural obligations.
- Majority of Pasifika artists understand that in your creative life you are rarely paid for the actual investment we put in. We do the work because it is socially important.
- Māori and Pasifika communities reduced access to safety nets (or don’t have any) and the communities are under significant pressure (social, economic, cultural, political).

Measures for Principle 3

In the online survey, the following measures were suggested as potential ways to measure the principle of ‘Artists and arts practitioners are well positioned to adopt a portfolio approach to achieving a sustainable career’. Respondents were asked whether they thought the suggested measures were good indicators for the principle. Results for each measure are recorded below.

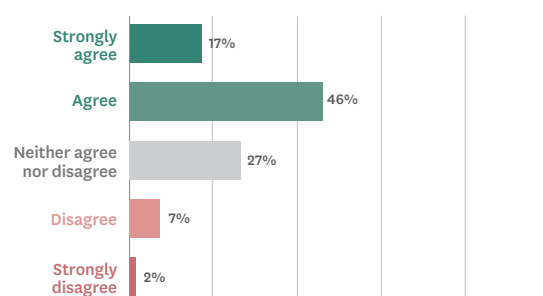
Measure 3.1

(Q19) Percentage of total employment in arts-related occupations. Is this a good measure?



Measure 3.2

(Q20) Balance between the creative practice and other related or unrelated paid work for creative professionals. Is this a good measure?



Respondents to the online survey were then asked ‘Do you have any comments on the proposed measures or are there alternative measures that would be better?’. A total of **314** (Q19) and **311** (Q20) respondents made comments to this ‘open ended’ question.

In terms of feedback directly about the measures, confusion over the definition of a ‘portfolio career’ continued to flow through to comments on the measures. Other comments on the measures related to whether it was possible to measure the amount of time an artist spends on creative work which can for some be largely unpaid.

Some individual responses:

- “It is interesting to measure how much of an artist’s income is derived from their arts practice – it’s always a question of time of writing a novel (my art practice). I cannot write a novel while working full time.”
- “This suggests that art is discipline-specific work that is ‘propped up’ by other work that contributes to normal financial practice. It keeps asserting a view that the arts is ‘not proper’ because it fails to fit into the social model of work for pay.”
- “I’m not sure all artists do unrelated paid work just for the money (eg. some do it because it is emotionally and mentally more rewarding, or to develop professional skills they can’t get in the arts) so I’m not sure measuring their income through this activity alone would be a good measure of how successful the balance might be [for] an artist.”

Next step/recommendations

Measure 3.1 and 3.2: Simplify the measures and clarify whether they are income or time focused.

Design the measures so they are comparable with information from the *Profile of Creative Professionals survey*.

DETAILED CONSULTATION FEEDBACK

Principle 4: Artists and arts practitioners are prepared for a career in the arts and cultural sector



4

Principle 4: Artists and arts practitioners are prepared for a career in the arts and cultural sector

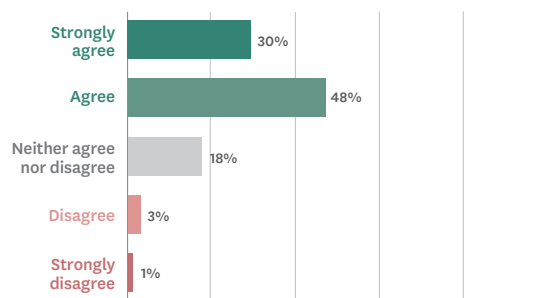
Feedback on principle

This principle was less well supported than the other principles, perhaps reflecting the higher importance respondents placed on some of the other principles.

A total **78 percent** of online survey respondents either agreed or strongly agreed that embedding this principle would contribute to sustainable careers.

Responses, from **316 respondents**, to the online survey are recorded.

(Q22) Do you agree that embedding the fourth principle would contribute to more sustainable careers: Artists and arts practitioners are prepared for a career in the arts and cultural sector?



Feedback on this principle concentrated on two broad themes:

- **Professional development** – during tertiary education and ongoing professional development.
- **Support and mentoring** – what support organisations are available for individual art forms and what mentoring/support is available on an individual artist level.

Paraphrasing one respondent: When does real world training start? At high school? At university? At work? Respondents generally felt more could be done to prepare them for the non-art practice part of being a professional while they were studying at a tertiary institution.

Ongoing professional development, after tertiary training, was also sought to fill gaps and stay up-to-date. Some respondents looked to other professional

groups for examples of what could be possible within the arts sector.

At a more individual level, ongoing support was sought through organisations that would be able to provide specific art form information to individual artists. Some art forms have well-functioning organisations and others do not. At a more individual level there was a significant amount of comment and demand for individual mentoring. The strong preference was for this mentoring to come from successful practising artists and arts practitioners rather than a professional mentor with no arts practice. This raises the obvious issue of high demand for a few (successful artist) mentors, the demand on their time and how they would be paid for mentoring.

Following on from the above question, respondents were asked ‘What actions could be taken to promote this principle?’. The feedback from the online survey and the forums has been analysed and collated into the following themes.

Key themes

Professional development (86 responses) was the most commented on theme for this principle. Comments covered networking and development opportunities, running a small business, managing own career and practical career advice.

An important question arose about how and when emerging artists and arts practitioners acquire the skills and knowledge (outside their artistic skills) to pursue a sustainable career, given that artistic practise in New Zealand is characterised by self-employment and a portfolio approach (refer Principle 3).

Some individual responses:

- “Depending of the practice, being an artist is like running a small business. Putting a framework in place for artists and practitioners to afford external support is key.”

“More discussion around professional practice, how to function as a working artist eg. contracts and wages.”

- “Business skills need to be taught.”

This question is addressed in the next three themes that emerged from the feedback on this principle – tertiary professional development, support organisations and mentoring.

Tertiary professional development (59 responses)

was the second most commented on theme for this principle. In particular, comments related to if and how the tertiary sector was performing in professional development. The feedback told us that artists and arts practitioners would like to see some ‘professional/business’ (tertiary professional development) training included in their formal education.

Some feedback included:

- “Education misses this step in most industries in NZ.”
- “Review the curricula of all the training institutions to see if they include adequate tuition in the skills of obtaining employment and the realities of the job market place.”

“It should be compulsory in all art universities and tertiary institutions that we’re taught about taxes and contract laws, because I had no idea about how to be self-employed when I left uni.”

- “It is interesting that artists consider talent and creativity to be key to success in an arts career – my experience is that, with some exceptions, it’s business savvy and ability to self-promote, organisation and tenacity that actually make for a sustainable career.”

Within this theme, questions were also raised about what support is available once an artist leaves formal training and what organisations exist to support new artists. Comments mainly focused on specific arts practice member organisations but also on the support organisations that provide business skills.

Support organisations (43 responses), covering providing support to new artists, providing networking opportunities and professional development.

Some individual responses:

- “I believe that the best way to support any artist (especially a young artist) is the environment in which they step after art school and how that transition is made. Is it vibrant, active, can they contribute and get involved? Are there opportunities for them to keep developing, for them to further their learning? Making sure the

community around the art scene is healthy, supportive, and thriving is absolutely important.”

- “A good creative arts education is more about platform and industry connections.”
- “The harsh reality checks and the finding of strong support systems come with time and experience outside of education institutions.”
- “Artists and grassroots organisations can help provide the insights to sustainable pathways to get us there.”

“Support agencies, or focus on support within existing agencies, needs to be a proper area of work by all agencies involved.”

Mentoring (37 responses), covering apprenticeships and learning opportunities. Mentoring provides another mechanism to support emerging artists and arts practitioners to develop their practice but mainly (from the feedback received), mentoring is sought in the business aspects of being self-employed.

Some individual responses:

- “Opportunities for mentorship in business and studio practice.”
- “Provide the same levels of apprenticeship for the arts (all art forms) as per any other industry.”
- “Mentoring for young people in the non-artsy parts of a career: budgeting, making contacts, strategic positioning of one’s work, setting priorities for managing time and marketing.”

Think tank of Māori and Pasifika artists

Māori and Pasifika artists participating in the think tank raised many issues in common with the survey results and feedback from the forums in relation to Principle 4. In addition, participants raised the prospect of viewing skills development through a cultural lens.

Common themes included:

- Online/off-line systems to help develop skills – Digital forums help/kanohi ki te kanohi/face to face – important!!
- Knowledge around cultural and skills development – time of learning and knowing and whakapapa/taonga tuku iho – arts practice to uphold and

develop – integral – not an add on – folds into value (Pākehā skills valued – but need to be able to tap into whakapapa/tikanga/reo – often not remunerated skills/manaakitanga).

- Skills development through the lens of Treaty development/responsibilities.
- Need more Māori and Pasifika in governance of arts organisations (with encouragement, support and training to take up these roles) and employed in all levels of arts organisations to inform decisions (operations, programming, delivery, policy etc).
- Rangatahi and other artists are opting out of the ‘system’ eg. arts school/CNZ funding – not catering for their needs and they can see how hard it is to operate within the current system.

- “Might be useful to discern what kind of support is measured here.”

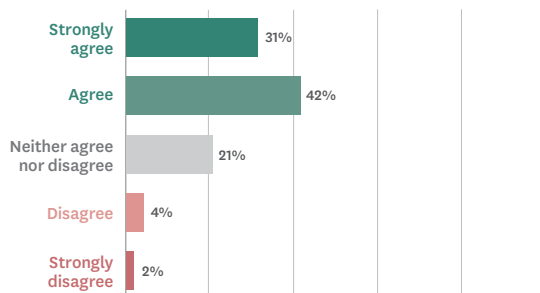
Next step/recommendation

Make the measure more specific and consider measuring different types of support.

Measures for Principle 4

Measure 4.1

(Q24) Level of support for creative professionals at the start of their careers. Is this a good measure?



Respondents to the online survey were then asked ‘Do you have any comments on the proposed measures or are there alternative measures that would be better?’. A total of **156 respondents** made comments to this ‘open ended’ question.

The feedback directly about the measure, was that it was too vague and that there were questions about what type of support was being measured.

Some individual responses:

- “Support from who? Needs to be more specific around what you are trying to measure.”
- “I would just define what ‘support’ means (financial, emotional, active vs passive engagement).”

DETAILED CONSULTATION FEEDBACK

Principle 5: Artists and arts practitioners can access support to grow and develop a sustainable career



5

Principle 5: Artists and arts practitioners can access support to grow and develop a sustainable career

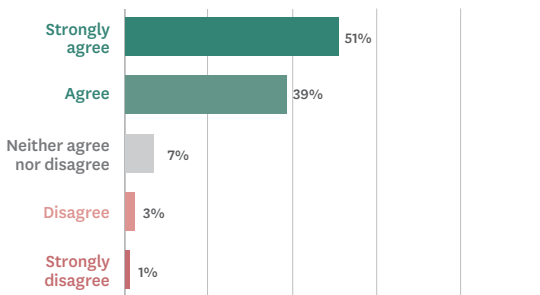
Feedback on principle

This principle was well supported, as being an important principle to help artists and arts practitioners maintain a sustainable career.

A total **90 percent** of online survey respondents either agreed or strongly agreed that embedding this principle would contribute to sustainable careers.

Responses, from **313 respondents**, to the online survey are recorded below.

(Q26) Do you agree that embedding the fifth principle would contribute to more sustainable careers: Artists and arts practitioners can access support to grow and develop a sustainable career?



Following on from Principle 4, Artists and arts practitioners are prepared for a career in the arts and cultural sector, Principle 5 focuses on access to support to grow and develop a sustainable career. Consequently, the themes that emerged were similar to those that emerged for Principle 4.

Feedback concentrated on two broad themes:

- **Mentoring** and **Support for emerging artists**
- **Support organisations** and **Networking**

Given that the sector is characterised by self-employed artists and arts practitioners, rather than permanent full-time employed positions, and that a portfolio approach is often required to achieve a sustainable career (refer **Principle 3**), the need for ‘mentoring’ and ‘support for emerging artists’ is high. A full-time employed person’s needs would likely be met by the organisation that they worked for. Similarly, the desire for ‘support organisations’ and ‘networking’ are

again needs that would likely be met by an employed person’s organisation and unions and/or professional bodies associated with larger employers.

This reflects and supports a unique and significant need for the themes that have emerged from this principle.

Respondents were then asked ‘What actions could be taken to promote this principle?’. The feedback from the online survey and the forums has been analysed and collated into the following themes.

Key themes

Mentoring (53 responses), covering professional artistic development and business skills development, was a strong theme in this principle. When examples were given, business skills development was strongly favoured eg. ‘Mentoring for administrative skills, financial literacy and interpersonal skills’ and ‘Support from mentors, agents, people who understand the business side of art and the admin side’. While some respondents suggested mentoring from support/professional organisations, there was a strong preference for a more individualised form of mentoring. Some of the mentoring could also be satisfied through training in business skills, but also to have some resource to guide or train artists when the need arises for that artist.

Some individual responses:

- “Support from mentors, agents, people who understand the business side of art and admin side.”
- “Correspondence mentors/advisors – amazing the power of having someone to simply check in with that is in a position of knowledge.”

“The support must be from real successful creatives. Not from an academic or government servant who has simply worked the system to gain position. But from someone truly cutting it in the current creative world.”

Support for emerging artists (50 responses), covering career development (professional development), business and administration support, and scholarships and grants. While some artists move from secondary school to formal arts education in the tertiary sector, other artists and arts practitioners do not access

formal arts training. These self-taught/late entrants into the arts sector also need support to cover gaps in their knowledge that may have been filled if they had undertaken formal arts training at a tertiary institution.

Some individual responses:

- “Growth began at university and school. Where is the support immediately after graduation or after the first time you do something.”

“Fund subsidised specialised support services – subsidies might only be required until we get to the point where artists are valued as much as other sectors.”

- “Fellowships, scholarships, prizes, contacts, internships.”

Support organisations (42 responses), covering unions and networks of people and resources. Most of the creative sector is self-employed, meaning participants in the sector have a greater need for support organisations such as unions or guilds. The desire by respondents to have support organisations reflects their desire to have more ‘mentoring’ and ‘support for emerging artists’ (as discussed in the previous two themes).

Some individual responses:

- “Develop an MEAA (Media, Entertainment and Arts Alliance as in Australia) for New Zealand.”
- “Accessible networks of resources (including people) need to be visible.”

“Providing an official channel to facilitate connections between creatives so they can support each other and share information, with a direct connection to resources to make things happen.”

Networking (14 responses), covering sharing of knowledge and stronger relationships between artists and arts practitioners. This theme is intertwined with the previous themes of ‘mentoring’, ‘support emerging artists’ and ‘support organisations’. The responses around networking are seeking contact with people who are able to support the artists and arts practitioners and to share experiences with other artists and arts practitioners. Reference *Creative*

professionals research, that respondents considered ‘ability to network’ as the third most important skill for a career in the creative sector, after ‘creative thinking’ and ‘talent’.

Some individual responses:

- “Arts hubs. Workshops. Better formed and more inclusive art communities. Sharing of knowledge.”
- “Create stronger connections and work related relationships and conversations with existing arts organisations and museums.”

Think tank of Māori and Pasifika artists

Māori and Pasifika artists participating in the think tank raised many issues in common with the survey results and feedback from the forums in relation to Principle 5. In addition, participants proposed some ways to provide support for artists and arts practitioners to grow and develop a sustainable career with a cultural focus.

Common themes included:

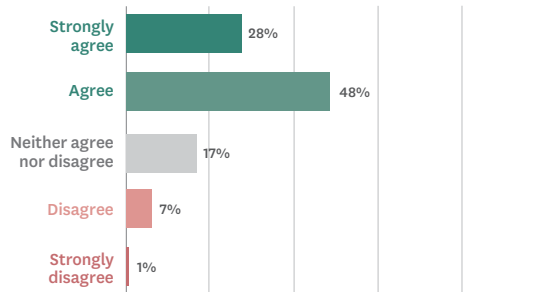
- Through Mentorships/Tuakana-Teina – from creative professionals with lived experience, on the job, transfer of intergenerational knowledge.
- Residencies: offer rare time and space to be an artist but many are not family-friendly – if Creative New Zealand values balance then need to make sure opportunities support work/life balance (happy and well people are more productive).
- Need to reward mid-career artists (rather than waiting until the end of artists’ careers to acknowledge and support their work with awards and funding).
- Look at opportunities to broaden networks into other sectors (to have wider intelligence about how to work within those sectors – Health, Education, Justice).

Measures for Principle 5

In the online survey the following two measures were suggested as potential ways to measure the principle of ‘Artists and arts practitioners can access support to grow and develop a sustainable career’. Respondents were asked whether they thought the suggested measures were good indicators for the principle. Results for each measure are recorded below.

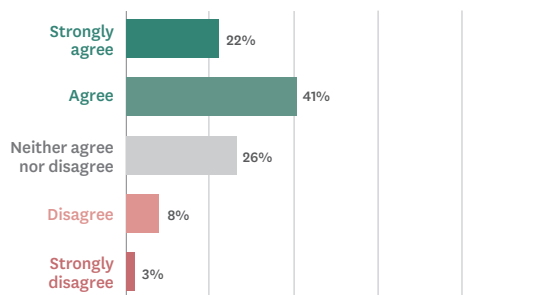
Measure 5.1

(Q28) Time spent on creative career (in relation to total time spent working). Is this a good measure?



Measure 5.2

(Q29) Percentage of clients that agree Creative New Zealand's capability building programmes align with their needs and priorities and that they are extremely or very effective, relevant and helpful. Is this a good measure?



Respondents to the online survey were then asked 'Do you have any comments on the proposed measures or are there alternative measures that would be better?'. A total of **116 respondents** made comments to this 'open ended' question.

In relation to the first measure, comments were made on whether it was possible to easily classify time spent on creative practice, when creative thought could occur at any time.

Some individual responses:

- "Just because someone spends 100% of their time in a creative career does not mean their career is sustainable – they may just have a wealthy family or a working spouse that allows this."
- "Time spent of creative careers may be misleading. I find that I often spend much more time on my creative work, perhaps twice as much, than on my 'day job' despite my day job earning approximately ¾ of my income."

The second measure, which focuses on Creative New Zealand's capability programmes, drew a mixed response.

Next step/recommendation

Measure 5.1: The design of the questions was based on the *Profile of Creative Professionals* survey and questionnaire designed by Colmar Brunton.

Measure 5.2: Reconsider this measure to make it more generally about capability building programmes and not specifically focused on Creative New Zealand's capability building programmes.

DETAILED CONSULTATION FEEDBACK

Principle 6: Artists and arts practitioners' careers contribute positively to their wellbeing



6

Principle 6: Artists and arts practitioners' careers contribute positively to their wellbeing

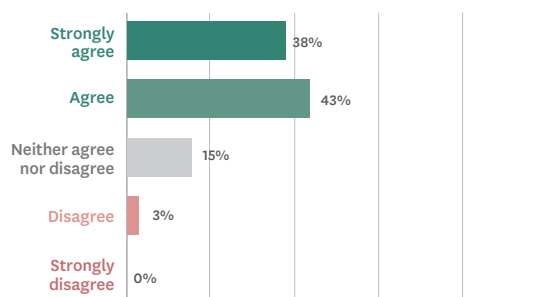
Feedback on principle

This principle was moderately supported, compared to the other principles, probably reflecting that its success relies on other principles being successful.

A total **81 percent** of online survey respondents either agreed or strongly agreed that embedding this principle would contribute to sustainable careers.

Responses from **310 respondents** to the online survey are recorded below.

(Q31) Do you agree that embedding the sixth principle would contribute to more sustainable careers: Artists and arts practitioners' careers contribute positively to their wellbeing?



Principle 6 was commonly described by respondents as a 'flow-on principle'. That is, if all the previous five principles were embedded, then the sixth principle, artists and arts practitioners' careers contribute positively to their wellbeing, would naturally 'flow-on'. As a 'flow-on principle', the issues and themes that were raised largely covered the same issues and themes that were raised for other principles.

The feedback centred around two main themes:

- **Advocacy and recognition:** Advocacy and recognition were strong themes in the feedback to 'Principle 1, Artists and arts practitioners feel their creative practice is valued and regarded as 'real work'. Recognition that an artist's work and contribution to society was viewed as contributing significantly to an artist's wellbeing, as well as the wellbeing of society in general.

- **Fair remuneration:** As noted in the feedback to the other principles and in the ranking of the principles in the online survey, fair remuneration is overwhelmingly seen as the main issue/barrier to a 'sustainable career'. Refer earlier discussion, especially 'Principle 2 Artists and arts practitioners are remunerated fairly for their work.'

Following on from the above question, respondents were asked 'What actions could be taken to promote this principle?'. The feedback from the online survey and the forums has been analysed and collated into the following themes.

Key themes

Advocacy and recognition (53 responses), covering promotion, recognition and inclusion in mainstream society. Comments on advocacy centred on more promotion and more stories in the media about artists, with the view that this increased level of exposure would lead to better recognition. Increased recognition was viewed as leading to better wellbeing outcomes for artists and arts practitioners and also a better wellbeing outcome for New Zealand society in general.

Some individual responses:

- "If you are appreciated and happy you produce more. Quid pro quo."
- "Pasifika value creative work when it benefits and feeds into the social development of our people."
- "I think it is just as important to further promote the fact that art contributes in enormously positive ways to the wellbeing of the general public."
- "One measure of success is worth 10 depressive feelings of failure."

Fair remuneration (41 responses), covering wellbeing, recognition of value and supporting a healthy lifestyle. Comments centred on being fairly paid, which would improve the wellbeing and mental health of artists and arts practitioners, by reducing stress and enabling the artists to focus more on their creative practice. Fair remuneration was also viewed as a strong indicator that society valued the artist and the work that they did. An improvement in mental health was also viewed as a likely outcome from fair remuneration, reducing the stress of having to constantly chase the next dollar, enabling better work practices and removing the need to cut corners.

Some individual responses:

- “If artists are better paid then their wellbeing will improve enormously. Worrying about paying the rent erodes people’s mental health.”
- “Many of them are to do with pay vs work. The huge workload of unpaid work expected by artists writing application/reports etc when the income from even successful applications goes nowhere towards covering these ongoing demands.”

“Remunerate them fairly for their work and show that the arts are as important in our New Zealand culture in our school curriculum, and in our culture.”

Workshops (20 responses), covering peer support and development, and wellbeing workshops.

Some individual responses:

- “Offer free workshops to encourage motivation, peer support groups, creative clusters. Having a supportive network is essential to keep artists moving forward and not losing hope. It is incredibly tough to stay positive without societal recognition and no income.”
- “Wellbeing workshops.”

Work space (14 responses), covering providing quality workspaces for artists and accessible creative spaces for amateurs.

Some individual responses:

- “To look at current provision of accessible creative spaces across New Zealand and see the impact they have and how this could be increased across Aotearoa. Many people looking to participate in creative activities are not necessarily looking to develop a career but rather to have some form of self-expression.”

“Support for making artists’ studios/workplaces safer, ergonomically better and environmental more sustainable.”

Flow-on principle (13 responses), acknowledges that if all the other principles are in place then this principle would be successful.

Some individual responses:

- “If all the other pillars are in place, then general wellbeing may improve. Income and consistency of available work underpin a fair whack of wellbeing issues.”
- “If all the other principles were embedded then wellbeing would be the result.”

Think tank of Māori and Pasifika artists

Māori and Pasifika artists participating in the think tank raised many issues in common with the survey results and feedback from the forums in relation to Principle 6. In addition, participants provided comments on how wellbeing might be enhanced, focused around the power of additional funding, and questions around what we value.

Common themes included:

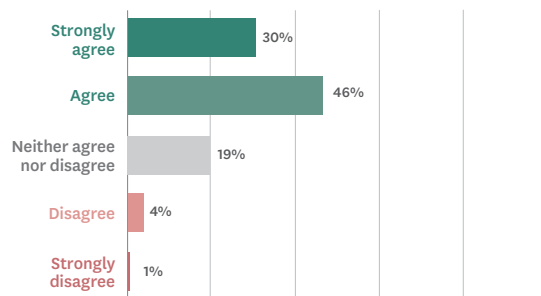
- Creative New Zealand can change from top down via policies and directives – they can make the difference for health and wellbeing eg. funding fewer initiatives but providing full funding to deliver properly.
- The biggest gap is dollars – if each writer with potential and skills received a grant of \$30,000 – creative output would increase in quantity and quality – skilled, paid artists would contribute to the wellbeing of themselves and others and the quality of work would increase.
- Define ‘real work’ – the health and wellbeing of people? Our work is not valued - I am still asked what my ‘real job’ is.
- Need to acknowledge artists’ roles in Recognition (problem identification/solving), Interaction (connecting, engaging, exchanging), Expression (to let out/heal).

Measures for Principle 6

In the online survey the following measures were suggested as potential ways to measure the principle of ‘Artists and arts practitioners’ careers contribute positively to their wellbeing.’ Respondents were asked whether they thought the suggested measures were good indicators for the principle. Results for each measure are recorded below.

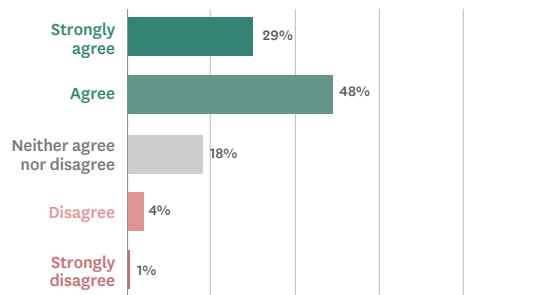
Measure 6.1

(Q33) Level of career satisfaction compared to all working New Zealanders. Is this a good measure?



Measure 6.2

(Q34) Level of overall life satisfaction compared to all working New Zealanders. Is this a good measure?



Following on from the above question, respondents to the online survey were asked ‘Do you have any comments on the proposed measures or are there alternative measures that would be better?’. A total of **82 respondents** made comments to this ‘open ended’ question.

In terms of feedback directly about the first measure, comments centred on whether this type of question could capture all the different influences and variations in an artist’s life.

Some individual responses:

- “An overall measure figure blands out the reality – from extreme stress/pressure/despair to the exhilaration of making your art flourish.”
- “This will be a bad measure as it will be interpreted differently depending on the individual artist and produce useless data.”

In terms of feedback directly about the second measure, there was a number of comments questioning whether this was specific enough and whether this type of question could capture all the different influences on someone’s life.

Some individual responses:

- “There are too many influences on one person’s life to ask that [second] question and get a meaningful result.”
- “I think overall life satisfaction is a natural benefit of good career satisfaction.”

Next steps/recommendations

Measure 6.1 and 6.2: The design of the questions was based on the *Profile of Creative Professionals* survey and questionnaire, designed by Colmar Brunton. They are common summary survey questions.

